Partying to Protest: *Henoko* Peace Music Festa and Geographies of Violence in Okinawa, Japan
Marié Abe, University of California, Berkeley

In February 2006, a group of musicians organized a “Peace Music Festa” on Henoko beach, Okinawa, in reaction to the construction of a new offshore U.S. military base. A constellation of various musical sounds, political aspirations, and translocal alliances resounded across the contested beach, simultaneously reinforcing and unsettling the barred wire boundary that physically and politically divided the beach into American and Japanese territories. I will examine the intersection of space, sounds, and the notion of the political by listening ethnographically to the soundings of the Peace Music Festa. Attuning to the histories of Japanese colonialism and the US military occupation in Okinawa, I investigate how the musical practices of the Peace Festa not only disrupt the physical territorial boundaries, but also generate possibilities for a new modality of anti-US military struggle in Okinawa.

Central to my investigation is my analytic of “sounding counter-geography” which highlights how “sounding” is an affectively, politically, and discursively generative practice that produces a conception of space as a milieu that is not physically delineated but is rather socially produced. Through this analytic, I show how the participants at the Peace Festa produced a counter-hegemonic space in the very process of rearticulating disparate relations across geographical, generational, and political differences. I suggest that the articulation of a contested site, musical sounds, and the emphasis on conviviality produced a geography of pleasure on the divided beach, enabling a new modality of political expression that is distinct from the previous modes of social protest in Japan.

*Maqam as a Second Language: Using Arabic Music as a Lens for Music and Language Cognition*
Sami Abu Shumays, Independent Scholar

This lecture/demonstration will be divided into two parts: 1) a discussion of ways the study of the Arabic *maqam* (modal) system can contribute to contemporary issues in the cognitive sciences of music and language; and 2) a demonstration of the methodology I use in teaching *maqam* and improvisation. Drawing upon my own experiences learning Arabic music as a second musical system, I will discuss parallels between language and music acquisition and cognition, and ways the study of world musics can contribute to the study of music cognition, which has focused primarily on Western music to date. I will cover: 1) the importance of the concept of vocabulary in understanding musical structure, discussing regional dialect-like variation of microtonal intonation and ornamentation, the Pidgin/Creole linguistic phenomenon in music, and multiple levels of discrete combinatorial systems; 2) Musical grammar as a cognitive solution to problems of both short- and long-term memory usage, as a cognitive game, and as a possible application of small-world network theory; and 3) Other areas of music/language overlap including prosody, expressivity, redundancy and fuzziness, and the development of the individual voice. In the second half, I will illustrate the above by teaching one *maqam*, through call-and-response singing with participants (on the syllables “ya leil”) of basic melodic phrases (*maqam*’s vocabulary), demonstrating ornamentation and variation of those phrases, elements of grammar and prosody, and walking through common modulations of that *maqam* to round out its structure. I will conclude with 10 minutes for questions.

Walking on the Border between Folk and Pop: “Shima-Uta,” an Okinawan Inspired Song in Argentina. Entre lo folclórico y lo popular: “Shima-Uta,” una canción de inspiración Okinawense en la Argentina
Ana María Alarcón Jiménez, Graduate Center, City University of New York

On a Tokyo evening in 2002, thousands of Japanese and Argentine soccer fans sang the melody of the song “Shima-Uta” in rapturous unison, right before a match between their national teams. “Shima-Uta” was released in Japan in 1993 by Tokyo band The Boom. Intended as a tribute to Okinawa and its folk music, *shimauta*, the song has traveled around the world, becoming the most widely-known *shimauta* among Japanese and Latin American youth. In Argentina, a local version of “Shima-Uta” sung in Japanese, won three Gardel Awards in 2001, and it was chosen as the official song to represent the Argentine soccer team for the Korea/Japan FIFA World Cup of 2002.

This paper will describe the journeys and interactions of *shimauta* and “Shima-Uta” exploring the processes involved in the dissemination of a folk music genre in the guise of a commercially popular song. First, I will discuss the changing interpretations of the word *shimauta* before and after the popularization of The Boom’s song. I will then compare The Boom’s “Shima-Uta” to its Okinawan and Argentinean cover versions, highlighting for each case the musical elements of localizing, authenticating, and re-appropriating. Finally, I will examine the use of “Shima-Uta” for not only the trans-local connection of Okinawan communities but also the socio-cultural representation of the Japanese diaspora in Argentina, paying particular attention to the roles played by Sony Music in Japan and Argentina in localizing the global, and in globalizing the local *shimauta*.

< ESPAÑOL > Este ensayo discutirá los procesos de apropiación, autenticación y comercialización de la canción “Shima-Uta”, escrita por el grupo japonés The Boom en el año 1993. Inspirada en un género folklórico Okinawense conocido hoy en día como *shimauta*, la canción de The Boom ha viajado desde Tokio hasta la Argentina, entre otros muchos lugares, convirtiéndose siempre en un éxito musical local. En este país la fama de “Shima-Uta”, cantada por el comediante argentino Alfredo Casero en japonés,
Viento arremolinado: La flauta de mirlitón entre los nahuas de la Huasteca hidalguense / Whirling Wind: The Mirlitón Flute among the Nahuas of the Hidalgo Huasteca
Lizette Alegre, Escuela Nacional de Música Universidad Nacional Autónoma de México, México

La flauta de mirlitón es un instrumento de origen prehispánico que actualmente se toca en algunas comunidades teenek, pames y nahuas de la Huasteca, región ubicada al noroeste de la República Mexicana. Entre los nahuas de la Huasteca hidalguense la flauta consiste en un tubo de carrizos que lleva en la parte superior un aditamento de cera al cual se le inserta un canal de insuflación externo elaborado con un cañón de plumas zopilote. Posee cuatro orificios de obturación y un agujero extra bordeado por una protuberancia de cera que se cubre con una membrana obtenida de la cutícula de una planta agavácea conocida como izote. El objetivo de esta ponencia es analizar el simbolismo codificado en los materiales, la morfología y las denominaciones émicas de los componentes de la flauta de mirlitón. A partir de un estudio de caso realizado entre los nahuas de la Huasteca hidalguense, se plantea que tanto la interpretación del sonido de la flauta como la taxonomización del viento, propia de su cosmovisión, evidencian la vinculación de patrones sonicos con un ethos que articula los relatos miticos del origen del universo y de la humanidad, las concepciones en torno a las montañas y las cuevas y la relación entre las encrucijadas y los tlasolehecama (“vientos nefastos”).

Portuguese Identity through Music and Oral History: The Cavalhada in Morro Vermelho (Minas Gerais, Brazil)
Barbara Alge, Hochschule für Musik und Theater, Rostock, Germany

This paper looks at a Catholic festival in Morro Vermelho, a former mining town in Minas Gerais (Brazil), as a sphere for the retention of social memory associated with Portugal. The festival of Our Lady of Nazareth is structured around a series of events, each of which is accompanied by a specific musical repertory and performances by social groups that local oral history links to Portugal and Africa. The association with Portugal is established through the legend of Our Lady of Nazareth and a performance of a battle between Christians and Moors accompanied by the local band, referred to as the Cavalhada. Drawing on field research in Morro Vermelho in September 2008, I argue that the Cavalhada plays a critical role in shaping local identity and in shaping the memory of transatlantic flows. Although various cultural encounters, transatlantic as well as others, have been happening in the context of the festival of Our Lady of Nazareth up to the present, local discourses emphasize the festival’s manifestation of a Portuguese identity of the place. As Brazilian national identity is usually defined as hybrid and Portuguese identity is underplayed by white Brazilians, I ask how this discourse could become so important. I will explore how it could have emerged, by whom and for what purposes it is used, and how it is justified through the Cavalhada. My analysis will work to move beyond the earliest folklorists’ tendency to seek to extract the “Portuguese” “African” and “Amerindian” elements in Brazilian dance dramas.

< ENGLISH > The mirlitón flute is an instrument of pre-Hispanic origin that is currently played among some communities of Tennek, Pames, and Nahuas in the Huasteca region located in the northeast of the Mexican Republic. Among the Nahuas of the Hidalgo Huasteca, the flute consists of a reed tube which has a wax addition on the top part, into which is inserted a channel for external blowing made of the quill of a zopilote (turkey buzzard) feather. It has four holes which can be stopped, and an extra hole which is ringed by a wax protuberance covered by a membrane obtained from the cuticle of a member of the agave plant family known as izote. The purpose of this paper is to analyze the symbolism codified in the materials, morphology and emic designations for the components of the mirlitón flute. Based on a case study undertaken among the Nahuas of the Hidalgo Huasteca region, I argue that the performance of the flute sound, as much as the taxonomy of the wind, unique to their cosmovision, show evidence of the relationship between sonic patterns and an ethos that articulates the mythic origins of the universe and of humanity, the concepts around mountains and caves, and the relationship between crossroads and the tlasolehecama (“ominous winds”).
Interdependence and Independence in South Asian Genre Cultures  
Chair: Matthew Allen, Wheaton College  
See: Peter Kvetko, Salem State College

The Marimba's Feminine Voice: The Place of All-Female Marimba Ensembles in Guatemala's National Discourse  
Andrés Amado, University of Texas, Austin

Although all-female marimba ensembles have existed in Guatemala throughout the twentieth century, few scholars have acknowledged and none has studied the meaning and implications of the gendering of marimba music in this context. The ways in which these ensembles are meant to represent ideals of nationhood present contradictions that raise questions regarding the power dynamics at play in this phenomenon. Why, for instance, do female Ladino marimbistas wear indigenous clothing and name their ensembles in Maya, when the Maya peoples consider it taboo for a woman to play the instrument? Why does the government’s ministry of culture sponsor an all-female marimba ensemble but does not list it on the same webpage as the all-male Marimba Nacional de Concierto? And why does the interest of Ladino women in performing marimba music seem to increase in recent times? In this project I propose to begin addressing these questions by looking at (1) Ladino women’s interest in performing marimba music, (2) contrasting it with Maya perspectives on gender in marimba music, and (3) looking at the government’s role in training marimbistas, and its potential interest in gendering this musical tradition. I suggest that modern female Ladino marimba ensembles emerge as an unintended consequence of the government’s effort to promote marimba music in educational, projects, in which it abstracted elements of indigenous cultures to represent the essence of “Guatemalanness.”

< ESPAÑOL > La voz femenina de la marimba: el lugar de los conjuntos femeninos de marimba en el discurso nacional de Guatemala.

A través del siglo veinte han existido conjuntos femeninos de marimba en Guatemala; sin embargo, ningún estudioso ha destacado el significado e implicaciones del género atribuido a la música de marimba en este contexto. Las maneras en que se propone que estos conjuntos representen ideales de nación presentan contradicciones de las cuales surgen preguntas sobre las dinámicas de poder que se desenvuelven en estos casos. ¿Por qué, por ejemplo, marimbistas ladinas usan atuendos indígenas y bautizan a sus conjuntos con nombres Mayas, siendo que los pueblos Mayas consideran tabú que una mujer toque marimba? ¿Por qué el ministerio de cultura patrocina a un conjunto femenino de marimba pero no lo lista en la misma página web donde se incluye al conjunto masculino Marimba Nacional de Concierto? Y ¿por qué el interés de las mujeres ladinas en tocar marimba parece aumentar actualmente? En este proyecto propongo contemplar estas preguntas (1) destacando el interés de mujeres ladinas en ejecutar música de marimba, (2) contrastando este interés con la perspectiva Maya de los papeles de la mujer en relación con la marimba, y (3) investigando el papel del gobierno en el entrenamiento de marimbistas, y el potencial interés del gobierno en el género de esta tradición musical. Sugiero que los conjuntos femeninos de marimba actuales surgen como una consecuencia involuntaria de los esfuerzos gubernamentales de promoción de la música de marimba en proyectos educativos, en los cuales se abstraen elementos de las culturas indígenas para representar la esencia de “lo guatemalteco.”

Reading The Past In The Present: Multiple Interpretations of African Music

Kwasi Ampene, University of Colorado-Boulder

The papers of this panel deal with comparatively less travelled paths in African musicological studies in order to expand conceptual paradigms in ethnomusicology. The first paper interrogates the implicit relationship between William Grant Still’s orchestral suite, Ennanga, and music of the Bugandan instrument from which the work takes its name. The paper sheds light on how Grant’s written work articulates musical qualities that may not be readily apparent to the casual listener. The second paper discusses the centrality of music in Asante Royal funeral by critically examining the contributions of musical instruments, singers, and ensembles at the Asantehene’s (Asante King’s) court. The paper argues that multilayered musical sounds is the main ingredient in the funeral rite and hence, create the limen to Asante social aggregation with the spirit realm. The focus of the third paper is the trans-cultural musical forms on the Cape Verde Islands. Proposing fresh historical insights into the origins of the morna, coladeira, and funana, the paper includes analysis of several musical genres that positions Cape Verde in the center of the Black Atlantic family of music cultures. The concluding paper takes us back to the Asantehene’s (Asante King’s) Palace in Kumase where the Akwasidae ceremony provides a springboard for the Odurugyahene (Chief of Odurugya and musician) to recall the past, articulate cultural values and experience through his choice of repertoire. Seen in this light, the paper argues that the odurugya (and all court instruments) are not just material culture of kingship but are conduits for linking the past with the present while unifying the physical and spiritual worlds.

The Odurugya Flute: Recalling the Past, Articulating Cultural Values and Experience in Akan Court Music

Kwasi Ampene, University of Colorado at Boulder

With a vast array of musical ensembles, instruments, verbal art forms, and repertoire, Akan court music (ahengro) serves as an important repository of traditional music and provides the foundation for Akan music. The music of the courts is embedded with deep themes that express Akan experience in...
lineage organization, political and economic undertaking, grief and celebratory situations, war and peacetime, and Akan religious philosophy. In my presentation, I shall demonstrate that the assortment of instruments at the courts are not mere material culture of kingship called upon to define sonic spaces during the annual Odwira festival, the periodic Adae cycle, or funerary rites. Rather, it is the individuals behind the instruments, the instruments [themselves] and what they have to say on ceremonial occasions, are conduits for linking the past with the present while unifying the physical and spiritual worlds. I shall examine the interplay of these dynamics in the context of an Akwasidae ceremony at the Manhyia Palace in Kumase by focusing on the Odurugyahene (the Chief of Odurugya and musician), Nana Yaw Mensah, and a selected repertoire of the odurugya to underscore my thesis.

The Praise Project: Convergences of African and African American Religious Music in Faith Communities in Prince George's County, Maryland
Harold A. Anderson, Bowie State University and Goucher College

Based on ethnographic fieldwork undertaken in Prince George's County Maryland in 2008-2009, this paper explores evolution (brought on by changing cultural and geographic landscapes) in content, style, and manner of performances in African American faith communities. As Stokes (1994:4; see also Pena 1985 and Reily 1992) notes, Music and dance...provide the means by which the hierarchies of place are negotiated and transformed." The "African" presence in Prince George's County, Maryland, dates to 1634, and African American enclaves were relatively common by the early 20th century. From the 1970s, in the wake of the Civil Rights Movement, largely as a result of school desegregation and "white flight " the County began to acquire an identity as a (relatively) affluent, "old-style" African American suburb. Today this characterization is increasingly open to challenge. The convergence of white, "traditional" (established) African American, and (immigrant) African-American [sic] groups, and the way diverse communities occupy and share space reflects emerging narratives of heritage, ownership, and belonging. Negotiations between groups are visible (see Slobin 1993) and the "status" of various groups—particularly African and Caribbean immigrants who bring traditions and repertoires with them—is revealed in interactive worship contexts. Using audio, video, and stills to show shared (and expanding) repertoires and symbologies, I will analyze performances as groups respond to and accommodate newcomers. I suggest that the convergence of worship practices promotes the construction of shared symbologies and fosters the production of unified communities.

Modern Nasheed Deeni for Muslims Amid Globalization
Takahiro Aoyagi, Gifu University, Japan

Nasheed Deeni is a genre of Islamic religious songs. Traditionally, texts and contexts for Nasheed Deeni were narrowly defined as unaccompanied songs carrying unambiguous religious meanings. For example, praise songs for Allah and the Prophet belong to this category. In the past few decades, however, new elements (e.g. the introduction of musical instruments, the use of lyrics that are not necessarily Islamic or religious per se, and the emergence of professional performers) have been introduced and produced a new genre, modern Nasheed Deeni (Tammam 2003). Though sometimes the modern Nasheed Deeni receives criticisms from religious conservatives, the genre is very popular among Muslims in the Middle East and beyond. Despite its popularity, little literature on modern Nasheed Deeni exists, and many existing scholarly works on Islamic religious music address it in rather traditional contexts (Manuel 2008, Shannon 2003 as exceptions).

In this paper, I analyze the reasons for the modern Nasheed Deeni's popularity, along with the religious grounds for criticizing it, in the context of globalization. I plan to show promotional videos of certain modern Nasheed Deeni musicians from different backgrounds, such as Sami Yusuf, Outlandish, and Haithum Halappi. Images in these video clips demonstrate conflicts that Muslims experience in the process of globalization today, which is often seen as negative. At the same time, the modern Nasheed Deeni may present possible mediation for them. I would argue that the music allows the contemporary Muslims to recover their cultural and/or religious identity wherever they are.

"It's Lonesome, It's Lonesome": Imprisonment and Liberation in Fort Sill Apache Song
T. Chris Aplin, University of California, Los Angeles

I conduct research with the Fort Sill Chiricahua/Warm Springs Apache tribe of Oklahoma. Historians and anthropologists have too frequently ascribed this community the distinction of the “assimilated,” “acculturated,” or “Christianized” Apache. Ancestors to the modern Fort Sill Apache were brought to southwest Oklahoma in 1894 as prisoners of war, a status imposed upon them as a result of armed conflicts between the iconic Apache known as Geronimo and the U.S. military in both Sonora and the American southwest. As an increasing number of social scientists are aware, geographic and cultural borders within the modern nation state are now and always have been permeable, if not during some periods fully fluid. My presentation explores the historical routes that led this famed, distinctive Apache community from the American southwest, to imprisonment in the Florida and Alabama, and finally to Oklahoma. Within this context, I discuss the musical form and lyrical content of three social songs dating from the turn of the
twentieth century. Far from being the acculturated Apache, analysis of a few select musical examples allow us to reflect on the way that cosmopolitan Fort Sill Apache song-makers situated themselves within an adopted place (Feld/Basso 1996) and constructed for themselves a home out of the diverse intertribal ethnoscape of southwest Oklahoma and the site of their one-time imprisonment, Fort Sill.

Lecture-demonstration: How to Read Japanese Nihon Buyo Dance
Chair: Susan Asai, Northeastern University
See: Mami Itasaka-Keister, University of Colorado at Boulder

*Nisei Politics of Identity and American Popular Music of the 1930s and 1940s
Susan Asai, Northeastern University

Many studies investigate the social, economic, and political lives of Japanese American Nisei, but none address the role music may have played in their attempts to assimilate and become part of mainstream American society. Listening to and dancing to the sounds of big bands during the 1930s and 1940s was a tremendously popular American pastime and an integral part of American national culture. This activity was important to Nisei youth as they sought to identify and participate in U.S. national culture, but experienced racial and national exclusion instead. This paper is a case study of Nisei during the two decades prior to World War II and the impact American popular music had in their Americanization. Cultural politics provides the social and political frame for exploring the role of American popular music in the context of citizenship and participation in the national culture. The identity crisis of Nisei prior to World War II was a product of the complex intersection of America’s racialized ideology toward immigrants, California’s virulent anti-Asian agitation, and the economic and political power struggles between the U.S. and Japan in gaining dominance of the Pacific region. This inquiry offers a framework for articulating the nexus of music, identity, and politics. Interviews with a number of Nisei focus on the role music played in their Americanization and formation of a social identity. * Nisei are second generation Japanese Americans

Musical Markers of American Pop in Shakira and RBD / Las marcas de la música popular americana en Shakira y RBD
Robin Attas, University of British Columbia, Canada

It is well-known that various streams of Latin American popular music have influenced American styles (Waxer 1994). Less investigated is the influence of American popular music genres on commercial pop music in most Spanish-speaking countries. With the advent of music video channels such as MTV Latinoamérica and Telehit that broadcast the same programming throughout Mexico, Central America, and South America, this American-influenced Latino pop is increasingly an international genre that appears disconnected from a particular geographic origin.

This study will focus on two artists: Mexican supergroup RBD, and Colombian singer-songwriter Shakira. Both demonstrate American pop influences in both Spanish and English releases. The music will first be examined to determine what musical features contribute to listeners’ genre identification of a piece as American popular music, and then re-considered with a view to discover any influences from the artists’ native cultures.

The starting point for the investigation will be musical analysis that focuses on repetition and periodicity, particularly in rhythmic and metric parameters. By looking at features such as harmonic rhythm, groove structures, phrase rhythm, and the periodic placement of hooks, this paper will begin to codify genre from a perspective based in the sounds themselves, following methodologies drawn from the field of music theory and musicology (Brackett 1995, Everett 2008). However, culture and reception will also come into play, through interviews with some of the music’s intended recipients.

< ESPAÑOL > Es bien conocido que varios géneros de la música popular de América Latina han influido la música americana (Waxer 1994). Sin embargo, la influencia de la música estadounidense en la música popular de los países de habla hispana ha sido menos investigada.

Este estudio se enfocará en dos estrellas de la música popular latina: el grupo mexicano RBD, y la cantante colombiana Shakira. Ambos muestran clara influencia de la música popular estadounidense en sus éxitos en español e inglés, a la vez que son ejemplos de un nuevo “pop Latino”, un género internacional desconectado de un origen geográfico en particular. Su música será examinada para identificar tanto las características musicales que lo vinculan a la música estadounidense, como a culturas musicales propias México y Colombia.

La investigación comenzará con un análisis del ritmo y la metrica en un grupo seleccionado de canciones de RBD y Shakira, particularmente enfocado en el tema de repetición y periodicidad. A partir del análisis de diversos parámetros tales como el ritmo armonico, las estructuras del “groove” el ritmo de las frases y la ubicación periódica de los “hooks”, los eventos musicales que agarran a los oyentes, describiré el género usando la metodología de la teoría musical y la musicología (Brackett 1995, Everett 2008). Además, éste análisis será culturalmente contextualizado con un estudio de su recepción basado en entrevistas con consumidores de ésta música en países de Centroamérica.

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ha sido menos investigada. Con la llegada de los canales de videos musicales como MTV Latinoamérica y Telehit, que transmiten su programación por todo México, Centroamérica, y Sudamérica, el “pop Latino” se ha convertido en un género internacional que de varias maneras parece desconectado de un origen geográfico en particular.

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New Perspectives on Festival Music in Latin America: Cultural Policy and the Manipulation of Local, National, and Transnational Senses of Place and Belonging
Chair: Gage Averill, University of Toronto, Canada
See: Sydney Hutchinson, Berlin Phonogram Archive

Tekeni – Two Worlds, Many Borders: A Look at Classical Native Music through Indigenous Eyes / Tekeni: Dos mundos, muchas fronteras.
Una mirada a la música clásica nativa através ojos indígenas
Dawn Avery, University of Maryland

In this paper I explore the rich contributions that native composers have made in the world of contemporary classical music. Employing the concept of twinness taken from the Mohawk creation story as well as the work of ethnomusicologists Diamond, Browner, and Agawu, I extend the metaphor as I employ the contributions of Vine Deloria, Jr. Leroy Little Bear, and Linda Tuhíwai Smith to look at how we may negotiate the borders between indigenous and imperial scholarship, old versus new ethno and anthropological theories, and classical versus native concepts as revealed in the compositions themselves. I consider some of the most recent premieres from the National Museum of the American Indian’s Classical Native programming and First Nations Composers Initiative, including that of Chacon (Navajo Dine), Tate (Chickasaw), Croall (Annishinabe), Archambault (Kichespirini), Nakai (Navajo/Ute), and Ballard (Choctaw). As an ethnomusicologist, performer and composer of Mohawk descent, I introduce my research for the first time here. Using fieldwork, analysis and questionnaires, I address the question of musical borders as they apply to dichotomies of classical versus traditional, oral versus notated, Indian versus European, indigenous versus colonial, as well as the continued discussion on how can our research can reflect indigenous scholarship incorporating several theories and stylistic choices that several modern anthropologists and ethnomusicologists use as they help reclaim and reflect the indigenous viewpoint.

< ESPAÑOL > (translation by Dr. Peggy Preciado). En este trabajo considero las contribuciones ricas que los compositores nativos han hecho en el mundo de música clásica contemporánea. Usando tanto el concepto de los gemelos tomado de la historia de creación de los Mohawk como el trabajo de etnomusicólogos Diamond, Browner, y Agawa, extiendo la metáfora al usar las contribuciones de Vine Deloria, Jr. Leroy Little Bear, y Linda Tuhíwai Smith para ver cómo podríamos negociar las fronteras entre las investigaciones académicas indígenas e imperiales, teorías étno- y antropológicas nuevas y viejas, y conceptos nativos y clásicos revelados en las composiciones por sí mismas. Considero algunas de las más recientes presentaciones de la Iniciativa de Compositores de las Primera Naciones y Programación Clásica Náutiva del Museo Nacional del índio Americano, incluyendo las presentaciones de Chacon (Navajo Dine), Tate (Chickasaw), Croall (Annishinabe), Archambault (Kichespirini), Nakai (Navajo/Ute), y Ballard (Choctaw). Como etnomúsicosíloga, artista y compositora de descendencia Mohawk, introduzco mi trabajo académico por la primera vez aquí. Utilizando trabajo en situ, análisis y cuestionarios, toma en consideración las cuestiones de fronteras musicales en la manera en que se aplican a las dicotomías clásica/tradicional, oral/notada, india/europea, indígena/colonial, tanto como la discusión continua de cómo las investigaciones podrían reflejar el trabajo académico incorporando varias teorías y opciones estilísticas que utilizan antropólogos y etnomúsicosílogos modernos al ayudar a recuperar y reflejar el punto de vista indígena.

Visualizing Music: A Roundtable Discussion of the Role of Audio-visual Media in Ethnomusicology
Shalini Ayyagari, Dartmouth College

This roundtable focuses on various facets of the value, use, perspectives, and ethics of audio-visual media in ethnomusicology. As technology, especially video, becomes more prevalent and user friendly, its uses are questioned less; it is as if the video camera has become invisible in much ethnographic research. However, the complex relationships that arise in the use of video are often extraordinarily powerful in shaping ethnography and need to be examined with more discerning attention. In this roundtable we will work
outwards from diverse case studies and explorations of the changing role of video in ethnomusicology to address a constellation of concerns and questions: What is our role as ethnomusicologists to our subjects in terms of audio-visual representation and how can we use such media in greater purposes of social intervention and ethical responsibility? What are the collaborative and reflexive processes that can be used in the production of ethnographic knowledge? What are the ethics of video work in terms of access, ownership, and responsibility? Following four diverse case study presentations -- from children’s music of South Africa, to musical performances in Liberia, from Afro-Brazilian music artistry in samba-reggae, to a hereditary caste of professional musicians in Rajasthan, India -- there will be a roundtable discussion between the panelists and audience on the use of video in field research: the benefits and constraints of using video in and outside the field; the rights and responsibilities of video researchers; and the historical role of video in ethnomusicology as a field.

Chicanos en las Américas: Protest Song in the Borderlands of Social Movements / Chicanos en las américa: La canción de protesta en las fronteras de los movimientos sociales

Estevan Azcona, University of Houston

In Subcultural Sounds (2000), Mark Slobin briefly considers the intercultural significance of a “global political, highly musical network” of communities and activists transmitting protest songs since the 1960s. This paper is in part a response to Slobin’s call for the study of such intercultural connections by outlining the transnational musical and political networks that Chicano musicians engaged in the 1970s, particularly through Latin American protest song festivals. In this paper I demonstrate that the complexities and contradictions of music within social movements, particularly those of ethnic minorities in the U.S. cannot be adequately understood without thinking about how cultural producers engage a diversity of other race, ethnic, and transnational struggles. This project thus raises a number of critical questions about how the field of ethnomusicology is situated to study music and social movements. Key to my approach is recognizing the simultaneously global and local character of Chicana/o musical production, where the flows of transnationalism circulated not only ideas, peoples, and sounds, but also political struggles. An examination of the music of this period reveals the politics of protest that emerged from this milieu as the ideological framing of “folk” and “popular” musics, influenced by these transnational struggles, molded Chicana/o musical discourse and practice.

< ESPAÑOL > En el libro, Subcultural Sounds (2000), Mark Slobin contempla el significado intercultural de una red política, global, y sumamente musical, de comunidades y activistas que, comparten canciones protestas desde los años sesenta. Slobin hace una llamada para mas estudios sobre estos vínculos interculturales. Esta ponencia responde en parte a esta necesidad, demostrando la participación de músicos Chicanos en redes músico-políticas transnacionales durante los años setenta, especialmente en los festivales de canción protesta en América Latina. Expondré que las complejidades y contradicciones de la música de los movimientos sociales, en particular de los grupos étnicos estadounidenses, no puedan ser entendidos adecuadamente sin pensar también en la manera que los productores culturales también están conectados con diversos movimientos de lucha. Entonces, desde esta discusión, surge cuestiones importantes sobre el papel de la etnomusicología en las investigaciones de la música de los movimientos sociales. La, clave principal de mi propuesta es el reconocimiento del carácter simultáneamente global y local de la música chicana, en que los flujos transnacionales mueven no solamente las ideas, las personas, y la música, pero también la lucha política. Este investigar de la música de esta época demuestra que el discurso y la práctica de la música de los chicanos fue formado por la política de lucha que surgió de este entorno como una esquema ideológico de la música “folk” y “popular ” influido por las luchas transnacionales.

Intercambios Transfronterizos / Transborder Exchanges: Toward a Chican@ Ethnomusicology

Estevan Azcona, University of Houston

In the spirit of the conference theme –and with specific attention to the salient intersection between musical borderlands and the ethnomusicology of Greater Mexico– this panel seeks to explore a decolonial ethnomusicology through critical engagement with precursory scholarship and, most importantly, the cultivation of alternative analysis principally based on grassroots forms of knowledge production. Central to this analysis are the proposals of intercambios (exchanges/dialogues) and convivencia (in the sense of conviviality) among musicians across the U.S.-Mexico border. Over the past thirty years, transborder communities have been confronting issues of cultural continuity and change in the face of various decentering forces (assimilation, discrimination, globalization, migration, etc.). One vibrant space in the midst of this struggle has been the work of musicians in reclaiming and revitalizing music traditions, recognizing how cultural expressions, as repositories of collective memory, contribute to the building and strengthening of local, translocal, and transnational communities. The analytical points of departure for the panelists are Latin American protest song, mariachi, son jarocho of Veracruz, and huapango arribeño of la Sierra Gorda, projects ethnomusicologically situated in the borderlands and, ultimately, representative of a Chicano ethnomusicology, proper. The theoretical frames that buttress our politically engaged position emerge from the research in question, that is, from the “subjects”’ own work and social location as artists, activists, and intellectuals. The greater intervention we propose is aimed at bringing into dialogue the current epistemological/methodological approaches embedded in the discipline with our own social location as Chican@ practitioners and intellectuals to move us closer toward a decolonial ethnomusicology.
In the environment of sugar plantations shared with Haitian working migrants, for instance, is left out. In this paper, I will discuss how the two particular “tradition-bearers” serve retrospective socio-cultural reconciliation in the Dominican Republic. Samuel Floyd defined cultural memory as connected to cultural forms. Cultural memory is a selective process, where memory drives the cultural form and the cultural form drives the memory subjectively (1995:8). In this process, the two honored Dominican communities are required to continuously contribute a cultural repertoire while, in contrast, their memories are subject to change.

Pesquisa etnográfica en música no Brasil. Luiz Heitor Corrêa de Azevedo e Alan Lomax: Uma análise de um projeto interamericano de documentação de música folclórica brasileira / Ethnographic Music Research in Brazil. Luiz Heitor Corrêa de Azevedo and Alan
Felipe Barros, Laboratório de Etnomusicologia da Universidade Federal do Estado do Rio de Janeiro, Brazil

Em 1941, o professor de folclore da Escola Nacional de Música (atual Escola de Música da UFRJ), Luiz Heitor Correia viajou aos Estados Unidos (EUA) para prestar consultoria à Divisão de Música da União Pan Americana (atual OEA). Nesta viagem, Luiz Heitor estabeleceu contatos com diversas instituições e pesquisadores da área da música como Charles Seeger e Alan Lomax. Do encontro com Lomax surgiu um projeto de documentação de música folclórica brasileira que se concretizaria nos anos seguintes em viagens etnográficas feitas pelo pesquisador brasileiro para os estados de Goiás, Ceará e Minas Gerais. Nestas excursões foi produzida farta documentação audiovisual que, hoje, se encontram sob guarda da Biblioteca do Congresso dos EUA e do Laboratório de Etnomusicologia da UFRJ. O projeto concebido por Lomax e Luiz Heitor é uma das iniciativas pioneiras no campo da pesquisa etnográfica em música no Brasil, sendo uma das motivações para a constituição do primeiro centro de pesquisas folclóricas no âmbito da academia brasileira. As viagens foram custeadas pela instituição estadunidense e Lomax redigiu instruções metodológicas para orientar o trabalho de campo de Luiz Heitor. Esta comunicação abordará o contexto político internacional que propiciou o convênio entre uma instituição estadunidense e brasileira e tratará dos métodos adotados por Luiz Heitor Correia de Azevedo, analisando proximidades e distanciamentos das orientações feitas por Lomax. Para esta discussão serão utilizados como fontes a documentação pessoal e institucional produzida pelo pesquisador brasileiro, bem como a produção acadêmica recente que trata da obra de Lomax e Luiz Heitor.

Cultural Memory and Intangible Heritage in the Dominican Republic
Karoline Bahr, University of Pittsburgh

In 2001 and 2005, UNESCO nominated two “cultural traditions” of the Dominican Republic as Intangible World Heritage, the, the Cofradía del Espíritu Santo, and the, Cocolo, dance theater traditions. Not surprisingly, the two “traditions” are highly different in their historical contexts, performance practices, and accompanying forms, but they are strikingly similar as marginalized traditions within mainstream Dominican society due to perceived African derivation. Despite their differences, UNESCO and the Dominican nation-state collaboratively organized joint stage performances of these groups on several occasions. As mediation of “living traditions” these events primarily show an attempt to retrospectively embrace, equalize, and ultimately control overtly African-derived expressions in the Dominican Republic. Both, the choice of the two cultures as well as their appropriation as Dominican heritage shed light on social ambiguities within the national discourse: As African-derived expressions are widely negatively associated with threatening Haitian immigration and savage religiosity their emergence in the environment of sugar plantations shared with Haitian working migrants, for instance, is left out. In this paper, I will discuss how the two particular “tradition-bearers” serve retrospective socio-cultural reconciliation in the Dominican Republic. Samuel Floyd defined cultural memory as connected to cultural forms. Cultural memory is a selective process, where memory drives the cultural form and the cultural form drives the memory subjectively (1995:8). In this process, the two honored Dominican communities are required to continuously contribute a cultural repertoire while, in contrast, their memories are subject to change.

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and Alan Lomax. A project of documentation emerged from his meeting with Lomax. Lomax provided methodological instructions to guide Luiz Heitor’s fieldtrips, and the funds were provided by the U.S. organization. In the following years, the Brazilian researcher did ethnographic research in the Brazilian states of Goiás, Ceará, and Minas Gerais. These fieldtrips generated a considerable amount of audiovisual documentation, which today are safeguarded by the U.S. Library of Congress and UFRJ Ethnomusicology Laboratory. The project conceived by Lomax and Luiz Heitor was a pioneering initiative in music ethnographic research in Brazil. It motivated the creation of the first center for folklore research in Brazilian academia. This lecture will present an overview of the international political context that endowed the joint research effort of U.S. and Brazil, will analyze the methods adopted by Luiz Heitor Correa de Azevedo, and will discuss how close and how far these methods were from Lomax’s prescriptions. This discussion will be based on the documentation produced by the Brazilian researcher, as well as recent academic production that examines the works of Lomax and Luiz Heitor.

Performing the Therapeutic: Medical Ethnomusicology in Action
Gregory Barz, Vanderbilt University

This panel includes three papers that focus on direct musical interventions in therapeutic settings. The first presenter addresses the use of gamelan playing as a rehabilitative technique within incarcerated communities. The second presenter focuses on the potential for music to aid in efforts at destigmatization of HIV in South African contexts. Presenter three reflects on issues related to the lives of musicians who themselves have survived breast cancer. East presenter contributes a significant approach to the emergent discipline of Medical Ethnomusicology. The discussant, Gregory Barz, will respond to this panel and provide methodological support for positioning music-as-performance within the very center of medical and health care therapy in a variety of settings.

Leo Brouwer and the Creation of the Havana Avant-garde (1962-1970)
Elizabeth Batiuk, University of Michigan

In post-revolution Cuba of the 1960s, Leo Brouwer (b. 1939, Havana, Cuba) produced a series of experimental performances and avant-garde compositions that helped create a new generation of cultural elite on the island. Brouwer’s activities and aesthetic constituted a creative response to the ideological exigencies of the new government, in two ways. First in terms of Castro’s appeal to the intellectuals to work within the revolution, Brouwer helped redefine Cuba’s post-revolution culture around avant-garde idioms. Brouwer also implemented the call for the “New Man,” a culturally literate and politically engaged model for society. His compositions and performances signify the New Man through the creative juxtaposition of musical signs of the intellectual/élite and the physical/vernacular. Through creative juxtapositions of musical styles, his works signify possible, as well as actual identities and were both iconic and indexical of change. The aleatoric work Conmutaciones (1966) was commissioned to celebrate the anniversary of the revolution. Signifying not only rupture with the past, Conmutaciones juxtaposes athletic physicality with cultural advancement. La Espiral Eterna (1970) presents a difficult atonal surface in contrast with the playful creativity of performance. These juxtapositions signify Brouwer’s New Man and resolve the contradiction between the intellectual/élite and the physical/vernacular. The ability of music to signify both possible and actual identities of post-revolution Cuba has also allowed Brouwer’s compositions to be embraced as standard works for classical guitar. This paper will analyze how Brouwer’s music signifies identities and reaches his audience.

< ESPAÑOL > Después de la revolución en Cuba, en los años 60s Leo Brouwer (La Habana, Cuba, 1939) produjo una serie de actuaciones musicales experimental y composiciones vanguardistas que resultó en la creación de una nueva generación de élites en la isla. Sus actividades y su estética costituyeron una repuesta creativa a las exigencias del nuevo gobierno en dos maneras. Primero, de acuerdo con los términos del llamamiento a los intelectuales para trabajar dentro de la revolución, Brouwer ayudó a redefinir la estética vanguardista en los términos definidos por la revolución. También Brouwer puso en practica la llamada por el “hombre nuevo,” la figura del revolucionario igualmente culto y ocupado en la lucha política. Sus composiciones y actuaciones significan el hombre nuevo a través de la yuxtaposición creativa de signos musicales provenientes de los sectores intelectual/élite y físico/vernáculo. A través de la yuxtaposición creativa de estilos musicales, sus obras representan tanto identidades posibles como identidades actuales. También sirven como representación icónica e indexical de cambios en la ciudad de la Habana. La obra aleatoria “Conmutaciones” (1966) fue el resultado de un encargo para celebrar el aniversario de la revolución. Significando no solo la ruptura con el pasado, “Conmutaciones” contiene la yuxtaposición de la fisicalidad atlética con la idea del progreso cultural. “La Espiral Eterna” (1970) presenta una superficie difícil y atonal en contra con la creatividad lúdica de la actuación. Estas yuxtaposiciones representan la concepción de Boruwer del hombre nuevo y resuelven la contradicción entre la oposición intelectual/élite -físico/vernáculo. La capacidad de la música para significar tanto la identidad real como la posible en la Cuba post-revolucionaria permitió también que las obras de Brouwer fueran incorporadas al repertorio canónico de composiciones para guitarra clásica. Este estudio va analizar como la música de Brouwer expresa identidades y llega a su público.
Revival or Plagiarism? Remix Controversies in India
Jayson Beaster-Jones, Texas A&M University

In 2003, the late music director Naushad (1919-2006) referred to the remixes of classic Hindi film songs as a form of “musical terrorism.” As a musical practice of remaking, reinterpretting, and/or rearranging songs that became popular in the late 1990s, both the sounds of remixed film songs and their promotional videos have been the subject of an intense debate about the nature of Indian popular music. This controversy has led to local and national attempts to ban the practice on the grounds of the violation of intellectual property rights, as well as to censor the videos on the basis of their perceived ‘vulgarity.’ DJ’s argue that these remixes revive older film songs for new audiences, making these songs relevant to life in contemporary India. Some music directors, musicians, and cultural critics allege, however, that DJs are plagiarizing from India’s musical past because they are simply incapable of creating their own original compositions.

Why is this practice so contentious in an Indian context? If remixed film songs generally retain the same melody, lyrics, and song form as the original songs, what is transformed in the process that profanes the original? This paper examines the remix debate as a collision between cultural memory, nostalgia, and intellectual property. In particular, it argues that the controversies about remix serve as a proxy for other debates about the trajectory of neoliberal India, one in which the reframing of a popular music legacy reflects contemporary anxieties about memory, value, and cultural production.

Said in Ramallah
Rachel Beckles Willson, Royal Holloway, University of London, UK

In 2004 England’s The Guardian newspaper announced that Daniel Barenboim and the late Edward W. Said had founded a music school in Ramallah, Palestine. According to Barenboim’s representation of the venture, it would provide children with time away from ‘violence and fundamentalism’, and (although ‘classical music is not something one associates with Arabs’) could help ‘build a bridge between Europe and the Middle East’. In my research I have posed the following questions. How can this project be understood alongside Said’s critique of colonialism? What interest does the school’s funding body (the Andalusian government) have in Palestine? To what extent does the school engage local actors? In what ways are the western classical practices taught at the school adapted by or for musicians active in Arabic traditions? How can the impact of such an intervention best be measured? Drawing on fieldwork conducted in Palestine, Germany and Spain between 2005 and 2008, I will argue that the Barenboim-Said school is not a singular venture in the region, but must be seen within a network of music education projects that have been emerging, led by local Arab musicians, since the early 1990s. I will argue that it has disenfranchised itself from most significant local musicians, and that its impact in the region has been minimal. I will also suggest, nevertheless, that it can be used as a case study in the practicalities of colonial musical intervention and, as such, provide a contribution to a newly-developing type of research in cultural imperialism.

When East Meets West and South Meets North: Mapping Real and Imaginary Musical Borderlands in the Balkans
Alma Bejtullahu, Institute Pjeter Bogdani, Macedonia

Definition and redenition of the borders is an on-going process in the Balkans. Earmark of the borderlines expands and contracts not only within spatial but within temporal dimension as well, re-shaping the identity of people within them. Borders – as the papers of this panel reflect – could be interpreted in manifold ways. Consequently, this panel raises the question if the rapidly changing borders, acceptable in everyday political strategies, are echoed at the same pace with the (re)construction of (diverse) ethnic identities, cultural policies or imagining of the homeland. Each of the papers addresses the discourses of the Balkans borders in a broader sense. The first paper analyses the collision between the memories of borderlines of a larger country and the present EU neighboring borderline in Serbia, addressing their respective musical practices. The second paper juxtaposes two musical practices: the first one is firmly placed within the borderlines of “genuine” ethnical Bulgarian folklore and the second one reaches for a more diverse and transnational folkloric styles. The last paper addresses the musical representation of the borderlands within a country (particularly in Macedonia), borders imposed by social, ethnical and religious contrasts within a community.

The Antiheroes of the Anti-world: Hip-hop as an Alternative Means of Establishing Social Control in Borderlands
Alma Bejtullahu, Institute Pjeter Bogdani, Macedonia

The redefinition of the borderlines in SE Europe, set out the issues of interethnical relations. In some newborn states of these areas, the governments or political factions were grounding their programs on the concept mono-ethnic state. Some ethnical communities or otherwise socially neglected groups remained marginalized and sometimes physically placed in urban borderlands, often facing lives leading towards the social deviance and lacking effective means of social control. This paper denotes points to several neglected areas in (e.g. Macedonia Slovenia, Kosova), particularly the voicing of the everyday struggles and aspirations to claim an equal status within the state. Comparing the works of several hip-hop musicians from these areas the papers analyses their own ways of establishing “alternative” means of social control. With their rapping they seek to present themselves as individuals.
that denounce. The personal example is mediated through music as a platform of transformation induced either by personal experience. Their music constantly challenges social deviance within their »fringe society« and seeks to prevent it from becoming an accepted social norm.

Parado en el puente del mundo / Standing on the Bridge of the World: Movement and Cosmopolitanism in Panamanian Música Típica Performance Practice
Sean Bellaviti, University of Toronto, Canada

Due to its unique geography, the isthmus of Panama has long been a point of transit and a place of cultural encounter. This particular history is reflected in the political and cultural geography of modern day Panama: a country literally divided between an urban “center” (located along a narrow axis created by the interoceanic canal) and a predominantly rural-identified “interior”. It is within these contrasting locales that the nation’s cosmopolitan ethos is both reified and challenged in the performance practices and lifestyle of Panamanian música típica (MT) musicians. This paper draws on recent fieldwork in Panama and examines the critical intersection of MT performance practice and the unique geo-political landscape of the isthmus of Panama. MT (a popular musical genre from the country's western provinces) is examined in terms of its hybrid character and its ability to maintain audible links to an established history of technological engagement and experimentation. Somewhat conversely, professional MT musicians actively cultivate a connection to a “traditional” practice that is predicated on a sustained affiliation to the Panamanian interior; an affiliation that is maintained through constant travel to-and-from a rural home base and a geographically dispersed audience base. By examining the complex relationship between the politics of music and movement, this paper contributes to recent discourse on the formation of cultural identities that are simultaneously local and translocal (i.e. cosmopolitan)

British Bangladeshi Popular Music as a Parallel Subculture
Nilanjana Bhattcharjya, Colorado College

Over the past two decades, Euro-American (i.e. “white”) men have become a growing percentage of musicians hired to perform Afro-Cuban religious ceremonies in the United States. Understanding such a phenomenon is obstructed if we are overly dependent upon the concept of the African diaspora. Though conceptualizations of the African diaspora have changed as a result of anti-essentialist and constructivist formulations, they remain grounded in the concept of race. For practitioners of Afro-Cuban religion, however, what matters more than a drum ensemble’s racial identity is its ability to create an atmosphere conducive to possession. Because of this, Euro-Americans in Afro-Cuban music are becoming less novel for practitioners and, in some U.S. locations, necessary in order to meet the demand for competent musicians. In order to circumvent the conceptual border related to race in the African diaspora, I draw from extensive interviews and personal experience to suggest an alternative way to understand the presence of Euro-Americans in Afro-Cuban religious music. By introducing the concept of a ‘musical roots experience’ I argue that this presence is a logical result of a search for musical sincerity, self-realization, and historicizing of ones own musical upbringing. Paradoxically, it is not unlike the musical experience of African-Americans who, a generation earlier, took up Afro-Cuban drumming as their own roots experience. The concept of a musical roots experience may allow us to understand the presence of anyone, regardless of racial or ethnic identifiers, in the music and culture of the African diaspora.

Contested Musical Mobilities: Ethnomusicologies of Portable Listening and Technology
Tyler Bickford, Columbia University

Portable technologies and mobile communication practices are the subjects of increasing anthropological interest in a rapidly changing global media environment. However most scholarship to date largely ignores the sonic aspects of portable media, even though cell phones, mobile Internet devices, and MP3 players involve a complex variety of music and sound practices, from ringtones, sound effects, and soundtracks to music listening and verbal communication. Particular sonic repertoires and practices of listening are sites of negotiation and contest in the domestication of new technologies and the social transformations associated with them. Mobile listening practices break down strict divisions between public and private even as they erect new structures, and globally circulating portable music technologies mediate the fine-grained specificities of local soundscapes. Ethnomusicology and organology are uniquely suited to examining musical objects and sound technologies within their social, cultural, economic, and expressive fields. These papers explore the sonic junctures between portability and technology in diverse social contexts, from the intimate connections that MP3 players outline among Vermont schoolchildren, to the racial politics of the boombox and loud music in 1980s Brooklyn, changing conceptions of noise in Jamaican public mobile phone practices, and the implications of transit and urban geography to the sound worlds of concert-goers in Bangkok. The papers in this panel situate new media technologies within histories of mobile listening that extend beyond recent digital innovations, shifting the focus on portability from the small size of devices to the social and geographic mobility of their users.

< ESPAÑOL > Movilidades musicales contestadas: Etnomusicologías del escuchar portátil y la tecnología

Tecnologías portátiles y las prácticas de comunicación móvil son objetos de creciente interés antropológico en un rápidamente cambiando mundial de los medios de comunicación. Sin embargo, la mayoría de trabajo académico
hasta hoy ignora en gran medida los aspectos sónicos de la multimedia portátil, aunque los teléfonos móviles, dispositivos móviles de Internet, y los reproductores de MP3 incluyen una compleja variedad de prácticas alrededor de la música e de sonido en general – desde tonos de llamada, efectos de sonido, y soundtracks al escuchar de música y la comunicación verbal, Repertorios y prácticas sónicos del escuchar son sitios de la negociación y el concurso en la domesticación de las nuevas tecnologías y las transformaciones sociales asociadas con ellos. Prácticas móviles del escuchar rompen las divisiones estrictas entre lo público y privado al mismo tiempo que levantén nuevas estructuras; y tecnologías de música portátil circulando al nivel mundial median las especificidades de soundscapes locales. Etnomusicología y organología son idónea para el examen de los objetos musicales y tecnologías de sonido dentro de sus campos sociales, culturales, económicas y expresivos. Estos trabajos exploran las coyunturas sónicas entre portabilidad y tecnología en diversos contextos sociales, desde la íntima conexión que los reproductores de MP3 esquema entre los escolares en Vermont, la política racial del “boombox” y la música fuerte y en Brooklyn durante los años 1980s, a la evolución de las concepciones del ruido de Jamaica en las prácticas públicas de telefonía móvil, y las implicaciones de tránsito y la geografía urbana al mundo sónico de gente yendo al concierto en Bangkok. Los trabajos en este panel sitúan las tecnologías de nuevos medios de comunicación dentro de las historias del escuchar móvil que van más allá de recientes innovaciones digitales, desplazando el énfasis en la portabilidad desde el pequeño tamaño de los dispositivos a la movilidad geográfica y social de sus usuarios.

Tinkering and Tethering: Children's MP3 Players as Material Culture
/ Enredando y encadenando: Los reproductores de MP3 de niños como cultura material
Tyler Bickford, Columbia University

This paper considers how schoolchildren use MP3 players as tools for interaction, engagement, and innovation. Dominant narratives about portable music devices see private listening practices intruding upon and fragmenting public spaces, increasingly partitioning individuals within personalized musical soundscapes that detach listeners from their surroundings. Through fieldwork with working-class children at a Vermont primary school, I find the opposite: children cracked open the hermetically sealed soundscapes of MP3 players to creatively reimagine their devices as tangible anchors to the school’s social surroundings. MP3 players were domesticated within the intimate materiality of a childhood peer culture already characterized by playful physical interaction and portable objects such as toys, trading cards, and dolls that can be shared, manipulated, and held close. Music devices were ever-present objects, slipped into pockets, threaded under clothing, and handled until worn. Kids tinkered constantly with their MP3 players, decorating and repairing them, and trading unsalvageable ones to save for spare parts. They swapped songs with each other using the earbuds of one person’s device to record through the microphone of another’s. When friends shared earbuds to listen together, the cables tethered them ear to ear, and they delighted in the bodily challenge of moving in tandem with earbuds balanced delicately between. Music devices were tucked and tangled in the nooks and crannies of contemporary childhoods, at the intersections of school, family, and consumer culture. Upsetting the boundaries between public and private that rationalize adult listening, children used MP3 players to build grounded, material links among friends.

< ESPAÑOL > Este trabajo examina cómo los escolares usan reproductores de MP3 como herramientas para la interacción, la participación, y la innovación. Narrativas dominantes sobre los dispositivos de música portátiles vean prácticas del escuchar en privado como si fueran intruyendo y fragmentando espacios públicos, cada vez más poniendo personas dentro de particionamiento de sus “soundscapes” personalizados y musical que separan los oyentes de sus entornos. A través de trabajo de campo con los niños de clase trabajadora en una escuela primaria de Vermont, me parece lo contrario: los niños abrieron herméticamente cerrado “soundscapes” de los reproductores de MP3 para reimaginar creativamente sus dispositivos como anclas tangibles al eterno social de la escuela. Reproductores de MP3 fueron domesticados en la íntima materialidad de una cultura de iguales de infancia ya caracterizada por la interacción física y juguetona y objetos portátiles tales como juguetes, tarjetas de intercambio, y las muñecas que se pueden compartir, manipular, y abrazar. Dispositivos de música fueron objetos siempre presente, se colaron en los bolsillos, escondieron debajo de la ropa, y manipularon hasta que fueron desgastado. Niños “tinkered” jugaron constantemente con sus reproductores de MP3. Ellos los decoraban y reparaban, y intercambian algunos insalvables solo para guardar las piezas de recambio. Ellos intercambian canciones entre sí utilizando los auriculares del dispositivo de una persona para grabar con el micrófono del dispositivo de la otra. Cuando amigos compartían auriculares para escuchar juntos, los cables atadurados se colaron sobre oreja, y a ellos les gustaban el desafío corporal de avanzar en paralelo con auriculares delicadamente equilibrado entre sí. Dispositivos de música se han escondido y enredado en los rincones de la infancia contemporánea, en las intersecciones de la escuela, la familia y la cultura del consumidor. Alterar las fronteras entre lo público y lo privado que racionalizan el escuchar de los adultos, los niños que utilizan los reproductores de MP3 para construir vínculos materiales, bien fundados entre amigos.

"Why the fiddle?": Style, Alterity, and “Old Time” String Band Performance in the Czech Republic
Lee Bidgood, University of Virginia

U.S. “country” musics have long served as media for construction of socioeconomic, geographic, and “racial” identity. Over nearly a decade of participatory research I have sought to understand and articulate how Czechs
reconfigure and reframe “country” musics through linguistic, stylistic, and other transformations. I’ve been participating mainly as a fiddler, a role that has opened doors and also raised complicated issues. Several Czech fiddlers have praised my playing for having musical characteristics that scholars such as Tagg (1989) critically characterize as “black,” hinting at an imagined “perceptible difference” (Shank 2002:111) between their “Czech” playing and my “American” playing. My alterity is challenged only by a leading Czech fiddler who is identified as a Rom, and therefore susceptible to more negative stereotypes--of marginality as well as musical exoticism. Recent Czech interest in U. S. “old-time” string band music has led me to consider fiddling--along with the strategic negotiation of genre, musical performance, and self-presentation it entails--offers possibilities and challenges for Czechs who re-create US “country” styles. Within the flexible transcultural space of Czech (re)creations of American music, the traditional elision of “Americanness,” “antiquity,” and “blackness” (as in blackface minstrelsy, barbershop quartets, “hot” jazz, etc.) gains new performative meanings. Here, performances of genre and style speak to particularly Czech conceptions of music, self, and other, but also point to globalized music imaginaries that join sound and identity to time and place, crossing many borders along the way.

"Los Ilegales" by Los Tucanes de Tijuana: In the Borderline of Utopia and Dystopia / “Los Ilegales” por Los Tucanes de Tijuana: En la frontera de utopía y dystopía
Natalia Bieletto Bueno, Universidad de California, Los Angeles

En Diciembre 2007 el cortometraje de la canción-corrido “Los ilegales” de Los Tucanes de Tijuana fue premiado en Mónaco con el Reconocimiento Angel. Dicha distinción celebra filmaciones que promueven “el amor, la paz y la unidad en el espíritu creativo a favor de la humanidad.” Mi argumento es que tal interpretación no es del todo acertada. A través de una aproximación holística al video, demuestro que las imágenes sonoras iniciales son signos afectivos que determinan el tono beligerante de la pieza desatando violencia simbólica. Aunque el discurso académico reciente ha advertido el contenido ético y preescriptivo del subgénero “corrido de migrantes” al cual esta pieza pertenece, mi tesis es que esta canción no aboga por la paz si no que desencadena conflicto. Mediante alusiones semánticas, sonoras y visuales, el video no sólo construye una representación arquetípica de la experiencia migratoria; más aún, enciende las tensiones características de la frontera Mexico-USA al tiempo que participa activamente en la lucha por el reconocimiento de los derechos de los migrantes. No resulta una sorpresa que el video haya levantado reacciones entre los usuarios de youtube desde apoyo incondicional, hasta comentarios racistas y amenazas de muerte. En vista de la contradicción entre la premiación del video y su recepción entre el público de youtube, mi objetivo es incitar tres preguntas. Primero, si su tinte provocativo agrava o modera la tensa relación binacional, en segundo lugar sobre la responsabilidad de los autores y los premios institucionales y finalmente sobre las implicaciones éticas de la valoración musicológica.

< ENGLISH > In December 2007 the videoclip of the corrido-song “Los ilegales” by Los Tucanes de Tijuana won the Angel Award for short films in Monaco. According to its mission statement the award “celebrates films that impart love, peace, and oneness in their creative spirit for humankind.” I will argue that such an interpretation is not entirely accurate. Through a holistic analytical approach to the video I demonstrate that the opening sound images act as affective signifiers that set the embattled tone of the piece, thus triggering symbolic violence. While recent scholarly discourse has acknowledged the prescriptive ethical content of the subgenre “corridos de migrantes”, to which this piece belongs, my claim is that this song does not advocate for peace but it rather kindles conflict. Through semantic, sonic and visual allusions, the video does not only depict an archetypal migratory experience but it also triggers the tensions characteristic of the cultural clash of the Mexico-USA borderline while it participates in the struggle for the recognition of migrant rights. Not surprisingly, the video aroused the most varied reactions among youtube posters, ranging from unconditional support to racist remarks and death threats. In view of the contradiction existing between the video’s praise and its reception by youtube users, my final aim is to raise three questions. Firstly, whether its provocative tinge either aggravates or moderates the tense bi-national relationship; secondly, on the responsibility concerning authors and institutional awards granting; and finally, concerning the ethical implications of musicalcological validation.

Musical Tactics of Diaspora and Modernity on the Margins of the Black Atlantic
Michael Birenbaum Quintero, Bowdoin College

Monolithic notions of cultural production in the Black Atlantic become more complex when they are overlain with the realities of local specificity, language, and a field of cultural production and circulation deeply marked by geopolitical inequalities between centers like the US or Cuba and more peripheral sites in Latin America and the Caribbean. The Black Atlantic is, in other words, as marked by North-South inequalities and center-periphery dynamics as is the rest of the world. These inequalities are both deeply felt and creatively re-articulated in the context of peripheral black localities such as Colombia’s Pacific coast. There, black publics have taken on Northern black cultural products as a model of modernity, against long-standing local associations of blackness with, at best, a kind of pastoral, folkloric rurality, and at worst, savage atavism excluding them from modernity. The dilemma that arises for black musicians in Colombia is how to articulate a vision – and sonority – of blackness which relies on cosmopolitan models of black modernity without effacing local realities. This paper explores some of the possibilities for doing so by examining musical production by black
Colombians in cosmopolitan genres such as reggaetón, rap, and salsa, as an attempt to understand the tensions between local and global, folklore and modernity, culture and aspersions of culturelessness on the outposts of the African diaspora.

<ESPÁÑOL> Tácticas musicales de diáspora y modernidad en los márgenes del Atlántico Negro

Las nociones que proponen la producción cultural en el Atlántico Negro (“the Black Atlantic” de Gilroy) como monolítica se vuelven más complejas cuando se toman en cuenta las realidades locales, las cuestiones de idioma y un campo de producción cultural y difusión profundamente marcado por las desigualdades geopolíticas entre centros como Estados Unidos o Cuba y localidades más periféricas en América Latina y el Caribe. Es decir, el Atlántico Negro es tan marcado por las desigualdades de Norte y Sur y las dinámicas de centro y periferia como es el resto del mundo. En localidades negras como el litoral del Pacífico colombiano estas desigualdades son muy sentidas pero también objeto de re-apropiaciones creativas. Ahí, los públicos negros han asimilado los productos culturales negros del Norte como un modelo de la modernidad, así contrarrestando un viejo complejo de tropos que asocia lo negro, en el mejor de los casos, con una ruralidad pastoral y folklórica, y en el peor con un salvajismo que les excluye de la modernidad. El dilema para músicos negros en Colombia es él de articular una visión – y una sonoridad – de negritud que tome material desde los modelos cosmopolitas de negritud sin ocultar las realidades locales. Esta presentación explora algunas de las posibilidades para hacerlo, examinando la producción musical de personas negras en Colombia en géneros como reggaetón, rap y salsa. Pretendemos entender las tensiones entre lo local y lo global, folklorismo y modernidad, cultura y anti-cultura en la producción cultural en los márgenes del Atlántico Negro.

Bringing it Home: Multicultural Policy, British Identity and The Imagined Village
Caroline Bithell, University of Manchester, UK

‘World music’ has gained a firm hold in Britain, from the glittering line-up at the annual WOMAD festival to the ‘world songs’ featured in the repertory of amateur choirs. This has been hailed as promoting understanding of distant cultures, and of aiding integration in an increasingly multicultural Britain. Home-produced art has also been under pressure to comply with the Arts Council’s demand that it ‘reflect the cultural mix of society.’ Some, however, propose that in the rush to embrace the rest of the world through its music, Britain has left itself out of the picture and now needs to claim its rightful place at the world music table. I examine one response to this dilemma. The Imagined Village - brainchild of Simon Emmerson (of Afro-Celt fame) - features leading English folk artists and ‘progressive patriot’ Billy Bragg, together with Anglo-Asian and Anglo-Caribbean musicians. Setting out to ‘reimagine what it is to be English,’ the project presents troublesome contradictions that I explore with reference to literature on nationalism, orientalism and post-colonialism. I include critical analysis of promotional material, reviews, popular response and live performances, as well as deconstructing sample tracks from the album. As part of my broader analysis, I ask: What is ‘our’ culture in today’s Britain? What has the love affair with world music provided that seemed to be lacking in British music? What part do resonances of ‘other’ musics play in contemporary attempts to reclaim Britishness? What alternative models exist for representing plural identities in a postmodern world?

Localizing Hybridity: Rumba Innovations and the Politics of Place
Rebecca Bodenheimer, University of California, Berkeley

The Afro-Cuban music and dance genre rumba has been the site of intense musical innovation in the last three decades in Cuba. Rumba musicians have created fusions with a variety of Afro-diasporic musical practices, incorporated Afro-Cuban sacred music and dance into their repertoires, and invented a new percussion style. These innovations, which I term hybridizing practices, entail musical border crossings in that they challenge not only constructed genre boundaries, but also the sacred/secular divide, which is often assumed to be impermeable. This paper focuses on two hybridizing practices within contemporary rumba performance that have emerged from the cities of Havana and Matanzas respectively. First, I detail the features, history and popularization of guarapachugueo, a percussion style that has revolutionized rumba in Havana. I then discuss the creation by a Matanzas folkloric group of batarumba, a hybrid that fuses rumba percussion, sacred batá drumming, and songs from Cuban popular music repertoires of the 1950s and 60s. I employ Stuart Hall’s concept of situated hybridity (1996) in my analysis of the locally-defined hybridizations emerging respectively from Havana and Matanzas. This notion allows me to elucidate how conceptions of fusion are intimately related to the politics of place, both in terms of the musicians’ regional affiliations and the different racialized discourses of place that circulate about these two cities. In other words, I conceive of these innovations as a “performance” of regional identity, and thus explore how they may be illustrative of the different approaches towards rumba-based fusion in the two cities respectively.
Jewish Music and Its Others in the Southern Mediterranean
Chair: Philip V. Bohlman, University of Chicago
See: Abigail Wood, School of Oriental and African Studies, University of London, UK

La sipíraka rarámuri. Un axis mundi musical / The Rarámuri Rasper: A Musical Axis Mundi
Carlo Bonfiglioli, Universidad Nacional Autónoma de México, México

Principal herramienta del poder chamánico y a la vez, instrumento musical, el raspador (sipíraka) rarámuri desempeña dentro del rito en el cual es utilizado –la raspa de peyote (jikuri sepawáame)– una función cosmológica de gran importancia. Tomando como punto de partida las características plástico-figurativas del instrumento en cuestión, y una nota de “poca importancia” que un informante indígena le brindó al explorador-antropólogo Karl Lumholtz, a finales del siglo XIX, el análisis que presentaré para sustentar la hipótesis aludida en el título, versará, por una parte, en las relaciones que el instrumento guarda con el contexto ritual en el cual es usado; por otra, entablará un diálogo comparativo con otros equivalentes regionales y macroregionales procedentes de distintos contextos culturales e históricos (entre ellos el conocido omichicahuaztli mesoamericano). A través de la comparación se buscará evidenciar la matriz cosmológica que subyace a todos los casos analizados.

The Rarámuri (Tarahumara) rasper, both a musical instrument and the main tool of shamanistic power, has an important cosmological function within the ritual it is employed (the “peyote rasp”). Starting from the instrument’s figurative characteristics and a “random note” given by an indigenous informant to the explorer-antropologist Karl Lumholtz in the late nineteenth century, I not only analyze the instrument’s ritual context but also engage in a brief comparative dialogue that encompasses other similar objects emerging from different cultural and historical milieus (among them the well known Mesoamerican omichicahuaztli) in order to explain the hypothesis alluded to in the title. This comparison will help to point out a cosmological matrix that includes all the analyzed cases.

Blasting the Ghetto: Boomboxes and the Spilling Over of Portable Audio / Blasting the Ghetto [A toda maquina al barrio]: Boomboxes y el “derrame” de tecnologías móviles de audio
Bill Bahng Boyer, New York University

Recent scholarship on mobile music technologies such as the iPod and mobile phones has often referenced the Sony Walkman as a foundation for understanding the ways that technology mediates user encounters with and within urban spaces. Although this historiographical turn is productive, it remains important to consider the ways in which contemporary portable media exceed the model of the Walkman in their various social uses and currencies. “Spillages” resulting from the complexity and customizability of user interfaces, for example, or the public sounding of speakerphones and overamplified headphones, can perhaps be understood better through another iconic portable audio device of the 1980s: the boombox. Unlike the Walkman, which streamlined its user interface for the sake of portability and minimum size, boomboxes were designed to encourage maximum user control of their sonic output, and as the decade progressed they became larger and louder, with more knobs and buttons. While the Walkman interiorized sound, making listening a private practice that could be brought into public spaces, the boombox encouraged the projection of personal sound choices into the public sphere and has come to exemplify the highly politicized and racialized dynamics of post-industrial cities in the United States. Drawing from fieldwork in Brooklyn and interviews with residents of the borough who regularly used boomboxes in the late 1970s and 1980s, I trace the meaning and significance that people have assigned to these devices and draw connections to the uses of mobile audio technology that are in practice today.

< ESPAÑOL> Trabajos académicos recientes sobre las tecnologías, móviles de música como el iPod y el teléfono móvil frecuentemente hacen referencia al Walkman de Sony como una base para comprender las formas en que las tecnologías median encuentros con los espacios urbanos y dentro de los mismos. Aunque este giro historiográfico es productivo, también es importante considerar como el walkman queda corto como modelo de las formas en que los actuales medios portátiles de comunicación figuran en diversos usos sociales. Quizás los derrames “productos de la complejidad y la capacidad por personalización de interfaces de usuario tales como el sonido público de SpeakerPhones y audífonos superamplificados, pueden ser mejor entendidos a través de otra máquina de audio portátil icónica de la década de 1980: el Boombox. A diferencia del Walkman, que simplificó su interfaz de usuario, en aras de la portabilidad y tamaño mínimo, boomboxes fueron diseñadas para fomentar la máxima control del usuario de su producción sonora, y como la década avanzaba se hicieron más grande y más fuerte, con más perillas y botones. Mientras el sonido del Walkman fue interiorizada, haciendo la práctica de escuchar una práctica privada que podría ser introducida en los espacios públicos, el Boombox alentó a la proyección de las opciones personales de sonido en la esfera pública y ha llegado a ejemplificar la altamente politizada y racializada dinámica de las ciudades post-industriales de los Estados Unidos. Sobre la base de un trabajo de campo en Brooklyn y entrevistas con residentes del municipio que regularmente utilizaron boomboxes a finales de los años 1970 y 1980, se rastrea el sentido y el significado que las personas han asignado a estas máquinas, y se trazan los vínculos con los usos de las tecnologías móviles de audio que están en práctica hoy en día.”
Defending One’s Own Cultural Heritage: Indian Musicological Writing in the Wake of British Orientalism / Defendiendo la herencia cultural propia: escritura musicológica en la India durante el orientalismo británico

Diana Brenscheidt, Institute for Advanced Study in the Humanities, Essen / University of Cologne, Germany

When Sourindro M. Tagore published his compilation of 18th- and 19th-century British Orientalists’ writings on music entitled iHindu Music from Various Authors/i (1875/82), it was one sign that colonialism had already affected the course and cultural significance of Indian music. As a result of the strict British policy towards arts in India (Kopf 1969), classical Indian music – now defined as a ‘fine art’ (Guha-Thakurta 1992) – became part of the struggle for Indian self-esteem and a distinct national identity. Rediscovered as part of a genuine cultural heritage, it had to be defended against foreign appropriation and misconception. The paper presents a close reading of Tagore’s essay ‘Hindu Music’ (1874), included in the compilation, and of an article by Ananda K. Coomaraswamy named ‘Indian Music,’ first printed in iThe Dance of Shiva/i (1918). The articles mark a frame of reference and represent historical examples in the process of reclaiming music as a distinct Indian cultural property. They further reveal the dilemma local writers confronted under colonial conditions: while accentuating the unique ‘Indianness’ of the art form, both authors strive for its recognition in the West as they are working in English and are facing Western musical terminology the British Orientalists had introduced into the debate. This leads to a permanent shift between the claim for music’s unique Indian (or ‘Oriental’) identity and its universal appeal. As early key-works of Indian musicological writing, the critical examination of these articles remains central for the discipline’s historical self-reflection.

< ESPAÑOL > Cuando Sourindro M. Tagore publica su compilación de escritos sobre la música de los orientalistas británicos del siglo XVIII y XIX, titulada iMúsica hindú de varios autores/i (1875-1882), no quedará más duda respecto al hecho de que el colonialismo había afectado el curso y el significado cultural de la música de la India. Como resultado de la rígida política británica relativa a las artes en la India (Kopf 1969), la música clásica india, -definida en ese contexto como una de las ‘bellas artes’- (Guha-Thakurta 1992), llegaría a ser parte de la batalla por la autoestima nacional y un elemento de diferenciación. Redescubierta como parte de una herencia cultural genuina, la música tenía que ser defendida de la apropiación extranjera y su distorsión. La presente contribución ofrece una interpretación tanto del ensayo de Tagore, ‘Música hindú’ (1874), incluido en la citada compilación, como de una contribución de Ananda K. Coomaraswamy, titulado ‘Música de la India’, aparecido en iLa danza de Shiva/i (1918). Los artículos son marcos de referencia y representan ejemplos históricos del proceso de reivindicación de la música como elemento de distinción cultural de la India. Revelan igualmente el dilema que confrontaron ambos escritores bajo la condición colonial: acentuando la ‘indianidad’ de dicha forma de arte, buscaron ser tomados en cuenta en Occidente, sólo que escribiendo en inglés y confrontando también las terminologías que los propios orientalistas británicos habían introducido a este campo de estudio. Ello hizo oscilar las posiciones entre el reclamo de una identidad musical hindú (u oriental) auténtica y su pretensión cual forma musical universal. El acercamiento crítico a estos escritos musicológicos, claves de la cultura de la India, sigue siendo de central importancia para realizar una reflexión histórica de la constitución de nuestra disciplina.

< ENGLISH > Musical Chronicle of a Yagé Ceremony in Bogotá - This paper approaches a case study in order to understand the growing presence, assimilation, and transformation of indigenous rituals in certain Latin American cities. By following the music of a yagé ceremony led by the taita (or shaman) Orlando Gaitán in Bogotá, I intend to contribute to reflections on ethnomusicology’s fields of study. To do so I derive my analysis from participant observation to show the particularity of taita Orlando’s ceremonies not only in their inscription in Colombian urban settings but also because the taita, [an individual] of peasant descent [who] has promoted a mixture of curative systems, cultural practices, and populations. Musical practices are also subject to these interactions, indeed, the importance of music in more traditional Yagé rituals has been reinforced through the incorporation of other musical practices. What I present here is a contribution to the growing recent academic interest in the expansion of traditionally

Crónica Musical de Una Ceremonia de Yagé en Bogotá

Monica Sofia Briceño Robles, Universidad Nacional de Colombia, Colombia

Esta ponencia parte de un estudio de caso que permite apreciar la creciente presencia, asimilación y transformación de rituales indígenas en algunas ciudades latinoamericanas. A través de un recorrido por la música de una ceremonia con yagé dirigida por el taita (o chamán) Orlando Gaitán en Bogotá, pretendo contribuir a las reflexiones sobre los campos de estudio de la etnomusicología. Para ello parto de la observación participante, donde he podido constatar la particularidad de las ceremonias del taita Orlando no sólo por su inscripción a centros urbanos colombianos sino porque el taita, de ascendencia campesina, ha promovido la mezcla de sistemas de curación, de prácticas culturales y de poblaciones. Las prácticas musicales no se escapan a tales interacciones; por el contrario, la importancia de la música en los rituales con yagé más tradicionales, se ha reforzado a través de la incorporación de otras prácticas musicales. Lo que aquí presento es un aporte al reciente y creciente interés académico por la presencia y expansión de prácticas ceremoniales tradicionalmente indígenas en las ciudades colombianas (son destacables los trabajos de Montagut, 2004; Pinzón, 1988; Pinzón, Garay y Suárez, 2003; Weiskopf, 1995 y 2002; y Uribe 2002, 2003 y 2008).

< ENGLISH > Musical Chronicle of a Yagé Ceremony in Bogotá - This paper approaches a case study in order to understand the growing presence, assimilation, and transformation of indigenous rituals in certain Latin American cities. By following the music of a yagé ceremony led by the taita (or shaman) Orlando Gaitán in Bogotá, I intend to contribute to reflections on ethnomusicology’s fields of study. To do so I derive my analysis from participant observation to show the particularity of taita Orlando’s ceremonies not only in their inscription in Colombian urban settings but also because the taita, [an individual] of peasant descent [who] has promoted a mixture of curative systems, cultural practices, and populations. Musical practices are also subject to these interactions, indeed, the importance of music in more traditional Yagé rituals has been reinforced through the incorporation of other musical practices. What I present here is a contribution to the growing recent academic interest in the expansion of traditionally

**Coordinated Asynchrony: Conflicting Temporalities / Asincronía coordinada: Temporalidades conflictivas**

Benjamin Briner, University of California, Berkeley

Simultaneous frames of temporal reference, occurring at two or more levels of, rhythmic activity and organization are common in many types of music. When musicians agree, on a beat they establish a common low-level frame of reference; they may also articulate meters and hypermetrical periodicities that constitute higher orders of organization (Tenzer 2006). But they need not observe the same degree of synchrony at all levels. What happens when musicians do not mesh with clockwork precision at all levels? Where Keil (1987, 1995) has theorized participatory discrepancies to explain the minute asynchronies crucial to various types of “groove” and Clayton, Säger, and Will (2003) have directed our attention to entrainment I analyze coordinated musicking in which entrainment is avoided, either because the music is played without a common pulse or because it is idiomatic to play certain parts “late” in relation to others. In the performance of Javanese pathetan, for instance, musicians resist precise synchrony while working together to coordinate loosely, their arrivals at a series of goal tones while in compositions performed by a full Javanese ensemble differences of temporal coordination range from colotomic asynchrony (gong strokes intentionally delayed) that complicate the “stratified polyphony” identified by Hood and Susilo (1967) to the layering of what Hoffman termed differing musical epistemologies (1978). The analytical approach I propose is applicable to a range of analogous temporal complexities in other types of music, including, for instance, Japanese gagaku, with its asynchronous arrival at strong beats and various other asynchronies.

"<ESPaÑOL> En varios tipos de música es común encontrar marcos simultáneos de referencia temporal que ocurren en dos o más niveles de actividad y de organización rítmicas. Cuando los músicos concuerdan en un determinado pulso, ellos establecen un primer marco de referencia que es superficial; pero también establecen periodicidades métricas e hipermétricas que constituyen niveles más altos de organización (Tenzer 2006). Sin embargo, esos músicos no necesariamente perciben o articulan el mismo grado de sincronía en todos los niveles.

Mientras Keil (1987, 1995) propuso discrepancias participatorias para explicar las pequeñas asincronías cruciales para el “groove” y Clayton, Säger, y Will (2003) sugieren que los músicos de ajustan “arrastrándose” unos a otros, yo propongo que existe una musicalidad coordinada en la cual los músicos evitan acoplar porque la música es tocada sin un pulso común o porque es idiomático tocar ciertas partes de manera retrasada. Por ejemplo, al tocar pathetan javanés, los músicos evitan la perfecta sincronía al mismo tiempo que coordinan sin exceso rigor sus llegadas a ciertas notas claves. Por otro lado, en composiciones tocadas por un ensamble completo javanés, las diferencias de coordinación temporal varían desde asincronías colotómicas (golpes de gong intencionalmente retrasados) que complican la “polifonía estratificada” identificada por Hood y Susilo (1967), hasta las estratificaciones que Hoffman llamó epistemologías musicales diferenciadas (1978). El análisis que propongo es aplicable a un rango de complejidades temporales análogas presentes en otros tipos de música, por ejemplo, gagaku japonés, con su llegada asincrónica en tiempos fuertes y otras asincronías.

**Marches of Empire: John Philip Sousa’s Musical Borderlands**

Katherine M. Brucher, DePaul University

John Philip Sousa and his band made audible multiple musical borderlands at the turn of the twentieth century. His civilian ensemble, the Sousa Band, toured the world and performed at major cultural expositions such as the 1893 Columbian Exposition in Chicago and the 1900 World’s Fair in Paris. This paper argues that the Sousa Band, with its reputation for military prestige and commercial success, became a symbol of imperialism as the United States sought to assert itself as a world power. This paper explores the role of music in empire building through the metaphor of borderlands. The Sousa Band literally traversed borders of nations during its world tours and figuratively represented them at cultural expositions. At the same time, the band occupied musical borderlands, bridging a perceived distance between art music rooted in European traditions and vernacular music in the United States. Sousa’s band offered audiences arrangements of contemporary popular music, transcriptions of symphonic and operatic works, and original works, all with a strong moral connotation of patriotism. An examination of the Sousa band also offers an opportunity to explore the scholarly borderlands between ethnomusicological and historical approaches to studying music.

Ethnomusicologists and historians alike have often overlooked wind bands and their connotations of militarism, functionality, and in the case of Sousa’s band, commercialism. A case study of the Sousa Band in an era of American imperialism suggests that the analytic potential of the wind band for ethnomusicology lies in this intermediary position.

**Beyond Nation? A Thrice-Told Tale from Bulgaria’s Postsocialist Soundstage**

Donna Buchanan, University of Illinois, Urbana-Champaign

In A Thrice-Told Tale: Feminism, Postmodernism, and Ethnographic Responsibility (1992), anthropologist Margery Wolf masterfully relates a single incident from her fieldwork in three complementary literary guises—as fieldnotes, a short story, and a scholarly ethnography—to illustrate how
situated presentation engages different audiences, illuminates different issues, and conveys different meanings. Similarly, while conducting “follow up” fieldwork with Bulgaria’s Kutev Ensemble during 2007–08, I encountered three divergent musical and dramatic productions of Bulgarian expressive culture whose narratives, like Wolf’s tales, collectively pose a postmodernist inquiry into the politics of representation. In this paper I juxtapose these staged commentaries to tease out the perspectival dialogues on nation currently at play within Bulgarian artistic communities. Thus, while presentations by the recently established company “Bulgare” traffic in timeworn but disturbingly powerful primordialist appeals to ethnonationalist sentiment, those of rhythmic gymnast Neshka Robeva, such as her “Bezhantsii” (Refugees), sidestep and extend the concept of nation by situating the Black Sea bluster of local choreography and movement in a diaspora of international venues and transnational genres. Most strikingly, through strategically composed and choreographed works that call upon diverse regional and international folkloric and popular culture styles, including those of minority populations, the Kutev Ensemble is deliberately performing against gender and ethnonationalist stereotypes in favor of productions cosmopolitan in form and postnationalist in content. In so doing, they are redefining the very essence of “national” folklore in direct defiance of a lingering socialist-era cultural policy legacy, while simultaneously parrying market tensions, touristic expectations, and government corruption.

Babylons, Motherships, Nightclubs: Sound, Space, and Time in the City
Chair: Patrick Burke, Washington University, St. Louis
See: Christina Zanfagna, University of California, Los Angeles

“Nobody Was Doing What We Were Doing, and Nobody Wanted To”: The Godz and Performed Incompetence
Patrick Burke, Washington University in St. Louis

Ethnomusicologists studying musical performance typically assume that musicians strive to be competent and examine how musicians acquire and demonstrate competence. This paper takes a different approach by considering a group of musicians who intentionally and aggressively flaunted their incompetence. The Godz, a rock band from Manhattan’s Lower East Side, recorded three albums for the independent label ESP-Disk between 1966 and 1968 that feature out-of-tune singing, unsynchronized and poorly played instrumental parts, erratic tempi, and chaotic song structures, leading rock critic Lester Bangs to call them “the most inept band I’ve ever heard.” Whereas the Godz’ contemporaries in avant-garde jazz and successors in punk rock employed “noise” to construct new genres with their own standards of technical expertise, the Godz foregrounded their ineptitude by performing badly in familiar pop music idioms. The band members’ prior experiences in more conventional groups, along with their own statements about their music, suggest that their incompetence was willful and confrontational rather than unavoidable. I argue that the Godz represented an extreme manifestation of values prevalent within the 1960s counterculture, which often praised spontaneity and individuality while dismissing technical prowess as elitist or conformist. By taking the counterculture’s love of “authentic,” “natural” performance to an absurdly artificial extreme, the Godz called the very notion of competence into question. Their music suggests that we might usefully view musical performance not simply in relation to an ideal of competence, but rather as an ongoing conversation among musicians and audiences about the implications and value of performance itself.

Big Apple, Little Apple: The iPod and Contested Identity in New York
Justin Burton, Rider University

The Glass Cube, Apple’s 5th Ave. Manhattan store, rises three stories above a concrete plaza. Its walls and ceiling are glass panes that allow passers-by no view of the activity inside. Instead, one sees only Apple’s logo floating in the center, illuminated at night to reflect off all sides of the Cube. Business is conducted underneath, as the edifice at ground level functions only as a lens through which to view the surrounding city. The Cube shares an ideology with iPod billboards and the iPod itself. The billboards depict empty silhouettes that encourage viewers to project themselves into the advertisement, and the iPod is a blank device that entices consumers to project their musical personalities onto it. In each case, Apple advertises itself and the iPod as both freeing and closely connected to NYC, allowing consumers to construct the city according to their own wills.

Not everyone has received the iPod as such a freeing device, however. A common complaint is that iPodders walk about in isolation, ignoring everyone around them. This criticism represents nostalgia for a New York that never existed, where commuters engaged in friendly chatter, distracted by nothing and eager to assist tourists. This is a complex nostalgia that participates in the promises and reforms of Mayor Rudolph Giuliani, whose police initiatives alienated many of the city’s residents in his pursuit of a lower crime rate. By positioning the iPod between these two perspectives we are able to best understand its dynamic interaction with New York City.

Listening as Social Technology: Ethnographies of New Media
Justin Burton, Rider University

This panel examines articulations of listening with various forms of materiality and social spaces including communication technologies and the Jamaican recording studio, the iPod in New York City, and a portable videogame called Rhythm Heaven in Japan. The notion of listening as mode of social participation resonates throughout the case studies on this panel. The panel explores new media as just one element in a musical, social, and
technological assemblage that inflects social experience in profound ways. Drawing on work by scholars such as Lev Manovich and Jonathan Sterne, these studies investigate new media objects as enabling technologies in relation to sonic cultures. In terms of new media spaces, scholars such as Brian Massumi and Vivian Sobchak have argued that actions that take place in “virtual” realms create tangible effects on real bodies. While Massumi and Sobchak focus mainly on visual media and image space, their arguments can be transposed into the study of listening and sound. Sound—which cuts across spaces of private and public, and the virtual and the real—makes such oppositional constructions further tenuous. As a point of departure, the panel draws inspiration from Steven Feld to think through “listening as a way of knowing.” This panel questions how acts of listening and sounding produce meaning through particular social environments. Through an ethnographic mode of inquiry, the papers on this panel ask how listening and sounding practices allow people to “make sense” of the world through active acoustic engagement.

Playing the Numbers: Toba Palm Liquor Music in the Urban Underbelly
Julia Byl, University of Illinois

The city of Medan, populated by over four million people, is connected by a swath of roadways to smaller urban areas up and down North Sumatra, Indonesia. A coastal city that accommodates differences in religion and ethnicity, Medan includes large Javanese and Malay communities, as well as the Batak groups native to the interior of Sumatra. But grouped together with the smaller urban areas, which are located progressively closer to the Batak interior, the city assumes a rougher, slightly dangerous ethos. The Toba Batak represent a large part of this image: Toba people are well known as the semi drivers and underground mobsters who link these urban areas, and are respected but feared for this function. They are also known as skilled singers of expressive popular songs, as active members of church choirs, and as Christians within a predominantly Muslim nation. This paper explores how these identities are linked by looking at the vocal music of the Toba palm liquor stand within the urban areas around Medan, and shows how this underworld, with its ties to drink and gambling, is actually a place where Tobas consolidate power and raise a minority voice within a sometimes indifferent nation. By considering the impromptu harmony that rises from these sites, and the ways that music interweaves with political discourse and last-calls for lottery picks, I wish to consider how palm liquor music helps position Tobas within their urban setting, and sonically transforms their experiences, and the city soundscape.

The Democratic as Therapeutic: Sketching a Democratic Music Therapy Concept in a Rehabilitative Gamelan Program for Prisoners
Rodrigo Caballero, University of British Columbia, Canada

In the literature concerning traditional healing practices, studies abound with regards to the shaman’s pivotal role in overcoming affliction using music. Similarly, in the Western biomedical paradigm, it is the music therapist to whom we customarily attribute this singular role. This presentation advances a democratic music therapy concept according to which music’s ameliorative powers are said to arise non-concentrically, emerging instead in a generative fashion from within and across an interactive social and musical network of performers. By exploring a re-application of Benjamin Brinner’s seminal theory of musical interaction (1995), I draw upon a recent field study of a rehabilitative prison gamelan program to reconsider aspects of musical performance within a socio-therapeutic framework. I also consider how principles of democratic organization are inscribed into the socio-musical fabric of the program both at the ideational and structural level. By building upon the well-documented social bonding functions of musical performance in traditional societies, this presentation seeks to expand the practitioner-centered view emphasized in both ritual and clinical settings and to thereby force a reconsideration of the therapeutic dimensions inherent in less formalized group performance settings. Sketching a theoretical framework for democratic music therapy also suggests a pathway for medical ethnomusicologists wishing to apply their research within a broader arena of health care.

Los nuevos cantos del Maíz. Reflexiones en torno al trabajo etnomusicológico en una comunidad nahua de la Huasteca
Gonzalo Camacho, Escuela Nacional de Música Universidad Nacional Autónoma de México, México

Las culturas musicales que se ponen en contacto en el transcurso de la investigación etnomusicológica establecen una frontera entre la episteme del investigador y la correspondiente a los individuos con los cuales trabaja. En esta línea fronteriza, los saberes se confrontan, se examinan, se interrogan, se aprehenden, se entreveran, en esa desesperada carrera por alcanzar un mínimo diálogo y una interpretación de la alteridad. Ya se ha señalado y discutido sobre las relaciones de poder y la asimetría que implica la postura del investigador que se ubica desde la posición del que sabe con respecto al que “sólo” informa, pero hace falta explorar las posiciones alternativas y las estrategias para deconstruir dicha perspectiva. En este sentido, el objetivo de la ponencia es compartir algunas experiencias y reflexiones en torno al quehacer etnomusicológico que se propone rebasar las fronteras habituales de la investigación con la finalidad de examinar nuevas formas de articulación con las comunidades en las cuales trabaja. A partir de un caso concreto, esta comunicación muestra los procesos y las acciones que el propio trabajo provocó.
en los músicos concerniente a su propio saber – hacer y la repercusión que ha tenido en su colectividad. El trabajo se realizó en la comunidad nahua de Chilchuil municipio de Tamazunchale en la Huasteca potosina, ubicada en el oriente de México. En esta localidad se trabajó conjuntamente con los músicos con la finalidad de estudiar el género musical denominado Canarios, el cual se ejecuta principalmente durante el ritual de cosecha del maíz.

< ENGLISH > New Corn Songs: Reflections on Ethnomusicalological Work in a Nahua Community in the Huasteca. —When in the course of an ethnomusicalological investigation musical cultures are put into contact, a border is established between the epistemology of the investigator and that corresponding to the individuals with whom we work. Along the line of that border, knowledge is confronted, examined, interrogated, learned and mixed in a desperate race to achieve a minimum dialogue and an interpretation of otherness. Already indicated and discussed are relationships of power and the asymmetry resulting from the position of investigator, and the implied position of knowing, in the respect that “he alone” informs. It is however necessary to explore alternative positions and strategies to deconstruct that perspective. In this sense, the objective of this paper is to compare various experiences and reflections drawn from ethnomusicalological work that moves beyond habitual investigative borders, with the ultimate aim of examining new forms of articulation with the communities in which we work. Using a concrete case, this paper shows the processes and actions that this kind of work caused among musicians concerning their own knowledge —and the repercussions it had in their community. The research was conducted in the Nahua community of the Chilchuil municipality of Tamazunchale in the Huastecan Potosina, located in the east of Mexico. In this locality we worked together with musicians to understand the musical genre known as Canarios, performed principally during the ritual harvest of corn.

Toward a Mexican Ethnomusicology: Past as Prologue
Chair: Gonzalo Camacho, Escuela Nacional de Música, Universidad Nacional Autónoma de México, México
See: Alejandro Madrid, University of Illinois at Chicago

The Limits of National Identity, or “Contramarea,” a Tragic Song of Love on the Border between Costa Rica and Nicaragua
Tania Camacho, University of Texas, Austin

Migrations are part of human history, and mobilization from Nicaragua to Costa Rica is not the exception, although its causes and effects are particular to that region. In the process of Nicaraguan-Costa Rican migration, new identities are created, and this has become one of the main preoccupations of the country of origin as well as the host country: in order to preserve their national identities both Nicaraguans and Costa Ricans develop resistance toward the Other. This process is problematic for different reasons. One is the possibility that mutually xenophobic sentiments may develop. Another is the fear that individuals may disconnect from their cultural origins - not because of the exchange between neighboring countries that actually share some cultural features, but because of the globalized influence that is imposed and mediated socially, economically, and politically. How residents of Costa Rica and Nicaragua imagine each other and themselves is a consequence of this process. Musical and artistic manifestations offer a counterpart to this mediation through breaking paradigms, and calling for a better understanding of cultural exchange, diversity and solidarity. The Costa Rican band Malpais is an agent in this breakdown, and in particular with its song “Contramarea” awarded song of the year in 2008. “Contramarea” is a tragic story of love between a Costa Rican woman and a Nicaraguan man. The music features some elements that are markers of identity, although they are not explicit. This characteristic places the song in a neutral position that instead of marking differences seeks to unite both countries.

< ESPAÑOL > “Contramarea” una canción de amor en la frontera de Costa Rica y Nicaragua. Límites de la identidad nacional

Las migraciones son parte de la historia de la humanidad y el caso Nicaragua-Costa Rica no es la excepción, aunque sus causas y efectos sean particulares. En el proceso migratorio se forman nuevas identidades y esto preocupa tanto al país de origen como al de destino, pues al sentir amenazadas sus identidades nacionales desarrollan actitudes de resistencia hacia el Otro. Estas actitudes son problemáticas por varias razones. Una de ellas es la posibilidad de desarrollar sentimientos xenófobos. Otra es el debilitamiento de la identidad cultural, por no el intercambio entre estos dos países vecinos que más bien comparten ciertos rasgos identitarios, sino por la influencia masiva foránea que es impuesta social, económica, y políticamente. Una consecuencia de la dinámica de resistencia es la forma en que Costa Rica y Nicaragua se imaginan mutuamente y, a sí mismas. Para contrarrestar los efectos de la xenofobia, diferentes manifestaciones artísticas promueven el rompimiento de paradigmas, el entendimiento entre los pueblos, el intercambio cultural, la apreciación por la diversidad y la solidaridad. La banda costarricense Malpaís es agente en este cambio, y particularmente con su canción “Contramarea” canción del año en el 2008, hace un llamado por la unidad. La canción, que narra una historia trágica de amor entre una costarricense y un nicaragüense, presenta elementos musicales que pueden identificarse como regionales, aunque no explícitamente. Esta característica coloca a la canción en una posición neutral que, lejos de buscar diferencias, fomenta la unidad entre los pueblos.

“Une Nouvelle culture:” Gérard Lockel, Nationalism, and the Legitimization of Guwka in Guadeloupe.
Jerome Camal, Washington University in St. Louis

One of three French overseas departments in the Caribbean, the island of Guadeloupe’s unusual political situation has often generated fierce debates around issues of national and cultural identity. In a 1970 report, the pro-
Creating Something Out of Nothing: The Office of Inter-American Affairs Music Committee (1940/1) and the Inception of a Policy for Musical Diplomacy

Jennifer Campbell, Central Michigan University

When the State Department inaugurated its Division of Cultural Relations in 1938, its actions, which were born out of concern for national security, formalized U.S. efforts in cultural diplomacy and stimulated a surge of government-sponsored activity in certain artistic fields. One of the most effective proponents of this initiative was the Music Committee of the Office of Inter-American Affairs (OIAA), whose membership included Carleton Sprague Smith and Aaron Copland. Focused on furthering musical exchange with South America, this group secured funding for a number of projects and tours, helping to establish a paradigmatic program that would be revisited during later periods of national conflict. Drawing on sources from several American archives, this paper examines the activities and artistic priorities of the Music Committee, whose members, to a certain extent, viewed music as a “tool” to be used in demonstrating the United States’ musical prestige to foreign audiences. To that end, the committee recommended only the most “American” projects for funding. Their decisions, shaped by personal biases, were influenced by a predilection for “serious” music; performances of choral, chamber, and ballet music were sent abroad, but jazz, even as a topic for discussion, was virtually ignored. Committee members also insisted that reciprocity—commissioning and performing South American music, and, when possible, bringing composers and ensembles north—was essential if the overall effort was to be effective. Ultimately, the OIAA Music Committee’s actions helped construct an unwritten policy that would underscore future efforts in musical diplomacy.

The Bored and the Charismatic in nha nhac and nhac tai tu: Routinization, Creativity and Mimesis in Contemporary Vietnamese Traditional Music

Alexander Cannon, University of Michigan

With the selection of Vietnamese court music or nha nhac as “intangible cultural heritage” by UNESCO in 2003, Vietnamese music scholars and government officials celebrated international recognition for a national musical tradition; however the label soon became a double-edged sword. Musicians began to view the national or regional label attached to nha nhac as overshadowed by the globally recognized label of “intangible heritage.” Contemporary performances of nha nhac in the central Vietnamese city of Hue thus became lackluster, routinized and only occurred under specific conditions. Other types of non-“intangible heritage” traditional music performances however exuded vibrancy through the production of “scene,” as defined by Will Straw and others. While UNESCO recognition undermined creativity in nha nhac performances, the prospect of global recognition encouraged other performers of traditional Vietnamese music to develop productive traditional music scenes. This case is particularly acute in southern Vietnam—formerly the Republic of Vietnam—where opportunities for performance re-opened after the bleak post-war period and musicians began to search for new musical “surrogates”—as defined by Joseph Roach and re-oriented by Lise Waxer—to fill this re-opened space. This paper features the nhac tai tu or the “music of talented amateurs” scene of traditional music performance in Ho Chi Minh City to illustrate how innovative musicians, while striving for international recognition, mimic non-Vietnamese music traditions, disseminate musical knowledge through new media forms and establish musicians’ charisma—a term defined by Max Weber and contested by Yan Haiping—to garner prestige for and promote Vietnamese traditional music.

La música de las pelonas en Revista de Revistas (1920-1930) / The Music of the Pelonas [Flappers] in Revista de Revistas (1920-1930)

Guadalupe Caro Cocotle, Universidad Nacional Autónoma de México

Durante la década de 1920 diversas fuentes hemerográficas mexicanas dieron cuenta de un gran debate social sobre la “chica moderna mexicana” la pelona o “flapper mexicana.” Cabe señalar la pelona/flapper como una identidad de género en disputa al defraudar lo que culturalmente era aceptado como lo femenino y lo masculino. Por eso empleo la categoría analítica de género de Joan Scott: como género se entiende la organización social de la diferencia
sexual. Al hacer uso de tal categoría es posible considerar lo relativo a los discursos de género a partir de los cuales se construyó la identidad de la pelona/flapper. Uso discurso como una estructura histórica, social e institucionalmente específica de enunciados, términos, categorías y creencias.

El presente trabajo tiene como objetivo analizar los discursos de género a partir de los cuales se construyó, la identidad de la pelona/flapper dentro del contexto transnacional de la “mujer moderna” y su inserción dentro de la cultura de masas en el México de 1920 donde la música jugó un papel determinante. Se analizan los contenidos musicales de la publicación que permiten dar cuenta de cómo las pelonas son tipificadas como bailadoras de fox, amantes del shimmy, y en algunos casos son fuentes de inspiración para piezas de corte popular como en la música del teatro de tandas. En consecuencia, Revista de Revistas muestra esta riqueza musical y permite conocer parte del entorno cultural-musical del que fueron partícipes estas mujeres y que evidentemente forman parte de la historia de la música nacional del periodo.

< ENGLISH > In Mexico, during the decade of 1920s, there was a severe social debate which centered on the so-called chica moderna Mexicana” (Mexican-modern girl), the "pelona" or Mexican flapper. It is important to notice that the pelona/flapper is presented as an identity in dispute that challenges what was considered “feminine” or “masculine.” Therefore, I will use gender as an analytical category, as theorized by historian Joan Scott. In this sense, gender means the social organization of sexual difference. Gender, as a complete analytical category, allows the study of gender discourses related to the pelona/flapper’s identity. Discourse, as a concept, does not refer to words or phrases; discourse is considered as a historical, social, and institutionalized structure of terms, categories, and beliefs. In other words, discourse means a thought’s form that allows the understanding of the surrounding world.

The main aim of this paper is to analyze gender discourses related to this feminine identity within the “modern woman’s” transnational context, and to link them to Mexico’s mass culture of the 1920s where music played an important role. Therefore, some musical contents of Revista de Revistas are analyzed in order to show how the pelonas were identified as fox, jazz, and shimmy dancers, and, in some cases they are the inspiration source for popular songs, such as teatro de tanda songs. Thus, Revista de Revistas’ contents show a specific musical richness that gives a glimpse of the pelonas’ musical-cultural environment that belongs to the national history of music of this time.

Science, Race, and the Singing Body: Voice Culture in the Nineteenth Century
Scott Carter, University of Wisconsin-Madison

In 1854, Spanish baritone and vocal instructor Manuel Patricio Rodríguez García II inaugurated modern vocal studies with the invention of the laryngoscope. Utilizing a series of mirrors, García observed the coordination of his vocal apparatus in the act of singing and developed hygienic and pedagogical techniques for each anatomical component. By the end of the century, numerous singers, scientists, and vocal instructors had published treatises on what they termed “voice culture.” These authors’s methodologies revolutionized vocal pedagogy by basing vocal cultivation on physiological, anatomical, and acoustic analyses. This science of voice production occurred alongside the rise of physical anthropology, evolutionary theory, and Europe’s colonial projects. Many writers on voice culture utilized scientific literature on comparative human physiology, travel writings, and anthropological studies to argue for the primacy of Western singing. Social Darwinism’s ensuing rise in the 1880s through scientific writings and public lectures solidified these supposed differences and helped shape popular understandings of non-Western singing bodies. In this paper, I examine the relationship between singing and science during the nineteenth century and the reliance of both on theories of racial difference. I begin with a brief summary of voice culture texts, paying special attention to the authors’ anatomical concerns and connections with scientific institutions. Next, I explore the relationships between these texts and contemporaneous scholarship on physical anthropology and evolutionary theory. I argue that singing voices are the performative consequence of practices steeped in notions of cultural, social, and physiological difference and render audible embodied Western ideologies of race and civilization.

Songs of Race and Empire During the Philippine-American War
Christi-Anne Castro, University of Michigan

In 1949 the singer “Cowboy” Copas declared love for his “dark-faced Filipino” in the hit song “Filipino Baby.” While the song resonated with soldiers who had fought in the Pacific during World War II, it had originally been composed during the 1898 Spanish-American War. Both versions neatly bounded the era of United States colonialism in the Philippines and called attention to the role of military actions in shaping the U.S. American experience of internationalism. At the start of the Philippine-American War (1899-1902), the Philippines became a new frontier to conquer, Filipinos were branded insurrectionists in their homeland, and U.S. soldiers were sent to pacify the “Injuns” of the east. Popular songs in the U.S. supported and naturalized imperialist ideologies, while soldiers’ songs sharpened the dichotomy between self and Other and helped delineate racial characterizations of the enemy. As with many folk songs, the lyrics of these songs were often fitted onto existing
melodies. Likewise, the images emerging from song texts about savage and primitive Filipinos and exotic Filipinas mapped onto existing stereotypes of Others encountered in the expansion of the United States—imagined as civilized and White. This paper discusses the manner in which these songs encapsulated popular perceptions of the Philippines and of Filipinos and justified imperialism using racial ideologies prevalent at the turn of the 20th century.

Reinvention, Rejuvenation, and Revival: Uses of Cultural Memory in Contemporary South Asian Music and Dance
Chair: Amy Catlin-Jairazbhoy, University of California, Los Angeles
See: Margaret Walker, Queen’s University, Kingston, Canada

Instruments and Metaphors: A Research Project on the Musical Instruments Collection at the Chinese University of Hong Kong – Non-Western Collection
Pui Lun Chan, the Chinese University of Hong Kong, China

As a source of information, the musical instrument collection at the Department of Music of the Chinese University of Hong Kong conveys rich historical data that has very strong connections with academic interests, educational philosophies, scholarly frameworks, ethnomusicological fieldworks and institutional exchanges of this particular university. Carried out by a team of researchers, the project aims to discover the hidden or little-known stories in terms of its histories (process of manufacture and collecting) and associations (relationship between various individuals and institutions). This project consists of an on-line catalogue and individual researches. For example, by investigating the history of “Elephant-leg Drum” of Dai people of China, we aim to find out the changes of music curriculum and “musical identity” of Chinese minority music in tertiary institution; The research on “Caifu Ji” examines the rise and decline of this native musical instrument factory in Hong Kong; The study of the yangqin made by Qiu Hechou and donated by Li Ruizu, explores the relationship between the instrument and individual musicians of Cantonese music. These researches will help us understand the essential backgrounds of individual instruments which were not recorded on the catalogue, and it will also be valuable to study the material culture of music in China and other non-Western societies. During the section, the on-line catalogue will be demonstrated and some research outcomes with valuable photos will be displayed. The display requires a projector, a table space for a lab-top computer and a wall space of five A2 sized posters.

¡Qué suene el son!: Huapango Arribeño as Social History / ¡Qué suene el son!: Huapango arribeño, un proceso de historia social
Alex E. Chávez, University of Texas, Austin

The discursive terrain of music scholarship focused on Greater Mexico has, over time, brought together a diverse set of perspectives – native scholars, amateur folklorists, promoters culturales, and degree academics. As such, the aim of this paper is to examine the veiled identity politics that often problematically inform the study of Mexican musics. Specifically, though we have come to inherit a dynamic understanding of tradition, “White Knight” conventional wisdom survives in some quarters and stubbornly positions music tradition in a vacuum (Merriam 1964). My research focuses on the shifting landscape of huapango arribeño performance with attention to its emergence among Mexican immigrant communities located in the U.S. Migration itself, it may be said, involves “the lifting out” of social relations from local contexts of interaction and their restructuring across indefinite spans of time-space” (Giddens 1991: 21). Now, we cannot speak of the metaphysics of such a process without treating the moments that catalyze the movement of laboring bodies. To illustrate this, I look to the social and economic transformations that occur globally during the 1960s and 1970s, which, in effect, reconfigure geographies of performance and circuits of cultural production. Unraveling the conditions of transformative music practice within the transitional moment of postmodernity, I argue, allows us to move beyond an understanding of son tradition as mere (reified) product of history, and instead, as embodied social history. Ultimately, I trust this (my) Chicano-situated perspective both critically engages the vexed politics of ethnographic representation and calls attention to the constellation of situated knowledge, positioned practices, and aesthetic interventions that abound in the borderlands.

< ESPAÑOL > El terreno discursivo perteneciente a los estudios enfocados en la música Mexicana a reunido en un cierto plazo una diversidad de perspectivas, a lo largo del tiempo, que incluye trabajos de investigación conducidos por parte de eruditos nativos, folkloristas de afición, promotores culturales, e académicos. El objetivo de este ensayo es el examinar la política de identidad que ha informado, problemáticamente, el estudio de tradiciones musicales mexicanas. Es el decir, aunque hemos heredado una comprensión dinámica de lo que es la “tradición” aún la opinión convencional de los White Knights’ sobrevive en algunos espacios de estudio, la cual tercamente posiciona el entendimiento del concepto de “tradición” en un vacío (Merriam 1964). Mi investigación se centra en el desempeño del huapango arribeño entre comunidades de inmigrantes mexicanos situadas en EEUU; mismo proceso, puede ser dicho, implica “el desplazamiento de relaciones sociales de sus contextos locales de interacción y su reestructuración a través de espacios indefinidos de tiempo-espacio” (Giddens 1991: 21). Ahora, no se puede hablar de la metafísica de tal proceso sin tratar críticamente los momentos que catalizan el movimiento de cuerpos laborales. Para ilustrar esta coyuntura, dirijo la vista a las transformaciones sociales y económicas que ocurren durante los años sesenta y setenta a nivel mundial, que se puede concluir, reconfiguran geografías de desempeño “performance” e igual ciertos circuitos de la producción cultural. En desenredar las condiciones de un momento de transición a la posmodernidad, por medio del cual el huapango arribeño igual
se encuentra en un proceso transformativo, discuto yo, nos permite extender la mirada al más allá de una comprensión de “tradición” solo como objeto histórico (reliquia), y en vez de eso, entenderla como un proceso personificado de historia social. Finalmente, yo me fío en que mi perspectiva Chicana pueda contribuir a una discusión crítica enfocada en la policía de representación etnográfica que toma en cuenta la constelación de “situated knowledges” prácticas posi”

Guanxi Grows: Meaning and Matrix in Alberta’s Chinese Orchestras
Kim Chow-Morris, Ryerson University, Toronto, Canada

The Chinese term “guanxi” refers to the complex matrix of positive social relationships between friends, family and colleagues. Anthropologist Andrew B. Kipnis argues that when mainland Chinese “re-create their networks of relationships they also re-create themselves” (2000:8). Yet the act of immigration is the addition of another layer to the already hybridized self. Diasporic Chinese communities, therefore, have had to re-establish and re-contextualize their guanxi by practical means that connect them both in distinct ways with their natal homeland and within their adopted communities. This is particularly evident in long-term collective cultural practices such as amateur community ensemble rehearsals and performances. Building on the few existing studies of Chinese-Canadian diasporic musical practice (Huang 1993; Chan 1996; Li 1987; Thrasher 2000) and emic studies of contemporary Chinese orchestras (Lee 1989; Hui 1997; Pak 2000; Shen 2001), I examine the social, musical and political guanxi of the four active Chinese orchestras in the province of Alberta, Canada. Using first-hand interviews, ethnographic observation, and analysis of scores, programs, newspaper clippings and recordings, this ethnohistory details socio-economic, intergenerational, pedagogic, regional, transnational and musical relationships. Through this lens, I argue that these new forms of guanxi reflect the fluid individual, musical and political selves that Chinese-Canadians have necessarily become. This work, the first comparative analysis of the flourishing Chinese orchestra subculture in Canada, thereby aims to provide a unique vantage point from which to understand both the socio-musical identity of contemporary Canadian society as a whole, and that of its constituent immigrant citizens.

The Multiple Cosmopolitanisms of Cape Verde’s Expressive Practices: Race and Diaspora in the Lusophone and Creole Atlantic
Rui Cidra, Instituto de Etnomusicologia, Universidade Nova de Lisboa, Portugal

Intercultural flows and exchanges involving distinctive routes in the Atlantic have historically formed Cape Verde’s expressive practices. Being a contact zone (Pratt 1992) in the Atlantic and, simultaneously, a territory with a long tradition of emigration (since the 18th century), the archipelago’s population dialogued continuously with musical genres and styles from the West African Coast (the Senegambia region), Europe (Portugal), Brazil and the West Indies. In the first half of the twentieth century, Brazilian sailors and musicians passing through the Islands in transatlantic journeys, as well as Cape-Verdean emigrants in South America returning with music recordings, introduced foreign musical practices that marked instrumental styles and the stylistic traits of Creole Cape-Verdean musical genres such as morna and coladera. The Brazilian influences, as well as those of South America (cumbia and bolero, 1960s and 1970s) and the Caribbean (cadence and zouk, 1970s and 1980s), configured the expressive practices and repertoires that reached world music audiences in the 1990s (most prominently through the music of singer Cesária Évora). More recently, young musicians inspired by the post Independence (1975) popular music movement based on subaltern expressive practices during the colonial period like batuko and funaná, have been asserting new identities and reimaging colonial histories, as well as links to West Africa. This paper draws on my ethnographic research and historically contextualizes the forms of transatlantic dialogue configuring the expressive practices, diaspora aesthetics and “multiple cosmopolitanisms” tied to the social experience and identities of Cape-Verdeans.”

Porous Boundaries: Articulating the Sacred and the Erotic in Performance
Alessandra Ciucci, Columbia University

In Morocco the term sakn refers to a sacred song that is usually dedicated to a saint. sakn which are known to be conducive to ecstasy and even trance, are used to create a state (hwal) that marks a climactic moment in a musico-poetic environment. “L’alwa” a, sakn, whose text recounts the pilgrimage to a site where two local saints are buried, is celebrated for its ability to convey images and emotions stirred up by the sacred journey and, thus, for allowing the audience to have the sense of participating in this experience as if occurring.

One of the important functions of shrines is their involvement with sexuality (c.f. Mernissi 1977). Shrines are known to offer women an intimate space by signaling the transition of the bride into womanhood. This paper examines a performance of “l’alwa” at a wedding celebration where intimate meanings is reworked and transformed in the context of this culminating event that, by signaling the transition of the bride into womanhood, is implicitly or explicitly concerned with sexuality. In this performance, the effectiveness of “l’alwa” resides in the articulation of the sacred and the erotic voyage(s), as exemplified by the interplay between this musico-poetic genre and female desire.
Chair: Judah Cohen, Indiana University
See: Lillian Wohl, University of Chicago

Layers of Musical Heritage: The Production of Caribbean Jewish Liturgical Sound
Judah Cohen, Indiana University

In this paper, I explore how contemporary Jewish communities in the Caribbean—particularly on the island of St. Thomas, US Virgin Islands—use music to address complex questions of Jewish identity and practice. The Caribbean has played a key role in the history of Jewish life in the Western hemisphere, hosting the Americas’ first synagogue, and maintaining the hemisphere’s largest Jewish population through the mid-nineteenth century. By the mid twentieth century, however, the largely Sephardic (Spanish-Portuguese-descended) communities on these islands were slowly being replaced by American Jews, infusing the existing Sephardic infrastructure with different musical traditions and customs, and beginning to connect synagogues with North American Jewish religious networks. In St. Thomas, this transition ultimately led to shifts in musical practice, from old” Western Sephardic hymns and chants to contemporary liberal Jewish practices, including the institution of a keyboard and choir, and eventually a form of Reform Jewish singing derived from North American Jewish youth groups. Based on fieldwork conducted with the St. Thomas Jewish community since 1994, this paper will address the dynamics of sound and place in maintaining a Caribbean-Jewish identity around the end of the twentieth century. Focusing on three case studies—the synagogue’s 1994 bicentennial celebration promotional video, its 1996 “Sephardic Chanukah Service” and it decision to employ a student cantor from Hebrew Union College in 2003-5—I will suggest that the St. Thomas synagogue’s musical practices, as seen by its congregants, mediate an exoticized “Sephardic” past from an American Jewish present.

Matok hatapuach: Soundscapes and Nostalgia in Israeli Folk Music
Alfredo C. Colman, Baylor University

Recently the subject of popular music and national culture in Israel has been studied by a small group of scholars (Regev and Seroussi, 2004). Their research reveals that while early popular music was connected to a strong nationalist ideology, nowadays, Israeli rock and musiqua Mizrahit routinely appeal to a broad audience from Tel Aviv to Beersheba, and even in the more old-fashioned Jerusalem. A unique phenomenon in Israeli popular music is the Parvarim duo, which has been performing in Israel and abroad for over forty years. Reaching several generations of Israelis, Nissim Menachem, Yossi Huri, and Ovi Harpaz, all members of The Parvarim (the latter two in the current duo), have promoted Israeli, Ladino, and international popular music. Although their recordings in Israel appear currently in the category of “nostalgia music” (not contemporary “folk” music), the duo continues to communicate a notion of contemporary Israeli identity among those who feel strongly connected to their music.

My work focuses on the sweeping appeal of the duo’s Hebraized Latin-American repertoire. Considering a theoretical framework that combines imagined communities and invented identities in a Diasporic environment, I discuss the social implications of the music of The Parvarim as a reflection of late 20th century and contemporary musical practices in Israel. I specifically explore the manner in which a repertoire largely based on a model drawn from selected Latin American musical genres and in a true dialogue with a Latin American music diaspora allows the The Parvarim to communicate and promote a notion of Israeli-ness.

Brazilian Blackface: Maracatu Cearense and the Politics of Participation
Ron Conner, University of California, Riverside

Maracatu cearense (maracatu from Ceará state) has been the centerpiece of the street carnival in Fortaleza, Brazil, since 1937. A variant of the more proliferate maracatu-de-nação in Recife, it distinguishes itself in several ways: rhythms are slower and less syncopated, cross-dressed males enact important female personages, and blackface makeup is used to perform Afro-Brazilianeness. Ceará’s regional identity is deeply linked to its past as Brazil’s pioneer in abolition, and maracatu cearense remembers this through its performed valorization of blackness. However, the demographic is overwhelmingly white and caboco, and maracatu cearense participants use blackface to compensate for black undervisibility. Based on recent participant-observation fieldwork with Maracatu Nação Iracema, founded by leaders in Fortaleza’s first black consciousness movement, this study examines intersections and disjunctures of regional and national identities through ethnographic and critical lenses. The assumption of a white/caboco cearense identity, mythologized in the Indianist writings of José de Alencar, voices the national discourse of branqueamento while it excludes cearense from the national identity to which blackness is assigned as the required element. Black racial centrality in Brazilianness is the lasting remark of state-sponsored social projects of the 1930s that crested with Freyre’s propagation of the myth of a tripartite “racial democracy.” Maracatu cearense converses in profoundly present ways with these regional and national myths. Through sung and drummed blackface performance, cearense achieve tripartite identity consonance, validating their participation in the hegemonic discourse on Brazilianness.
Las lógicas de apropiación y transmisión del conocimiento de las músicas tradicionales y populares colombianas y su compatibilidad con ámbitos académicos / The Logics of Appropriation and Transmission of Knowledge about Colombian Traditional and Popular Musics and their Compatibility with Academic Frameworks

Leonor Convers, Pontificia Universidad Javeriana, Bogotá, Colombia

En trabajos anteriores hemos presentado una caracterización de las principales diferencias entre el aprendizaje de la música en contextos rurales (música tradicional) y el aprendizaje como se suele hacer en ámbitos académicos. Particularmente, el trabajo anterior tomaba como base un proyecto de investigación realizado sobre la música de gaitas de la región de los Montes de María. En el momento, nos encontramos realizando una investigación sobre la música tradicional del Pacífico sur colombiano, proyecto titulado “Arrullos y Currulaos”. En la presente ponencia, miraremos las características de las formas de enseñanza propuestas a partir de la investigación sobre la música de gaitas para confrontarlas a la luz de la nueva información obtenida con “Arrullos y Currulaos”. Posteriormente, contrastaremos esta caracterización con la forma en que aprenden músicos populares, tal como lo ha descrito ampliamente Lucy Green. Nuestra hipótesis es que, si bien los músicos populares y académicos (asociados a contextos urbanos) se encuentran en un contexto social muy diferente al de los músicos tradicionales (asociados a contextos rurales), las lógicas de apropiación y transmisión de los músicos populares se asemejan a aquellas de los músicos tradicionales más que a las de la formación académica. La pregunta que se intentará resolver será: ¿cuáles serán las posibles aplicaciones de estos conceptos –de apropiación y transmisión de músicas tradicionales y populares– en metodologías y currículos dentro de la formación académica?

< ENGLISH > The Logics of Appropriation and Transmission of Knowledge about Colombian Traditional and Popular Musics and their Compatibility with Academic Frameworks - In previous works we have presented a characterization of the principal differences between the learning of music in rural contexts (músical tradicional) and the learning of music as it occurs in academic frameworks. In particular, the earlier work was based on a research project concerning gaitas music from the region of Montes de María. We are currently carrying out a study of traditional music of Pacific southern Colombia, entitled “Arrullos y Currulaos.”, In the present paper, we examine the characterizations of the forms of instruction from the research about the gaitas music, to shed new light on them with information obtained during “Arrullos and Currulaos.”. Subsequently, we will contrast this characterization with the manners in which popular musicians learn, such as those described amply by Lucy Green. Our hypothesis is that, even if popular musicians and academics (associated with urban contexts) find themselves in a very different social context from that of the traditional musicians (associated with rural contexts), the logics of appropriation and transmission of popular musicians resemble those of the traditional musicians more than those of academic training. The question to resolve will be: what would be the possible applications of these concepts—of appropriation and transmission of traditional and popular musics—in methodologies and curricula within academic training?

< ESPAÑOL > Madre Josefa y su Relación: La música en las vidas y literatura de religiosas en el Perú colonial A mediados del siglo XVIII, Josefa de la Providencia, una carmelita descalza limeña, terminó una recopilación de documentos pertenecientes a la historia de su convento y la vida de su fundadora, Antonia Lucía del Espíritu Santo. Publicada en 1793, esta Relación contiene textos que tratan de la fundación, reglas, y vida diaria de su comunidad, escrita en un estilo que va desde lo legalista hasta lo devocional. Referencias frecuentes a la música en el texto sugieren su importancia en esta institución y asimismo en la cultura literaria de la colonia. El convento de Josefa fue uno de más de quince comunidades femeninas fundadas en Lima durante el siglo XVII, sin embargo sus tradiciones musicales todavía no han sido examinadas en detalle. Mis investigaciones actuales sobre la Relación y su contexto echan luz sobre la vida musical de una comunidad y también sitúa...
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Strategies for Integrated Field Documentation and Archiving

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and emotional impact of indigenous “folk” songs. The Indianist movement ran

out of momentum in the first two decades of the twentieth century, and was

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movement, by merging popular and indigenous influences, has successfully

emerged as an authentic representative force of contemporary Native

American cultural expression.

One Hundred Years Later: The “Indian” Indianist Movement of the

Twenty-first Century

James E. Cunningham, Florida Atlantic University

In the late nineteenth and early twentieth century, American art-music

composers began utilizing “Indian melodies” as compositional source material. Known as the “Indianist Movement”, compositions by Edward MacDowell, Arthur Farwell, and others followed in the vein of the European nationalist trend of composers such as Rimsky-Korsakov, Smetana, Grieg, Sibelius, and Dvořák. Like their European counterparts, these Indianist composers were variously looking for a uniquely “American” identity in the melodies, style, and emotional impact of indigenous “folk” songs. The Indianist movement ran out of momentum in the first two decades of the twentieth century, and was replaced by “Americanist” works by broader-culturally-reaching compositions by George Gershwin, Duke Ellington, and Aaron Copeland. The polemics of the turn-of-the-century art-music Indianist movement has been much discussed in the musicological literature, most recently by scholars such as McNutt, Pataleoni, Levine, Pasaini, and Browner. However, my thesis traces the development of and impact of a new Indianist movement, driven by the exponential growth of the twenty-first century Native American popular music industry. Originating in late twentieth century popular music forms, this new Indian Indianist movement has become a rich source of contemporary indigenous identity. While the earlier Indianist movement failed in its attempt to superficially define an American identity in art music through the use of abstracted indigenous melodies, the new Indianist movement, by merging popular and indigenous influences, has successfully emerged as an authentic representative force of contemporary Native American cultural expression.

What Part of “Lost Forever” Don’t You Understand? Issues and Strategies for Integrated Field Documentation and Archiving

Virginia Danielson, Harvard University

Using the roundtable format, four experienced ethnomusicologists and archivists will present and facilitate discussion of key issues related to fieldwork, documentation, and archiving of resulting products. The first speaker will problematize fieldwork, addressing issues of cultural rights, personal rights and technologies appropriate both to fieldrecording and to preservation and access. The next speaker will address videorecording with specific reference to formats acceptable for preservation and the new EVIADA system which permits integration of the fieldwork and archiving tasks. The third speaker will discuss preparation of materials for contribution to an archive and the final speaker will discuss international initiatives in preservation of cultural materials and opportunities for repatriation. The session will conclude with discussion and a unique audio “takeaway” created especially for the occasion by a panelist gifted in this sort of invention. Critical issues in our discussion will be emerging technologies, ethical practices, permissions and consent, access to and use of the products of fieldwork and long-term preservation.

Culture and the Cold War: Music, Identity, and Modernity in Guinea

Nomi Dave, University of Oxford, UK

This paper will examine the role of Cold War ideology in shaping state cultural policies and the production of West African music in the 1960s. Recent scholarship investigates how music was drawn into Cold War ideological conflict, with studies on Bela Bartok (2007), jazz (2004), Igor Stravinsky (2003), and popular music in East Germany (2000). Inquiry into the interaction between Cold War ideology and cultural policies and music in West Africa, however, is still lacking. This paper will contribute to the emerging literature on African musical nationalism and cosmopolitanism by examining the relationship between ideology and state-sponsored music in 1960s Guinea. Upon Guinea’s independence from France in 1958, former president Sekou Toure launched a program of cultural nationalism that produced innovative forms of music for a ‘new’ African society. Toure championed music as an ‘authentic’ African art-form, yet his vision of African modernity meant above all an engagement with the wider, and non-Western, world. Increasingly through the 1960s, he used music to cultivate ties with and secure patronage from Guinea’s socialist allies. Toure called for a ‘revolutionary socialist music’ in opposition to Western cultural and political hegemony. State-sponsored Guinean music of the 1960s, however, equally references Cuban, Mande, and Western musical elements, as Guinean musicians pursued their own particular notions of modernity. This paper will consider the differences between Guinean cultural policy and practice by exploring the ways in which Guinean musicians of the 1960s operated both within and beyond the prevailing Cold War ideology espoused by their government.
El Candombe: Afro-Musical Agency in the River Plate / El Candombe: Agencia Afro-musical en el Río de la Plata
Sakahin Davis, Spelman College

This paper analyzes candombe, a musical dance genre of the Afro-descendant communities in Argentina and Uruguay. These music traditions are influencing identities and their social contexts within their respective communities. I compare practices and perceptions of candombe in Argentina and Uruguay and examine candombe as a form of socio-cultural activism. Though the few texts available concerning this tradition serve as valuable historical resources, they tend to fall short as appropriate sources of cultural analysis. This academic disadvantage further emphasizes the effectiveness of ethnographic research as the main constituent of this study. These communities are still highly marginalized within their respective nations. Historical documentation of their treatment is scarce and oftentimes the truth is distorted by racial prejudice within scholarly texts. Participant observation and numerous interviews were conducted in order to understand the situation of those individuals who currently practice candombe and who are active in promoting its cultural value. I argue that the afro-musical traditions of candombe in both Uruguay and Argentina inevitably convey those socio-cultural truths that are either ignored or hidden within academia as well as in their general populations. These realities include racism and suppressed cultural identity within and outside of the Afro-Argentine and Afro-Uruguayan communities.

< ESPAÑOL > Este proyecto analiza el candombe, un género de baile y de música de las comunidades afrodescendientes en Argentina y Uruguay. Estas tradiciones musicales influencian las identidades y los contextos sociales adentro de sus comunidades respectivas. Yo comparo las prácticas y las percepciones del candombe en Argentina y Uruguay para examinarlo como forma del activismo socio-cultural. Aunque los textos disponibles acerca de esta tradición contienen valor como recursos históricos, tienden a ser insuficientes como recursos adecuados del análisis cultural. Esta desventaja enfatiza la efectividad de la investigación etnográfica como el método central de este estudio. Estas comunidades todavía son muy marginalizadas adentro de sus propias naciones. La documentación histórica de su tratamiento es escasa, y a menudo la verdad es distorsionada por el prejuicio racial a dentro de los textos académicos. Observaciones participativas y entrevistas numerosas eran dirigidas para entender la situación de los individuos que practican el candombe y son activos en la promoción de su valor cultural actualmente. Yo sostengo que las tradiciones afro-musicales del candombe en Uruguay y en Argentina inevitablemente muestran las verdades socio-culturales, las cuales son ignoradas o escondidas académicamente y también en las poblaciones generales. Estas realidades incluyen el racismo y la identidad cultural suprimida a dentro y afuera de las comunidades afroargentinas y afrouruguayas.

Silences of the Souks: Jewish and Arab Identities in Tunisian popular song
Ruth Davis, Cambridge University, UK

Accounts of Tunis by nineteenth and early twentieth-century travelers typically dwell on its Jewish quarter whose women, with their eccentric, harlequin-style dress, exert a particular fascination. Yet Jewish women were among the first to adopt European dress and, as singers, to exploit the new musical venues of the French protectorate, especially the record industry, where Jewish pioneers of commercial popular song experimented with European and Egyptian instruments, tunings and styles. With the rise of Tunisian nationalism, with its secular Arab identity, and the mass emigration of Jews around the mid-twentieth century, the commercial songs of the protectorate faded from mainstream musical life. As the coup d’état of 1987, followed by the global upheavals of the 1990s, unleashed a nostalgic revival of protectorate culture, the popular songs resurfaced, but without their Jewish associations. In Tunis today, random iconography, artifacts in the tourist bazaars and CDs featuring Jewish singers long deceased singing ‘old Tunisian songs’ speak of a Jewish past recovered yet unacknowledged: the songs reappear in anthologies of anonymous folk songs representing Tunisia’s ‘popular heritage’. Yet not all are complicit in the silences of forgetting. The film of Jewish diva Habiba Msika (1994) by the controversial female director Selma Baccar is only one of several to celebrate Tunisia’s vanished Jewish past. In this paper I explore performance trajectories of songs by Tunisian Jews from their protectorate origins to their present-day representations as both Arab and Jewish.

Músicas mexicanas de California a Chiapas
María Luisa De la Garza, Universidad de Ciencias y Artes de Chiapas, México

En esta ponencia se presentarán resultados de una investigación en curso acerca de la resignificación de ciertas músicas “norteñas” que, desde California y Chicago, han llegado hasta Chiapas. Más de diez años después de que la música de banda y el baile de la quebradita tuvieran su mayor auge en el sur de Estados Unidos, estas músicas -y otras como la cumbia texana y el pasito duranguense- son la última moda en el sur de México y en algunas regiones de los países de Centroamérica, tanto en poblaciones urbanas como en comunidades indígenas. El camino ha sido largo, espacial y temporalmente, y en ese trayecto estos ritmos han variado su sentido y su significado. En el proyecto que desarrollamos estamos viendo la refuncionalización y la resignificación de estos géneros, en su proceso de reterritorialización, el cual ha sido impulsado tanto por los medios como por los migrantes.

< ENGLISH > This paper presents the results of an ongoing research about the re-signifying of certain ‘norteña’ music that have arrived all the way to Chiapas coming from California and Chicago. More than ten years after the
success of band music and the quebradita dance in the South of the United States, these genres—as well as others such as Texan cumbia and the pasito duranguense—have become the latest fashion in southern Mexico and in certain regions of Central American countries, both among urban populations and indigenous communities. The path has been long, both spatially and temporally, and through it these rhythms have changed their meaning. In the project we have developed we look at the new function and re-signification of these genres as they become reterritorialized, driven both by the media as well as migrants.

Cusinela: cocinando relaciones a través de la música regional wixárika / Cusinela: Cooking Relationships through the Regional Music of the Wixárika
Rodrigo de la Mora, Centro de Investigaciones y Estudios Superiores en Antropología Social, Occidente, México

En el presente trabajo se realiza un análisis contextualizado del fenómeno social y cultural de la música regional wixárika (huichol), recientemente en auge mediático, a partir de la pieza Cumbia Cusinela del grupo El Venado Azul. Se realiza un análisis sobre los procesos de descontextualización y entextualización (Bauman & Briggs, 1990) por medio de los cuales los actores relacionados con esta pieza—que integra elementos de la música popular mestiza con elementos de la música wixárika—han logrado llevarla a través diferentes contextos y ámbitos de recepción, yendo de lo local-indígena, a lo regional-mestizo hasta llegar a lo global-mediático. Diversas prácticas se han derivado del éxito de esta pieza: grupos musicales mexicanos no indígenas del género grupoerico han incorporado la pieza a sus repertorios, cantando en la lengua indígena, logrando a su vez obtener una gran aceptación por el público mexicano y sobre todo mexico-americano. El análisis se aboca tanto a los elementos musicales como extramusicales que intervienen en la pieza—danza, indumentaria; se analizan también las prácticas metadiscursivas de los principales actores involucrados así como el proceso de recepción tanto en el performance con diferentes públicos locales como globales, a través de internet. Se considera la pieza Cumbia cusinela como un elemento de intersección de diferentes mundos de práctica y significación que puede interpretarse como un fenómeno clave en la comprensión tanto de la articulación de los wixáritari a los procesos globales, como del reconocimiento y resignificación del indígena por parte de la sociedad mestiza.

< ENGLISH > The present work analyzes and contextualizes the social and cultural phenomenon of regional wixárika (Huichol) music, recently in the middle of a surge of popularity through the piece Cusinela as performed by the group El Venado Azul (Blue Deer). An analysis is done of the processes of decontextualization and entextualization (Bauman & Briggs) through which the actors of this piece—that integrates elements from mestizo popular music with elements of wixárika music—have been able to take it through different contexts and spaces of reception, going from the local-indigenous, to the regional-mestizo, until arriving at the global-mediated. Diverse practices have been derived from the success of this piece: musical groups that are not indigenous from the Grupoerico genre have incorporated the piece into their repertoire, singing in the indigenous language, and achieving great acceptance by the Mexican and more over Mexican-American public. The analysis considers as much the musical and extramusical elements—that intervene in the piece; the metadiscursive practices of the principal actors participating as well as the process of reception are analyzed as well as the process of reception and the performance with different local and global publics, through the Internet. The piece Cumbia Cusinela is considered as an element of the intersection of different worlds of practice and meaning that can be interpreted as a key phenomenon in the understanding of the wixáritari’s articulation [sic. of identity] to global processes, as well as the recognition and resignification of the indigenous by mestizo society.

“Las tendencias estéticas e ideológicas de Silvestre Revueltas y La noche de los mayas / The Aesthetic and Ideological Tendencies of Silvestre Revueltas and La noche de los mayas”
Eugenio Delgado Parra, Centro Nacional de Investigación, Documentación e Información Musical, México

Los años entre 1930 y 1940 representan en México un periodo de florecimiento en la estética nacionalista. Luego de la Revolución de 1910, el Estado mexicano buscó legitimarse promoviendo una cultura y un arte nacionales. Precursor de este movimiento fue el compositor mexicano Carlos Chávez, quien en 1947 fundó y dirigió el Instituto Nacional de Bellas Artes (INBA).

Como parte del imaginario colectivo, la música es un elemento importante en la construcción de identidades. Concebida, en 1939, como música para cine y estrenada, en 1960, como suite de concierto –en versión de José Yves Limantour– La Noche de los Mayas pronto se convirtió en un símbolo de la identidad nacional. Sin embargo, su legitimidad ha sido cuestionada recientemente, pues se afirma que la versión de Limantour contradice las posturas estéticas e ideológicas del compositor.

Esta ponencia se remite a los textos autobiográficos de Revueltas tratando de responder a las siguientes cuestiones: 1) El contraste entre la intención del compositor y la actualidad de la obra según ha llegado a constituirse en el complejo entramado de las industrias culturales; 2) La posibilidad de legitimar la versión de Limantour con base en el principio filológico de la mens auctoris. La conclusión es que la intención del autor es un criterio insuficiente para fundar dicha legitimidad y que ésta, por tanto, será siempre objeto de discordia por parte de la crítica especializada. No obstante, la música de La noche de los mayas permanecerá como un hito en la historia del nacionalismo musical mexicano.
The years between 1930 and 1940 in Mexico represented a period of blossoming in nationalist aesthetics. After the Revolution of 1910, the Mexican state sought to legitimate itself by promoting a national art and culture. Precursor to this movement was Mexican composer Carlos Chavez, who in 1947 founded and directed the National Institute of Fine Arts (INBA).

As part of a collective imaginary, music is an important element for the construction of identities. Conceived, in 1939, as film music and premiered, in 1960, as a concert suite—i.e., in the version by Jose Yves Limantour—La noche de los mayas quickly became a symbol of national identity. However, its legitimacy has been recently questioned, since it is held that Limantour’s version contradicts the composer’s aesthetic and ideological stances.

This paper refers to Revueltas’ autobiographical texts trying to respond to the following issues: 1) The contrast between the intention of the composer and the actual reality of the work as it has come to be in the complex framework of culture industries; 2) The possibility of legitimizing Limantour’s version on the basis of the philological principle of mens auctoris. The conclusion is that the author’s intention is not a sufficient criterion to establish such legitimacy and, hence, that the work will always be an object of discordance on behalf of scholarly criticism. Nevertheless, the music of La noche de los mayas will remain as a landmark in the history of Mexican musical nationalism.

Relocating the Reproduction of Musical Knowledge in Modernity
Aditi Deo, Indiana University

The rise of modern institutions, characterized by increasing rationalization of knowledge and a standardization of organizational structures, has profoundly shaped music teaching and learning in many parts of the world. Nevertheless, such institutions rarely completely obliterate pre-existing forms of music pedagogical practice. Set in three divergent research sites, the papers in this panel converge around the following questions: How are modern pedagogic institutions constructed to carve out a productive social space against a backdrop teeming with other pedagogic options and discourses venerating older learning traditions? Further, how do these institutions and their participants deploy discourses about tradition in order to validate fundamentally modern pedagogic contexts? In the case of institutionally mediated education in North Indian classical music, the traditional guru-shishya parampara (master-disciple lineage) functions as both a discursive construction and an epistemic model that is used to illustrate effective and/or ineffective musical training. The amateur association in Algerian Andalusi musical practice derives its vitality from its ability to mediate: between the professional and the amateur, the state and local musical communities, and the authority of the shaykh and the demand for standardization. The Middle Eastern music and dance camp in the United States uses the central orientations, organizational features, genres of discourse, and philosophies from a range of institutional contexts to extend these events beyond the strictly pedagogical. Overall, this panel will apply an ethnographic perspective to the ways in which the interplay of multiple institutions in social life (re)produces cultural knowledge.

Female Masculinities in Cross-Cultural Perspective
Rachel Devitt, University of Washington

This panel examines the ways in which women negotiate borders of the body through performances of masculinity in four distinct traditions: American drag, Taiwanese opera, east Javanese dance, and Balinese dance. Theoretically orienting this panel is the concept of masculinity produced by female-born bodies, what Judith Halberstam has termed female masculinity. Collectively, the authors investigate a range of female masculinities—including discrete gender categories and transgressive identities—and recognize that those who perform female masculinity simultaneously draw on and challenge existing constructions of gender to complicate senses of manhood and womanhood. The session opens with an examination of the ways American drag kings use popular song to shape subversive gender performances and to critique notions of “authentically” queered masculinity. Turning to Taiwanese opera, the second author argues that female actors depart from established conventions to expand ways of performing masculinity. The third member argues that by performing alternative senses of masculinity through male-style dance, women in east Java assert their right to define maleness and femaleness, challenging constructions promoted by the Indonesian government and older performers. The fourth author examines how middle-kebyar dances in Bali open an aesthetic space between masculine and feminine, allowing female performers ways to express artistic and physical strength beyond the social and political limits of daily life. In considering performances of female masculinities as strategies performers employ to contest borders of gendered and sexed bodies on and offstage, this panel offers new approaches to the study and acceptance of diverse lived experiences.

You Gotta Have Faith: Popular Music, 'Inappropriate' Bodies, and Authenticity in North American Drag Kinning
Rachel Devitt, University of Washington

American drag king performances are expected to challenge their audiences to question preconceived notions of gender, sexuality, corporeality, and desire. Yet in the process of the genre’s renegotiation of gender conventions, drag kinging can also codify a very particularly queered masculinity. In short, drag kinging can sometimes hinge on a rigid definition of which performers (and, especially, which bodies) have the power to make female masculinity transgressive. As a result, certain performers (particularly those who appear feminine in their daily lives, those with fat bodies, and those who also work in feminine modes of performance like burlesque) can feel compelled to take a
very meticulous approach to their dragon acts, carefully choosing elements such as costume, stage persona, and the songs to which they perform in order to shape a performance of masculinity that is legibly subversive to their peers. Music is often downplayed in scholarship on American gender performance, which typically discusses it as a feast for the eyes. But drag is more accurately described as a multisensory experience that merges the visual, the sonic, and the erotic. This paper will consider the integral role popular song plays in gender performance in general, addressing the ways performers use it to articulate the rhythm, narrative, and nuance for the story they want to tell. In particular, I will focus on the importance choosing the “perfect” song can have for feminine and fat artists who negotiate and critique perceptions of their bodies as inauthentically suited for performances of female masculinity.

Controversy and the Saami Contingencies of Copyright
Beverley Diamond, Memorial University of Newfoundland, Canada

This paper examines how Saami debates about intellectual property have shifted in relation to media controversy. These debates negotiate discrepancies between traditional protocols and copyright law: traditional protocols governing ownership of the traditional jokk assign ownership not to the author but to the person who is joked “and are thus not congruent with copyright law. As is the case of many indigenous people, copyright problems were not an issue for the Saami until commercial development of their traditional knowledge began to increase in the late 1970s. Since then, three new types of public media—television broadcasts, audio recordings, and internet—have become intertwined as artists negotiate the right to record repertoire, the choice of text or vocables, sampling and arrangement. I will focus on three controversial media moments: heated discussions following Saami performances at the Eurovision song contests of, 1980 and 2000; the impact that the Saami Artists’ Association’s struggle to reconcile copyright and the traditional concept of, jook ownership had on CD production; and shifts in attitude evident in the trajectory of a controversial album by Mari Boine, one that gave rise to discussions of borrowing from non-Saami traditions, as well as implications of remixing and sampling.

Explorers and Explainers: Ethnomusicologists as Composers
Jody Diamond, Dartmouth/Harvard

What happens when a distant music becomes a local art? This presentation will examine the work of ethnomusicologists who were and are composers, and choices they made concerning the relationship of these two activities. When Mantle Hood first sailed to Java, for example, he took both music paper and notebooks—he often said that he didn’t know if he was going to be a composer or an ethnomusicologist. Why did he have to make this decision? Is this dichotomy still necessary? When ethnomusicologists are also composers, is their scholarly inquiry influenced or informed by their creative work?

Conversely, do their compositions affect and/or integrate the results of their research? I suggest that ethnomusicologists and composers have much in common. Both seek out new musical worlds, create ways of understanding and explaining new sounds, and strive to articulate the processes and structures by which these sounds are made and perceived. In addition, ethnomusicology frequently informs the composition of new music stimulated by increasing global interaction; composition in turn extends the scope and application of ethnomusicological research. A performance of compositions for gamelan by Indra Suwara, a Javanese gamelan group from the Indonesian Embassy in Mexico City, may reveal some of the inspiration, interests, and insights that have resulted from the combination of ethnomusicology and composition—in the past, in the present, and undoubtedly in the future.

Periodic Structures in Capoeira Angola Music: Setting the Scene for the Roda / Estructuras periódicas en la música de Capoeira Angola: Princípio generativo de la Roda
Juan Diego Díaz Meneses, University of British Columbia, Canada

Capoeira, an Afro-Brazilian art form involving dance, martial arts, theatre, and music is currently one of the most important ambassadors of Brazilian culture worldwide. Belonging to the African Diaspora, Capoeira shares important aspects with music-dances from West Africa and other African based styles from the Americas. One of those shared aspects is the presence of a fixed rhythmic section that plays looped segments and a variable section which leads the performance by cuing the rest of the ensemble and the dancers. This paper explores repetition in Capoeira Angola (a specific style of Capoeira) both in its music and at the roda (the traditional performance). The objectives of this study are three: first, begin a discussion of the concept of periodicity in Capoeira music that has been poorly studied by ethnomusicologists; second, establish a connection between repetition in the music with the roda de Capoeira; and third, provide analysis of periodicity that could be used to compare Capoeira with other dance-musics of the African Diaspora and West Africa. The analysis of periodicity in the music includes the identification of cyclic structures and their variations at various levels using techniques for the analysis of rhythm, meter and grouping from the music theory literature. The explanation of repetition in terms of extramusical elements of the performance such as a potential state of trance in the dancers provoked by the fast repetition of short percussive cells, is mainly supported by my own participation at rodas de Capoeira Angola and interviews with Capoeira masters.

< ESPAÑOL > Capoeira, un arte afrobrasileño que incluye danza, artes marciales, teatro y música es, hoy uno de los más importantes embajadores de la cultura popular brasileña en el mundo. Como parte de la diáspora africana, Capoeira comparte varios aspectos con otros géneros danzísticos de herencia africana en America y de Africa Occidental. Uno de esos aspectos es la...
Giving Voice to the Past: Negotiating Tradition and Innovation in the Sacred Harp Community
Jessamyn Doan, University of Pennsylvania

While Sacred Harp singing draws directly from a printed work—The Sacred Harp—the stories of its trailblazers, which are inseparable from the tradition itself, are not found on those pages, but live instead in the lore of the community. In this paper, I plan to deal specifically with the generation of Sacred Harp singers in the 1970s and 1980s who worked to actively extend the singing networks, traveling extensively outside the South to support and develop systems of singings and singers. Their labors were a negotiation of past and present, taking an existing model of singing conventions connected by travel and expanding it to new singers in new places. I will trace their evolution from emissaries of the tradition to canonic figures in narratives about people who confronted custom and innovation, serving as models for action in the contemporary community. These stories are told in Memorial Lessons, in special song choices, and in informal lunchtime conversations. Through this rich sharing of memories, Sacred Harp singers move beyond being simply people who sing from a particular book in a particular way. The tales become models for the community and newer generation of singers, teaching them how to sing and how to serve their community. This storytelling creates a context where the past is given a voice, allowing contemporary singers to embrace tradition and use it as model for engaging with the present while sustaining the richness of the time-honored Sacred Harp.

Flirting with Kebyar: The Intrigue of Dynamic Gender in Balinese Dance
Sonja Downing, Lawrence University

Aesthetics of masculinity and femininity in some Balinese performing arts are strikingly more detached from a strict sense of binary sex than gender roles are in Balinese daily life. One common traditional performing art form is kebyar dance, which portrays a variety of androgynous or middle gender characters called bebancihan. Some of these characters exemplify a female masculine aesthetic as they include strong female characters and women dancing male roles. In this presentation, I explore the significance of this prevalent genre, changes since its development in the early twentieth century, and what draws or pushes women dancers to specialize in these, rather than more straightforward refined female, roles. I examine the visual and kinesthetic aspects of what make these characters so appealing to Balinese audiences. I also discuss the relationship between the accompanying masculine-gendered gamelan gong kebyar music and the middle gender of the dance character. I illustrate how flirting sequences further complicate matters, when the kebyar dancer physically interacts with the (usually male) drummer of the gamelan ensemble. Cross dressing is common in genres of Balinese theater, but bebancihan characters in kebyar dance open an aesthetic space between male and female, combining and interacting with elements of both, creating a fluid, borderless gender identity in performance. Even though these performances are relatively secular, they embody the unity of complimentary opposites pervasive in the Balinese-Hindu religion. They also allow women performers a way to express artistic and physical strength beyond the limits of social and political life in Bali.

Mediated Sound and Sentiment: "Praise" and "Worship" among Canadian Mennonites
Jonathan M. Dueck, Duke University

Feld's Sound and Sentiment signaled three important directions for ethnomusicology: a concern with affect; a focus on the relationship of sound to affect; and a methodology using insider terms to connect the two. What might have happened had Feld's early fieldwork centered on mediated popular musics? In this paper, I offer an ethnopoetic reading of the way Canadian Mennonites practice two affective modes of North American Christian contemporary worship (popular) music: praise "a joyful mode demonstrated through open and upward body movements, tied to fast-tempo, major-key songs; and "worship "a reflective mode experienced through closed and downward bodily movements, tied to slow-tempo songs. I trace the usage of the terms "praise" and "worship" in overlapping sets of media: first, non-denominational evangelical magazines; and second, Mennonite (church-owned) periodicals. I describe Mennonite contemporary worship music practice as I encountered it in 1998-2000, 2003, and 2009 in two Mennonite
churches in Edmonton, Alberta. I point to the ways in which Mennonites "localize" these affective modes by selecting "praise" and "worship" songs that can be contextualized in terms associated with Mennonite theology: "doing" service and "being" humble. Through this paper, I consider what role media might play in an ethnoepoetic study of sound (following Adam Krims); and suggest that we might locate an intersection of sound, affect and identity, at least in the West, in the hinge between overlapping circles of media and local practice."

A Lullaby for Africanness: Popular Music, Gender, and Swahili Cultural Identity
Andrew Eisenberg, Stony Brook University

Since the emergence of Swahili taarab music as a mass-mediated popular form in the late-1920s, many of the genre's most famous singers have recorded at least one stylized version of a lullaby based on the infant syllables awa awa. This prototypical Bantu lullaby is a cultural expression that the Muslim Swahili of the East African coast share with their largely non-Muslim Bantu neighbors, the former slaves and clients who they traditionally cast as less "civilized" but with whom they have always intermarried. This paper begins from the supposition that to record a stylized Bantu lullaby for public circulation as Swahili music is a rhetorical act whose significance deserves to be unpacked. Drawing on ethnographic data and secondary sources, and taking a theoretical approach influenced by Michael Herzfeld’s “cultural poetics” and Pierre Bourdieu’s neo-structuralist analysis of gendered binaries, I argue that the meaning of the “taarab lullaby” lies in how it sounds out (i.e. makes public) the depths (ndani) of the Swahili domicile, which Swahili conceive to be essentially feminine and essentially “African” (representative of the Bantu side of Swahili cultural identity rather than Arab side). Building upon this interpretation, I ask what the taarab lullaby phenomenon might tell us about Swahili conceptions of gender and ethnicity, and about the course of Swahili ethnogenesis in East Africa.

New Media Platforms for International Debate: Contesting the Political Dimensions of Musical Aesthetics in War-torn Lebanon
Rana El Kadi, University of Alberta, Canada

Since the end of Lebanon’s fifteen-year civil war in 1991, local musicians have engaged with the country’s continuous violence and political turmoil in a variety of ways. War has not merely affected the content of music, but also its creative and interpretive processes. This paper addresses “Starry Night,” an improvisation recorded by trumpet player Mazen Kerbaj as a “duet” with the Israeli air force, which was bombarding Beirut in July 2006. Since the piece was widely circulated online, Mazen’s resultant celebrity status begs the question of whether musical endeavors of this kind can be implicated in an international tendency to “exoticize” war. Additionally, the piece has since been situated at the centre of a debate on the legitimacy and role of art in war-torn Lebanon. Based on my fieldwork in Beirut, I will explore the musician’s intent with this piece while situating his subjective position against a wide spectrum of responses to violence that permeated websites, blogs, and major media channels. I aim to demonstrate how discourse around “Starry Night” within new media platforms may allow us to more broadly address political dimensions of musical aesthetics, as well as question the viability of “socially engaged” art as a response to violence. As part of this examination, I argue that musical studies of contemporary Lebanon need to come to terms with a discrepancy between the mainstream academic discourse on “politics” and the more violent, party-oriented understanding of politics among Lebanese citizens.

Peer-to-Peer Microfinance and the Materiality of Music: Examples from East Africa and Beyond
Jeffers Engelhardt, Amherst College

The recent explosion of web-based, peer-to-peer microfinance through non-profits like Kiva, Opportunity International, and LendforPeace, for-profits like MicroPlace, MYC4, and Babyloan, and social philanthropic organizations like GlobalGiving includes large numbers of “poor” borrowers in the “developing world” involved in musical performance and local music industries. This trend raises questions intersecting ethnomusicology, applied ethnography, sustainable development, web2.0 technologies, and global capitalism: Does access to microfinance credit improve musicians’ economic conditions (and those of their families and communities)? How does microfinance shape musical performance, production, and circulation? How are musical ontologies and subjectivities made and transformed through microfinance participation? How do music-making and music markets express individuals' economic agency and capacity to aspire? What forms of sentiment, exchange, capital, and structured inequality circulate through peer-to-peer networks of music and microfinance? What are the implications of microfinance in terms of musical sustainability and diversity? My paper addresses these questions relative to the ways in which microfinance depends upon the materiality of music. Drawing on fieldwork in 2008 with musicians at a microfinance NGO in Nairobi and an ongoing web-based ethnography of several hundred musicians participating in microfinance in dozens of countries, I show how musical materialities are produced by the in-kind loans and musical objects and goods through which microfinance operates. By critically examining how music is materially linked to individual entrepreneurial subjects through microfinance participation, I suggest how ethnomusicology can play an important role in assessing the efficacy and justice of market-based development strategies and solutions to poverty.
Como Now: Updating the Lomax Model for Today's World of Commercial Music
Lester Feder, Independent Scholar

Presenting traditional music to a general audience inevitably brings question over the ethics of compensation and representation in the marketplace. Applied ethnomusicologists find themselves in the role of interlocutor between local music economies and a national—or even international—music business of which traditional performers have their own set of expectations. Nowhere is this more complicated than the case of producing and marketing traditional music recordings, because many performers believe records are tickets to commercial success, while applied ethnomusicologists see them as tools for disseminating tradition that are unlikely to bring financial rewards.

This paper will examine how this dynamic played out in the community of Como, Mississippi, where Alan Lomax first made commercial recordings in 1959 for Atlantic Records. These recordings launched the career of Mississippi Fred McDowell, but they also included several members of the Pratcher family. In 2008, the Brooklyn-based funk label Daptone Records released a collection featuring a cappella gospel sung by the grandchildren of Miles Pratcher, who harbored questions about whether their relatives had been fairly compensated by Lomax. The producer of this record, a young Brooklynite named Michael Reilly, was not an ethnomusicologist, but an engineer who was both inspired by Lomax’s work to preserve traditional music for its own sake and was looking for his own path to a professional musical career. Simultaneously, the musicians were driven to make their own record primarily out of a desire for a professional career. The two parties’ commercial orientation, however, enabled them to enter into a partnership free of the suspicion that clouded their family’s relationship with Lomax, and may provide a model for applied ethnomusicology.

Toward a Cyclical Model of Musical Interaction in the Uttarakhand Himalayas
Stefan Fiol, Eastman School of Music

Everyday, musicians from the central Himalayas travel to Delhi and hire out studios in order to record songs in the hope of improving their status and making a positive change in their communities. The process of musical composition within the recording studio is collaborative; rural singers and urban producers weave indigenous material borrowed from village-based dance-song traditions together with North Indian popular musical styles and musical-discursive tropes of Himalayan spirituality and purity, often borrowed directly from Bollywood soundtracks. The resulting albums are then distributed, consumed, and reinterpreted in diverse performance settings in mountain villages, urban migrant communities in North India, and diasporic communities across North America, Europe, and the Middle East. For many listeners, these musical albums signify regional belonging and social cohesion, and they are used as models to reinvigorate ‘live’ ritual and festival performance traditions. The process comes full circle when young singers participate in these collective performances and decide to use the material for commercial studio albums. I am interested in theorizing the processes of musical interaction as a semiotic chain in which a collection of signs, mediated by the recording studio environment and given material form as commodities, are re-signified within a variety of performance settings, after which they feed back into popular music production in the studio, and so on. A cyclical conceptualization of this process complicates any easy dichotomization of indigenous/cosmopolitan, traditional/modern, or production/consumption, and may offer a more productive way to theorize the relationship between ‘popular’ and ‘traditional’ musical domains.

La representación de la mujer zapoteca en el cancionero istmeño / Representations of the Zapotec Woman in the Repertoire of the Isthmus of Tehuantepec
Alejandra Flores Tamayo, Escuela Nacional de Música, México

La música istmeña es una importante fuente para el estudio de la representación de la mujer zapoteca o tehuana, al incluir dentro de su repertorio un vasto corpus de canciones que hablan de las mujeres istmeñas. La presente investigación pretende mostrar las características de la representación de las tehuanas en la música istmeña desde una perspectiva semiótica, utilizando el modelo tripartita de Molino-Nattiez para estudiar la música zapoteca istmeña en el nivel neutro, poético, y estético. Abordar estos niveles implicó además del análisis textual y musical de un corpus seleccionado de piezas musicales, la realización de entrevistas a los principales compositores e intérpretes zapotecos, así como la aplicación de encuestas a población zapoteca en general. Tras el trabajo de campo realizado, puede plantearse que la representación de la mujer zapoteca expresada en la música ha sido producida principalmente por hombres (compositores e intérpretes), por lo que un alto porcentaje de este repertorio tiene una visión masculina. Pese al importante papel que ocupa la mujer en la sociedad istmeña, fue hace menos de una década que surgieron mujeres intérpretes y hace dos años la primera compositora, estas mujeres comenzaron a expresar musicalmente la percepción que las zapotecas tienen de sí mismas, contribuyendo a conformar una visión femenina de esta música. El hecho musical está marcado por el género de quien lo produce y de quien lo recibe, por ello resulta muy importante que los estudios etnomusicológicos reflexionen sobre las cuestiones de género implícitas en toda música.

< ENGLISH > The music of the Isthmus of Tehuantepec is an important source for studying representations of the Zapotec or Tehuana woman, since it includes in its repertoire a vast corpus of songs that speak of Istmues women. This investigation intends to show the characteristics of the representation of
La percusión afrocubana ocupa un espacio sobresaliente dentro de la imaginación musical del mundo: las congas y el bongó ya son de rigor, igual en orquestas sinfónicas que en conjuntos de música bailable; la rumba ha pasado de barrios marginales a salones de baile, convirtiéndose en un símbolo nacional del sincretismo cubano; y hasta los sagrados tambores batá cuentan con aficionados en casi todos los centros metropolitanos de Europa y las Américas. Las tres presentaciones en éste panel se enfrentan con la permeabilidad de varias categorías conceptuales con respecto a la música afrocubana. Cada presentación se dirige hacia acontecimientos que exigen una reconsideración de fronteras comúnmente trazadas entre géneros, estructuras, e identidades dentro de la percusión afrocubana. Presentación I investiga algunas de las complejas dinámicas musicales y políticas que resultan cuando percusionistas que especializan en música folklórica y ritual se envuelven en proyectos musicales de una índole más comercial o artística. Presentación II pide un examinación más de cerca sobre categorías raciales y la música afrocubana, razonando que la presencia de músicos blancos en rituales está basada sobre una “experiencia de raíces musicales.” Presentación III ofrece un modelo de formas musicales abiertas, las cuales exigen una reconsideración de conceptos más convencionales sobre el repertorio. Colectivamente, las tres presentaciones plantean modelos dinámicos y flexibles para mejorar reflejar la realidad musical dentro de Cuba y en el exterjero, a la misma vez señalando algunas repercusiones de fronteras fluidas y permeables entre identidades, géneros, y estructuras musicales.

Jola Bougarabou and Cuban Güarapachanguero: Towards a Theory of Open Forms in Two Virtuosic Dance Drumming Styles
David Font-Navarrete, York University, Canada

This paper proposes a model for understanding the formal structures of two virtuosic dance drumming styles. In the Senegambia, bougarabou drumming is played by a single drummer on a set of variously-tuned drums. Performances of bougarabou lasting several hours are crafted from skeletal themes (kaneak) and remarkably flexible, complex variations. In Cuba, an open form is applied to ensemble drumming in rumba güarapachanguero, which marks a sharp contrast with previous, more conservative ways of playing rumba. These drumming styles are, respectively, culturally emblematic of the Jola people of the Senegambia and the nation of Cuba. Based on primary research in Cuba and the Gambia, the paper offers a brief description of each style, emphasizing a shared set of structural, conceptual, organological, and contextual elements. Preliminary findings suggest that both styles are based on open forms rather than fixed, standardized repertoires of specific patterns—that is, they are dynamic, organic, and non-linear musical systems rather than fixed, static, or traditional musical patterns. While spontaneous improvisation and creativity play important roles in the performance of bougarabou and rumba güarapachanguero, both styles circumscribe a complex set of criteria. The formal aspects of both styles suggest a musical correlation between open forms, complexity, and technical virtuosity. In broader social, political, and historical contexts, a comparative

Crossing Over: On Style, Race, and Form in Afro-Cuban Drumming
David Font-Navarrete, York University, Canada

Afro-Cuban drumming occupies an especially conspicuous place in the international musical imagination: conga and bongó drums have become de rigueur in both orchestral and popular ensembles around the world; rumba has moved from slums to ballrooms and become a national symbol of a syncr,
analysis of bougarabou and rumba güarapachanguero also suggests a correlation between the standardization of musical repertoires and the definition of ethnic or national identities."

**Retentionists or Activists? A Reinterpretation of Fernando Ortiz’s and Melville Herskovits’s Contributions to African Diasporic Studies in Music**

*David García, University of North Carolina Chapel Hill*

Known almost exclusively among ethnomusicologists as early theorists of African diasporic studies, Fernando Ortiz and Melville Herskovits also worked to change society’s disposition toward African-derived cultures and their populations by actively engaging non-academic audiences in public lectures and programs. Through the 1930s and 1940s both looked toward music of the Caribbean as compelling repositories of African aesthetics and key to the reconciliation of their respective national cultures. Though they adopted methods of analysis and theoretical perspectives that have long been abandoned, few scholars have accounted for their activities beyond the “ivory tower” to understand how each struggled with the social norms of race thinking which they strove to transform. This paper critically examines Ortiz’s and Herskovits’s activism in the areas of race relations and music of the African diaspora in the mid twentieth century. Reports of their lectures and programs published in the print media indicate mixed reactions ranging from objective reporting to sensationalist, evolutionist, and even racist remarks. Moreover they and some of their associates adopted modes of discourse that contradicted or subverted their ultimate goal to transform the understanding of Africa’s significance to the Americas. We can attribute these mixed results to the veracity of the idea of racial difference and superiority in the aesthetic structures and practices of societies in the Americas and Europe. The paper will also show that they wrestled with the dilemma of modernity’s impact on “black” cultures and other problems that continue to shape music making in and scholarship on the African diaspora.

\(<\text{ESPAÑOL}>\) Conocido casi exclusivamente entre ethnomusicologos como teóricos tempranos de estudios de la diáspora africana, Fernando Ortiz y Melville Herskovits también trabajaron para cambiar la disposición de la sociedad hacia culturas sacadas por africano y sus poblaciones por activamente contratando a auditórios no académicos en conferencias públicas y programas. Durante los años 1930 y 1940 tanto miró hacia la música del Caribe como depósitos irresistibles de estética africana como clave a la reconciliación de sus culturas nacionales respectivas. Aunque ellos adoptaran métodos de análisis y perspectivas teóricas que han sido mucho tiempo abandonadas, pocos eruditos han explicado sus actividades más allá de la academia para entender como cada uno luchó con las normas sociales del pensamiento racial que ellos esforzaron para transformar. Este papel críticamente examina el activismo de Ortiz y Herskovits en las áreas de relaciones de raza y música de la diáspora africana a mediados del siglo veinte. Los informes de sus conferencias y programas publicados en los medios de letra indican reacciones mezcladas entre relatos objetivos hasta al sensacionalista, evolucionista, y hasta comentarios racistas. Además ellos y algunos de sus socios adoptaron modos del discurso que contradijo o derribó su objetivo último de transformar el entendimiento del significado de África a las Américas. Podemos atribuir estos resultados variados a la veracidad de la idea de diferencia y superioridad racial en las estructuras estéticas y las prácticas de las sociedades en las Américas y Europa. El papel también mostrará que ellos lucharon con el dilema del impacto de la modernidad en culturas negras" y otros problemas que siguen formando la música y estudios de la diáspora africana."

**Smithsonian Folkways: Ethnomusicology and New Media**

*Leon García, Smithsonian Folkways*

This roundtable will present and explore the web initiatives of Smithsonian Folkways Recordings with the purpose of sparking interest and a constructive discussion of new opportunities for cultural representation in the Web environment, of greater engagement of cultural authorities to create musical learning resources, and the role of the Smithsonian nonprofit mission in shaping its Web productions. The agenda features ten- to fifteen-minute presentations on current projects, their philosophical underpinnings, and their potential public benefit. Dr. Patricia Campbell will discuss the Smithsonian Folkways Teachers’ Network (TNT), a network of educators committed to the implementation of digital music resources in classrooms for an improved teaching/learning experience. Dr. Atesh Sonneborn will present Folkways Direct-to-Digital, a new way to deliver quality audio and liner notes on albums with limited, niche appeal in the retail marketplace. Music producer/marketing expert Richard Burgess will invite reactions to a pilot effort to provide a website for ethnomusicologists to post multi-media work-in-progress reports from the field. Ethnomusicologist/new media specialist León García will prompt a discussion of the new Folkways Magazine, an electronic venue for scholars to connect to a broader audience via multi-media web articles and educational enhancements. Dr. Daniel Sheehy will present Música del Pueblo, a Web-based virtual exhibition-in-progress that provides multimedia resources and teaches different aspects of musics from Latin America and Latino USA. Sheehy will also moderate the session.

**Sonidos del Rafue: Función de la música en una comunidad Uitoto del Amazonas**

*Marcela García, Universidad Autónoma de México. Escuela Nacional de Música, México*

Sonidos del Rafue: Función de la música en una comunidad Uitoto del Amazonas colombiano. La música y en especial, los cantos, son de suma
La historia de los estudios efectuados sobre las distintas músicas populares de Argentina está caracterizada por discontinuidades en el tiempo, cambios de paradigmas teóricos y por la adopción de diferentes estrategias de validación del conocimiento. Los vaivenes del escenario político- económico, los avatares de las instituciones y las voluntades individuales han sido los factores principales que dieron lugar a que dicha historia transitaría por un camino sinuoso e inestable. Un examen de los trabajos realizados en el área revela que los géneros más estudiados han sido el tango y el rock. La Antología del tango rioplatense, editada por el Instituto Nacional de Musicología en 1980, constituye el primer intento por generar un trabajo de perfil “científico” sobre ese género. En el caso del rock, una significativa producción bibliográfica se comenzó a abultar desde fines de los años 80. La lectura de esos trabajos pone de manifiesto que para la selección y problematización de los temas se ha recurrido, en algunos casos, a un moderado criterialismo y, en otros, a las gustos musicales de los investigadores. Esta situación ha dado lugar al surgimiento de dos tipos de narrativa: una que intenta alejar al objeto de las preferencias estéticas del observador y otra que lo construye a partir de su celebración. El propósito de la ponencia es revisar las investigaciones más significativas que se han llevado a cabo sobre la temática a fin de poner al descubierto las epistemologías que sustentaron su elaboración.
Los Ararás en Cuba, dos siglos después / The Ararás in Cuba Two Centuries Later
Miguel Angel García, Universidad de Sevilla, España

Después de un gran impasse de varios años, los ararás han sido objeto de una nueva ola de estudios serios. En esta ponencia analizo varias facetas de la retención africana de ese grupo que es fundamental en cuanto a la definición de la continuidad de la música y otras formas de cultura africana en la isla. Mis investigaciones cuentan con una estrecha colaboración con una de las familias insignes de esta etnia, los Baro radicados en Jovellanos. He trabajado en la grabaciones de diversos temas (ineditos) y he sido invitado a participar en la fiesta religiosa más importante de esta Sociedad Africana o Cabildo, la Fiesta de San Manuel, el 31 de Diciembre. Además he grabado tanto la música como en imágenes diversas fiestas en los otros poblados arará en Agramonte, Périgo, todos pertenecientes a la provincia de Matanzas, asentamiento histórico de este grupo. Utilizo otras grabaciones de otro grupo arará en el poblado de Orozco, Municipio de Bahía Honda, provincia de Pinar del Río, lo que creo constituye una primicia en cuanto a soporte audiovisual. En esta ponencia hago una comparación de estos materiales para analizar distintos aspectos de la permanencia después de varios siglos de esta etnia en Cuba. La visión de la familia Baro de su herencia africana y los testimonios de otros ararás, en conjunto con otra material, brinda la complejidad del término “diaspora” en relación a este grupo afro-cubano.

< ENGLISH > After an impasse of several years, the Ararás have been the object of a new wave of serious studies. In this paper I analyze the various facets of African retentions by this group, which becomes fundamental to understand the continuities of music and other forms of African culture in the island. My research counts with the close collaboration of the Baro family living in Jovellanos, one of the most prestigious families for this ethnic group. I have worked in the recording of various previously un-recorded themes, as well as participated in the most important religious festivity of this African Society or Cabildo, the Fiesta de San Manuel, on December 31st. Additionally I have recorded both in audio and photography diverse festivities of other Arará communities in Agramonte and Périgo, all belonging to the Matanzas province, historic settlement of this group. I use recordings of another Arará group in the settlement of Orozco, municipality of Bahía Honda, province of Pinar del Río, which I believe to be a first regarding audiovisual support. In this proposal I make a comparison of these materials to analyze different aspects of this ethnicity’s permanence in Cuba after various centuries. The insights provided by the Baro family regarding their African heritage and the testimony of other Ararás, together with other materials, brings complexity to the term ‘diaspora’ in regards to this Afro-Cuban group.

Bailando para San Lorenzo / Dancing for San Lorenzo: Nuevo Mexicano Popular Sacred Musics and Ritual Activism in Bernalillo Fiesta Time
Peter J. García, California State University, Northridge

The annual Fiesta de San Lorenzo held in Bernalillo occurs on August 9th, 10th, and 11th, regardless of what days of the week these dates fall. The colorful danza de los matachines is one of the most spectacular and beautiful ritual elements within the fiestas among both Hispanics/os and Pueblo people throughout New Mexico. This presentation examines la promesa—a solemn vow made by reconquest leader Don Diego de Vargas in 1692 following the Pueblo Indian Revolt. “La Promesa” is fulfilled through an elaborate ritual cycle including danzas, alabados, oraciones, velorios, novenas, processions, and secular dancing. The monthly rosario de San Lorenzo is held on the tenth of every month accompanied with an interesting cycle of alabado singing and prayers. Alongside the sacred is Chicana/o social dancing accompanied with the performance of conjunto (dance bands). Since World War II, the push button accordion itself has become an important musical symbol for the entire Southwest Borderlands regional working class Chicana/os. Born in Bernalillo, Nato Chávez was known in New Mexico as El Monarca de la Acordeon”. One of his biggest hits was Polca San Lorenzo which debuted on local Spanish Radio during the early 1970s. As a ritualized site of competing ideologies, (neocolonial and decolonial), both danzas and bailes offer unique sites of potential resistance to hegemonic discourses through its dialectical representation of the body as a moving subject whose individual identity is either masked or concealed in the danza de los matachines and hence revealed and reconstituted as a Mexicano and/or Chicano face and sound of Nuevo Mexico during the fiesta.

< ESPAÑOL > Las Fiestas de San Lorenzo en Bernalillo se celebran cada año el 9, 10, y 11 de agosto sin importar en que día de la semana caen estas fechas. Esta ponencia examina “La Promesa” –una manda solemne hecha por el conquistador Don Diego de Vargas en 1692 después de la revuelta de los Pueblos. “La Promesa” se lleva a cabo como un ciclo ritual que incluye danzas, alabanzas, oraciones, velorios, novenas, procesiones, y bailes seculares. El rosario de San Lorenzo es rezado el día diez de cada mes acompañado con alabanzas y oraciones. También hay bailes sociales de Chicanas/os donde los conjuntos norteamericanos tocán durante las fiestas. A partir de la Segunda Guerra Mundial el acordeón de llaves se convirtió en un símbolo musical importante para las/os Chicanas/os de la clase obrera que habitan la región fronteriza del suroeste de los Estados Unidos. Nacido en Bernalillo, Nato Chávez fue conocido en Nuevo México como “El Monarca del Acordeón.” Uno de sus grandes éxitos fue “La Polca de San Lorenzo”, la cual fue presentada por primer vez en la radio en español durante los años setenta. La colorida danza de los matachines es uno de los elementos más espectaculares en el ritual de las fiestas de los Hispanas/os e Indígenas Pueblos en todo Nuevo México.
Como sitios ritualizado donde las ideologías neocolonial y decolonial compiten, las danzas y bailes ofrecen sitios de resistencia en contra de los discursos hegemónicos a través de sus representaciones dialécticas del cuerpo como sujeto en movimiento del que su identidad individual ha sido enmascarada o escondida en la danza de los matachines para ser revelada y reconstituida como una cara o un sonido Mexicanas/os o Chicanas /as de Nuevo México durante la fiesta.

No somos lo que dicen. / We are not what they say we are.

Transnational and Regional Latina/o Musics as Decolonizing Practices in the (Neo) Colonial Borderlands

Peter Garcia, California State University Northridge

Ethnomusicologists and Chicana/o-Latina/o Studies scholars examine musical performances as defiant acts mediating through mestizo (indo-afro-hispano) identities, spiritualities, and popular music. Sacred and secular musics, celebrity artists, festival dances, and commercial recordings are also understood as counter hegemonic acts or political resistance and oppositional consciousness. Criminalized and seen as social objects, musicians articulate a narrative of immigrants/refugees and exiles using their musical texts, performances to give a voice for South to North border crossers. Musical prayers are often offered in the form of rosary devotions originating in the Huave community of San Mateo del Mar, Oaxaca, Mexico illustrating a legacy of the Dominican clergy in the area. Seen as examples of appropriation, adaption and reformulation of beliefs, sacred musics classificatory boundaries between “Catholic,” “non-Catholic,” “modern,” “traditional,” and “indigenous” music. The monthly rosario and the annual fiestas de San Lorenzo in Bernalillo, New Mexico provide a ritual context for several indio-hispano alabados, rezos, and danzas seen here as a complex form of ritual activism resisting Anglo encroachment and capitalist intrusion into older Mexicano communities undergoing gentrification and amenity migration. Fiestas on both sides of the US/Mexico border also encourage secular dancing and popular musics including conjunto, orquesta, and rock ‘n’ roll musics. More recent musical technologies and the use of modern synthesizers and electric keyboards have created new and innovative sounds in Chicano era rock and Mexican popular musics.

The Edge of the Internet: Chilean Music Websites and the International World of Indie Music

Shannon Garland, Columbia University

Over the last five years, online music blogs and magazines have changed the way listeners find out about bands, records and local performances. What are the implications of the shift of these texts, which once circulated via record stores, performance venues and by post, to a medium with the potential to make “everything available to everyone?” I approach this topic by examining the construction of websites devoted to indie music in the United States and in Chile. I discuss the sites’ modes of collecting and selecting information, the relationship between website content and the places from which they are created, and their relationship to each other as evidenced by intertextual references. Intertextual referencing both coheres website content and discourse and helps increase the speed information spreads over distances. I argue that this increased temporality and accessibility owes partially to websites’ referencing practices and partially to the value of the new in indie as constructed by its historical mode of circulation. I explain how indie websites in Chile and the US are differentially constructed in accordance with this history of indie media, in addition to the center–periphery informational flows historically structured by the colonial and neo-colonial encounters. I show how despite the awesome potential of the internet to disseminate information to anyone, this orientation and structure has been maintained. Finally, I consider the potential of internet-mediated circulation for increasing the visibility of musicians from countries like Chile outside of national and regional borders.

< ESPAÑOL > La orilla del internet: Páginas Chilenas de música y el mundo internacional de la música indie. En los últimos cinco años, blogs y revistas en línea sobre música han cambiado la manera en que se indaga acerca de bandas, discos y presentaciones locales. ¿Cuáles son las implicaciones del traslado de estos textos que circulaban por disquerías, espacios de presentación y correo, a un medio con el potencial de hacer “todo al alcance de todos”? Abordo este tema examinando la construcción de páginas web dedicadas a la música indie en EE.UU y Chile. Discuto cómo las referencias intertextuales demuestran la relación entre las páginas, la manera en que recolectan información, y por lo tanto su contenido. Al referenciarse entre sí el contenido entre las páginas se hace coherente y promueve el aumento en la velocidad con la cual la información se despliega. Argumento que esta temporalidad y accesibilidad se debe parcialmente a las prácticas de referencia y al valor de lo nuevo en el indie. Explico que las páginas indies en Chile y en EE.UU son construidas de manera diferente de acuerdo los medios de circulación y a los flujos de información que han sido estructurados históricamente por los encuentros coloniales y neocoloniales. Demuestro que a pesar del potencial del internet para diseminar información a quienquiera, estas estructuras se mantienen. Para concluir, contemplo la posibilidad que tiene la circulación por internet para incrementar la visibilidad de músicos de países como Chile fuera de las fronteras nacionales y regionales.

Cultural Policy, Danish Subjectivities, and the Boundaries of Rytmisk Musik

Leslie Gay, Jr, University of Tennessee

Danes’ appropriation of African and African American diasporic musics into their lives under the rubric rytmisk musik (“rhythmic music”) has profoundly
shaped Danish musical practices and state policy over the last seventy years. As a “meta-genre” that encompasses North American popular forms, as well as African, Brazilian, and Afro-Cuban music, it offers an alternative to the British-American concept of popular music. Rytmisk musik shows black music as more than a “foreign import” into Denmark’s soundscape. Rather, it informs all levels of Denmark’s arts policies, educational system, and media programming. As a key element of personal subjectivities and Danish public policy, rytmisk musik defines Danish identity. Rytmisk musik also reveals the limits of Denmark’s institutionalized multicultural ideology, including its attitudes toward its own heritage and immigrants. While rytmisk musik reinscribes folk black music as Danish, it excludes other musics. Noticeably marginalized are Denmark’s traditional musics, and the expressions of “new Danes,” growing communities of Turkish guest workers and Somali refugees. As the phrase “new Dane” suggests, such immigrant communities are incorporated into notions of Danish identity (as “Danes”), yet remain separate (“new”), often retaining their own language and musical practices. Such cultural difference has proven challenging to Danish public policy, which thrives on clear classification and order. Drawing on my ethnographic studies, I demonstrate the simultaneous, yet often contradictory relationship, between inclusiveness and exclusiveness in defining musics regarded as Danish. I argue that rytmisk musik negotiates a musical-political dynamic between self and other in contemporary Denmark.

"Asian" or "Global"? Chinese American Identity and Musical Expression in Christian Worship
Herbert G. Geisler, Concordia University

This presenter explores “religious experience” in the music of contemporary American Christian worship, situating it specifically within Chinese American communities. Yoshihara (2007) suggests that Asian American musicians negotiating the Western classical scene find a voice with which to express their individuality in a society that often ignores it.” Wong (2004) attempts “to show how certain Asian Americans imbricate agency and rewriting through their engagement with music.” This same phenomenon can be seen not only in the appropriation of Christian faith into Asian American life but also in Christian musical expression. Tensions in musical practices of predominantly Anglo American Christian churches are paralleled in Chinese Christian churches, but “Asian-ness” becomes mingled with language, community, and family values endemic to Asian tradition and layers of immigrant experience. Concepts of “religious experience” “identity” and “cultural capital” are borrowed from James (1902), Erikson (1968), Wang (2005), and Bourdieu (184), such as the congruence of life-stage virtues with sense of individuality, a notion not incompatible with Confucian ethics. Chinese American Christian communities provide dynamic settings within which to explore the complexity of Christian musical expression as a nexus of faith, reason, aesthetics, and culture, testing Bourdieu’s assertion that one cannot fully understand cultural practices unless “the elaborated taste for the most refined objects [be] reconnected with the elementary taste for the flavours of food.” Numerous websites reveal this intersection of, “Asian-ness” with its homogenization in contemporary American Christian music, as do ethnographic illustrations from Chinese American churches in Southern California.

Musical Borderlands: Mediating Communities and Musical Expression in Christian Worship
Herbert Geisler, Concordia University

What might studies of Christian religious music contribute to ethnomusicological understandings of community? The link between music and community has become a prominent question in recent years: studies of “scenes” producing social solidarity and musical value (Straw); of internet music “communities,” placing community in mediated contexts (Lysloff); and of music as sound and acoustic “co-presence” (Feld), returning us to embodied sensation and the rhythmic synchronization of groups of people. Christian religious groups highlight another dimension of community: they share elective logics (but not always practice) of membership—those choosing to join become “authentic” members—but they bring symbolic ties to other communities in musical consumption, practice, ethnicity, and race. Thus studies of religious musical communities must account for the role of music in linking and differentiating multiple musical and social communities—musical borderlands, the opening and closing of boundaries (see Barth; Klapp). Our papers explore dynamics between musical and cultural communities or levels of such a community: between “globalization and indigenization,” between Christian and non-Christian fan communities in Japanese gospel, between “traditional” and new immigrant African American performance practices; between Mennonite affective modes and those circulating in evangelical media; between “appropriation” of Christian genres and “Chinese-ness.” All four are rooted in ethnohistory and present mechanisms by which religious communities negotiate cultural pluralism, personal identity, and theological constructs and affects. Each engages with one of the theoretical areas identified above, offering different accounts of the ways mediated music links and differentiates multiple communities.

Ethnomusicologists at Work: Career Experiences in Applied Ethnomusicology
Miriam Gerberg, Hamline University

This forum is part of a series delivered annually at SEM since 2001, focusing on career possibilities for ethnomusicologists by presenting individuals engaged in applied work. Our 2009 panel is comprised of recent graduates and seasoned applied ethnomusicologists working in positions outside academia, who will share their experience on the different ways they have taken their applied work into jobs outside the ivory tower. Many student members of SEM
Share, Steal, Transform and Mistranslate: The Circulation of Tamil Film Music in the New Media Era
Joseph Getter, Wesleyan University

How have easy (and often anonymous) exchanges of information and ideas via the new media of digital networks altered the nature and circulation of Tamil film music? And how can computerized communications upset notions of South Asian music as being situated within a community, as traditional, or as authentic? In this first decade of the 21st century, the music, stories and images of Tamil films now circulate widely beyond their usual worldwide audience of 70+ million Tamil language speakers. These new flows happen alongside prior forms of exchange that are rooted in community or in old media such as the movies themselves. This paper will consider how elements of Tamil film scores are re-configured, transformed and (mis-)translated, at times by people who perhaps possess few ties to India. Several interesting examples to be discussed are Kelly Poon’s unauthorized use of A.R. Rahman’s hit song “Shakala Baby”; the transformation of that song from Tamil to a Hindi film song, then into an English-language Broadway show tune; the hilarious yet offensive, fake-translation internet meme “Benny Lava”; sound recording studio file-sharing techniques; and new online film-viewing practices. The exchange and borrowing of music for humor and profit demonstrates how artistic creations may flow beyond the barriers of geography, time, and culture. These examples will highlight the true complexity of simplistic binary constructions such as creativity vs. unoriginality, local vs. global, and authentic vs. false, and hopefully will stimulate our thinking on conventional understandings of South Asian music.

Leveraging Diasporas Locally: Musical Innovation and Race Politics in Umbanda Celebrations from Southern Brazil
Marc Gidal, Harvard University

This paper compares musical representations of Afro-Brazilian and Romani heritage during Umbanda events which aim to strengthen the political projects of marginalized ethnic groups. Umbanda is a widely popular religion whose spirits and devotees derive from diverse ancestries. Its explicit hybridity allows as much musical innovation as theological, thus providing a flexible framework for expressing diasporic affinities in a broadly familiar context. The aim of this analysis is to examine how practitioners combine contrasting symbols of transnational and local significance (through music, dance, dress, and behavior) in an attempt to valorize and empower their individual communities. Some Afro-Brazilian devotees promote Umbanda celebrations that combine music and religion of Congolese-Angolan heritage with Pan-Africanist elements as a means of unifying practitioners who face racial discrimination in education and employment. Similarly, descendants of Ciganos, or Iberian Romani, organize public festivals to affirm their contributions to local culture. These events place flamenco dance, music by the Gipsy Kings, and original liturgy in the midst of Umbanda rituals. Events such as these creatively leverage diasporic sentiment in the race politics of southern Brazil. This is a region where both Afro-Brazilians and Ciganos consider themselves “invisible” and where most practitioners of Umbanda do not share biological ancestry with the spirits they venerate. Both ethnic groups and their allies fight for recognition within mainstream religious culture, and against structural racism. The two celebrations described support such activist efforts symbolically, though their efficacy in facilitating change remains to be seen.

< ESPAÑOL > Aprovechar las diásporas a nivel local: innovación musical y política racial en las celebraciones Umbanda del sur de Brasil.

Este trabajo compara representaciones musicales de herencias afro-brasileña y gitana durante celebraciones umbanda los cuales intentan, fortalecer los proyectos políticos de grupos étnicos marginados. Umbanda es una religión ampliamente popular, cuyos espíritus y devotos provienen de diversos linajes. Su explícito híbrido permite tanto innovación musical como lo teológica, proporcionando así un marco flexible para expresar afinidades diáspóricas en un contexto generalmente familiar. El objetivo de este análisis es examinar cómo los practicantes combinan símbolos contrastantes de importancia transnacional y local (por medio de la música, el baile, la vestimenta y el comportamiento) en un intento por valorizar y empoderar a sus comunidades específicas. Algunos devotos Afro-brasileños promueven las celebraciones Umbanda, que combinan música y religión de origen Congo-angoleña con elementos Pan-Africanistas, como una manera de unificar a los practicantes que enfrentan la discriminación racial en la educación y el empleo. Asimismo
los descendientes de Gitanos organizan festivales públicos para afirmar sus contribuciones a la cultura local. Estos eventos colocan al baile flamenco, a la música de los Gypsy Kings (los Reyes Gitanos), y la liturgia original en medio de rituales de Umbanda. Eventos como estos alientan creativamente el sentimiento diaspórico en las políticas raciales del Sur de Brasil. Esta es una región donde, tanto Afro-brasileños como Gitanos se consideran a sí mismos invisibles" y donde la mayor parte de los practicantes de Umbanda no comparten los ancestros biológicos con los espíritus que veneran. Ambos grupos étnicos como sus aliados luchan por el reconocimiento dentro de la cultura religiosa establecida, y contra el racismo estructural. Las dos celebraciones descritas apoyan estos esfuerzos activistas de manera simbólica, aunque su eficacia en la provocación del cambio aún está por verse. 

Do oral à transcrição: tensões entre discursos de autenticidade num caso de documentação de repertório afro-brasileiro / From the Oral to the Transcription: Tensions between Discourses of Authenticity in the Case of the Documentation of Afro-Brazilian Repertoire

Erica Giesbrecht, Universidade Estadual de Campinas, Brazil

Partiendo das reflexões que integrantes do Grupo de Teatro e Danças Populares ‘Urucungos, Puiitas e Quijêngues’ sediado na cidade de Campinas – SP, produziram sobre seu próprio fazer musical diante do processo de transcrição de seu repertório, este trabalho insere-se nas discussões sobre patrimônio imaterial e revitalização de culturas tradicionais, focando um caso de registro de música de tradição oral em partituras e as decorrências desta escolha de procedimento investigativo. Inseridos neste processo, tanto oferecendo-se para executar a música afim de que fosse registrada, quanto opinando sobre o produto final, ou seja sua música transcrita num editor de partituras a qual podiam ouvir e conferir, ao final do trabalho os integrantes do grupo reconheceram aquela representação como fidedigna, apesar de suas limitações. Contudo, numa segunda etapa, em que estas partituras foram levadas à mentora do grupo, a folclorista Raquel Trindade, que lhes ensinara todo o repertório há cerca de vinte anos, iniciou-se um debate interno sobre a legitimidade deste repertório. Ao ouvir o material representado pelo editor da partituras, a folclorista notou diversas diferenças entre o que havia ensinado e o que executavam no tempo presente. Discriminados pela partitura, ritmos e melodias apresentavam diferenças que ela antes não percebia em meio às performances que presenciara ao longo deste período. Comunicado a este respeito, o grupo se dividiu entre o retorno ao que Raquel ensinara e a continuidade da execução do repertório à “sua” maneira, configurando-se aí um campo fértil para pensarmos sobre o patrimônioimaterial.

< ENGLISH > Starting from the reflections that members of the Grupo de Teatro e Danças Populares Urucungos, Puitas e Quijêngues—based in the city of Campinas, São Paulo—produced about their own music making in the face of the process of transcription of their repertoire, this paper inserts itself within discussions about intangible heritage and the revitalization of traditional cultures, focusing on a case of representing oral musical traditions in scores and the consequences of choosing this investigative procedure. Embedded in this process, both volunteering to perform the music as transcribed, and opining about the final product—in other words, their music transcribed by music notation software which they could use to listen and compare—the members of the group recognized that the transcription was trustworthy, despite its limitations. Nevertheless, a second stage—in which these scores were taken to the mentor of the group, the folklorist Raquel Trindade, who had taught all of the repertoire to them for about 20 years—initiated internal debate about the legitimacy of this repertoire. When hearing the material represented by the music notation software, the folklorist noted many differences between what she had previously taught and what they performed at the present time. Distinguished in the score, the rhythms and melodies presented differences that she hadn’t perceived before in the middle of the performances that she had witnessed during this period. Informed of this concern, the group became divided between wanting to return to what Raquel had taught and the continuity of performance of the repertoire according to “its” manner, representing a fertile field for thinking about intangible heritage.

Making Men with/of Muhabbet: Melancholy, Turkish Classical Music, and Masculinity on a Street in Istanbul

Denise Gill, University of California, Santa Barbara

Most ethnomusicologists address affect/emotion in their research, and tend to assume that affect is that which cannot be explained (through language), and that which can only be experienced (through music). My paper offers critical ways of thinking about the social work that affect does in and through musical practices. Drawing on recent research on affect in female/feminist subjectivities within global capitalism and ethnomusicological work on gender, affect, and music, my paper considers how masculinity is organized in space around musical practices, cultural memory, and depression. I suggest that Turkish classical musical practices can be read as illustrations of the depressive position and its connection to the construction and deployment of a particular masculine selfhood. I conduct an in-depth ethnographic examination of a street called Molla Eşref in Istanbul’s historic Üsküdar district, which is a central gathering place for male musicians and Islamic artisans who meet daily to discuss music, politics and religion (specifically, Mevlevi sufism) while drinking tea, smoking, and playing backgammon. The space of this street and the conversations (sohbet and/or muhabbet) created there dramatically shape the discourses, everyday practices, ideological beliefs, and musical aesthetics of the men that participate. Here, men make music and become storytellers while performing “Istanbul gentleman-ness” (İstanbul efendiliği) as necessarily suffering. What is at stake in this project, therefore, is an understanding of the processes in which classical musicians’
memory-rooted “feelings” create a particular masculine sense of self which is, in turn, performed and constituted as social identity.

**New Sufi Trends in the Popular Music of India and Pakistan**  
*Karim Gillani, University of Alberta, Canada*

New trends in Sufi music have recently gained widespread popularity in the contemporary Indo-Pakistan music scene. While music has held a centuries-old traditional presence amidst the Sufi orders of South Asian Muslims, the name “Sufi” has proliferated into popular taste only in the recent past few years. A most popular Indian TV reality show Sa-Re-Ga-Ma-Pa fashions Pakistan’s Mussarat Abbas as “Sufi icon” while Amul Star Voice of India, labels India’s Mohammed Toshi as “Sufi soul”. In this light the observant critic would be keen to ascertain what qualifies the above performers as “Sufi singers”. Does the term “Sufi” relates to certain songs, lyrics, or styles of music? According to Tips Music Co Managing Director, Rajiv Sogani, “Sufi is the hottest selling thing in the market”. Therefore, recently many music companies have keenly jumped onto the bandwagon of creating new trends by associating Sufi sounds with traditional popular brands including Sufi Rock, Sufi Khatak, Sufi Khayal, and Sufi Euphoria. This paper aims to critically analyze how the term “Sufi” has recently been misused by the music industries. Arguably the use of such terminology has minimum relationship to traditional Sufism. This paper also aims to probe into what the reasoning is for the inclusion of Pakistani singers into the Bollywood industry. Moreover, this paper will also highlight what key religious and socio-political elements have led to the rapid and immense appreciation of new Sufi trends in the popular music industry of India and Pakistan.

**The Association as a Mediating Institution in Algerian Andalusi Musical Practice**  
*Jonathan Glasser, College of William and Mary*

Since its inception in the early years of the twentieth century, the amateur association has become a central institution for the reproduction of Andalusi musical practice in the Maghreb. In Algeria, its birthplace, the association outshines the state conservatory as the public face of Andalusi music, producing the ensembles that play at state festivals, the artists who record the local repertoire, and the life-long enthusiasts who provide an audience. Despite its ubiquity, the association is a profoundly ambiguous institution. The association was initially conceived as a modernist answer to the professional ensemble and to the figure of the traditional musical shaykh or master, but it has eliminated neither; in fact, these mesh with the association in myriad ways. Furthermore, the association is a state-supported institution committed to the maintenance of a public patrimony, but it is rooted in the activities and changing needs of private citizens. Based on ethnographic observation of associations and professional ensembles in Algiers and in the Moroccan border city of Oujda, I suggest that the vitality of the amateur association in the Algerian Andalusi musical practice derives precisely from its ambiguity. The association's ability to mediate between the professional and the amateur, between the state and local musical communities, and between the authority of the shaykh and the demand for standardization makes it a sturdy vehicle for reproducing a musical practice that is simultaneously public and underground.

**Keeping Time: A Typology of Accompanimental Ostinatos in Balkan Brass Band Music / Manteniendo el tiempo: Una tipología de acompañamiento con ostinatos en las bandas de metales balcánicas**  
*Daniel Goldberg, University of British Columbia, Canada*

Bands featuring conical-bored brass instruments have been popular in the Balkan region of southeastern Europe since the second half of the twentieth century. The repertory of these ensembles draws on an increasingly diverse range of Romani, Turkish, Western European, and American influences, but many pieces rely on similar accompanimental ostinatos to establish a basic rhythmic framework. This paper identifies and discusses several common ostinato types in recordings of Balkan brass bands and their American “Balkanite” counterparts (see Laušević 2007). Theoretical tools for representing meter developed by Christopher Hasty (1997) and Justin London (2004) facilitate the analysis and comparison of examples transcribed from the recordings. Specifically, Hasty’s (1997) projective analysis allows for a precise description of the metrical character of each example, justifying the classification of similar ostinatos as representatives of the same type. London’s (2004) cyclical representations of meter enhance the comparison of ostinatos that articulate metrical periods of different lengths, such as a seven-pulse period grouped as 3-2-2 and an eight-pulse period grouped as 3-3-2. Finally, both approaches support an account of the link that performers establish between different ostinato types when shifting from one ostinato to another within a single piece. In addition to signaling the vocabulary of accompanimental ostinatos as one of the central rhythmic features in a current, multicultural musical practice, this paper seeks to suggest that methods borrowed from music theory can readily be employed to enrich ethnomusicological inquiry.

< ESPAÑOL > Las bandas de metales, específicamente las que usan boca cónica de latón, han sido populares en la región balcánica del sudeste europeo desde la segunda mitad del siglo veinte. Aunque el repertorio de estos conjuntos presenta una diversa gama de influencias romanicas, turcas, estadounidenses y de Europa occidental, muchas piezas son acompañadas con ostinatos recurrentes que establecen la base rítmica. Esta ponencia identifica y analiza varios de estos ostinatos usando grabaciones de bandas balcánicas y de sus contrapartes estadounidenses “Balkanizadas” (véase Laušević 2007). El análisis y la comparación de los ejemplos transcritos de las grabaciones utiliza
las herramientas teóricas desarrolladas por Christopher Hasty (1997) y Justin London (2004). Específicamente el análisis proyectivo de Hasty (1997) permite una descripción precisa del carácter métrico de cada ejemplo, justificando la tipificación de diferentes ostinatos. Por otro lado, las representaciones cíclicas de la métrica de London (2004), permiten la comparación de los ostinatos conformados por periodos de duraciones disimilares, tales como un período de siete tiempos, agrupado como 3-2-2, y otro de ocho tiempos, agrupado como 3-3-2. Finalmente, ambos análisis facilitan la descripción de los acoplamientos que los músicos establecen al tocar una pieza en la cual se cambia de un ostinato al otro. Además de identificar y ubicar los ostinatos de acompañamiento como elementos rítmicos claves en una práctica musical actual y multicultural, esta ponencia trata de sugerir que métodos prestados de la teoría musical occidental pueden ser fácilmente empleados para enriquecer la investigación ethnomusicológica.

“Joga Bonito Pelo Mundo”: Curumin and Transnational Brasilidade in the 2006 World Cup
Kariann Goldschmitt, Colby College

In the months leading to the 2006 World Cup Soccer Tournament in Berlin, a recording by São Paulo musician Curumin became an important component of Nike’s “Joga Bonito” (play beautifully) ad campaign. In one spot, Nike presented images of people from all over the world passing a soccer ball as part of the celebrations surrounding the sport and the Brazilian team. Although the Brazilian team failed to meet expectations, the media frenzy surrounding the tournament articulated a transnational brasilidade that musicians like Curumin and Brazilian cultural organizations later exploited in their attempts to broaden the audience for Brazilian music. Curumin took part in the global appeal of the tournament by explicitly drawing on multiple musical genres from around the world thereby expressing transnationality: his music simultaneously references his Japanese-Brazilian ethnicity, his love for African-American music, as well as Brazilian popular music traditions. I argue that Curumin’s music in the tournament was a highly visible articulation of translocal identifications through the confluence of music, media and Brazilian cultural policy. I consider the role his music played in the reception of Nike’s campaign in the advertising trade press and on internet social networking sites. I anchor my discussion in theories of transnational identification (Hannerz; Lionnet) to show how sports spectatorship and music converged to open up new venues for belonging. This paper expands the discussion of music and festival to celebrations in broader media, including new modes of social networking, mass marketing and group identification on the internet.

En busca de los orígenes, Autenticidad y etnicidad en las grabaciones de flamenco / In Search of Origins, Authenticity and Ethnicity in Flamenco Recordings
Javier González Martín, Universidad de Almería, España

In Search of Origins: Authenticity and Ethnicity in Flamenco Recordings
The discographic history of flamenco runs parallel to the history of the discographic industry itself, as we can find flamenco recordings from a very early date —the beginning of the nineteenth century—. So much so, that flamenco as skillfully marketed urban singing was successfully promoted both amongst tourists and amongst the Spanish middle class. One of the main factors responsible for this commercialisation was the phonographic recordings that generated a new place for memory and pleasure in the words of William Washabaugh (2004: 99). As traditional music, flamenco had been improvised and transmitted orally before it was written down in musical notation. However, in the phonograph era the flamenco tradition suddenly acquired models, rules and precepts with regard to its performance and techniques. Once the songs were recorded, they were examined and analysed. They were assigned esthetical classifications, which were subsequently reconsidered and the appreciation of flamenco started to move from taverns and theatres to offices and flamencology studios. Thus, a set of flamenco regulations originated as recordings were granted the quality of legitimacy. The recordings also had an impact on the acquisition of musical skills. As they became more predominant and more easily accessible, beginners started to learn flamenco techniques both from the traditional teachings of the great master singers or cantaores and from recordings.

Fandango sin Fronteras as a De-colonial “Movida” / Las movidas anticolonialistas del Fandango sin Fronteras
Martha González, University of Washington

I consider the praxis of convivencia (conviviality) an important post-modern enactment rooted in social justice. Convivencia is ever present in the vortex of fandango, which is the participatory moment that produces the music, poetry, and dance of the son Jarocho native to Veracruz, Mexico. The enactment of fandango has been the transnational language between Chican@ and Jarocho@ that has developed into a musical movement called Fandango sin Fronteras. Individually and collectively this transnational dialogue transgresses borders, addresses both the historical impositions of the Mexican nation-state agenda on Jarocho identities as well as the efforts of de-individualization of the citizen in capitalist U.S. culture. Chela Sandoval in conversation with Franz Fannon would site this dialogue as “an alliance of country people of the same psychic terrain.” (2000) I propose to use critical indigenous pedagogy to explore the social justice implications in the act of fandango as a post-modern response to the near extinction of participatory music commiseration in hyper-capitalist societies. In particular I would like to highlight the ways in which the women (Chicanas and Jarochas) have been instrumental in the formation and success of this dialogue. I argue that the “de-colonial movidas” (2000) of Fandango sin Fronteras has the potential to
challenge neo-colonial global forces in an effort to re-establish basic human rights of music participation through the fandango praxis of convivencia.

< ESPAÑOL > Considero la convivencia un acto sumamente importante en estos tiempos neo-liberales. La convivencia nace, surge y tiene raíz en la justicia social y de ese modo se manifiesta en el fenómeno del fandango. El fandango es un momento dentro de la población Jarocha donde nace, la música, poesía, y baile en el son Jarocha que da raíz en Veracruz, México. Fandango como promulgación es la herramienta que se ha ejecutado como diálogo entre Chican@ y Jaroch@ que se autodefine como Fandango sin Fronteras. Dentro de sus propias trincheras estos actores culturales se han dado a re-identificarse en contra de una imposición de identidad Jarocha por parte del estado-nación en México, y al igual, para los Chican@ la de-individualidad de la sociedad capitalista en Los Estados Unidos. En conversación con Franz Fanon, Chela Sandoval identificaría a este diálogo como, “una alianza de compatriotas del mismo terreno psíquico”. (2000) Propongo utilizar la pedagogía crítica indigenista para explorar la justicia social que implica el fenómeno del fandango como respuesta y en resistencia a la exotización de la música participatoria comunal en la sociedad hipercapitalista. Me interesa particularmente explorar la presencia femenina (Chicanas y Jarochas). Efectivamente la presencia femenina ha permitido el avance y el éxito de este diálogo trans-nacional. Yo discuto que las “movidas anti-colonialistas” (2000) del Fandango Sin Fronteras tienen la potencial de retar las fuerzas neo-globales como un esfuerzo para re-establecer el simple derecho humano a la convivencia musical por medio del fandango.

Isthmian Imaginaries: Panamanian Cultural Policy Development and the Making of Música Típica
Melissa González, Columbia University

While the subject of nationalism has been examined across Latin America, Panama continues to be a neglected area of research, especially in relation to expressive culture. By stressing constant movement, flows, and travels, Panama has identified itself more as a path or a route and less as a legitimate destination, a country that despite its historical connections to South and Central America, does not fully belong to either. Panama’s attempt to construct an autonomous national identity has been hindered not only by its central role in the global economy, but also by its longstanding reputation as a “fictitious country” whose sovereign existence was until recently determined by the political, military, and diplomatic maneuverings of the United States. Given this history, Panamanian discourses on national identity have traditionally centered on the notion of territorial integrity and sovereignty. In the early 20th century, nationalist discourses were based on a liberal Hispanophile project, which was replaced by a more ethnically inclusive, populist platform under the country’s military dictatorships during the 1970s and 1980s. How does música típica, a folk-based, transnationally commercialized music genre, reconcile these different imaginaries of the Panamanian nation? This paper will examine Panamanian constructions of national identity in the commercialization of música típica as well as in state cultural policy. It concludes with a contemporary view of how música típica is appropriated by the Panamanian government in response to the country’s acquisition of the Canal and Canal Zone from the United States.

< ESPAÑOL > Imaginarios del istmo: El desarrollo de la, política cultural panameña y la música típica.

Aunque el nacionalismo ha sido estudiado a lo largo de América Latina, este continua siendo un tema de estudio abandonado en el caso de Panamá, especialmente en relación con la cultura expresiva. Panamá destacando movimientos constantes, flujos, y viajes se ha identificado más con un camino o ruta que con un destino legítimo, como un país que a pesar de sus conexiones históricas a sur y centro América, no pertenece completamente a ninguno de los dos. Las tentativas de Panamá para construir una identidad nacional autónoma han sido obstaculizados no solo por su papel central en la economía mundial, sino también por su reputación de larga data como un “país ficticio” cuya soberanía hasta hace poco fue determinada por las maniobras políticas, militares y diplomáticas de los Estados Unidos. Debido a esta historia, los discursos sobre la identidad nacional panameña se han centrado tradicionalmente en la noción de integridad y soberanía territorial. A principios del siglo veinte, los discursos nacionalistas se basaron en un proyecto liberal hispanófilo que fueron reemplazados durante las dictaduras militares de las décadas de 1970 y 1980 por una plataforma populista más éticamente incluyente. ¿Cómo la música típica, un género folklorico comercializado en una escala transnacional, reconcilia los diferentes imaginarios de la nación panameña? Este ensayo examinará las construcciones de la identidad nacional panameña en la comercialización de la música típica y en la política cultural estatal. Concluye con una visión contemporánea de la manera como la música típica es apropiada por el gobierno panameño respondiendo a la compra del canal y sus zonas aledañas a los Estados Unidos.

Re-Imagining Nation and Region: Music of Central America and its Margins
Chair: Melissa González, Columbia University
Reggaetón and Timba in Cuba’s Contemporary Dance Music Scene / Reggaetón y timba en la contemporánea escena musical cubana

Neris González, Centro de Investigación y Desarrollo de la Música Cubana, Cuba

Chennai, India is home to the Tamil film industry and the center of South Indian classical music and dance, and its musicians and discerning audiences have long been accustomed to genre crossing between film and classical music. The genre of fusion explicitly mixes Indian classical music with Western rock, jazz, and popular music, which helps establish fusion’s affinity to world music. This paper untangles some of the complex discursive, social, and musical practices that help distinguish fusion from the world music, classical, and film music genres in contemporary South India to understand the relationship between the genre culture of fusion and India’s recent economic and cultural growth. Local discourse about fusion and the print media’s portrayal of fusion are consistently at odds: while musicians and audience members continually disparage fusion as “confusion” a nationally distributed English daily newspaper broadcasts fusion as contemporary spectacle. I look at how this reliable tension culminates in an annual multi-genre music festival produced by networks of classical patronage and cosmopolitan media. The kinds of audience behavior and widely shared musical practices such as improvisational virtuosity and konnokkol endow fusion with regional, national, and transnational relevance for its listeners. I show how these behaviors and practices move from performance into discursive and print media channels of circulation. I conclude by considering what implications recent genre theory of Western popular music has for the production of popular music genres in the non-Western world.

Cambio musical a partir de las investigaciones folklóricas: 70 años después de Roberto Téllez Girón en la Sierra Norte de Puebla / Musical Change from Folkloric Investigations: 70 Years after Roberto Téllez Girón in the Sierra Norte of Puebla

Jessica Gottfried, Fondo Nacional para la Cultura y las Artes and Instituto Nacional de Antropología, Veracruz, México

En 1962 la Secretaría de Educación Pública y el Instituto Nacional de Bellas Artes publicaron el primer volumen de “Investigación Folklórica en México”. Este valioso trabajo es una de las referencias indispensables para conocer la historia de la investigación de la música mexicana. Uno de los autores, Roberto Téllez Girón, participa con tres artículos en los que suman más de 60 transcripciones de sones y danzas de la Sierra Norte de Puebla, escribió los artículos en 1938 y 1939. Con base en estos tres artículos se ha llevado a cabo una investigación sobre el cambio musical. El objetivo es comparar las melodías y los títulos recopilados por Roberto Téllez Girón con la realidad actual. Hemos visitado las localidades que visitó el autor y hemos encontrado a algunos hijos, discípulos y otros familiares de los músicos mencionados en la publicación. Tocamos para ellos las melodías del libro y les pedimos que las identifiquen. También llevamos a cabo un nuevo registro de los títulos de la publicación en su interpretación actual. El objetivo de esta ponencia es dar a conocer los resultados de esta investigación. Se mostrarán tres de los casos analizados para generar una reflexión en torno al tema del cambio musical.

< ENGLISH > In 1962 the Secretariat of Public Education and the National Institute of Fine Arts published the first volume of “Folkloric Investigation in Mexico.” This important work was an indispensable reference for understanding the history of investigations of Mexican music. One of its authors, Roberto Téllez Girón, contributed three articles in 1938 and 1939, containing more than 50 transcriptions of songs and dances from the Sierra Norte of Puebla. It is from these three articles that the present investigation, on musical change, was carried out. The objective is to compare the melodies and titles compiled by Roberto Téllez Girón with the current situation. We have visited the places visited by the author and found certain children, students, and other relatives of the musicians mentioned in the publication. We played the melodies from the book and asked them to identify them. We also carried out a new recording of the titles of the publication and their current interpretation. The objective of this paper is to show the results of this investigation. Three of the cases analyzed will be shown in order to reflect on the subject of musical change.

Musiclólogas/ías encontradas: Diverse Perspectives on Border Crossings in Contemporary Cuban Music

Lara E. Greene, Florida State University/Florida International University

Cuban musicians representing various genres and living in different sites have recently employed fusion practices strategically, in order to appeal to new audiences, revitalize their own musical traditions, and/or reimagine their identities relative to their new surroundings. While musical hybridity is not a novel trend in Cuba or the Caribbean, musicians have become increasingly mobile, with many pursing careers outside Cuba and attempting to cultivate new audiences through fusions with local/national practices. This panel, then, is centered around musical border crossings, referring both to the fusion, and thus boundary-crossing, of diverse genres, and to bodies/musicians who cross the border into new countries. All of the papers explore how musical hybridity is employed to articulate ever-evolving identities, whether informed by race, place, experiences of globalization, and/or diaspora. Two papers explore musical hybridizations within Cuba, one addressing the fusion of two popular, mass mediated genres, and the other exploring fusions that bridge the divide between both the popular and folkloric arenas and the sacred and secular realms. The other two papers examine Cuban musicians in two major sites of the diaspora – Madrid and Miami – who utilize fusion to recontextualize their...
identities and expand their audiences. Finally, this panel has an epistemological purpose: to apply the theme of borderless ethnomusicologies practically, by convening scholars from Cuba and the United States. Given the foreign policy goals of the new Obama administration, and the related possibilities for a thawing of relations between the two countries, this is a particularly opportune moment to have this conversation.

**Strategic Hybridity: A Consideration of Recent Timba Productions in Miami**
*Lara E. Greene, Florida State University/Florida International University*

For over a decade, significant numbers of musicians from popular Cuban dance bands have been immigrating to the United States and settling in Miami. In Cuba, they enjoyed success performing *timba*, a form of contemporary Cuban dance music. Drawn by greater political freedom and ostensibly more promising career opportunities, these musicians have chosen to relocate to Miami; what they confront upon arrival, however, is a jolting shift from relative affluence and fame to financial struggle and near obscurity. Although ardent efforts to build careers playing timba in the diaspora have not been met with much reward, profound connections between musical style and personal identity drive these musicians to continue to search for ways to make the genre more viable professionally. In this paper I focus on recent efforts to this end, in which many of Miami’s timba artists have crossed genres in new compositions and recordings, mixing timba with reggaetón, Western classical music, mainstream salsa, and pop. After analysis of representative examples, I discuss the impetus behind these modifications of musical style, and characterize them as a practice of strategic hybridity intended to reach beyond the borders of the marginalized Cuban milieu that timba is associated with in order to attract listeners from other ethnicities and generations. In light of the hegemonic power of the more popular genres with which these musicians have chosen to fuse their music, I consider the effectiveness of these projects and the insight they offer into the complex and hierarchical music scene of multi-ethnic Miami.

**Production and Circulation at the Speed of Wired Sound: Remixing in North India**
*Paul D. Greene, Pennsylvania State University*

This paper draws on extensive fieldwork among DJs, industry executives, and remix listeners in North India. Since 2000, music editing, mixing and production software such as Sony Acid and Apple Logic have become available to young North Indians of the urban middle class. DJs of India’s mushrooming nightclubs expand their inventories by crafting remixes of songs from popular Indian films, mostly from 20-30 years ago. Working with the new technologies, they layer vocal lines from the songs over trance, house, and hip-hop beats, interspersed with samples. DJs spin their remixes at clubs, share them in DJ networks, and upload them to the Internet, constituting a new remix scene based in Indian cities such as Delhi and Mumbai. Filmsongs are now heard in multiple versions, and a sense that there is a single, authentic, original filmsong has been significantly challenged. The film industry has retained its dominant position in India’s music market but has had to adjust, producing remixes of its own filmsongs. The DJ-remixer has become a semi-established part of the film industry. I find that remixes are not only nostalgic reflections on past films, but also opportunities for cosmopolitan reflection on multiple cultures and places, such as the Punjab, North America, rural India, Mumbai, and so on. New production techniques thus inspire and respond to new ways of thinking and feeling Indian in a globalizing world.

**Pedagogical Institutions and Beyond: Contemporary Leisure and the Selection of Middle Eastern Music and Dance Learning Events in the United States**
*Anthony Guest-Scott, Indiana University*

Contemporary life in the United States offers a broad range of institutions that are organized to provide individuals expressive encounters with cultural Others. Ethnographic study in 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: Middle Eastern music and dance pedagogical events held annually in the United States. Focusing upon four different event sites, I will show how, working together, organizers and participants alike use the central orientations, organizational features, genres of discourse, and philosophies from a range of institutional contexts to extend these events beyond the strictly pedagogical to construct extraordinary experiences that also foreground vacation, festivity, and display in ways that profoundly shape learning. In doing so, I will further explore how work in these sites expands scholarly treatments of the concept of “institutions” in social science research. Such dimensions of expansion include: 1) the accessibility and co-construction of institutions on the ground, in sites, through the “events” they offer; 2) the dynamics of institutional selection when faced with a number of competing options, with no one at the center of practice; and 3) a conceptualization of “genres of institutions”, or the institution as a created expressive form in its own right that seeks to shape the world by organizing a part of it.

**Relocating the Reproduction of Musical Knowledge in Modernity**
*Chair: Anthony Guest-Scott, Indiana University*
*See: Aditi Deo, Indiana University*
La lógica del sistema musical huichol en su contexto ritual / The Logic of the Huichol Musical System in Its Ritual Context
Arturo Gutiérrez del Ángel, El Colegio de San Luis, México

La ponencia abordará el fenómeno musical entre los huicholes, a manera de una gramática musical. Me ocuparé de la expresividad sincrónica y significativa del sistema del que forma parte su mundo musical. En este sentido, mediante el estudio de la variabilidad entre ciertos patrones musicales y su manera de ejecución en un determinado ritual, podré determinar la incidencia de diferentes aspectos simbólicos de la fiesta: la música determina los lazos sintagmáticos de la acción ritual como una estructura que permite comprender el lenguaje musical mediante su forma e intensidad, determinados a su vez por el contexto en que aparecen.

Planteo que el fenómeno musical tiene esencialmente un significado semiótico en relación con la sociedad en la que se haya inmersa, por lo que su escudriñamiento versa no ya en la estructura musical interna sino que dependerá de un método que integre la musical en el contexto en donde cohabita, mostrando de esta forma la importancia de la gramática y la sintaxis que la gobiernan.

< ENGLISH > This presentation approaches the music of the Huicholes from a semiotic point of view. In particular, I am concerned with developing a musical grammar in order to understand the music's synchronic and significant expressiveness. By means of studying variations of musical patterns and the ways how these are performed in particular rituals, we may gain important insights into some of the symbolic aspects of Huichol music. Because music establishes syntagmatic associations to ritual action, it forms a structure that allows us to understand musical language by means of its organization and intensity, which are themselves of course shaped by the context in which they appear. I suggest that musical phenomena have an essentially semiotic meaning, but one that is not immediately apparent in internal musical structures; rather it relates to the society of which it is part of and it has to be studied within its own context and with its own grammar and syntax.

Alternativas etnomusicológicas en la cercana vecindad de Estados Unidos / Ethnomusicological Alternatives in the Neighborhood Near to the United States
Chair: Daniel E. Gutiérrez Rojas, Instituto Nacional de Antropología e Historia, México

See: Rolando Pérez Fernández, Universidad Nacional Autónoma de México, México

Down to Earth and from the Heavens at the Same Time: Beverly Sills and Her Negotiation of the American Class Divide
Nancy Guy, University of California, San Diego

Beverly Sills, also known as America's Queen of Opera "passed away in July 2007, nearly three decades after retiring from singing. Grieving fans posted recollections of their memories of Sills and the role that she had played in their own lives on a variety of internet sites. These heartfelt epitaphs reveal Sills' ability to traverse the highbrow/lowbrow divide which so often excludes non-elite listeners from appreciating Western opera. The coloratura soprano reached a broad and varied audience through multiple means. Not only did Sills change the terms of access to her operatic art through appearances on mainstream television programs such as The Muppets, but she also managed to enter the lives of working and middle class listeners through recordings and live performances of standard repertoire. At the height of her fame, her border-crossing activities and mass popularity sometimes met with hostility from critics and music scholars, who acted as gate-keepers of "high Culture." In this paper, I examine Sills' career as a site in which she blurred distinctions between elite and mass cultures. My main sources are obituaries, online epitaphs, in-depth ethnographic interviews with fans, and the published writings of critics and musicologists. Through these varied voices, evidence emerges indicating that Sills successfully broke through class-bound definitions of culture that have dominated American society since the close of the nineteenth century."

Agents of Assimilation, Acculturation, Enculturation, and Transculturation in the Guarijio Tubarado Ceremony and Its Participants / Agentes de asimilación, aculturación, enculturación, y transculturación en la ceremonia Guarijio tubarado y sus participantes
J. Richard Haefer, Arizona State University

For more than three hundred years the Guarijio of Southeastern Sonora, Mexico have been influenced by the religious practices and beliefs of the nearby Tarahumara, and Mayo, as well as those of Yoris (mestizos), periodic visits by Catholic missionaries, and more recently the influx of the Aheuyas. These influences have exerted changes on both Guarijio individuals and the culture as a whole. Here they are discussed as agents of change within the one communal ceremony of the Guarijio, the tubarado including both its pan-cultural pascola and its native türari.

In this paper I examine in detail the basic relationships outlined here: The Guarijio and the Tarahumaras share age–old linguistic and ceremonial
What is the distinction between history and the memory of history in currently available commercial recordings, this presentation will attempt to distinguish from the others. Entonces, in the comparison between testimonio oral, museum archives, and commercial music recordings, do these songs play a pivotal role in the creation and dissemination of historical memory in the Dominican Republic. This project is based on research funded in part by the Tinker Foundation for Summer 2009.

Garibaldi Plaza: A Mariachi Sub-culture in Mexico City / La Plaza Garibaldi: Una sub-cultura mariachi en Ciudad México
Chair: J. Richard Haefer, Arizona State University
See: Katherine Lopez, Arizona State University

“His-Story, My-Song”: Antihaitianismo and Dominicanidad in the Songs of the Dominican Republic / “Su cuento, mi canto”: El antihaitianismo y la dominicanidad en las canciones de la República Dominicana
Jessica Hajek, University of Illinois Urbana-Champaign

This presentation examines how Dominicans preserve and transmit memories about Haitian-Dominican history through song and how these songs continually affect current attitudes about Haitians and Dominicans in the Dominican Republic. By comparing oral testimony with museum archives and currently available commercial recordings, this presentation will attempt to answer: What is the distinction between history and the memory of history in the Dominican Republic? How do Dominicans account of historical events and personal beliefs define Dominican self-identity? How does Dominican-Haitian proximity impact Dominican attitudes about Haitians? How do these attitudes affect the kinds of songs that they sing about each other? Are these songs important in transmitting these attitudes to others? The scope of this investigation covers various locations within the Dominican Republic including Dajabón, Santiago, Santo Domingo, and La Romana, in order to determine which aspects of Dominican musical attitudes about Haitians are national, which vary by region, and which vary by individual. The research collected for this presentation will reveal whether or not songs play a pivotal role in the creation and dissemination of historical memory in the Dominican Republic. This project is based on research funded in part by the Tinker Foundation for Summer 2009.

Crossing Over: Christian and Indigenous Identity on the Nez Perce Reservation
Chad Hamill, Northern Arizona University

Nowhere in the Columbia Plateau was the tension between a burgeoning Christianity and indigenous spiritual practice more pronounced than in the case of the Nez Perce (Nimíipuu). The 1877 Nez Perce war, in essence a fight for religious freedom, solidified divisions between the two. While the traditionalists, known as the Joseph band, fought for their ancestral homelands and ceremonies, the treaty Nez Perce accepted a new territory endorsed by government officials and Christian missionaries alike. As the nineteenth century came to a close, the songs of the Washat (also known as the Seven Drum religion) grew quiet— but not for long. Reemerging in the late
twentieth century as part of an indigenous religious revival, songs filled longhouses once again, including a longhouse built on the Christian-dominated Nez Perce reservation. Drawing from recent research, including fieldwork interviews with Washat leaders, we will examine ongoing negotiations tied to religious and indigenous identity on the Nez Perce reservation today.

Visit Mexico Virtually: Musical Constructions of a Tourist Place in Second Life
Trevor S. Harvey, Middle Tennessee State University
See Robert W. Fry II, Vanderbilt University

In 2007, the Mexico Tourism Board sponsored a digital reconstruction of one of Mexico's most recognized tourist attractions, Chichen Itza. This virtual version of the pre-Columbian site is a popular destination for virtual tourists in Second Life. Second Life is an Internet-based, virtual world whose participants exist as avatars: computer-generated characters representing the computer users who control them. As with other real and virtual tourist locations, music plays an important role in the realization of the touristic experience at Visit Mexico, the Second Life location of the digital Chichen Itza. In this paper, we will explore the role that music and musical culture play in blending tourist places and virtual spaces in Second Life. Visitors explore Visit Mexico's three-dimensional re-creations of "real-world" tourist sites with the accompaniment of a soundtrack commissioned specifically to bridge the "ancient and virtual" worlds. Additionally, Visit Mexico is promoted through "live" concerts by musicians such as Jano Runo, a musician based in Mexico City who delivers real-time concerts over the Internet to avatars dancing salsa on top of Mayan ruins. The interaction between virtual tourists, Second Life musicians, and tourist spaces, calls attention to what Edward Casey refers to as the "porous boundaries" of places and the place of music in the shifting perceptions of temporal, spatial, and cultural boundaries on the Internet."

Impact of International Development Aid upon Bosnian Cultural Institutions
Erica Haskell, Brown University

Following violent ethnic conflict in the Balkans in the early 1990s, a significant amount of international development aid began to flow into the newly independent country of Bosnia and Herzegovina. This paper addresses the long-term impact of international cultural funding from foreign embassies in the new capital city, as well as from foreign NGOs that claim to use cultural projects to, among other things, build civil society, advance human rights, instill democratic ideals, and introduce a free market economy. The result of such projects is a post-war cultural policy, which avoids problems of ethnic tolerance in the region by emphasizing global rather than local spheres. The post-war rise in international music festivals, the narrowing of venues for local folkloric groups, and the turning away by some musicians from the prospect of a viable local music market are all symptoms of such neocolonialist cultural policy. International funding is the norm rather than the exception and is significantly higher in quantity in comparison to local initiatives. My paper focuses on the ways in which the importation of "culture" to Bosnia has resulted in highly contested discourses regarding the sustainability of funding for local cultural development initiatives in the public sphere. Ad-hoc international funding is often based on whims, personal relationships, corruption, and international cultural diplomacy. In comparison to Socialist cultural organizations, which benefited from predictable yearly funding and were frequently tasked with disseminating ideological messages, post-war projects and institutions face rather different circumstances. Cultural organizers/managers must request operating funds yearly and find that the content for their performances, workshops, and festivals must be foreign rather than local.

The Place of Genre: Locating Reggae in Taiwan / El lugar del género: Localización de reggae en Taiwán
Donald J. Hatfield, Berklee School of Music

In this paper, I examine how those engaged in Taiwan's underground reggae scene have come to understand reggae as belonging to specific places on the island. At first, this emplaced quality of reggae seems counterintuitive. Like hip-hop artists, Taiwanese reggae enthusiasts maintain interests in and connections to the larger reggae scene in Japan, performing at Japanese festivals, touring in Japan with Japanese artists, and inviting their Japanese colleagues to Taiwan. Major figures in Taiwan's reggae scene have also lived for extended periods abroad, often in their youth. While these connections seem to mitigate against a sense of reggae as belonging to Taiwanese places, Taitung, a city on the island's southeast coast, has emerged as the center for reggae performance. Taitung is a tropical tourist destination. The sense of reggae as appropriate to the city resembles commercial appropriations of reggae as a beach soundtrack. Yet reggae in Taitung placed the genre in an ongoing dialogue with indigenous musicians, for whom Taitung is an important cultural center in an urban indigenous diaspora. For these musicians, reggae's formation within a Black Atlantic diaspora allowed the genre to resonate with what they perceived as shared experiences of displacement and marginalization. Providing an account from interviews and observations of how these musicians and listeners have located reggae, I will examine the relationship between emplacement and the localization of world music genres.

< ESPAÑOL > En este ensayo, examinaré cómo aquellos relacionados con la escena subterránea del reggae en Taiwán, han llegado a entenderlo como algo perteneciente a un lugar específico de la isla. A primera vista, esta característica localizadora del reggae taiwanés puede parecer anti-intuitiva, ya que los entusiastas del reggae de este país han mantenido interés en y
conexión con la escena del reggae japonés, a través de presentaciones realizadas en festivales japoneses, oiendo de Japón con artistas japoneses, o invitando a sus colegas japoneses a Taiwán. A demás, figuras importantes del reggae taiwanés han vivido en el exterior por largos periodos de tiempo, especialmente durante su juventud.

Sin embargo, a pesar de que estás conexiones parecen rebatir la idea del reggae taiwanés como algo íntimamente ligado a lo local, Taitung, ciudad turística ubicada en la costa suoriental de la isla, se ha convertido en el epicentro del reggae del país. Aquí, la asimilación del reggae como música urbana se ha asemejado a las apropiaciones comerciales que se han encargado de presentar al reggae como música para la playa. Apesar de esto, el desarrollo del reggae en Taitung ha puesto al género en un diálogo constante con músicos indígenas, para quienes Taitung ha sido un centro cultural importante en su proceso de desplazamiento del campo a la ciudad. Para ellos, el surgimiento del reggae en el marco de la diáspora africana por el atlántico, ha permitido al género resonar con lo que ellos perciben como experiencias comunes de desplazamiento y marginalización. Basado en observaciones acerca de cómo estos músicos y el público han localizado el reggae, analizaré las relaciones entre esta localización a nivel micro y a nivel macro en el marco de las “músicas del mundo”.

Las que cantan “El Rey”: Feminizing the Narrator in the Songs of José Alfredo Jiménez / The Women Who Sing “El Rey” / “The King”:
Afeminoando el narrador en las canciones de José Alfredo Jiménez
Sally Hawkridge, Independent Scholar

The songs of Mexican composer José Alfredo Jiménez (1926-1973) have to this day remained hugely popular among performers and audiences alike. Scholars have focused on the expression of class conflict and especially machismo in his work. The plethora of masterful interpretations of his pieces by the most prominent female singers, however, suggests that this machismo cannot be as absolute as is commonly assumed; and moreover, that female performers find in his work a medium for conveying their deepest emotions. Still, female performers must employ a variety of techniques in order to address the implicit or explicit gender of a song’s assumed narrator. The chosen techniques depend not only on the song, but also such factors as the musician’s personal philosophy and the context of the musician and the performance. This study uses textual and musical analysis of sound and video recordings of some of the most prominent interpreters of the songs of José Alfredo Jiménez, as well as ethnographic interviews with female singers and musicians, to outline some of these techniques. The wealth of subjectivities of the resultant feminized narrator shows the ways in which gender roles, sexuality and power are constantly being renegotiated and reinterpreted in the Mexican music scene.

< ESPAÑOL > Las canciones del compositor mexicano José Alfredo Jiménez (1926-1973) siguen siendo muy populares entre los intérpretes musicales y el publico en general, tanto en México como en otros países de América. Algunos investigadores musicales de la obra de José Alfredo Jiménez, se han concentrado en las manifestaciones de los conflictos de clase y, sobre todo, en el machismo que existe en sus canciones. La abundancia de magníficas interpretaciones de sus canciones por parte de muchas mujeres cantantes, sugiere que este machismo no puede ser tan absoluto como muchos lo han sugerido. Incluso, se puede decir que muchas de las intérpretes femeninas han encontrado en las canciones de José Alfredo un medio para poder transmitir sus emociones más profundas. Aunque hay que precisar que las mujeres intérpretes emplean una variedad de técnicas para abordar implícita o explícitamente el papel sexual del atribuido, presunto, narrador de sus canciones. Las técnicas elegidas por las intérpretes van a depender de múltiples factores como la canción misma y otros factores como la filosofía personal de la intérprete, o el contexto de la música y el espectáculo donde se presenta esta música. En este trabajo utilizaré grabaciones sonoras y videos de algunos de los más conocidos intérpretes de las canciones de José Alfredo Jiménez, y me concentraré en el análisis tanto del texto como de la música de estas grabaciones. Para profundizar en mi estudio, utilizaré entrevistas etnográficas con mujeres cantantes y mujeres músicos, material que me ayudará a plantear algunas de estas técnicas. La riqueza de las subjetividades como consecuencia de la feminización del narrador demuestra no sólo que el machismo de José alfredo Jiménez está muy matizado; sino que, ademáes, sus canciones muestran las formas en que los papeles sexuales, la sexualidad y el poder están constantemente siendo renegociados y reinterpretados en la escena musical mexicana.

Parenting in the Field: An Ethnomusicology Careers Roundtable
Eileen Hayes, University of North Texas

As ethnomusicologists, we strive to be sensitive to the effects that life cycle events have on the musical communities that we study. As a discipline however, we have been slow to recognize the effects of the same events on our own lives and work, both in the field and in academia. Parenting, if acknowledged at all, becomes a private, tangential aspect of our professional identities. Paradoxically, this collective silence, in a discipline that celebrates sound, shrouds in mystery the negotiations that academic parents make on a daily basis. We avoid asking how the embodied experience of childbearing and parenting affects fieldwork and research, and how we “produce” as well as reproduce. This Roundtable engages an open discussion of the intersections and challenges that develop in the interstices of childbearing, parenting, and ethnomusicological careers. What does it mean to bring children into the field? To be pregnant or lactating? How do people in the field (or in our own departments) react to the parenting choices we make, and does that have an impact on our work and professional development? The themes highlighted by
panelists representing diverse configurations of families include negotiating parenting and fieldwork, the role of motherhood in ethnography, university policies and parenting, and the incorporation of children at campus and cultural events. We envision brief presentations by each speaker, followed by time for discussion in small groups, reconvening for an exchange of ideas, and a synthesis of ideas by the Moderator.

You are the one at fault!: A Study of Music as a Discursive Practice in Violent Conflicts in Two Sudanese Communities

Ellen Hebden, Independent Researcher

Since the cessation of the Anglo-Egyptian authority in the 1950s, Sudan has been divided by two consecutive civil wars and the ongoing conflict in Darfur. Manifold individual and collective narratives of violent experiences and displacement have emerged as a result of these conflicts. These narratives are often overshadowed by the acts of violence that capture the attention of the Western media, humanitarian aid organisations, and political bodies, because physical violence has the most obvious consequences. But music and dance, while not overt acts of violence of one group against another, enact violence through words and choreography, articulating and circulating the ideas of resource ownership and of religious and ethnic difference that lay at the root of the conflicts. In this paper I will examine transformations of cultural performance among two marginalized groups form Sudan who have had very different experiences of violence: the Hakamat, women who sing songs to instigate violent attacks in Darfur; and the Uduk, a displaced community residing in the Bonga refugee camp in Ethiopia, who have revived the barangu/ an ancient circular dance that enacts stories of fighting and death. The community narratives that are enacted within these two disparate group performances demonstrate that as violence is incorporated into platforms for community discussion, performance forms are adopted in order to link past experiences of violence to the present. Furthermore, the aesthetic choices made in these performances contest and/or support delicate power relationships that are changing as a result of physical violence.

Women's Songs and Intimate Transgressions in Ukraine's Government-sponsored Ivana Kupala (St. John's Eve) Revivals

Adriana Helbig, University of Pittsburgh

Ivana Kupala, the feast of St. John the Baptist, was among the most widely celebrated folk holidays in Ukrainian villages before the 1930s. Destroyed as a social tradition during the Soviet era, large-scale revivals of Ivana Kupala in recent years have attributed meanings of great spiritual, political, economic, and ethnically based gender awareness to the event. On the evening of July 6, large crowds gather alongside rivers and lakes to participate in the rituals that were once celebrated to ensure the fertility of young women in rites closely tied to nature. This paper analyzes how idealized images of female purity, believed to be embodied in pre-Soviet rural song repertoires, aim to reconcile contemporary realities of female sex slavery and mail-order brides on the one hand, and a growing female corporate workforce on the other, and engage directly with the gendered transgressions of Ukraine’s recent Eurovision successes such as the ethno-rock dominatrix Ruslana and the singer-transvestite Verka Sordiuchka. Specifically, it focuses on how the predominantly female Ivana Kupala revival performers and performers mediate speech and song to create contexts for new understandings of intimacy, strength, and social connectedness among themselves and participants. Moreover, this paper analyzes how gendered folk music events such as Ivana Kupala that emphasize female fertility engage with broader NGO and government policy initiatives in Ukraine, among them the population growth campaign and the anti-sex slavery campaign spearheaded by singer/political figure/Eurovision winner Ruslana.

Carving Out and Shaping Centers and Peripheries: Constructions of Mexicanness through Tradition and Folklore

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

By claiming to express something essential about a group of people, classifying music and dance as “folkloric” or “traditional” attaches specific kinds of value to particular practices. Through such canonization processes, some representations of folk or traditional subjectivity become central while others are assigned to a periphery. These reification processes can be illuminated by close attention to practices, individuals, and discourses at the margins of these essentialized categories. Such analysis in turn provides valuable insights into processes of differentiation, the terms on which they occur, and the ideologies and priorities they articulate.

This panel deals with concepts of centers and peripheries in relation to issues of folkloric and traditional in Mexican musics, exploring contexts within and beyond the Mexican geopolitical borders, and engaging with notions of revitalization, transmission, nationalism, and tourism. By focusing on individuals, and performance genres delineated by conceptions of “the folkloric” or “traditional,” we draw attention to processes of construction and negotiation implicit in these categories and offer insights into the terms on which these constructions rest.

The first presenter focuses on the legacy of one composer and musician from the island of Jarácuaro, in representations of Mexicanness. The second presenter analyzes issues of inclusion or exclusion of sones de costumbre and canciones rancheras in the Huasteca region, and the third presentation deals with reception of Mexican música norteña in the region of Aisén, Chile.
Tourism, Transmission and Mexicanness: The Legacy of Nicolás Bartolo Juárez of Lake Pátzcuaro
Ruth Hellier-Tinoco, University of Winchester and University of California, Santa Barbara

Within the trajectory of twentieth-century postrevolutionary Mexican nationalism and tourism, roles of individual performers designated as indigenous were often ignored or omitted amidst the anonymity of folkloric representation. In the early 1920s, Nicolás Bartolo Juárez of Lake Pátzcuaro was singled out by the renowned folklorist Rubén M. Campos for special attention in his seminal writings on folklore and Mexican music (1928), and some of his compositions were transcribed in Campos’s publications. Bartolo Juárez had gained a reputation for his expertise performing in his family’s chamber orchestra. Yet despite his obvious musical capability, his legacy lies as the almost anonymous instigator of La Danza de los Viejitos (the Dance of the Old Men), performed in tourist contexts and in Folkloric Ballet Ensembles throughout Mexico and the USA as an iconic representation of Mexicanness.

Using a theoretical framework of centers and peripheries, I trace three journeys encompassing the music and imaging of Bartolo Juárez: Journey One: Bartolo Juárez’s role as teacher of the Dance of the Old Men and his representation in Campos’ publications; Journey Two: my involvement as researcher and violinist making a CD recording of Bartolo Juárez’s music with an ensemble on Jarácuaro in 1998, using the transcriptions of Campos; Journey Three: Bartolo Juárez’s grandnephew using the CD to reconnect with his family and subsequently make his own recording of his family’s music in 2007 (Great Composers of the Island of Jarácuaro, Michoacán).

Gendered Discourses in the Performance of Maddoh in Badakhshan, Tajikistan
Shumaila Hemani, University of Alberta, Canada

In Tajikistan the tradition of maddoh - a form of devotional Shi’i music sung by the local Shi’i Ismaili population of Badakhshan - is experiencing a resurgence after decades of censorship under Soviet domination. Since the fall of communism, Badakhshan’s local Ismaili Shi’i community have strengthened their connection with the Aga Khan IV, the Imam (spiritual leader) of the community, and have witnessed introduction of modern religious institutions and bureaucracy that sanction religious practices under the guidance of the Imam. Badakhshan is also experiencing birth of a local popular music industry, where maddoh is sung in non-traditional ways and with musical instruments that are looked at with disapproval by traditional maddohkhoons as a deviance from the tradition.

Maddoh is usually performed on the third or fourth day of funeral ceremony in Badakhshan and only performed by men. There are exceptional instances where women have performed maddoh; however this continues to be looked at with disapproval by the traditional maddohkhoons. How do the traditional maddohkhan’s attitude towards women singing maddoh relate with the rifts between tradition and modernity brought about by Soviet cultural policy? The purpose of this paper is to analyze and contextualize the gendered discourse of maddohkhoons on one hand and the emergence of women in the performance of maddoh, with the aim to generate tools in ethnomusicology for the study of gendered discourses in music of the Muslim devotional.

Intimating Dissent: Political Poetry and Popular Song in Pre-Revolutionary Iran
Farzaneh Hemmasi, Columbia University

Under conditions of state censorship, political sentiments out of line with official views are infrequently revealed in public, remaining instead in intimate spheres or appearing outside them in expressive culture in coded forms. The three decades leading up to the Iranian revolution of 1979 were a period marked by such repression; but this was also a time in which opposition to the Pahlavi regime appeared in many spaces, including numerous underground political movements, a thriving poetry scene and—though less frequently recognized—in the country's popular music industry. This paper examines a joint product of these areas of dissent: the song Pariyâ, considered by many to be the first openly anti-regime pop song in Iranian history. In the paper, I chronicle Pariyâ’s transformation from a permissible poem into a musical threat. While the song’s text was based on a previously published yet critical poem by the poet Shamlu the sung version was quickly censored by the state, but not before it could be widely recorded and distributed. How was it that a musical setting allowed state censors to better intuma textual incarnation? How might this allow us to think through the intimate expression appearing in this account as the open secret of widespread dissent—that music can reveal as well as obscure? I pursue these questions by drawing on interviews with the song’s performer and producer, through textual and musical analysis, and considering the relationship between musical expression, the intimate and publicly circulating forms.

Music and (In)articulation: Public Performances and Circulations of the Intimate
Farzaneh Hemmasi, Columbia University

The papers in this panel examine songs that articulate the intimate in public performances and through publicly circulating forms. The intimate—a conceptual space that comprises close interpersonal relations, sexuality, and
emotions and beliefs (among other things)—has been described by Lauren Berlant (1998) as “a relation associated with tacit fantasies, tacit rules, and tacit obligations” that must remain silent in order to be “unproblematic.”

Music and especially song would seem to break with this description, as they have long been conceived of as mediating between the intimate and listening publics. But what songs communicate is by no means clearly defined: whether songs render the voice of an individual, of a group or of “the people”, they enunciate a position while often seeming to refuse to take (just) one. This flexibility can be particularly useful for marginalized groups needing to strategically veil their intentions as they also strive for public recognition, but it is also foundational to the very nature of music, which traverses the border between interiority and exteriority, the fixed and the fluid, and the clear and the opaque. We consider these issues through three papers that pursue the following questions: how do songs and sung poetry’s meanings contract and expand in the course of circulation and performance? How are songs’ meanings revealed in their performances and circulations, and in which ways do they form or resist clear, stable interpretations? And what are performers’ abilities to manage how much of the intimate they reveal?

Músicos blancos, sonidos negros. Redes identitarias en la apropiación urbana de la música tradicional del sur del Pacífico colombiano / White Musicians, Black Sounds: Identity Networks in the Urban Appropriation of the Traditional Music of the Southern Colombian Pacific Coast

Oscar Hernández, Pontificia Universidad Javeriana, Bogotá, Colombia

La parte sur de la costa pacífica colombiana ha sido una región tradicionalmente marginada de los procesos de desarrollo y modernización del país y se caracteriza por la presencia mayoritaria de población negra, descendiente de esclavos. En esta región se produce un tipo de música tradicional – conocido bajo la denominación genérica de currulao – que tiene unas características rítmicas y timbricas muy particulares y que durante mucho tiempo fue vista desde los centros urbanos como una música primitiva, atrasada e ininteligible, además de otras marcaciones coloniales.

En los últimos seis años se ha despertado un fuerte interés por esta música por parte de músicos urbanos que buscan nuevas sonoridades, especialmente para desarrollar proyectos de fusión dentro de circuitos de “world music”. También ha sido objeto de interés por parte de orquestas orientadas a la música de baile, que pretenden “popularizar” su sonido y hacerlo accesible a públicos masivos.

Este trabajo se desprende de mi tesis de maestría en estudios culturales y tiene como objetivo mostrar algunos de los procesos de creación en red de identidades que han hecho posible la circulación de esta música en conexión con la industria discográfica, el estado, la academia y los músicos nativos de la región. A nivel teórico parto de la noción de identidad como ha sido trabajada por Stuart Hall pero haciendo énfasis en la articulación en redes de las narrativas individuales.

< ENGLISH > The southern part of the Colombian Pacific coast is a region that has been traditionally marginalized from the processes of development and modernization taking place in the country, and is characterized by a majority black population descending from [African] slaves. This region has produced a type of traditional music – known under the designation genérica de currulao – that has a number of very particular rhythmic and timbral characteristics, and for a long time has been seen from the urban centers as a primitive, backward, and unintelligible music, in addition to the other colonial-derived attributes. In the past six years there has been a strong interest for this music on the part of urban musicians looking for new sounds, especially to develop fusion projects in the area of “world music”. [This music] has also been the object of interest of orchestras/groups oriented towards dance music who aspire to “popularize” their sound and make it accessible to a general public.

This work draws on my masters thesis in cultural studies and aims to show some of the creative processes in [i.e. “linked to a”?] network of identities that have made possible the circulation of this music in connection with the record industry, the state, the academy, and the vernacular music of the region. On a theoretical level, I begin from the notion of identity as it has been developed by Stuart Hall, and place an emphasis on the articulation of networks of individual narratives.

Dependency Theory and Musical Militancy: Joining the Cosmopolitan Avant-Garde from an Argentinian Perspective

Eduardo Herrera, University of Illinois at Urbana-Champaign

During the 1970s and 80s, several young Latin American composers at the forefront of the musical avant-garde gained recognition in Europe. Their music was austere, violent, reiterative, and non-directional, and often claimed to be ideologically engaged. In this paper, I explore Graciela Paraskevaïdis’s and Mariano Etkin’s musical ‘coming of age’ during the 1960s as avant-garde Argentinean composers and how this identification dialogues with what they refer to as a “committed militancy” to write música de nuestro tiempo [music of our time]. Drawing from ethnographic work in Argentina and Uruguay, and reflecting on the two years they shared as fellows at the Torcuato Di Tella Institute in Buenos Aires during 1965-66, I examine how their rejection of old models, their discovery of experimentalism, their personal friendship, and the political conditions of Buenos Aires during the 1960s give particular insight on identity creation of cosmopolitan elites within the discourse of dependency theory. Of particular importance are the ways in which Etkin and Paraskevaïdis confronted the avant-garde not as an absolute model to adopt.
but as a problem to be solved from within a unique Latin American perspective.

Music and the Mexico / United States Border: The Changing Face of the Mexican Son Jarocho
Jorge Herrera, University of California, Los Angeles

The question of identity—what are we?—reverberates throughout Mexican and Chicana/o culture and scholarship. The United States-Mexico border splits a culture in half and creates a dual identity while changing the meaning of nearly anything that crosses it. My presentation will investigate the various changes of the son jarocho, from Veracruz, Mexico, as it crosses borders and cultural boundaries. My study will examine the borderland between Mexico and the United States and investigate the changes in musical style and tradition occurring in son jarocho as it crosses the borderland. With roots in southern Veracruz, as a traditional son genre with indigenous, Spanish, and African roots, son jarocho has found a large audience across Mexico and the United States. In contrast to its role in Mexico, however, which is primarily as employment for musicians and entertainment for audiences, son jarocho in the U.S. has become a vehicle of political and social expression. My research highlights various political, social, and economic forces that have influenced the musical transformations in son jarocho in recent decades. Especially in the U.S., the son jarocho has interpreted modern versions of songs with traditional instruments, and many of these musical changes have happened north of the border it has crossed in finding a home in the United States. My paper will explore borderlands and music that has crossed the border as a nexus for interpreting issues of Mexican and Anglo identity formation and more importantly, musical practices created by music and cultures crossing the border.

Memory, Music, and the Latin American Cold War: Frederic Rzewski and Nueva Canción Chilena
Carol Hess, Michigan State University

During the Cold War, nationalism in art music was discouraged, prompting composers to write abstract, often serial, works that avoided any association with “the people.” Especially in Latin America, nationalism was equated with communism; accordingly, US aid and cultural programs sought to insure that Latin American countries would reject communism in favor of the “American way of life.” Challenging that way of life was nueva canción chilena (Chilean New Song), whose practitioners allied themselves with the socialist government of Salvador Allende. At rallies, concerts, and in recordings, nueva canción chilena challenged US cultural and economic hegemony. Nueva canción also affected art music: composers seeking to bridge the chasm between elites and the masses wrote cantatas populares based on nueva canción and folk forms such as the cueca. The CIA-assisted overthrow of Allende in 1973, a central event in the so-called Dirty War during which thousands were tortured or “disappeared” by Latin American military regimes, put an end to these musical utterances in Chile. Nueva canción, associated with peasants and proletarians, was now prohibited. Frederic Rzewski’s virtuosic piano piece “Thirty-six Variations on ‘The People United Will Never Be Defeated!’” on a theme by Chilean composer Sergio Ortega, draws on the world of nueva canción, deftly balancing traditional, commercial, and art musics. This paper argues that through this mix of musical languages the piece also takes a position on historical memory—and on historical amnesia—central issues in post-Dirty War Latin America that continue to inform policy, discourse, and art.

< ESPAÑOL > Memoria, música y la guerra fría: Frederic Rzewski y la nueva canción chilena Durante la guerra fría compositores de la música culta en países occidentales tendieron a evitar el nacionalismo musical, favoreciendo en su lugar tendencias “universales,” entre ellas el serialismo. Este fenómeno (y sus raíces políticas) es notario en las Américas: en EE.UU, donde se equiparaba el nacionalismo con el comunismo, programas culturales y de ayuda financiera fueron establecidos para promocionar valores “universales,” muchas veces entendidos como “the American way of life.” Contra esta hegemonía cultural y económica se situó la nueva canción chilena, cuyos practicantes apoyaron el gobierno socialista de Salvador Allende a través de manifestaciones, conciertos y grabaciones. Compositores de la música culta también respondieron, tejiendo fórmulas elites y folklóricas en “cantatas populares”. El golpe de estado de 1973, en el cual la CIA ayudó al poder a Pinochet, puso fin a estas expresiones musicales. Aparte de ser un acontecimiento central en la llamada guerra sucia, durante la cual miles de personas fueron torturadas o “desaparecidas,” el golpe también ocasionó la represión de la nueva canción chilena. La obra pianística del compositor estadounidense Frederic Rzewski, 36 Variaciones sobre “El pueblo unido jamás sera vencido!” basada en un tema del compositor chileno Sergio Ortega, recurre al mundo de la nueva canción, yuxtaponiendo habilmente músicas tradicionales, comerciales y cultas. Mi ponencia argumenta que, a través de esta mezcla de lenguajes musicales, la obra de Rzewski también toma una postura sobre la memoria histórica—y la amnesia—temas importantísimos en el esfuerzo actual de entender y conmemorar la guerra sucia.

Beyond Westernization: Southeast Asian Appropriations of the Romantic Pop “Ballad” in Transnational Perspective
Andy Hicken, University of Wisconsin - Madison

In a discussion of Nepali pop songs of the 1980s and ’90s, Paul Greene and David Henderson write, “Songs about love . . . aren’t just songs about romantic longing. They also implicate other desires: to modernize, to Westernize, and to
be or be with a very different kind of person.” In this panel, we examine musics from the Philippines and Indonesia that reinforce Greene and Henderson’s implication of Western-influenced love songs and the discourses surrounding them in political and social changes. We present three cases of Southeast Asian musicians choosing the stylistic conventions of the Western romantic pop or rock “ballad” (slow love song) for the expression of deeply-felt political and religious aspirations—and we note that these aspirations cannot be described purely as desires for “modernization” or “Westernization.” In all three of our cases, Western romantic ballads are drawn in surprising, contradictory ways into local dialogues: they become, variously, vehicles for religiously-framed calls for separation from the nation-state, for fatalistic acceptance (and implied protest) of one’s low status in local caste systems, and for expressions of Sufi ecstasy in closeness to God. We explore how the discourse of romantic love clings to the ballad form, but is redeployed in ways that brings surprising flexibility to what, in the United States, is generally thought to be among the most stereotyped of pop genres.

“Myself, I simply accept all.” Fatalism, Social Status, and Toraja Power Ballads

Andy Hicken, University of Wisconsin, Madison

Since the 1998 fall of Suharto and subsequent sweeping political decentralization in Indonesia, a new wave of “regional pop” has flourished among the Toraja of South Sulawesi. This music employs stylistic elements drawn from Western soft rock, smooth jazz, and power ballads to frame new expressions of regional or ethnic pride and of Christian religiosity. Romantic love, too, is expressed directly in Toraja regional pop lyrics and music videos, challenging norms that discourage the open expression of love between boys and girls or men and women. This paper examines one particular sub-genre of Toraja regional pop love song: songs that deal with parental interference in the romantic relationships of young people spurred by the lovers’ incompatible status in the local caste system. These songs clearly draw on musical traits of the rock power ballad—one example resembles Scorpions’ “Still Loving You”–the videos for these songs draw on the imagery of lonely brooding often seen in the videos for Western power ballads, and the lyrics clearly evoke notions of romantic love. However, the choruses of these songs lack the lyrical and musical sense of transcendent overcoming through the power of love that often characterizes Western power ballads. Instead, they express a fatalistic acceptance of parents’ prerogative to end their children’s romantic relationships, set to music that might be read as ecstatic sublimation of the speakers’ own desire to that of her lover’s parents, as a representation of the eternal, inflexible caste system, or as implied protest of the caste system.

Stable Instability: Fusion and Genre in South India

Niko Higgins, Columbia University

Chennai, India is home to the Tamil film industry and the center of South Indian classical music and dance, and its musicians and discerning audiences have long been accustomed to genre crossing between film and classical music. The genre of fusion explicitly mixes Indian classical music with Western rock, jazz, and popular music, which helps establish fusion’s affinity to world music. This paper untangles some of the complex discursive, social, and musical practices that help distinguish fusion from the world music, classical, and film music genres in contemporary South India to understand the relationship between the genre culture of fusion and India’s recent economic and cultural growth. Local discourse about fusion and the print media’s portrayal of fusion are consistently at odds: while musicians and audience members continually disparage fusion as “confusion” a nationally distributed English daily newspaper broadcasts fusion as contemporary spectacle. I look at how this reliable tension culminates in an annual multi-genre music festival produced by networks of classical patronage and cosmopolitan media. The kinds of audience behavior and widely shared musical practices such as improvisational virtuosity and konnakol endow fusion with regional, national, and transnational relevance for its listeners. I show how these behaviors and practices move from performance into discursive and print media channels of circulation. I conclude by considering what implications recent genre theory of Western popular music has for the production of popular music genres in the non-Western world.

Music, Nationalism & Indigeneity: The Case of the Sámi in Arctic Europe

Thomas Hilder, Royal Holloway, University of London, UK

My paper concerns music, nationalism and indigeneity by focusing on the contemporary music of the Sámi. Drawing on the distinct unaccompanied vocal tradition of joik since the 1970s political awakening, contemporary Sámi music has assisted in reviving language, identity and a nature-based cosmology, whilst commenting on the processes of Nordic state assimilation, land dispossession and border creation. Sámi music thus performs the nation of Sápmi, traversing Arctic regions of Norway, Sweden, Finland and the Russian Kola Peninsula, into being, whilst furthermore articulating Sámi concerns as an indigenous people. Based on ethnographic research of Sámi musicians, festivals, record companies, media, musical institutions, and the internet, my paper reveals the challenges, contradictions and potentials presented by the global practices and discourses of indigeneity, through contesting the politics of the nation state, liberal democratic political philosophy and current geo-political organisation. By drawing on debates within the fields of ethnomusicology, anthropology, political theory, and postcolonialism, I examine the building of both a Sámi nation and international indigenous community, processes of cultural repatriation and self-determination, and transgressions of social and political borders, through contemporary Sámi musical practices. Central is the question: How can...
contemporary Sámi musical practices help promote social justice without becoming ensnared within the very crisis of modernity that it seeks to critique?

**YUROPE: Sounding Mobility and Dislocation in Serbia**

*Ana Hofman, Scientific Research Centre of Slovenian Academy of Sciences and Arts, Slovenia*

In the dominant discourses in post-socialist Serbia, mobility is presented as an extremely important factor of the country’s “Europeanization” and “modernization” and is understood to be the locus of transformation from totalitarian past to European future. On the other hand, in personal narratives, the sense of mobility is strongly connected to the memories of former Yugoslavia, where a longing for “big country” and freedom to travel is the result of the post-Yugoslav restriction in mobility caused by war, difficult economic circumstances and visa policy. The politics of mobility in a post-socialist context shape a whole range of everyday and cultural practices, as well as the production of musical subjectivities.

The paper focuses on musical representations of spatiality, exploring the ways location is involved in the performances of musical identities. It explores musical expressions of mobility in the light of the borders of newly established nation-states, highlighting their capacity to narrate and negotiate borders, inscribe new subjectivities, and constructing networks. I will focus on the ways in which music is used to express longing for “big space” and the ways these narratives are employed and deployed in the dynamics of the relationship between the past and present in the post-socialist context. The emphasis of this paper will be on conceptualization of “big country” as expressed through musical activities, music cooperation and distribution across national borders.

**Noise, Sound and Other Callings: Mobile Communication in Everyday Life**

*Heather A. Horst, University of California, Irvine*

The presence of new media, technology, and mobile phones throughout the world has radically transformed the everyday experience and established norms regarding sound and music, particularly the values associated with ambient sound. Whereas only a few decades ago conversations over telephones occurred in fixed spaces, such as homes (Fischer 1992) or phone boxes, the portability of the mobile phone continues to destabilize and disrupt the containment of sound in confined space, challenging traditional boundaries between notions of public and private, home and away, and etiquette more broadly (Ito, Okabe and Matsuda 2005, Ling 2004, Bull 2000, Licoppe 2008). Integrating work on new media and technologies, communicative ecologies, and the materiality of sound, this paper utilizes ethnographic research on information and communication technologies in Jamaica to understand how the increase in public conversations, the prevalence of ringtones, and the incorporation of music, videos, and digital images have changed the tenor of everyday life. Contextualizing these shifts within the particular relationship to music, sound, noise, orality, and performance that have characterized Jamaican culture over the past two centuries (Abrahams 1983, Cooper 1999), I explore how in Jamaica the relatively public and portable nature of mobile communication and ring tones effectively lack the power to disrupt and disturb, or become “noise.” Contrasting Caribbean and Jamaican attitudes towards mobile soundscapes with the value of silence and quiet modalities of communication in public discourse and laws in other cultural contexts, I consider the cultural dimensions of soundscapes as they are shaped by mobile communication.

< ESPAÑOL > La presencia de nuevos medios de comunicación, la tecnología y los teléfonos móviles en todo el mundo se han transformado radicalmente la experiencia cotidiana y las normas establecidas en relación con el sonido y la música, especialmente los valores relacionados con sonido ambiental. Considerando que sólo unas décadas atrás las conversaciones sobre los teléfonos se produjeron en los espacios fijos, como los hogares (Fischer, 1992) o cabinas telefónicas, la portabilidad del teléfono móvil continúa a desestabilizar y perturbar la contención del sonido en el espacio confinado, desafiando los límites tradicionales entre los núciones del público y el privado, casa y fuera, y la etiqueta en un sentido más amplio (Ito, Okabe y Matsuda 2005, Ling 2004, Bol. 2000, Licoppe 2008). Integrando trabajo sobre los nuevos medios de comunicación y tecnologías, ecología comunicativa, y la materialidad del sonido, este trabajo utiliza la investigación etnográfica sobre tecnologías de la información y comunicación en Jamaica para entender cómo el aumento en las conversaciones públicas, la prevalencia de los tonos de llamada, y la incorporación de música, videos, y las imágenes digitales han cambiado el tenor de la vida cotidiana. Contextualizando estos cambios dentro de la relación particular con la música, el sonido, el ruido, la oralidad, y la expresión que han caracterizado la cultura de Jamaica en los últimos dos siglos (Abrahams 1983, Cooper 1999), yo exploro la manera en que en Jamaica el carácter relativamente portátil y público de la comunicación móvil y tonos de llamada efectivamente faltan el poder de alterar y perturbar, o convertirse en “ruido.” Contrastando los actitudes Caribeños y Jamaicanos hacia “soundscapes” móviles con el valor del silencio y las modalidades tranquilas de comunicación en el discurso público y las leyes en otros contextos culturales, yo considero las dimensiones culturales de “soundscapes” cuando ellas están formadas por la comunicación móvil.

**Looking Beautiful and Sounding Hip: Transforming Male Role Performance in Taiwanese Opera**

*Pattie Hsu, University of California, Berkeley*
Practitioners and scholars view gender performance in traditional opera (xiq) forms of China and Taiwan as primarily regulated through stylized movements and gestures that are specific to role types. Along with the stylized movements and gestures, performers also use costuming, makeup and sound to construct femininity and masculinity. The coded signs by and large locate gender on the body’s surface while disregarding the actor’s sex. My field research on contemporary Taiwanese opera, however, leads me to suggest that as some actors are transforming the opera’s conventions in response to contemporary urban life, the actor’s sex does matter in performance. In this paper, I consider the practice and performance of female actors playing the young male role type in hybrid style opera—one of the three styles of Taiwanese opera. I depart from the bodiless regulation of gender to suggest ways in which female actors are redefining masculinity and creating new ways for performing a different type of gender, which I am calling—after Judith Halberstam—female masculinity. Through ethnographic research and analysis of video clips from Taipei, I focus on pop song performance, theatricality, and actor identification with role type characteristics to explore the strategies female actors use to negotiate and express gender.

Time as Process: Hasty’s Cross-Cultural Paradigm / El tiempo como proceso: El paradigma intercultural de Hasty
Brian Hulse, College of William and Mary

In 1997 Christopher Hasty proposed a radical new approach to thinking about musical meter in his book Meter as Rhythm. As musically intuitive and straightforward as Hasty’s theory is, it is quite at odds with most contemporary theories of musical meter. Hasty argues these theories badly fit how meter is actually experienced and that they are intrinsically bound up with the technology of Western notation. In this paper, I apply Hasty’s theory to sargam improvisations of Qawwali singer Nusrat Fateh Ali Khan. In many of these passages Khan manipulates the placement of accents between his voice, the tabla, and the clapping. The ensemble rhythm is destratified against the clapping, only coming back into alignment later on. The problem that traditional (Western) conceptions of meter face in passages such as these is that they cannot accommodate destratifying metric effects without losing or gaining time values in the hierarchy. I argue, however, that there are no such points where time is added or taken away. It is a move entirely forced by the hierarchical configuration of time values inherent to the Western conception of meter. The problem is alleviated, however, when Hasty’s technique of mensural projection is applied. Overlapping and varied temporal processes are fully commensurate with the principles underlying Hasty’s theory in which music is conceived of as ongoing process rather than static product. For this reason Hasty offers a compelling paradigm for approaching musical systems cross-culturally.

< ESPAÑOL > En 1997 Christopher Hasty propuso una manera innovadora de concebir el metro musical en su libro Meter as Rhythm. La teoría de Hasty argumenta que la mayoría de las teorías contemporáneas desarrolladas para entender el metro musical reflejan pobremente las maneras como el metro es experimentado, y que además están intrínsecamente ligadas al sistema de notación occidental. En esta ponencia, aplico la teoría de Hasty a las improvisaciones de sargam del cantante Nusrat Fateh Ali Khan de Qawwali. En varios pasajes musicales Khan manipula la ubicación de acentos entre su voz, la tabla, y las palmas. El ritmo del conjunto es temporalmente desplazado contra el pulso de las palmas, alineándose de nuevo solo después. El problema que los conceptos tradicionales (occidentales) sobre el metro enfrentan en este tipo de pasajes es que los efectos métricos provocados por dichos desfases no pueden acomodarse sin perder o ganar valores de tiempo en la jerarquía. No obstante, propongo que no existen tales puntos donde se agrega o se quita tiempo. En cambio, es un desplazamiento forzado por la configuración jerárquica de los valores del tiempo inherentes al concepto occidental del metro. Este problema se mitiga aplicando la técnica de Hasty de proyección mensural. Procesos temporales variados y que se yuxtaponen, son completamente compatibles con los principios fundamentales de la teoría de Hasty, en la cual la música es concebida como un proceso en curso y no como un producto estático. Hasty ofrece un paradigma convincente para el análisis inter-cultural de sistemas musicales.

Port of Call Cape Verde: A Discussion of Musical Forms from the Crossroads of the Luso-African Triangle
Susan Hurley-Glowa, University of Alaska, Fairbanks

The Trans-Atlantic flow of people and cultures between ports in the Lusophone world resulted in numerous new musical forms. The Cape Verde Islands have been a port of call between Portugal, mainland Africa and the Americas dating back to the 15th century, and the music of the islands clearly reflect these contacts. The genres that have become the mainstay of Cape Verdean music today were born of a, “connected system of musical melting pots” whose styles freely flowed between port cities of Portugal, South America and the Caribbean, West Africa, and to a lesser extent North America. While recognizing that cultures continuously create significant forms both as a result of conscious selection as well as by chance and circumstances, this study will look at the history of Cape Verdean musical traditions, arguing that the origins of the morna, coloideira, and funana are rooted in 19th and early 20th century transoceanic “Atlantic dance traditions” that included such genres as lundu, fado, tango, modinha, tango, and maxixe, whose origins date back to even earlier Atlantic cultural exchanges. On the way to proposing new insights into the history of these forms and the transculturation processes that produced them, I will discuss Black Atlantic cultural exchange models, and the problems inherent in defining “musical Portuguese”. Central to the paper will be the analysis of several Cape Verdean musical genres.
first paper examines carnival practices in Santiago, Dominican Republic, where grassroots organizations mediate between participation and commercialization to create bottom-up cultural policy aimed at further localized the celebration through costume, music, and dance - even as the very definitions of music and dance are called into question. Our second paper investigates the celebrations surrounding Brazil’s participation in the 2006 World Cup Tournament by looking at the music involved in Nike’s “Joga Bonito” ad campaign and how different audiences identified with the Brazilian national team through a multimedia site. Our final paper examines Cold War cultural exchanges between Cuba and Eastern European communist countries, specifically Cuban involvement during local and international celebrations of the October Revolution reported in Cuban pamphlets and cultural magazines. By placing these disparate cases in dialogue, this panel will expand our understanding of music and festival in Latin America.

< ESPAÑOL > Los festivales se encuentran entre las celebraciones rituales más reconocidas en la literatura musical. Los gobiernos también reconocen su valor en la creación de las comunidades imaginadas, creándose políticas culturales para valorizar y promocionar los festivales. Pero los gobiernos no son los únicos actores involucrados. Mientras que se formen nuevas alianzas, factores como ideología, la realidad local, y la migración transnacional también intervienen. Nuestro panel conecta la discusión de la música y los festivales con temas de lugar y política cultural, mientras que expande la definición de “festival.” Exploramos las consecuencias de los festivales que traspasan los límites espaciales o las modalidades tradicionales de identificarse o celebrar. La primera ponencia examina las prácticas carnavalescas en Santiago, República Dominicana, donde las organizaciones locales median entre participación y comercialización a través del vestuario, la música, y el baile – aún cuando se cuestionan las definiciones de las mismas. La segunda investiga las celebraciones alrededor de la participación brasileña en la Copa Mundial de 2006 a través de la música de los anuncios “Joga Bonito” de Niké y las maneras en que los diferentes públicos se identificaron con el equipo brasileño en un sitio multimedia. La última examina los intercambios culturales entre Cuba y la Europa Oriental comunista durante la Guerra Fría, específicamente la participación cubana en las celebraciones locales e internacionales de la Revolución de Octubre, reportada en folletos y revistas culturales. A través del diálogo entre estos casos dispares, este panel ampliará nuestro conocimiento de la música y el festival en Latinoamérica.

The Work of Reproduction in the age of Mechanical Art: Performance Practice and Walter Benjamin’s “Aura” in the Context of the Club DJ
Sheena Hyndman, York University, Canada

This paper will problematize Walter Benjamin’s concept of “aura,” as it appears in his famous essay “The Work of Art in the Age of Mechanical Reproduction” (1936), with respect to the complex and fast-evolving
relationship between music and technology. The aura, according to Benjamin, is the essence of originality and authenticity in the work of art, and is thought to deteriorate as art is replicated by means of mass-technological reproduction. While Benjamin's contentious idea has been at the core of numerous critical debates (e.g. Gumbrecht 2003, Peterson and Steinskog 2005), there is a notable lack of discussion around the relationship between the aura and recorded music. Further, of the few mentions Benjamin's problematic concept receives in musicological literature (e.g. Albrecht 2004, Katz 2004, Theberge 1997), none address the potential role of aura within ethnomusicological fieldwork. My discussion of the aura and recorded music will be focused primarily on the case of the professional club DJ in Toronto, Canada. In considering issues related to musical performance and composition, and the interaction between club DJs and audiences, I argue that, in contrast to Benjamin's hypothesis, the aura of recorded music is reinvented through its use within the performative context of the dance club. In addition to building upon previous research that surveys the relationship between electronic dance music and media ecology, I explore the ways in which various perspectives on Benjamin's concept of aura can be used to inform field research of technologically based live musical performances.

Ethnomusicology, International Development, and Identity Politics

Angela M. Impey, School of Oriental and African Studies, University of London, UK

A significant number of ethnomusicologists work in regions of the world that are reliant, to greater or lesser degree, on international development aid, whether via bilateral or multilateral donors such as the World Bank, via state-based agencies or international NGOs that operate at national or regional levels, or via small-scale development organizations which exercise influence at the village or community level. This panel brings together different case studies that critically examine local responses to international development interventions as administered through western-based supranational political, economic, environmental, cultural and gender-based programs. Papers cover a range of topics, focusing in particular on how ad-hoc development aid within the cultural redevelopment process in post-war Bosnia and Herzegovina impacts local and national institutions; the socio-economic marginalization of bar girls and transgender dancers in India by the anti-nautch campaign of the late 19th and early 20th centuries, intensified by the more recent activities of international human rights and anti-trafficking NGOs; and the use of walking songs in the borderlands of Southern Africa as evidence of local land-use practices against a backdrop of international transboundary environmental development models. While focusing on different levels of development intervention, the papers unite in their common commitment to exploring the relevance of ethnomusicology to culturally sensitive development activities and local advocacy.

Songs of Mobility and Belonging: Gender, Spatiality, and the Local in Southern Africa’s Transfrontier Conservation Development

Angela M. Impey, School of Oriental and African Studies, University of London, UK

Western Maputaland is located in the borderlands of South Africa, Mozambique and Swaziland. The combination of poverty, rural remoteness and exceptional ecological diversity has long made it a target of conservationists and development planners, locating it centrally within the Usuthu-Tembe-Futi Transfrontier Conservation Area (TFCA). While driven by the neo-liberal ideology of ‘integrated biodiversity management’ that aims to link environmental conservation with economic growth through ‘participatory processes’ in reality the fulfillment of the transboundary project is dependent upon exogenous resources and authority, and conservation agencies remain ambivalent towards local demands for self-determined development. This paper examines the politics of place, its position in local memories, and its foundation in spatial practices and cultural identities. More specifically, as land and environmental developments have affected women differently to men, it focuses on the ways in which mobilities and gender intersect in a changing landscape, and explores how meanings given to gendered mobilities through sound, song and performance inflect local experiences of land, spatiality and belonging. Building on narratives inspired by the revival of mouth-bows and the jews harp - once performed by young women as walking songs, but remembered now by elderly women only - the paper discusses how memories invoked through sounding in place and motion rehearses, reproduces and revitalises forms of mobility, and provides witness to transboundary conservation development planners/policy-makers for a more culturally and economically apposite reimagining of the borderlands.

“Disillusioned in the Right Way”: Creating Alternatives to the Worship Music “Mainstream”

Monique Ingalls, McMaster University, Canada

Contemporary worship music forms an important part of U.S. evangelical congregational worship and has become a global commercial phenomenon. Worship music’s incorporation by the Christian popular music industry has led to frequent radio airplay, the production of enduringly popular worship records, and sold-out concert tours of celebrity “worship leaders” challenging the boundaries between experiences of religious worship and the rock concert. Worship music’s commercialization has brought an increasing overlap of the spaces of popular music and local religious practice; thus, exploring this repertory is significant—to modify a phrase from Robin Sylvan—for theorizing the popular dimensions of religious music.

This paper focuses on two local church communities in Nashville, Tennessee where these dimensions of worship music are negotiated. Using ethnographic
analysis, I demonstrate how the large-scale commercialization of worship music has led to the development of a mainstream/alternative worship music discourse and to the creation of consciously “alternative” practices and sounds. This paper highlights the dual nature of these alternative discourses and practices, showing how evangelicals draw both from the sounds and discourses of popular music and evangelical theology to negotiate the blurring of the boundaries between the spaces of popular music and religious practice. By analyzing these alternative spaces of worship, this paper demonstrates the ways in which the translocal commercial dimensions of contemporary worship music become variously embodied, integrated, or challenged in local spaces as evangelicals negotiate the intersecting spheres of popular musical performance and religious practice in their musical expressions of worship.

Lecture-demonstration: How to Read Japanese Nihon Buyo Dance
Mami Itasaka-Keister, University of Colorado at Boulder

How does one understand or “read” a classic dance of Japanese nihon buyo? Primarily solo dances that portray a character while suggesting a narrative, nihon buyo is best understood as a lyrical meeting of dance, music and poetry that aesthetically merges humanity with nature. Like nature-based Japanese poetry, Japanese dance is less about the self-expression of the artist than about the evocation of nature imagery that becomes metaphoric of human emotion. Thus, the aesthetic goal of the dancer is not human expression but human transformation into an embodiment of nature. This one hour lecture-demonstration will illustrate with live dance and music how movements, poses, and sung poetry work together to enact this transformation of the dancer and paint a character portrait that is as precise as it is ambiguous. Combining signs that indicate precise meanings with more abstract, ambiguous symbolism, the Japanese dancer becomes a living symbol that E.T. Kirby and Leonard Pronko have described as a “hieroglyph,” an image that signifies something specific, yet visually suggests something beyond what it signifies. Through this lecture-demonstration ethnomusicologists can learn how to read the image of the Japanese dancer: to identify the signs that communicate specific actions, character types, emotions and nature imagery, as well as the more ambiguous, elliptical symbolism that gives Japanese dance its aesthetic power.

International Politics and Intangible Heritage: UNESCO, Religion, and the Brazilian Samba de Roda
Michael Iyanaga, University of California, Los Angeles

This paper addresses the effect of UNESCO policy on the Brazilian samba de roda music and dance tradition. In 2005, samba de roda was proclaimed a UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity. The ethnomusicologists who prepared the dossier submitted to UNESCO defined samba de roda as an Afro-Brazilian musical, choreographic, poetic, and festive folk expression. This definition neglects one of the tradition’s fundamental aspects: the religious. Samba de roda is indispensable in certain religious folk Catholic rituals practiced in the maritime region of the Recôncavo, Bahia. Furthermore, in some of these Catholic rituals, samba de roda is requisite for Afro-Brazilian caboclo deity possession. Rather than acknowledging the necessity of this music in local religious practice, the dossier and other scholarship imply only an association between samba de roda and religious events. Samba de roda’s religious function is overshadowed by concerns about preserving traditional instruments and performance practices. I contend that this “de-emphasis” is due in part to the effect of institutional secularism in UNESCO’s decision-making process regarding intangible heritage. This paper draws on relevant literature, analysis of folk Catholic celebrations for Saint Roch and the Virgin Mary, and nearly six months of fieldwork in the Recôncavo. I suggest that UNESCO policy influences the presentation of intangible heritage to outsiders and how cultural actors reproduce their own heritage. The concerns this case study raises about UNESCO’s influence on intangible heritage are applicable to other Latin American cultures as well as all cultural traditions around the world.

< ESPAÑOL > En éste ensayo exploro el efecto de la política de la UNESCO en la samba de roda, una tradición musical y coreográfica brasileña. En el 2005, la samba de roda fue proclamada Obra-Prima del Patrimonio Oral e Inmaterial de la Humanidad. Los etnomusicólogos que prepararon el expediente que fue entregado a la UNESCO, definieron la samba de roda como una expresión popular afro brasiliense musical, coreográfica, poética y festiva, omitiendo uno de los aspectos fundamentales de la tradición: el religioso. La samba de roda es indispensable en ciertos rituales religiosos del catolicismo popular practicado en la región marítima del Recôncavo de Bahía. Además, en algunos de éstos rituales católicos la samba de roda es necesaria para la posesión del caboclo, una divinidad afro-brasileña. En vez de reconocer la centralidad de ésta música en las prácticas religiosas locales, el expediente y otra literatura sugieren solamente una asociación entre la samba de roda y los eventos religiosos. Es así que la función religiosa de la samba de roda es eclipsada por la preocupación en la preservación de instrumentos y prácticas tradicionales. Yo argumento que ésta “falta de énfasis” se debe en parte, al secularismo institucional que influye el proceso que la UNESCO utiliza para escoger el patrimonio inmaterial. En éste ensayo analizo las celebraciones populares católicas de San Roque y la Virgen María basado en la literatura relevante, y seis meses de trabajo de campo en el Recôncavo. Sugiero que la política de la UNESCO influye tanto en la presentación del patrimonio inmaterial fuera de su entorno cultural, así también como en la manera en que los actores culturales reproducen su patrimonio. Los asuntos discutidos en éste ensayo sobre la influncia de la UNESCO en el patrimonio inmaterial conciernen a otras culturas latinoamericanas y otras tradiciones culturales en todo mundo.
Hiding or Harmonizing: Turkish Synagogue Music in Political Perspective Today
Maureen Jackson, American Research Institute in Turkey, Turkey

The synagogue music performed in Turkey today was historically an integral aspect of Ottoman music culture, cultivated by multiethnic musicians. Specifically, the Maftirim repertoire parallels the Ottoman court suite as a ‘sacred suite’ of Hebrew songs performed in Ottoman synagogues and composed within a multiethnic Ottoman music world since the 17th century. With increased synagogue security in Istanbul today, what has become of the practice Hebrew religious music, as well as the interreligious relationships that cultivated diverse religious genres? Today there remains a single Maftirim group performing paraliturgically within a secured Istanbul synagogue, as well as a second Maftirim ensemble offering public programs for cross-religious cultural events. Based on fieldwork conducted in Istanbul, this paper traces the development of these two Maftirim groups, analyzing them in the context of the Turkish Jewish community and cultural politics in Turkey today. I propose that the two groups represent historical religious music that has become more or less bifurcated musically and socially: one cultivates living culture behind closed doors, the other performs a politicized cultural product on public stages. Specifically, multiethnic ‘tolerance’ concerts reconstruct an inclusive “Ottoman music world,” offering the Jewish community a public forum for their relatively harmonious Ottoman past, while simultaneously supporting Islamist party interests in reclaiming an Ottoman imperial and religious heritage. Increasingly, then, Turkish synagogue music ‘preserves itself’ between the in-community and the onstage, where historiographical motives, the Jewish and Islamists, meet to reconstruct a shared music world.

Musical Instruments, Exchange, and Meaning
Marion Jacobson, Albany College of Pharmacy

Musical instruments do not simply generate implicit cultural messages. In contrast, they manipulate, reshape, and reorganize people’s experience of reality, and subvert their implicit symbols and meanings. Most importantly, instruments are tools in the hands of performers in strategies to enhance their power and prestige. The full force of these significant insights has yet to be unleashed in the discipline of ethnomusicology. Nothing has hindered these insights more than the idea that ethnomusicologists study instruments in their “social and cultural context.” In this formulation, instruments are simply objects embedded in a static social and cultural matrix existing outside their performance and the lives of people playing them. If this seemingly self-evident principle has been a stumbling block to developing an understanding of instruments as cultural technologies, it is worth interrogating some of the different assumptions embedded within it. This paper looks at what happens to musical instruments, players, and musical meanings in the global marketplace, and the proliferation of new contexts for musical instruments that are regarded as local and traditional. I examine some ways in which an ethnographic approach to the process of developing, designing, and “branding” instruments might provide insights into instruments as vehicles for cross-cultural encounter. Two accordion companies who focus their efforts on the North American market—Hohner in Germany and Gabbanelli in Italy—provide the case studies. I explore the unique role of corporate artist-consultants such as Ramon Ayala, Flaco Jimenez and Esteban Jordan in mediating the ever-shifting relationships between musicians, audiences, and their perceptions of musical authenticity.

Representing Identity in Contemporary American Jewish Music
Jeff Janeczko, Milken Archive of American Jewish Music

At the 2008 national meeting of the Society for Ethnomusicology in Middletown, Connecticut, Timothy Rice presented a dismal view of ethnomusicological studies of music and identity. According to Rice’s analysis, these studies (1) are not grounded in the general literature on identity from the humanities and social sciences, (2) do not build upon or cite previous music-identity research, and (3) have collectively failed to advance a general theory on the relationship between music and identity. Following the presentation, Mark Slobin asserted that ever since Stuart Hall theorized identity as fragmented and multiplicitous, it has become a largely useless concept and ought to be abandoned. This paper takes Rice’s presentation and Slobin’s response as a jumping-off point for arguing for identity’s continued importance in ethnomusicology. In particular, this paper combines Georgina Born and David Hesmondhalgh’s (2000) four-part typological model of music and identity with Thomas Turino’s (1999) Poircian semiotic model. Using specific examples from my own ethnographic research on contemporary secular American Jewish music, I show how particular types and conceptions of Jewish identity relate to specific musical practices of signification, and further, how particular types of musical signifiers project and produce representations of Jewish identity. Following Turino’s model, my analysis examines the differences and overlaps of iconic and indexical approaches to Jewish music. I problematize Born and Hesmondhalgh’s typological model, arguing that the different modes of representing identity musically are not separate and distinct but rather overlapping nodes on a matrix of musical experience and always subject to refiguration.

Encountering Indigeneity: Mexico City Virgen de Guadalupe Basilica Celebrations
Candida Jaquez, Scripps College

Danzante or indigenous dance/music groups and peregrinos (religious pilgrims) pay La Virgen de Guadalupe homage throughout multiple days of...
En términos arqueológicos la tarima se puede rastrear en las kivas de la tradición anazazi, desde el periodo previo al año 1000 d.C.; mientras que, desde la perspectiva etnográfica, se ha consignado el uso ritual de los grandes caparonas de tortuga en calidad de tarima, entre los seris de Sonora; históricamente, existe una fuente documental que confirma la denominación “mariache” para este instrumento, a finales del siglo XIX en la región costera del actual Nayarit. La tarima manifiesta un simbolismo complejo —mariache‖ para este instrumento tradicionalmente hablado en la región costera de México. Desde la perspectiva etnográfica, se ha consignado el uso ritual de los grandes caparonas de tortuga en calidad de tarima, entre los seris de Sonora; históricamente, existe una fuente documental que confirma la denominación “mariache” para este instrumento, a finales del siglo XIX en la región costera del actual Nayarit. La tarima manifiesta un simbolismo complejo —mariache‖ para este instrumento tradicionalmente hablado en la región costera de México.

La tarima (tambor de pie) como “fonema cero” del mariachi /The Tarima [platform drum] as “Phoneme Zero” of Mariachi
Jesús Jáuregui, Instituto Nacional de Antropología e Historia, México

Si bien la mayoría de los instrumentos del mariachi tienen adaptaciones de ejemplares cordófonos del Viejo Mundo, la tarima (tambor de pie) es un elemento de origen amerindio; más aún, se trata de uno de los instrumentos más arcaicos dentro de la tradición mariachera.

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< ENGLISH > Even though the majority of instruments of traditional mariachi are adaptations of different chordophones from the Old World, the tarima, a platform drum, is an element of Amerindian origin. Even more, it is one of the most archaic instruments in the mariachi tradition.

In archeological terms the tarima can be traced back to the kivas of the Anazazi tradition, from the period before 1000 C.E. At the same time, from an ethnohistorical perspective, the use of large tortoise shells as platform drums has been documented among the Seris of Sonora. Historically there is a document source that confirms the denomination ‘mariache’ for this instrument around the end of the 19th century by the costal zone of contemporary Nayarit.

The tarima manifests a complex symbolism among the contemporary indigenous cultures of the Coras and the Huicholes, and from them one can derived well-funded hypothesis about certain formal details of the tarimas (in particular, the heads of bulls and horses carved in the headpieces) that remain in use in the mestizo and afro-mestizo regions of the Pacific coast of Mexico.

Even though the tarima is not part of modern mariachi, it is presented as a kind of ‘phoneme zero’ and a reference to which the group of other instruments acquire their meaning.

Workshop on Yup'ik (Alaska Native) Traditional Song and Dance
Theresa Arevgaq John, University of Alaska Fairbanks

My family belongs to the Kuskokwim Delta Yupiit of Western Alaska. I am currently finishing dissertation research on my culture’s Yup’ik language, music and dance traditions and epistemology, supported by an Andrew W. Mellon Foundation Fellowship. The Yupiit people (sometime referred to as Bering Sea Eskimos) are the bearers of a particularly complex music and dance tradition, one that typically involves synchronized male and female dancers accompanied by multiple frame drum players. Males use their upper bodies to dance from a kneeling position while females dance in a standing position immediately behind them. Like some Hawaiian styles, dance movements are closely tied to the song lyrics: they figuratively express song meanings through stylized movements. In western Alaskan Yup’ik communities today, cultural gatherings often include social songs and dances associated with major yearly festivals, for example, the Kevqip (Messenger Feast) and the Nakaciq (Bladder Feast). These ensemble songs have elaborate structures that alternate verses, choruses, and drummed interludes.

At the University of Alaska Fairbanks, teaching Yup’ik music and dance to non-Natives has been part of my course load for many years with great success: insights into Yup’ik epistemology are taught alongside the dance moves. At SEM 2009, I propose to hold a workshop on Yup’ik traditions that will not only include a informal participatory introduction to my culture’s dance and drumming, but will also put these activities into the greater context
of the Yupiit lifeways. Photos, video clips, sound samples, and traditional regalia will be used as part of the workshop.

Sounding Japan: Cultural Nationalism and the Revitalization of Traditional Japanese Musical Instruments
Henry Johnson, University of Otago, New Zealand

Focusing on the notion of cultural nationalism, this paper discusses the transformation of tradition with regard to Japanese traditional musical instruments (wagakki) at the beginning of the twenty-first century. Instruments have many meanings and associations within different social and cultural spheres, but changes to Japanese cultural and educational policy in the late 1990s transformed the ways they were perceived. While many wagakki and their music are part of Japanese heritage with distinct roots in centuries of tradition, there are also some that have a relatively recent existence and consequently do much to show how such instruments are also part of a living tradition. To this extent, wagakki might be viewed as symbols of Japanese tradition, the nation and its identity. Cultural nationalism has an observable place in contemporary Japan, where the process of (re)inventing national identity is played out through such contexts as the music industry and state education. Japanese traditional instruments have been transformed in the contemporary Japanese cultural milieu into objects that embody a sense of national heritage, and they are agents that help in the construction of cultural identity. The paper draws from studies that stress social and cultural aspects of the study of musical instruments. It focuses not on the structural features or musical qualities of the instruments themselves, but, rather, on their social aspects as mediators of cultural meaning in the current political environment where tradition is negotiated with the past, the present and the future.

Instilling “True American Spirit”: The Culion Leper Colony Band
Jesse A. Johnston, University of Michigan, Dearborn

Soon after Spain ceded colonial power in the Philippines to the U.S. in 1898, public health concerns became a primary concern of the new government officials. By 1906, the flagship effort of the newly established Bureau of Health was the Culion Leprosarium, a centralized facility for the segregation of individuals with leprosy. Before the colony facility even took shape, a modest sum was explicitly set aside for the purchase of, “Band instruments” the only “incidental” cost specially mentioned in the budget. While the Colony band was often noted by visitors and subsequent historians, it has rarely received direct attention. This paper explores how, in an example of what has been termed “biomedical citizenship” “banding” does not necessarily accomplish social bonding but rather the inculcation of social ideals and “civilized” values through a musical institution. The paper draws on information culled from published reports, photographs, travelogues, and other records that have shaped the memory of the band in this community. The band did not physically heal, but it appealed to American public health administrators as a wholesome organization reminiscent of small-town America (one doctor maintained that “true American spirit” was only learned through social activities); it was, however, implemented among a community of outcasts, largely beyond the pale of social, medical, and physical borders. Outsiders have typically passed over local memories of the band, and outside passing references by scholars of American colonialism, the band has remained beyond the borders of most recent scholarship.

Music on the Frontiers of U.S. Empire
Jesse Johnston, Bowling Green State University

Music is often implicated in the dispersion of political and cultural ideologies, whether in the guise of diplomacy, patriotism, or commercialism. The papers in this panel address these ideas through examples of overt U.S. imperialism from the 1890s to the 1930s. We consider related issues of musical expressions of Americanization in case studies that consider the United States as an imperialist power, as seen through performances of the Sousa Band at world expositions; the aggression required to establish U.S. empire in the Philippines; and finally, musical institutions established with the goal of sustaining ideologies of American imperialism. All three panelists explore ethnomusicological “borderlands,” treating music as a “boundary object” that encourages dialogue between different viewpoints. First, we grapple with the meaning and importance of historical evidence and documentation in the understanding of ethnomusicological pasts. Second, each of us extends our views beyond disciplinary borders, ranging from considerations of the relationship between music and race, to music and popular culture, to music and colonial public health policy. Finally, we bring under ethnomusicological consideration music that has often fallen outside the purview of ethnomusicologists, particularly popular song, military music, and art music.

Playing Out and Creating Jaww: The Work of Contemporary Women’s Wedding Ensembles in Tunisia
Alyson Jones, University of Michigan

In 1992 Amina Srarfi created the first contemporary, conservatory-trained women’s ensemble in Tunis, and throughout the 1990s similar ensembles were formed, performing primarily at festivals and gala dinners. Since the early 2000s, however, the number of women’s ensembles has rapidly multiplied, most performing not at festivals but at wedding celebrations, due to an increased supply of women instrumentalists obtaining music degrees and an
increased demand for hosting segregated wedding parties. While performing at weddings was previously considered taboo for women, it has long been understood that men musicians “must” perform at weddings in order to earn a livelihood and to gain necessary playing experience. Now that women’s ensembles have flooded the wedding market they are criticized for not playing well, particularly for playing without essential techniques such as ornamentation and improvisation. Based on ethnographic research at over twenty-five weddings, this paper uses musical and performance analysis to examine how a particular group of women instrumentalists “play well” together. Considering techniques such as ornamentation and improvisation, and interactions among players, I argue that many members of these ensembles learn--and play out--valuable skills when performing at weddings. They especially learn to fulfill an important role for their clients: creating the jawu (ambiance) necessary to induce guests to dance, leading to sensations of musical ecstasy and cathartic release. I conclude by investigating how this ambiance is created with certain performance techniques, and by considering some musicians’ claims that the jawu is often stronger among ensembles and audiences comprised exclusively of women.

Samba-de-roda and Candomblé Rhythms
João Junqueira, University of Colorado at Boulder

In Salvador, Brazil’s northeastern state capital of Bahia, a non-formal school is helping to integrate Afro-Bahian youngsters in their community with an innovative educational approach. Located at Vila América, one of Salvador’s poorest neighborhoods, Pierre Verger Cultural Center (PVCC), as the school is called, aims to revitalize Afro-Bahian identity and ensure cultural sustainable development through music and art education. Through drumming, singing, and dancing music derived from Candomblé, the Afro-Brazilian religion, PVCC students become familiarized with their cultural heritage and their ancestors’ religious practices. As these young Afro-Bahians learn music of Candomblé, they become agents of transmission for the intangible heritage originated in the West African Yoruba culture. While doing fieldwork during the last two summers at that school, I was able to learn some of that music’s sacred and secularized rhythms, which have been reshaped throughout nearly 400 years of slavery and post-slavery in Bahia. In this workshop, participants will learn some of these rhythms on various percussion instruments, as well as some traditional melodies that are sung along with the drumming. I will emphasize the musical trends of such rich heritage, and I will present elements of collected data that corroborate the function of Afro-Bahian music as a life alternative, and as a tool for music professionalization of Vila América’s youth. Participants will be introduced to traditional Samba-de-roda, the germinal form of Samba, and will focus on the secularized and sacred rhythms of Candomblé, Afoxé, and Ijexá.

Ugandan Musical Elements in Western Classical Repertoire: The Case of William Grant Still’s Suite, Ennanga
Damascus Kafumbe, Florida State University

This paper will examine the relationship between William Grant Still’s three-movement suite, Ennanga (1956) and the music of the Ugandan eight-stringed bow harp from which the work takes its name. Ennanga music of Buganda, Uganda features a solo bow harp whose player uses three instrumental parts, traditionally described as kunaga (plucking the main melody), kwawula (plucking the counter melody), and kukoonera (playing the melody that results from the interlocking of the main and counter melodies). The three instrument parts—played by the harpist’s two hands—also accompany his singing. Building on the scanty scholarly research on Still’s work, this paper will focus on the composers treatment of rhythmic texture to argue that the complementarity of the harp, piano, and bowed-string family (first and second violins, viola, cello, and double bass) articulates the complementarity of the vocal part and three instrumental parts of ennanga music. This element, which holds Still’s work together, enables it to serve as a musicultural mediator. Overall, this paper will shed light on the ability of a work’s title to illuminate important musical qualities that may not be apparent to the listener.

Spiritualism, Holism, and Unity in Asante Royal Funeral Music
Joseph S. Kaminski, Long Island University, Brooklyn

At funerals, the Asante come into communion with the soul of the deceased and the souls of the ancestors. The ritual atmosphere is contributed to by musical instruments, singers, and ensembles. The ivory trumpet ensembles, the ntahera mmantia, nkotwe, kwakwrananya, and nkofe, contain the spiritual potency to ward off evil spirits from the funeral grounds. Praise singers known as kwadufomfo extol the deeds of the ancestors as they sing to them within the protective sound barrier created by the ivory trumpets. The trumpets’ barrage is further compounded by supporting musical sounds of the numerous adowa drumming and vocal groups and nwomkro vocal groups, the singers of which mourn the soul’s departure from the world of the living. Pöntomfom and kete drum ensembles extol in surrogate speech the life of the dearly departed, while the apirede drums provide music for the ancestors to dance. At the height of this sacred, sonic, effect, created by the multilayered musical sounds, the odurugya flute renders a mournful song, emotionally reflecting the loss of the departed by inferring text such as “The Land and Dust is God, the Land Who eats the body. Come back, in the morning I want to see you.” The musical sound is the threshold between Asante secular and sacred experience, wherein the Asantehene is protected to enact his divine role in venerating his ancestors. In this holism, music, culture, and religion are a unity, and the Asante people are unified with it, within it, and with the ancestors. This case study demonstrates how music is integral to culture and
how culture is inseparable from music. Music is a main ingredient in the rite, and it creates the limen to Asante social aggregation with the spirit realm.

Rhythm Heaven: Cultural Nationalism, Desiring Bodies, and Videogame Play
Miki Kaneda, University of California, Berkeley

“Many Japanese have complexes about their rhythmic ability” states Tsunku, musician and producer of Rhythm Heaven, a video game released by Nintendo in August 2006 for domestic Japanese distribution. Advertisements for the game present the game as fun, easy to play, and most of all, an entertaining experience that allows users to acquire a better sense of rhythm—something lacking in the contemporary Japanese body according to the marketers.

The particular framework of a national Japanese body as the site of rhythmic deficiency resonates with a conflation of race and culture in recent cultural nationalist discourses (nihonjinron) about the uniqueness of Japanese national culture and bodies. As an ensemble of technologies of discipline and pleasure, modes of play offered by Rhythm Heaven assume a rhythmically lacking body on the grounds of racialized national bodies. These assumptions are anticipated and modeled through the social and material engagements enabled by the acts of game play.

I use an ethnographic approach in order to problematize the discursive juxtapositions of a rhythmically lacking Japanese body with fetishized rhythmic bodies of fantastic others. Yet, despite the presence of hegemonic cultural nationalist or neoliberal discourses that I see as part of the discursive universe of Rhythm Heaven, I suggest that the invitation to play still allows for the active and productive process of making pleasure, and newly inscribing senses of the self, against, or in spite of dominant narratives imagined or inherent to the structure of the game.

Theorizing Sound Writing Roundtable I: Experimental Ethnography
Deborah Kapchan, New York University

Style is not separable from perception, but is in fact “an exigency that has issued from...perception. [It is] a way of shaking the...narrative apparatus in order to tear a new sound from it” (Merleau-Ponty 1960: 46). Ethnomusicologists have long studied style as something that creates and performs identity. We have theories about the elements of style, the role of synaesthesia and parallelism between music and other semiotic forms, the way style creates identity, community, and nation, to say nothing about theories for acquiring style. We also have numerous ethnographies that document the performance of style in various cultural traditions. What we do not have is a meta-discursive theory that puts musical style in conversation with styles of writing. While ethnomusicologists have been scrupulous in their contextualization of musical style in the realms of class, gender, race, and the politics of culture, we have been less than attentive to the way styles of writing about these subjects create the very knowledge we intend to convey.

How theorize sound writing? Ethnomusicologists are by no means stuck in modernist representational practices. Many have experimented with written genres in work about music. What might be gained from casting a critical and creative eye on styles of ethnomusicalogical representation? And how can we, as writers about music, sound out new perceptual possibilities to “tear a new sound” from our writings? This roundtable opens a discussion about the power of writing sound and styles of ‘sound’ writing, attending to experimental as well as theoretical dimensions.

Theorizing Sound Writing Roundtable II: Modes of Listening
Deborah Kapchan, New York University

There is an irony in the very notion of theorizing sound, having to do with the etymology of the word “theory” itself. From the Latin word theria it means “a looking at, viewing, contemplation, speculation...also a sight, a spectacle.” Implicit in the history of the word is a relation to the senses that privileges sight over audition -- a classic formation in the historical construction of modern sensibilities. Indeed the “lower” senses of olfaction, tactility and taste are often neglected and explicitly disparaged in relation to it. Audition, on the other hand, while not defining modernity like sight, does have an intimate relation to it insofar as the sonic can be reproduced, circulated and if not controlled, then manipulated to control. The visual bias of the word theory may be out of place when it comes to the sonic dimensions of experience, but it makes a bit more sense when discussing modes of representation of the sonic, particularly sound writing. Writing and music are different media to be sure, but there are deep parallels. Music transports the imagination, as does artistic writing. Music creates a relation to time and space, as do literary genres. Musical and narrative genres both have “internal” and “external” orientations -- that is, they live lives within the confines of their forms, just as these forms live political lives in the world. This roundtable builds upon “Theorizing Sound Writing I: Experimental Ethnography” to inquire into how modes of listening create and determine styles of “sound writing.”

Reggaetón and Salsa – Musical Cultivations of Pan-latino Identity in the United States / Reggaetón y Salsa – Promoción de la identidad pan-latina en Estados Unidos a través de la música
Kim Kattari, University of Texas at Austin

Ever since reggaeton emerged upon the U.S. market in 2004 with N.O.R.E.’s “Oye Mi Canto,” this music has made a definite impact on Latino culture and identity politics in the United States. In this paper, I consider the ways in which reggaeton has fostered a sense of pan-Latino pride in America. But this is hardly a new phenomenon; decades earlier, salsa was also strategically
marketed towards a pan-Latino audience. Weaving together ethnographic research with an analysis of music, lyrics, and music videos, I focus on two important aspects of salsa and reggaeton that have led these genres to become pan-Latino signifiers, or cultural expressions of a shared identity. First, I analyze the hybrid musical nature of both genres which caters to a variety of aesthetic preferences among a diverse Latino community. Secondly, I give examples of popular salsa and reggaeton songs that lyrically reference a desire to consolidate pan-Latino pride in the United States. I conclude with examples from ethnographic interviews that indicate how reggaeton fans have put aside tensions between Latino groups in favor of a collective pan-Latino identity.

Given the growing Latino demographic in the United States, it is important to consider the ways in which reggaeton has followed the pan-Latino model of salsa in order to cultivate a unified political voice for Latino youth in the United States.

< ESPAÑOL > Desde que el reggaetón hizo su aparición en el mercado de EEUU en el 2004 con “Oye Mi Canto” de N.O.R.E. este género ha tenido un impacto definitivo en la cultura y las políticas de identidad latina en Estados Unidos. En este trabajo, examino las formas en las que el reggaetón ha fomentado un sentido de orgullo pan-latino en dicho país. Sin embargo, esto no es un fenómeno nuevo; en décadas anteriores, la salsa también se vendió estratégicamente a un mercado pan-latino. Entretanto la investigación etnográfica con un análisis de la música, la letra, y los videos musicales, esta presentación se centra en dos aspectos importantes de la salsa y el reggaetón que han hecho que estos géneros lleguen a ser significantes pan-latinos, o expresiones culturales de una identidad compartida. Primero, analizo cómo la hibridización musical de ambos géneros que satisface una variedad de preferencias estéticas dentro de comunidades latinas diversas. Segundo, presento ejemplos de canciones populares de salsa y reggaetón cuyas letras manifiestan el deseo por consolidar el orgullo pan-latino en Estados Unidos. Finalmente, concluyo citando ejemplos de entrevistas etnográficas que muestran cómo los aficionados al reggaetón han dejado a un lado las tensiones entre grupos latinos en favor de una identidad pan-latina colectiva. Debido al creciente componente demográfico latino en Estados Unidos, es relevante considerar las maneras en las que el reggaetón ha seguido el modelo pan-latino de la salsa con el fin de cultivar una voz política unificada para la juventud latina en Estados Unidos.

At the Crossroads of Sitar Performance and Sitar Production in 20th-Century Lucknow
Max Katz, College of William and Mary

Studies in the field of ethnomusicology have yielded tremendous insights into the cultural world of North Indian classical instrumentalists, but have virtually ignored the parallel world of classical instrument makers. Like musical knowledge, knowledge of instrument building has long been concentrated in the hands of families of craftsmen who pass their accumulated skill from generation to generation. This paper brings one such instrument-building tradition out of the shadows through a focus on a family of sitar makers in the city of Lucknow. Through years of intimate contact with the musicians whose instruments they built and serviced, this family crossed into the realm of professional performance, producing one of the most highly respected sitar artists of the 20th century—Yusuf Ali Khan. The transition from makers to players, however, turned out to be unsustainable, and the present-day descendants of Yusuf Ali Khan have returned to the family trade of instrument manufacture and repair, while simultaneously celebrating their continued—though entirely peripheral—presence in the world of sitar performance. As this paper will discuss, the family today resides in an ambiguous musical borderland, claiming respected ancestors on both sides of the performance/production divide, and maintaining professional ambitions in both worlds.

Modes and Musico-Historical Identity in the Banda Repertoire of the Mantaro Valley, Peru / Escalas e identidad músico-histórica en el repertorio de banda de músicos, Valle Mantaro, Perú
Joshua Katz-Rosene, City University of New York

Brass bands are one of the most widespread ensembles in the Andean area, and their rapid dissemination in Peru through the twentieth century has been partly attributed to their ability to play a wide range of repertoire. Many scholars have tended to focus on the banda’s (brass band) modernizing influence, and lamented their displacement of more traditional ensembles. Others have noted that inasmuch as bandas continue to perform regional genres, they act as a revitalizing force on traditional music, and represent an element of change that is ultimately grounded in regional musical traditions. In this paper, I argue that in the Mantaro Valley, in the central highlands of Peru, the banda’s versatility places it at a nexus between the traditional and the modern. Through analysis of the modes used in pieces from three categories of banda repertoire, and drawing on academic and popular discourse concerning the use of tritonic and pentatonic modes in Andean music, I aim to demonstrate how the modes employed in banda music act as markers for the music’s historical identity. I assert that the modal flexibility inherent in the banda’s chromatic instrumentation makes it the only ensemble in the region which can perform music from all ranges of a conceptual musical-historical continuum, and thus, that it embodies a musical ancient past, traditional present, and forward-looking modern-day. I support my analytical results by highlighting the statements of brass band musicians made during my ethnographic fieldwork in Peru.

< ESPAÑOL > La rápida difusión de las bandas de músicos en el Perú durante el siglo veinte se ha atribuido en parte a su capacidad de tocar un amplio repertorio. Algunos investigadores se han centrado sobre la influencia...
modernizadora de las bandas y han deplorado el desplazamiento de conjuntos tradicionales. Otros han observado que las bandas siguen ejecutando géneros musicales regionales y en sí son símbolos de procesos de cambio y modernización enraizados en el folclor regional. Con su variado repertorio, la banda de músicos del valle Mantaro, en la sierra central del Perú, representa un nexo entre lo tradicional y lo moderno. Basándonos en un análisis de las escalas empleadas en tres categorías de su repertorio, y recurriendo a los discursos académicos y populares sobre el uso de las escalas tritónicas y pentatónicas en la música Andina, intentaremos demostrar que las escalas actúan como marcas de identidad de los diferentes géneros. Gracias a su instrumentación cromática, la banda es el único conjunto en este ámbito que puede ejecutar repertorio de todas gamas de un continuo conceptual médico-histórico. Por lo tanto, afirmamos que en el ámbito musical, la banda representa un pasado prehispánico, el folclor contemporáneo, y lo moderno y foráneo. Sustentamos nuestros resultados analíticos con las declaraciones de músicos hechos durante mi trabajo de campo en el Perú.

**Between Diaspora and New Homeland: Jewban Musicians’ Challenges in Miami**

*Mitsuko Kawabata, Indiana University*

The notion of diaspora has traditionally attracted scholars in Jewish studies and has recently expanded significantly into such fields as Latin American Studies and ethnomusicology, impacting explorations of culture and identity construction. As an intersection of these fields, this paper will examine how Jewban (or Jewish Cuban) musicians address their identity through their performances in the Guava Rugelach Festival in Miami. While other Jewish events in the city have invited “authentic” musicians, mainly from Israel, this annual celebration, started in 2007, emphasizes the performers’ locality in Miami. Moreover, it foregrounds the image of the two incorporated identities – Latinness and Jewishness – that the title of the festival suggests (i.e. the tropical fruit guava and the Jewish sweet, rugelach). Few serious studies yet exist that focus on musical representations of Latinness and Jewishness in ethnomusicology. The Guava Rugelach Festival therefore offers an opportunity to consider the significance of these hybridized identities, particularly in terms of musical scholarship. Beginning with my fieldwork and interviews with Jewban musicians, I will analyze how Miami has served as a bond between Jewish and Cuban identities and how music intertwines with the city’s historical uniqueness. By combining historical research with my ethnomusicographic approach I will be able to probe more deeply into the ways that Jewban performers search for self and home, leading to an inquiry into negotiation and conflict within identity constructions.

**Conflating the Sacred and Profane: Theorizing Present-Day Christian Popular Musical Practices**

*Chair: Richard Keeling, Independent Scholar*

*See: Andrew Mall, University of Chicago*

**Is it Filipino Music? Philippine-ness in Spanish-era Roman Catholic Liturgy**

*David Kendall, University of California, Riverside*

Until recently, much of modern scholarship on the Spanish Colonial Philippines has focused on a binary opposition between colonizer and colonized; many such absolute oppositions were encouraged by hardly impartial, colonial interests. In this context, the idea of “Philippine-ness,” that which may be deemed indigenous (or perhaps, authentic) to Filipinos, has been problematic. For example, the rondalla ensemble is often appropriated and exported as uniquely Filipino (as are many dance forms), despite the rondalla’s distinctively Spanish lineage and similarity to string ensembles found throughout the former Spanish colonial world. Contrastingly, Roman Catholic liturgical music of the Spanish era has not been appropriated in like manner. The spread of Roman Catholicism remains the most successful and enduring of Spanish colonial projects in the Philippines, in large part because of the extent to which Filipinos synthesized liturgical and devotional music, taking leading roles in performing, composing and inventing new forms of musical expression. Despite this fact, study of liturgical music has languished under a historiography that has denied or ignored much of the Spanish cultural heritage of the country. A set of Roman Catholic liturgical choirbooks produced in Bohol in the early nineteenth century provide a text with which to re-examine the intersection of Spanish dominance and Filipino agency as played out in liturgical music. We might now pose broader questions: How is a hybridized tradition appropriated as indigenous or authentic? How does one distinguish between what is Spanish and what is Filipino?

**U.S. Military Music Institutions and South Korean Popular Music in the Transnational Space of the Korean War**

*Heejin Kim, University of Illinois at Urbana-Champaign*

This paper examines U.S. music institutions on military bases in Korea in the 1950s, focusing on their role as an interface between military and popular music and between American and South Korean music. When the Korean War broke out in 1950, the U.S. as the superpower of the capitalist bloc, sent a large number of troops to support the South Korean government. The U.S. military bases in Korea housed various music institutions, including U.S. military bands, the American Forces Korea Network, and United Service Organizations. These institutions not only performed military functions, but
they also had ramifications for a new formation of South Korean popular music. I will explore how these military institutions functioned as a cultural medium in South Korea, locating them in the framework of the transnational space of the Korean War: the social space in South Korea that contained U.S. military zones, i.e. extensions of U.S. military borders in the Cold War system. I intend to discuss South Koreans’ musical border-crossing and their incorporation of U.S. musical forms and practices into their popular music through contact with these institutions, highlighting the uneven power relationships and other aspects of social relations in this transnational space. This exploration will include a description of the U.S. military music institutions in Korea in the 1950s based on archival research, and a discussion of veteran Korean musicians’ experiences in and around these institutions obtained from interviews. Ultimately this study points to ideas that are useful for other examples of transnational musical exchange.

Marimbas in Guatemala - Musical Change and Indigenous Identities / Marimbas en Guatemala - Cambio musical y identidades indígenas
Sven Kirschlager, Freie Universität Berlin

Since the early 1980s, publications have been written on the marimba as an instrument of the repressive cultural policy pursued by successive Guatemalan governments in the twentieth century. According to these publications, the intention of the policy was to acculturate the indigenous population and their specific marimba traditions in favour of a modern, homogenous national state. Against a backdrop of political violence and the purely cultural definition of the term “Indigena” in Guatemala, cultural change and concepts such as “de-indigenization” or “de-culturation” suggest cultural parallels to the physical annihilation of the indigenous population. Unfortunately, these publications are limited to an analysis of official measures and reduce the indigenous perspective to an insistence on preserving their traditional way of life. My paper sheds light on indigenous perspectives of musical change in Guatemala. During my field trip in spring 2008, I interviewed marimbistas, marimba constructors and members of cofradías in several indigenous communities in the Guatemalan highlands. The results of my research show that besides technical, musical, economic and religious factors, political factors are merely one element in a network that causes musical change in Guatemalan indigenous communities. The positions of my informants towards musical change itself are as complex as this network. On the one hand, continuity is one of the pillars of the construction of indigenous identity, on the other, stiff structures lead to a loss of identity and prevent the changes needed to adapt indigenous identities to contemporary indigenous contexts.

< ESPAÑOL > Desde principios de los años ochenta diversas publicaciones presentan a la marimba como un instrumento de una política cultural represiva del gobierno guatemalteco en el siglo XX. Según estas publicaciones, la intención fue aculturar la población indígena y sus tradiciones específicas de marimba en favor de un moderno estado nacional homogenizado. En el contexto de la violencia política y la definición meramente cultural del término “indígena” en Guatemala, cambios culturales y conceptos como “desindigenación” o “deculturación” surgen paralelos a la aniquilación física de la población indígena. Lamentablemente estas publicaciones se limitan al análisis de deligencias oficiales y reducen la perspectiva indígena a una insistencia en la preservación de sus formas de vida tradicionales. Mi ensayo alumbra las perspectivas indígenas del cambio musical y de la marimba en Guatemala. Durante tres meses de investigación de campo en primavera de 2008 realizó entrevistas con marimbistas, constructores de marimba y miembros de cofradías en diferentes comunidades indígenas del altiplano guatemalteco. Los resultados de mi investigación muestran que aparte de factores técnicos, musicales, económicos y religiosos; los factores políticos representan solamente un elemento en una red (retículo) que redime cambios musicales en comunidades indígenas. Las posiciones de mis informadores al mismo cambio musical son igual de complejo como esa red (retículo). Por un lado continuidad es uno de los pilares de construcción de identidad indígena, por el otro estructuras estáticas inducen a una perdida de identidad y impiden los cambios necesarios para adaptar identidades indígenas a contextos indígenas contemporaneos.

An "Old Recipe" Put to New Use: The Indonesian Sufi Devotional Pop Ballad
Dorcinda Knauth, University of Pittsburgh

In 2002, a Jakarta journalist said of the Indonesian rock band Dewa’s latest album: “Ten years have gone by and the group remains faithful to its ‘old recipe:’ belting out love songs.” However, the band’s leader, known as the Bon Jovi of Indonesia, emphasized a transformation in his music: the Sufi Muslim ideology underlying the album. Though their lyrics could be interpreted as simple love songs, the band stated that their inspiration lay in the poetry of Persian and Javanese mystics that described the Divine as a Beloved whom the worshipper seeks. The band’s lyrics were supposed to represent not profane love, but the closeness between mankind and God, which can only be experienced through spiritual ecstasy. Dewa’s music is one example of an ongoing trend in the past decade, as Indonesian popular musicians sing love songs to God through the Western pop ballad, drawing compositional inspiration from Western bands like Queen and Boyz II Men and spiritual influence from Sufi Muslims like Jalaluddin Rumi and Syekh Siti Jenar. This paper explores both continuities and transformations in this new variation on an “old recipe.” Artists draw on the belief of many Indonesians that Islam is founded on love, but also deal with the controversies that arise from writing in style of Western rock—such as using the secular word for love, cinta. How do these artists legitimize their music as Islamic, and in so doing, reinforce new understandings of Sufi Islam as a valid religious practice in Indonesia?
The period 1946 to 1959 is an important one for both Veracruz state and Mexican national histories. Miguel Alemán Valdés, ex-governor of Veracruz, began his official campaign as well as his 6-year presidential reign in 1946 and his influence, known as alemanismo, extended throughout the 1950s. The political importance of his personal and political impact lies in the fact that, as the first non-military president since the Mexican Revolution (1910-1920), he created a truly national civil project in which technocrats from a new generation took over power from the original Revolutionists. Culturally and especially musically, this veracruzano's presence in the country's highest political office had particular importance for Veracruz folk traditions. For example, throughout his presidential campaign he was accompanied by a son jarocho group and his emphasis on private commercial enterprise, many argue today, resulted in the creation of a distinctive son jarocho musical style.

Equally important was the support given to the then-developing cinematic, radio and commercial recording industries which contributed heavily to the national dissemination of this new style. The purpose of this paper will be to identify and analyze the musical and non-musical characteristics of the son jarocho as they existed during the years 1946 to 1959 as well as study the references and their contexts made toward the tradition, as found in primary source material, in order to understand the tradition's place and influence during this “modernization” period of Mexico.

Randall Kohl, Universidad Veracruzana, México

The son jarocho is one of the Mexican son traditions that have been experiencing an extraordinary revival during the last three decades. This rebirth has served as a catalyst in bringing to the forefront the scope of the tradition. Through the sharing of the musical experience in festivals, workshops, and other formal or informal occasions, Jarocho musicians are reconnecting past and present, renewing, and invigorating the tradition with a new impetus. Through the musical experience, new identities and ideologies have been built across regional, national, and transnational scenarios, while the son jarocho is becoming a vehicle of political and social expression. This panel looks at the Jarocho son movement from historical and contemporary perspectives, addressing issues of identity, changes and renewals of the tradition at different locales and contexts. The historical focus on the years 1946-1959, which were crucial in locating the tradition at national and regional levels, will address key musical and non-musical characteristics in the tradition. The other papers in the panel explore contemporary practices of the son jarocho and the various political, social, and economic forces that have been critical in the changes of the tradition in the last decades in both Mexico and the United States. Specific performance settings such as festivals and workshops in both rural and urban contexts are examined as the arena where issues of identity, tradition, and modernity are exercised, experienced, and recreated.

1946 a 1959 es significativo en la historia estatal de Veracruz y la nacional de México por el sexenio presidencial del ex gobernador de Veracruz, Miguel Alemán Valdés (1946-1952), cuya influencia se extendió por todos los años 1950s. La importancia de su impacto personal y político se encuentra en el hecho de que, como, primer presidente no militar desde la Revolución Mexicana, formuló un proyecto civil verdaderamente nacional en que una nueva generación de tecnócratas tomó el poder de los revolucionarios originales. Cultural y, sobre todo, musicalmente, la presencia de un veracruzano en la posición política más alta y pública de la nación fue especialmente notable. Por ejemplo, por toda su campaña presidencial fue acompañado por un conjunto jarocho; además, su patrocinio a las empresas comerciales y privadas puede haber resultado en la creación de un estilo distintivo de son jarocho. De importancia igual fue el apoyo que se dio a las industrias -entonces en desarrollo- del cine, la radio y las grabaciones comerciales que contribuyeron fuertemente a la diseminación de este nuevo estilo. El propósito de mi participación será identificar y analizar las características musicales y no musicales del son jarocho como existieron durante los años 1946 a 1959, además de estudiar las referencias hacia el son jarocho y sus contextos como se encuentran en las fuentes primarias de la época, para poder entender mejor su importancia e influencia durante este periodo de “modernización” mexicana.

Ethnomusicological Histories and Contemporary Expressions in the Son Jarocho: Identities, Traditions and Renewals / Historias etnomusicológicas y expresiones contemporáneas en el son jarocho: identidades, tradiciones y renovaciones
Randall Kohl, Universidad Veracruzana, México

< ESPAÑOL > 1946 a 1959 es significativo en la historia estatal de Veracruz y la nacional de México por el sexenio presidencial del ex gobernador de Veracruz, Miguel Alemán Valdés (1946-1952), cuya influencia se extendió por todos los años 1950s. La importancia de su impacto personal y político se encuentra en el hecho de que, como, primer presidente no militar desde la Revolución Mexicana, formuló un proyecto civil verdaderamente nacional en que una nueva generación de tecnócratas tomó el poder de los revolucionarios originales. Cultural y, sobre todo, musicalmente, la presencia de un veracruzano en la posición política más alta y pública de la nación fue especialmente notable. Por ejemplo, por toda su campaña presidencial fue acompañado por un conjunto jarocho; además, su patrocinio a las empresas comerciales y privadas puede haber resultado en la creación de un estilo distintivo de son jarocho. De importancia igual fue el apoyo que se dio a las industrias -entonces en desarrollo- del cine, la radio y las grabaciones comerciales que contribuyeron fuertemente a la diseminación de este nuevo estilo. El propósito de mi participación será identificar y analizar las características musicales y no musicales del son jarocho como existieron durante los años 1946 a 1959, además de estudiar las referencias hacia el son
cuales fueron importantes para ubicar la tradición en los niveles nacionales y regionales, y estudia las características musicales y no musicales significativas de la tradición. En la segunda se presentan las varias fuerzas políticas, sociales y económicas que han sido clave para los cambios del son jarocho en las últimas décadas. La tercera y la cuarta exploran las prácticas contemporáneas del son jarocho en festivales y talleres, dirigiéndose a las cuestiones de identidad, tradición y modernidad en el movimiento jarocho, en general, y al trabajo de grupos específicos dentro del renacimiento jarocho, en particular.

Dirigiendo al ritmo de tambores: de señales de identidad a comodidades de la cultura / Conducting to the Rhythm of Drums: From Markers of Identity to Cultural Commodities
Roberto Kolb, Escuela Nacional de Música, Universidad Nacional Autónoma de México

En sus inicios como compositor, Revueltas encontró un ambiente artístico e intelectual comprometido con una búsqueda de símbolos que lo distinguiera de las antiguas representaciones románticas de nación y diera un sello de localismo a creaciones que buscaban un lugar en el escenario internacional de la modernidad. Consecuentemente, Carlos Chávez reinvenció el sound-scape prehispánico y compuso una serie de obras indianistas” en la vena del primitivismo modernista.

En esta fase, Revueltas, más en consonancia con una ética vanguardista de la provocación, ridiculizó esta estrategia parodiándola. Años más tarde, sin embargo, cedió al llamado de Chávez de modernizar lo primitivo. En su música para películas comerciales tales como La noche de los mayas, sin embargo, obvió su preocupación por la innovación artística, recurriendo descaradamente a algunos de los trucos más arcaicos en la representación de lo antiguo y primitivo. Jamás pensada para la sala de conciertos, esta obra comporta el tipo de exotismo convencional que mejor ha satisfecho las expectativas del público americano y europeo y se ha convertido en una pieza favorita entre los directores de orquesta. Con la intención de promover su carrera, sobre la base de su propia otredad exótica —a pesar de sus antecedentes franceses— José Yves Limantour compuso una suite a partir de la música del filme, cuadruplicando la sección de percusiones y añadiendo pasajes de “música selvática” de su propia creación. Los sonidos de la selva, ahora más comodidad que signo de identidad, han sido capitalizados recientemente por Esa-Peka Salonen y Gustavo Dudamel.

< ENGLISH > When he first started to compose, Revueltas faced an artistic and intellectual arena concerned with a search for symbols that would distinguish it from the old romantic representations of Nation and would simultaneously lend a seal of locality to creations seeking a place on the international stage of modernity. Consequently, Carlos Chávez reinvented the pre-Hispanic sound-scape and wrote a number of “indianista” works in the vein of modernist primitivism.

At this stage, Revueltas, more in tune with the Avant-Garde’s ethic of disturbance, ridiculed this strategy by parodying it. Years later, however, he conceded with nationalistic expectations, following Chávez’s suit by modernizing the primitive. In his music for commercial films such as La noche de los mayas, however, he put aside the quest for artistic innovation, blatantly resorting to some of the most archaic tricks for the musical representation of the old and primitive. Never intended for the concert hall, it bears the kind of conventional exoticism that has best met expectations of American and European audiences and has become a favorite among conductors. With the intention of promoting his conducting career in Vienna and Berlin on the basis of his exotic otherness—despite his French background—José Yves Limantour arranged a suite from the film-score, quadrupling the percussion section and adding “jungle music” passages of his own creation. The jungle sound, now more a commodity than a sign of identity, has been capitalized by Esa-Peka Salonen and more recently Gustavo Dudamel.

Musical Bodies in Bali
Ellen Koskoff, Eastman School of Music, University of Rochester

The Institute of Indonesian Arts (ISI) in Denpasar, the capital city of Bali, Indonesia, is the premier music school on the island, training most of the musicians who eventually travel worldwide as teachers, performers, composers, and most importantly, as cultural ambassadors. Each of these musicians comes from a different region, desa (village) and banjar (smaller administrative unit within the village), and have all been playing together for local Hindu temple and village ceremonies since childhood. When they depart for Denpasar, they leave behind a rich pool of equally talented and skilled performers (their brothers, sisters, parents, cousins, friends, etc.) who continue to perform, fulfilling their many obligations to family, banjar, and temples. Over the last thirty years or so, a two-tiered system of musical training and performance has developed in Bali, one that seeks to regulate individual bodies into a “formal, professional body” (i.e. an “ensemble”) ready to enter a global musical arena, and the other that encourages interactive, cooperative bodies engaged in enabling good, local Hindu practice. Each of these systems protects the other, allowing both to flourish simultaneously within a contemporary political climate that is often contradictory, even chaotic. This paper examines the tensions between village and city “musical bodies,” showing the ongoing dialectic that has become part of Balinese discourses on music in the twenty-first century.

New Media, Spaces and Boundaries in Virtual Space
J. Meryl Krieger, Indiana University

November 19-22, 2009 • Mexico City
This panel proposes to examine the boundaries between virtual and physical presence between performers and audiences, broadly defined. Individual papers are brought together by their attention to the possibilities and tensions that digital technologies bring to local networks and communities as well as individual and collective performers. Each paper considers a different aspect of new media use and mediation through virtual interactions in settings that stem from and span across Canada, the United States, and Mexico. Our performance genres intersect with American popular recording, Mòtis fiddling, First Nations Hip hop, and re-presentations of Mexican culture through the virtual world of Second Life.

Virtual Recording: Communities, Connections and Virtual Place

J. Meryl Krieger, Indiana University

With the advent of new media and DIY options, performers have the ever-increasing option to engage with both audiences and publics of different scopes and performers who in previous times were inaccessible to them physically, culturally and/or socially. Virtual recording studios are internet sites where artists connect through virtual recording studios that function as clearing houses of a sort – musicians find one another through a database search that identifies other performers with particular expertise and skill levels. This movement in the music industry stands as an example of the decentralization that has marked both the decline of the major recording labels and the upsurge of independent, do-it-yourself music making that so essentially reflects the impact of American culture on world music-making. This paper explores the workings of one specific virtual studio in Indianapolis, Indiana. My principal concern is to locate this evolving trend in recording practice of virtual recording in American recording practice. I also explore this trend in terms of its impact on musical collaboration and the natural negotiating that takes place in live recording settings.

Interdependence and Independence in South Asian Genre Cultures

Peter Kvetko, Salem State College

Recent literature on genre has identified that social and discursive networks, the communication and signification of musical codes, a transnational music industry, and the role of mass media are some of the factors that help establish a music genre and, inevitably, transform it. Dwarfed by the established genres of the global marketplace but imagined apart from the realities of a particular local music scene, mass-niche musical practices mediate across and slip between the boundaries of familiar music genres. Scholarship on the “great” and “little” traditions of South Asian classical, film, and folk music often ignores more mid-level music genres that share many of the factors that define these traditions but remain independent. This panel explores the fractured and contingent identity of three South Asian popular music genres to understand how genre functions in South Asian music and how genre theory affects non-Western popular music in a transnational realm. The first paper explores the concept of privacy as constructed by Indipop musicians and executives in Mumbai. Another addresses how Indian fusion is constituted as an independent, cosmopolitan genre situated between classical and popular music by looking at the competing discourses between musicians and the print media. Our third paper focuses on Bangladeshi music’s intersection with popular culture in London in the context of its existing tensions with established South Asian folk, classical, and popular traditions. By foregrounding these scenes’ participants, our panel clarifies the strategies employed to carve out a place for these genres.

Private Albums in the Public Sphere: Decoding Indipop Music Videos

Peter Kvetko, Salem State College

In a mediascape dominated by Bollywood song sequences and international hits, Mumbai’s singers and song-writers associated with the nascent genre known as Indipop struggle to be heard. In this presentation, I will explore the notions of public and private, interior and exterior through an analysis of music videos and Bollywood song sequences. Using ethnographic data collected in India over the past ten years, combined with recent theoretical work in sound studies and genre theory, I focus on a discursive construction of difference that situates Indipop as an outsider to the dominant Bollywood music industry. By emphasizing the aural and visual markers of interior, private experience, I argue that the strategies used by Indipop artists and executives are more than shrewd business decisions. Indeed, these attempts to circumscribe the authority of Bollywood by categorizing it as a public spectacle for the masses have longstanding roots in Mumbai, especially among the city’s cosmopolitan classes. When viewed as an expression of guitar-playing performers and song writers, Indipop figures itself among the multitude of global genres inspired by rock’n’roll. As such, the performers and marketers of Indipop draw on the narratives of liberalism, individual freedom, and authenticity in an attempt to distinguish their often overlooked efforts from the ubiquitous sounds and images of popular Hindi cinema.

Globalizing and Negotiating Kunqu, the Classical Opera of China: Gains and Losses since 1980s

Joseph Lam, University of Michigan

Kunqu, the classical opera of China, has been transforming and globalizing rapidly and extensively in the last three or so decades. Contrastig versions of the Peony Pavilion produced by Peter Sellars (1997), Chen Shizheng (1999)
and Kenneth Pai (2004), for example, vividly demonstrate Chinese and non-Chinese interest in the genre as a classical performance art and a Chinese cultural heritage that China needs to preserve and develop. Viewing recent kunqu development as a discourse, one finds many musical, social, and political issues that contemporary Chinese needs to address in one way or another. How does Westernized orchestration enhance or disrupt traditional kunqu singing and acting? Do adjustments dictated by Westernized and popular aesthetics render kunqu expressions contemporary and appealing at the expense of Chinese and traditional sensitivities? Can kunqu globalize without losing its status as a cultural icon of traditional and elite Chinese culture? To illustrate and discuss 21st century kunqu and Chinese musical-cultural discourses, this paper will compare three audio-visual recordings of Youyuan jingmeng” (“The Interrupted Dream” from the Peony Pavilion), identifying revealing features, and demonstrating dynamic interactions and fundamental conflicts among kunqu practitioners, their expressive and performance theories and practices, their engagements with global market and technology, and efforts to construct distinctive social-political identities.

**Operas and Negotiations**  
*Joseph Lam, University of Michigan*

Operas often elicit debates. Being costly, multi-media, and collaborative expressions produced by troupes of performers, administrators and patrons, and being consumed by audiences listening and interpreting with contrasting perspectives, operas always generate cultural performances/legacies that their participants emotionally respond to and critically debate. Even if the debates seem to be arguing about straightforward musical or expressive details, they are negotiating not only personal and artistic preferences, but also deep-rooted agendas about individual desires, social-cultural identities, and national and communal memories. Examining operas as discourses, this panel presents three revealing case studies. The first presenter analyzes kunqu, the classical opera of China, which is presently enjoying a revival, and eliciting vigorous discussions about traditional Chinese performance arts and cultural-political identities. The second presenter examines two 21st century Azerbaijani operas to illustrate political and cultural negotiations between the West and Azerbaijan as the oil-rich Orient. The last presenter probes Beverly Sills’ success in traversing the elite mass cultural divide by examining what devout fans say about “America’s Queen of Opera” in personal interviews and in heartfelt epitaphs that they posted, after her death, to various internet sites.

**3D Notation in Music and Dance Scholarship**  
*June Lam, University of British Columbia*

In transcriptions of dance music, very few music scholars have attempted to notate both the music and the dance, even when they are strongly related. There are of course many challenges involved with transcribing physical movements, and existing dance notation methods are difficult and time consuming. The issue remains, however, that from a cross-cultural perspective music is often central to or intended for dance and that these elements are commonly viewed as inseparable. With this in mind, in this presentation I will examine the possibility of using 3D notation as a transcription tool. By focussing on a Korean folk drum dance known as ‘Solchanggo’, I discuss several experimental methods currently available for using 3D animation to transcribe dance movements and contrast them with previously developed 2D methods. I will then present a 3D prototype notation produced collaboratively with a 3D animator and discuss its strengths and weaknesses. Throughout my presentation I draw upon work by previous scholars and survey some of the issues that have surrounded transcription methods in the field of ethnomusicology. My ultimate goal is to highlight the possibilities of 3D technology in combining both music and dance transcriptions and to suggest how this approach can be further used to improve the analytical value of musical transcription in music and dance scholarship.

**Ethnomusicologists at Work: Career Experiences in Applied Ethnomusicology**  
*Chair: Roberta Lamb, Queens University, Canada*  
*See: Miriam Gerberg, Hamline University*

**The Warriors of the Sun / Los Guerreros del Sol**  
*Bruce “Pacho” Lane, Univ. Aut. del Edo de Morelos, México*

"Warriors of the Sun" (2009) is a 90-minute film about a group of contemporary teenage Totonacs actually learning - from Salvador García, the Capitán seen in the PBS documentary, "The Tree of Life" - and finally performing, the ritual in the same community of Huehuetla. The film focuses on the teenagers learning the sones and pasos, which will be of special interest to ethnomusicologists. Salvador García will be on hand to answer questions in a roundtable (4H) that follows this film presentation.

**From Andalusia to Oran to Marseille – Jewish Musicians and the “Musique Orientale” Algeria**  
*Tony Langlois, Mary Immaculate College, University of Limerick, Ireland*

Algeria in the 1950's was in the throes of civil war between French colonial powers and the Arabo-berber independence movement. In the midst of this conflict, musicians from the indigenous Jewish community were stars of, a new wave of pop music, drawing upon diverse influences from North African, French and global styles. Singers like Lili Boniche and Maurice El Medioni sang in both Arabic and French, meandering between classical andalus, popular cha’abi, French variété, tango and rumba. In such polarised political
The Irony of the Post-colonial Cultural Policy: A Case Study of the Performance of Chongmyo-cheryeak, the Korean Royal Ancestral Shrine Ritual Music / Íronía de la política cultural pos-colonial: Enfocado en los casos de interpretaciones de Jongmyojeryeak, música ritual del santuario real de Corea

Hye Young Lee, Ewha Womans University, South Korea

The following is to reveal that the contemporary performance of Chongmyo-cheryeak, the Korean Royal Ancestral Shrine Ritual Music, is located in post-colonial irony or doubleness, as Linda Hutcheon puts it. As a ritual repertoire of songs, dances, and instrumental music, the music was designated as the Republic of Korea’s first Important Intangible Cultural Property in 1964. Since 2001, however, a series of debates have been carried out regarding the authenticity of the musical performance. Suspecting that the music might have been distorted by the Japanese colonial government, a group of scholars propose to “correct” it. Based on the conceptualization of the music as cultural property whose authenticity must be preserved, they claim to re-establish Korean identity by changing the music as it originated in the fifteenth century. However, one may see that there is a post-colonial irony revolving around their argument. It is because the notion of cultural property is an imported one from the Japanese Cultural Property Law on which Korean government modeled its Cultural Property Protection Law. In other words, what they implicate is to re-construct Korean identity upon a Japanese concept. For the possibility of being applied ethnomusicology, finally, this paper concludes with an examination of how such an irony can operate its subversive forces in the context of the Korean ritual music.

< ESPAÑOL > Este escrito tiene por objetivo demostrar que las actuales interpretaciones de Jongmyojeryeak, la música ritual del santuario de Jongmyo de Corea, se encuentran en la ironía pos-colonial o, en otra forma de decir, en la duplicidad que explicó Linda Hutcheon. Esta música, formada por el canto, la danza y la música instrumental, fue designada como el primer patrimonio intangible de la República de Corea. Mientras tanto, a partir de 2001, se venía desarrollando una serie de discusiones sobre la legitimidad de las interpretaciones de dicha música. Unos académicos plantearon la sospecha de que esta música pueda haber sido deformada por el gobierno colonial de Japón, proponiendo “corregir” tal estado. A base de la conceptualización de esta música como un patrimonio cuya autenticidad debe ser preservada, estos académicos abogaron por devolver a esta música su forma original del siglo XV, con el fin de restablecer su identidad coreana. Y, curiosamente, en este punto podemos observar la aparición de la ironía pos-colonial alrededor de sus discusiones. El concepto del patrimonio fue adoptado de la ley de protección del patrimonio de Japón. El gobierno coreano, tomando esta ley japonesa como referencia, creó su propia ley al respecto. Es decir, lo que implica la propuesta de dichos intelectuales es establecer la identidad coreana sobre este concepto importado de Japón. Esta tesis trata de concluir con una observación de cómo esta ironía, con una posibilidad de ser una etnomusiqueología aplicada, podrá activar estos factores derrocareos en el marco de la música ritual del santuario de Corea.

P’ungmul, Politics, and Protest: Drumming during South Korea’s Democratization Movement / P’ungmul, la política y protesta: la percusión durante el movimiento democrático en Corea del Sur

Katherine In-Young Lee, Harvard University

During the height of the democratization movement in South Korea, the sounds of drums and gongs were ubiquitous at scenes of protest. Often armed by university students, instruments drawn from the percussion-based form known as p’ungmul were played at demonstrations and also served as a symbolic means of enacting an ethos of resistance prevalent in the 1980s. Yet unlike the masked dance-dramas and protest songs performed by student and labor resistance groups in the 1970s and 1980s, the performance of p’ungmul at political protests has largely been overlooked in the scholarship on South Korea’s democratization movement. While the use of text in performances of song and resistance theater dramas can illuminate subversive or direct political commentary, text-less performances of music and dance genres, such as p’ungmul, can take on political meaning as well. Indeed, the greater degree of ambiguity in the performance of p’ungmul became one of its greatest assets and expressive tools. Based on the careful study of archival documents, historic audiovisual footage, and interviews conducted with former activists, this paper examines how political meaning was aligned with the percussive sounds of p’ungmul in a number of ways. I argue that it was precisely the multiple meanings ascribed to p’ungmul that made it an ideal expressive mode to articulate dissent. This research considers the significant role that music played in South Korea’s political protests during the 1980s. And more
broadly, I also aim to demonstrate that an ethnomusicological analytical approach can yield important new insights into historical research.

< ESPAÑOL > Al punto más alto del movimiento democrático en Corea del Sur, los sonidos de los tambores y los gongs eran ubicuos en los sitios de protesta. Los instrumentos, a menudo tocados por los estudiantes universitarios, tienen su origen en la forma de percusión llamada p’ungmul y sirvieron para evocar el espíritu de resistencia, el cual estuvo extendido durante la década de los ochentas. No obstante, distinto de los baile-dramas y las canciones de protesta presentadas por los grupos de estudiantes y de la resistencia laboral durante las décadas de los sesentas y ochentas, la investigación académica sobre el movimiento democrático en Corea del Sur no ha tenido en cuenta la representatividad del p’ungmul durante las protestas políticas. Aunque el uso de letras en las presentaciones dramáticas de música y resistencia puede iluminar el comentario subversivo o directo, las presentaciones sin letras de los géneros de música y danza como las de p’ungmul, pueden tener una connotación política también. Verdaderamente, el mayor grado de ambigüedad en las presentaciones de p’ungmul hizo de éste una de las más grandes ventajas y herramientas expresivas. Basado en la investigación meticulosa de los documentos e imágenes de archivo, la filmoteca y las entrevistas hechas por los previos archivistas, este trabajo examina como de muchas formas el sentido político fue asociado con los sonidos de percusión de p’ungmul. En particular, sostengo que fue precisamente los diversos significados atribuidos al p’ungmul lo que lo hicieron una forma ideal para la expresión de desacuerdo. Además, este trabajo considera el papel significativo que empañó la música en las protestas políticas en Corea del Sur durante los ochentas. En líneas más generales, también trato de demostrar que un enfoque analítico y de carácter etnomusicológico puede aportar una nueva comprensión de la investigación histórica.

“That There Not Pass to the Indies:” Examining the Trans-Atlantic Slave Trade and the Music of Cuba
William LeGrand, University of Northern Iowa

Scholars such as Herbert, Moore, and Widdess have noted the lack of ethnomusicological work in the field of social history, which limits the scope of awareness in relation to music and societies. To address such need, this paper will provide a foundation for understanding the demographics of the slave trade to Cuba prior to 1800, the cultural histories of those enslaved, and the ultimate impact of the slave trade upon the major developments in nineteenth century Cuban music. In 1526, King Carlos of Spain issued a royal order forbidding the importation of Muslim African slaves to Spanish colonies in the Americas. He particularly targeted the Wolof from the Senegambia, whose lengthy involvement with Iberia dated from the eleventh century invasion of Christian Spanish territories by the Muslim Almorávides up to the Cuban slave rebellion of 1522. According to Sublette, this order from King Carlos has not yet received adequate attention in reconstructing the historical narrative of Cuban music. Of the three major American slaving territories, Cuba would come to have the greatest proportion of Africans from the central coastal region prior to 1800. In particular, Cuba’s slave population during this time was dominated by the Bantu, a people who accompanied daily tasks with singing and percussion. Appreciating Bantu traditions clarifies Cuban musical developments, such as the creation of rumba by the dockworkers of Matanzas, and their African ancestry. Thus, the process of examining the slave trade involves a deeper comprehension of African ethnicitites, European policies, and American developments.

Big City Nights: “Going Out” as Survival in Mexico City and New York City
Kate Levitt, University of California, San Diego

This paper will examine tensions between ideals of governance and participation in urban nightlife, drawing on accounts of participants and city planning objectives to understand the contested role of the night. Focusing on nightclubs in New York City and Mexico City, I seek to place celebratory narratives of nightlife in conversation with the logic of post-industrial consumer society and an urban youth culture searching for messages of community and spirituality. Processes of urbanization and urban development have long been synonymous with vibrant nighttime entertainment cultures, and the rise of the 24-hour city in the latter half of the twentieth century has further formalized this relationship. As economic interests attempt to structure nightlife activities, nightclubs and the dance musics played within them represent responses to social and political forces shaping the urban milieu. For many clubbers, the night has become a time of ‘otherness’ that allows for escape from daily pressures. The language of going out is imbued with an imagined sense of ritual and the sacred, producing a temporally distinct psychic landscape of exile and utopia. DJs and dancers articulate a vernacular of survival through sound and movement, as dance music’s repetitive rhythms construct a sonic terrain in which the sense of return found in strobos, beats and movements becomes salient in its own right. Nightlife’s participants embody ambivalence towards technocratic conceptions of progress; using examples from two cities I will illustrate the various methods with which they appropriate the night in order to explore this conflict.

The Three-Dimensions of the Argentine Tango: A Case Study in the Pedagogy of Sound, Gesture, and Word / Las tres dimensiones del tango argentino: un caso de la pedagogía del sonido, gesto, y palabra
In and Out of the Archive: Hugh Tracey's The Sound of Africa Series and The International Library of African Music

Noel Lobley, University of Oxford, UK

This paper will examine the contemporary relevance of the archival practice of Hugh Tracey and the International Library of African Music, considering how ethnomusicological recordings from previous eras can be used to construct and circulate knowledge about music and societies today. Ethnomusicologists have historically favoured the accumulation and collection of ethnographic field recordings, whether for transcription, analysis or demonstration purposes. However, to date there have been no ethnographies of such recordings, and academic study and publications still privilege the written word over the audio. Consequently, sound archives and private collections of recordings often represent stores of material that is largely unknown and perhaps even unknowable. The current archival focus on digital preservation and Internet publishing often brings recordings to new and broader audiences, but it also frequently serves to further divorce sound recordings from the communities and contexts that made them. I will first present an archival analysis of Hugh Tracey’s recording aims and methods, and will then consider the relevance of his recordings today to the changing social and political realities of the communities that were recorded. I will consider the validity of ‘sound elicitation’ work through which recordings of Xhosa music from the 1950s were circulated among Xhosa communities in South Africa today, in order to gather responses. Local responses to an archival project may well offer new creative and ethical approaches to the construction, curation and circulation of ethnomusicological sound recordings as sources of intangible heritage.

Displaced Persons, (Re)placed Identities: The Mardi Gras Indians in Texas

Charlie Lockwood, University of California, Santa Barbara

How do individuals who undergo forced migration due to natural disasters reconstitute and reformulate identities in new geographic places through the performance of a particular identity? How do they re-place an identity once solely rooted in a specific locale place-bound tradition? How do they negotiate the demands of these multiple realities? In the proposed paper, I investigate the cultural practices and identities of Mardi Gras Indians displaced from New Orleans, Louisiana after hurricane Katrina in 2005. On designated carnival holidays since the 1880s, these African-American groups have paraded through the neighborhoods of New Orleans, displaying flamboyant Native American-inspired costumes, singing, dancing and playing percussion instruments in a ritualistic affirmation of community and individual identities. Immediately after hurricane Katrina, members of some Mardi Gras Indian tribes took up residence in Austin, Texas, and continue to display their costumes, songs and narratives in local street parades and staged concert performances there. Additionally, these individuals periodically travel back to New Orleans during carnival time to participate in the neighborhood-based parades that are central to the tradition. Based on fieldwork conducted in Austin and New Orleans with members of two displaced Mardi Gras Indian groups of “tribes”, I address these issues and argue that fluid migrations produce fluid, multivalent identities. These Mardi Gras Indians assert a cultural identity both as a means of coping with traumatic experience and as a strategic and flexible re-placing of their tradition. This paper has relevance to music and culture studies of post-Katrina New Orleans, and American vernacular traditions.

Crossing Borders: Mariachi in Mexico and the U.S.

Chair: Katherine López, Arizona State University
See: Lauryn Salazar, University of California, Los Angeles

Garibaldi Plaza: A Mariachi Sub-culture in Mexico City / La Plaza Garibaldi: Una sub-cultura mariachi en Ciudad México

Katherine López, Arizona State University

For nearly ninety years Garibaldi Plaza has served as a gathering place for mariachi musicians in Mexico City. What began as a small cantina featuring mariachi performers (El Tenampa) has evolved into a large square surrounded by cantinas, “show” bars, hotels, and several blocks of stores selling the wares needed by mariachis (boots, suits, ties, recordings, restaurants, dry cleaners specializing in cleaning mariachi trajes), and the local “mariachi” Catholic Church. At any hour mariachis can be found on the plaza seeking employment for local serenades or hourly jobs throughout the city. The public flock to the plaza to audition bands for their parties, or to just listen to the music. Other ensembles (Veracruzanan harp groups, trios, and Norteno bands, and singers), also gather in the plaza to take advantage of income from the crowds attracted by the mariachis. Here I present a brief case study of the history of the plaza and then analyze the development and interaction of different groups with one another, and their relations with various cantinas and stores. I discuss the stability and change of group dynamics and the variety of learning experiences of the Plaza musicians, especially over the last 25 years. Following, I will conduct a hands-on demonstration of the “Estilo Gari” – where participants may experience the opportunity to sing and/or play specific notated music arrangements associated with the Plaza and examine their relation to talón, recordings, and concert arrangements. Local Garibaldi mariachis will be on hand.
A “New” New Deal: Alan Lomax and the Radio Research Project

Maureen Loughran, American Routes/Tulane University

Studies in the field of ethnomusicology have yielded tremendous insights into the cultural world of North Indian classical instrumentalists, but have virtually ignored the parallel world of classical instrument makers. Like musical knowledge, knowledge of instrument building has long been concentrated in the hands of families of craftsmen who pass their accumulated skill from generation to generation. This paper brings one such instrument-building tradition out of the shadows through a focus on a family of sitar makers in the city of Lucknow. Through years of intimate contact with the musicians whose instruments they built and serviced, this family crossed into the realm of professional performance, producing one of the most highly respected sitar artists of the 20th century—Yusuf Ali Khan. The transition from makers to players, however, turned out to be unsustainable, and the present-day descendants of Yusuf Ali Khan have returned to the family trade of instrument manufacture and repair, while simultaneously celebrating their continued—though entirely peripheral—presence in the world of sitar performance. As this paper will discuss, the family today resides in an ambiguous musical borderland, claiming respected ancestors on both sides of the performance/production divide, and maintaining professional ambitions in both worlds.

Did Alan Lomax Invent Applied Ethnomusicology?: Lomax’s Encounters with Media

Maureen Loughran, Applied Ethnomusicology Section

In the fields of ethnomusicology and folklore, Alan Lomax looms as polarizing figure. Some scholars celebrate his work as trail-blazing and forward thinking. Others condemn it as exploitative and wrong-headed. While it is fashionable to dismiss Lomax’s work because of his problematic stances, it is also unwise: we have much to learn from his approaches, both laudatory and unfortunate. This panel seeks to delve into particular aspects of Lomax’s career, namely his use of media, to trace theories which set a tentative blueprint for current approaches to applied ethnomusicology. The first panelist will examine Lomax’s recording legacy, his 1959 recording trip to Como, Mississippi and its impact on the current residents search for their own recording fame through the Brooklyn-based neo-soul record label Daptone. Another panelist will explore Lomax’s involvement in the 1941 Radio Research Project at the Library of Congress and question whether the New Deal ideas of social and cultural documentation exemplified in this landmark project could influence today’s emerging applied ethnomusicological theory. Another panelist will trace the differing and complicated relations which both Alan and his father John Lomax had with their black and white informants, especially in regards to copyright and publishing credits. The goal of this panel is to discuss the tensions and conflicts exemplified in Alan Lomax’s work and in turn shed light on the influence this 20th Century scholar has on the field of applied ethnomusicology in the 21st Century.

Crossroads Project: SEM and Diversity

Steven Loza, University of California, Los Angeles

The SEM Crossroads Project on Diversity, Difference, and Underrepresentation addresses issues of creating a more equitable representation of SEM members and issues related to their work and to related social and academic issues globally. Its further mission is to activate other professional societies (NASM, CMS, AMS, MENC, ISME) to strive in similar ways to recognize the distinctive voices that can be helping to shape professional directions in music scholarship and practice. Members of the Crossroads Project will report the outcome of the Project’s conference in June 2009 (sponsored by UCLA, the University of Michigan, and SEM) whose focus is cultural diversity issues relevant to music in higher education, and will deliver conference recommendations. Four themes will be addressed, followed by a moderated discussion: 1) Diversity within SEM and its membership, activities, and awards; 2) Academic standards in research, publications, and university faculty representation, addressing the question as to whether a “diversity of standards” is recognized; 3) Educational systems related to the teaching of music in primary, secondary, and tertiary levels, and how these
systems engage with different social identity groups/clusters (ability, age, ethnicity, gender, race, religion/spirituality, sexual orientation, socio-economic status); and 4) Global issues and the interrelationships of different national/cultural standards.

What do Men Sing in “the Women’s Kingdom”? Matriarchal Culture and Gender Equality among the Mosuo
Joy Lu, Wesleyan University

The Mosuo are a group of people in Yunnan in the southwest of China, officially recognized as an ethnic minority. Traditionally speaking, Mosuo people live with their maternal families permanently. Men visit their sexual partners during the night while living with their mothers and siblings during the day. A man’s role and responsibility is to be a son, brother and uncle, while a woman’s is to be a daughter, sister, mother, and a head of a household. Since the first Chinese article on the Mosuo published in the early 1930s, their society has been labeled with an exotic and erotic name - “the Women’s Kingdom.” The unique matriarchal culture has caught the imagination of anthropologists as much as that of the general public in the past decades. Many scholars define the Mosuo as a matriarchal society in which women have more power than men. From my research and observations, however, I suggest that both genders have significant roles in the family and society, which cannot be separated from their matriarchal thoughts. In this paper, I will on the one hand examine traditional folksongs to show how Mosuo people sing to praise their mothers and motherland. On the other hand, I will investigate Mosuo ritual music to illustrate how Mosuo men are highly respected, even worshipped, by the whole society. I argue that Mosuo society is not a “Women’s Kingdom” but a gender egalitarian place where men and women all appreciate their matriarchal culture.

Islam and Morality in Music: A New View from Persian Sufi Treatises
Ann Lucas, University of California, Los Angeles

Music scholars who study the Persian Middle East often encounter mixed messages concerning music’s morality in Islam. While the historical record shows that music thrived under the patronage of Perso-Islamic monarchs for hundreds of years, music scholars also witness a moral aversion to secular music in the modern life of the region under both Iran’s Islamic regime and the Taliban of Afghanistan. In order to resolve this contradiction, music scholars typically position either the secular musicians or their persecutors as being un-Islamic and operating outside of the religion’s moral dictates. This perspective, however, does not recognize the Muslim identity of both those who defend music within Islam and those who deny its moral viability.

This paper analyzes Persian Sufi texts in order to better understand the historical issues involved in determining music’s morality in Islam before the rise of modernity in the Persian-speaking world. As the voice of Islam's most populous historical contingency, Sufi writings represent a reliable mainstream voice of Islam in the premodern world. Written between the eleventh century and eighteenth century, Persian Sufi treatises discuss the many different affirmative and negative arguments concerning music’s value within Islam, reflecting a variety of opinions amongst different Islamic constituencies. These texts reveal a nuanced view of music’s value that reflects a variety of syncretic ideas within a framework of debate content to leave music’s morality undefined. Thus Islam’s historical perspective on music emerges as an idiosyncratic reality, distinct from the modern situation that current defines music’s morality in the Persian-speaking world.

Music, Devotion and Morality in Islam: New Issues and Perspectives from the Middle East and Central Asia
Ann Lucas, University of California, Los Angeles

Throughout its history Islam has maintained an intricate and often complicated relationship with music that traces back to Islam’s emergence and propagation in the Middle East and Central Asia beginning in 624 A.D. While syncretic practices among Muslims demonstrate a variety of devotional roles for music in Islam, historical rhetoric about music from Muslim scholars reflects negative attitudes towards its morality that have been reflected in violent action against music. Today, conceptions of musical morality and devotion in any given Muslim community in this region vary greatly, based on Islam’s relationship with social, political and economic forces of the modern world.

This panel explores the ways that Islam’s interface with other factors determines music’s content and value in different areas and epochs of the Middle East and Central Asia. The first paper examines how international Islamic intervention in Tajikistan has produced ambiguous local results in the devotional maddoh tradition of Badakhshan Province. The second paper analyzes discourse on music from premodern Persian Sufi treatises in order to extract the very unique issues that determined the devotional value of music in Islam before the rise of modernity. The third paper looks at a traditional Islamic song genre that has become secularized and globalized in recent years, allowing contemporary Muslims living in secular societies to recover their Islamic identity wherever they are. Tanya Merchant will assume the role of discussant following these presentations.
African Choral Modernity and the Micro-migrations of Joshua Pulumo Mohapeloa
Christine Lucia, University of the Stellenbosch, South Africa

Mohapeloa (1908-1982) may represent many other African composers in terms of the migrations he and his music made back and forth between (in his case) rural Lesotho where he was born and urban Africa – towns and cities of Lesotho, the eastern Cape, and the Witwatersrand – in the 1930s thru '70s. Mohapeloa's wanderings took him via diverse cultural forms including church choruses, Western opera, jazz. It also included a partial incorporation of Western music-educational 'norms'. The resultant body of work, this paper argues, gives voice (and it is all choral) to a particular manifestation of black modernism: not the modernity of black South African popular music and jazz exactly, but a middle-class choral modernity that reaches out to working class and community music-making on the one hand, and middle-class concert music on the other. Mohapeloa was not working within any kind of static, stable performance culture during the forty years in which he produced around 140 choral songs. Rather, he himself 'composed', in what can only be described as micro steps (short pieces, small motivic and harmonic moves, local textual narratives) a new cultural phenomenon that has helped consolidate today's thriving competition culture in African southern-African society. To interrogate the statements his music made along this journey of culture formation and to problematise ways of looking at it methodologically, I draw on the Comaroffs' (1991) work on the 'dialectics of modernity' and on Tim Rice's (2003) notion of 'subject-centered musical ethnography'.

Tango Among the Nonprofit Arts
Morgan Luker, University of Wisconsin, Madison

TangoVia Buenos Aires is a nonprofit arts organization whose mission is to “position tango, the collective creation that best represents the multiplicity of [Argentine] roots and identity, as Argentina’s most important cultural contribution to the world.‖ While the organization is located within broader debates regarding artistic canonization and cultural ownership, it has also taken advantage of new interest in fostering public-private cultural partnerships on the part of the city government of Buenos Aires. Indeed, the very existence of a nonprofit arts organization like TangoVia in Buenos Aires highlights a fundamental shift in cultural policymaking from historic models that have envisioned the state as a direct producer of the arts and culture to ones where the state operates as a partner in the development of cultural enterprises.

This paper traces the cultural politics of this shift, arguing that the viability of such partnerships has required a substantial revision of historically entrenched aesthetic ideologies regarding tango in Argentina. On the one hand, this has involved a renewed commitment to tango as a genre, expressed through the refinement and codification of a canon of musical pieces, performances, and personalities. On the other hand, it has required a careful revision if not outright rejection of core components of what the genre has widely been believed to be “about.”. Both of these projects pivot on the novel proposition that tango is “art”—an art among the arts—and thereby worthy of the types of support generated through public-private partnerships and the nonprofit institutions they generate.

Another Northern Exposure: NishTV and Native HipHop in Canada
Michael MacDonald, University of Alberta, Canada

Hip hop is regularly utilized in the construction of local identity. Tony Mitchell, in Global Noise (2001), suggested that hiphop exists within a tug-of-war between American cultural hegemony and local expression. While local expression is certainly part of the equation Mitchell’s friction requires that there is a foil to American cultural hegemony. In Canada however the Hiphop Artworld has been slow to develop. Even slower has been the establishment of Hiphop cultural outreach into northern and Aboriginal communities. Because Native Hiphop receives such little support the emphasis on doing publicity has become very local. NishTV is one such strategy.

NishTV is short for Anishinabek Television. Anishinabek is an Ojibway word which encompasses all of the First Nations in Canada. NishTV is an online show which utilizes streaming video, iTunes, iPod, Youtube, Facebook, a blog, and email to communicate with its viewers. Beginning in the summer of 2008 Richard Ogima began this show in Thunder Bay, Northern Ontario, to provide an iPod video show about Aboriginal culture for Aboriginal people. As part of this show Ogima hosted an iPod DJ battle where viewers could vote for the best performance. This online presentation of Northern Ontario Native Hiphop culture provides an opportunity for viewers to conceptually approach Northern Ontario hiphop artists and make them physical through the virtual.

Toward a Mexican Ethnomusicology: Past as Prologue
Alejandro Madrid, University of Illinois at Chicago

LACSEM proposes the Roundtable session, “Toward a Mexican Ethnomusicology: Past as Prologue.” The Mexican Revolution (1910-1917) paved the way for nearly a century of nation-building, both philosophically and in practical terms. Intellectuals and administrators searched for national identity in home-grown expressive forms rooted in the nation’s diverse regional and cultural heritage. Pioneering scholars such as Gabriel Saldivar and Vicente Mendoza carved out an enduring space for Mexican musical study, and government agencies such as the Secretaría de Educación Pública
Music, ‘Race’ and Nation in the Port of Veracruz, Mexico
Hettie Malcomson, University of Cambridge, UK

Much research on Latin American popular music and dance has been concerned with ‘race’ and nation-building processes. This paper contributes to this scholarship in a context where local music, dance and ‘blackness’ are not associated with the nation: the Port of Veracruz, Mexico and its popular music-dance form, danzón. Danzón is promoted by the local government and tourist department as something Veracruzano, yet it emanated from Cuba. It is at once local and foreign. The Port’s ‘blackness’ is often evoked to explain its ‘adoption’ of danzón. Many Veracruzanos self-identify as having some ‘black’ blood, verifiable in specific physical features and racially stereotypical ‘abilities’: being rhythmically adept, ‘good’ dancers and sexually ‘hot.’ Yet a tension prevails between perceptions of danzón and ‘blackness’ as being located in contemporary Veracruz, and as being located in another place or time: in Cuba (portrayed as ‘black’) or Veracruz’ historical past, particularly in La Huaca. In this paper, I explore how the Veracruzano racial imaginary intersects with danzón; the links and tensions between ideas about origins and originality, and crucially, between music, ‘race’ and nation.

< ESPAÑOL > Música, ‘Raza’ y Nación en el Puerto de Veracruz, México La mayoría de la investigación sobre músicas y bailes populares Latino Americanos se han concentrado en la relación entre nociones de ‘raza’ y los procesos de la construcción de la nación. Esta ponencia contribuye con estos estudios enfocándose en un caso donde la música y baile locales e ideas sobre la ‘negritud’ no están vinculados con la nación: el Puerto de Veracruz, México y su música-baile popular, el danzón. El danzón es promovido por el Municipio y el Departamento de Turismo como algo Veracruzano, aunque se haya originado en Cuba. Así, el danzón es a la vez local y extranjero. La relación de pertenencia al Puerto de Veracruz se explica en términos de ‘adopción’ y se justifica por la idea de ‘negritud’ que se le asigna al Puerto. Muchos de las y los Veracruzanos se auto-identifican como poseedores de ‘sangre negra,’ la cual se verifica en ciertas características físicas y en ‘habilidades’ racialmente estereotipadas: tener ritmo, ser ‘buenos/as’ para el baile, o ser sexualmente ‘caliente.’ Sin embargo, existe una desconexión entre las percepciones de ‘lo negro’ ubicado en el Veracruz actual y ‘el otro’ negro/a que se encuentra en ‘otra’ parte o en ‘otro’ tiempo: en Cuba (la cual es percibida como ‘negra’) o el pasado histórico del Puerto Veracruzano, particularmente en La Huaca. En esta ponencia exploraré cómo el imaginario racial de los veracruzanos se relaciona con el danzón; los vínculos y tensiones entre conceptos sobre orígenes e originalidad, y entre música, ‘raza’ y nación.

Conflating the Sacred and Profane: Theorizing Present-Day Christian Popular Musical Practices
Andrew Mall, University of Chicago

This panel investigates the musical, cultural, and ideological tensions that arise when present-day Christian practices intersect those of popular secular culture. While American evangelicals have long adopted new technologies to better fulfill their mandate to spread their faith, the adoption of secular popular musical aesthetics into Christian practice beginning in the second half of the twentieth century has continued to draw controversy and question from both inside and outside the faith. Not only does the production, mediation, and active reception of Christian popular music closely parallel that of secular popular music, the ritual life of local faith-based communities has absorbed these practices, supplementing and often replacing the denominational hymnal as the source of congregational song. As such, present-day Christian musical practices in the United States are positioned between the traditional and the modern, raising questions about the practice of faith and Christianity’s relationship to popular culture and new media. For instance, how do participants understand the overlap and create distinctions between these spaces? What, if any, are the boundaries between the sacred act of “worship” and the profane act of performance? How do evangelicals negotiate these boundaries? What role have new media technologies played in the creation of these new musical syntheses and discourses about music? The papers on this panel synthesize a variety of methodologies and theoretical perspectives in examining the discourses, practices, and complex identifications that result from Christians’ negotiating intersections of the sacred and profane in their personal, social, professional, and religious lives.

Lost in the Sound of Separation: Mainstreams and Alternatives at a Christian Rock Festival
Andrew Mall, University of Chicago

Rock festivals have long been representative sites of tension between mainstream musical cultures and alternative (sub)cultures. From 1969’s iconic Woodstock to the present-day Bonnaroo, Coachella, and Lollapalooza festivals, these ambitious events attempt to balance alternative aesthetics and...
ideologies against mainstream scope and practicalities. Cornerstone Festival is similar to these events in many ways: it is annual, takes place over several days, has available campgrounds, presents dozens of musicians and bands on multiple stages, requires a full year of planning and an army of staff and volunteers to execute, and attracts a primarily young generation of participants.

But Cornerstone is crucially different from these other festivals: it markets itself as a festival of alternative Christian rock music, presenting self-identifying Christian musicians to Christian fans. For participants, the music performed at Cornerstone provides an alternative to the mainstreams of both (secular) popular music and faith-based music: Cornerstone aesthetics have more in common with contemporary punk, hardcore, and indie rock than they do with the Nashville-based Contemporary Christian Music industry or the guitar-based praise music found in many contemporary worship services.

How do the performers, mediators, and listeners of alternative Christian rock negotiate these multiple tensions? How can their negotiations contribute to existing conceptions of mainstreams and alternatives? Describing the lived experiences of Cornerstone participants requires a perspective more subjectively nuanced than the strict dichotomies of previous models. In working through these ideas, this ethnography studies the ways in which Cornerstone contributes to participants’ self-conception of their Christian lifestyle: mainstream, alternative, and in-between.

Dreadlocks and Dajare: Localization and Globalization in Japanese Reggae/Dancehall / Con dreads y dajare: Localización y globalización en el reggae y el dancehall en Japón
Noriko Manabe, Princeton University

At the Yokohama Reggae Festival, which featured mostly Japanese artists and attracted sell-out crowds of 30,000, a Jamaican DJ told me, “Japan must be the biggest reggae market in the world.” Indeed, Japanese reggae and dancehall have grown from an underground scene to commercial success, with large festivals around the country and recordings topping charts. Noteworthy is the global nature of Japanese artists’ engagement with the genre. Mighty Crown and Junko Kudo have won international contests for sound systems and dancehall queens respectively in Jamaica. Many Japanese artists live in Jamaica for long periods and maintain ties to the Jamaican scene, picking up dub plates, holding recording sessions, and organizing Japan-based concerts for Jamaican artists.

This close association with Jamaica has led some artists to adopt not only a musical style close to the original, but also behaviors at odds with Japanese norms, such as a coarsening of the voice to approximate Jamaican vocal timbre or an adoption of homophobic attitudes. Others assert their Japanese identities through references to Japanese comic arts or traditional music.

Drawn from interviews with leading artists and managers, this paper discusses the development of the Japanese reggae/dancehall scene, exploring the history of its reception in Japan, the business infrastructure that made it commercial, and the redefinition of authenticity in each genre. In particular, I will address the schism in the community regarding homophobia, the use of the Japanese language, and references to Japanese culture to assess the selective fusing of Japanese identity with Jamaican culture.

< ESPAÑOL > En el festival de reggae de Yokohama, escenario de artistas en su gran mayoría japoneses y punto de encuentro de unos 30,000 fans, un DJ jamaicano me dijo: “Japón debe ser el mercado de reggae más grande del mundo.” De hecho, el reggae y el dancehall japoneses han pasado del plano subterráneo al éxito comercial, como se puede evidenciar con los grandes festivales de este género celebrados a lo largo y ancho del país, y con las numerosas grabaciones de reggae que ahora ocupan los primeros lugares en las listas discográficas.

La participación de artistas japoneses en el escenario global de este género musical es especialmente notable. De hecho, Mighty Crown y Junko Kudo han ganado los concursos internacionales de sound systems y dancehall, respectivamente, celebrados en Jamaica. Además, muchos artistas japoneses han vivido en Jamaica por largos períodos de tiempo y han mantenido sus lazos con el escenario musical de este país, haciendo nuevas grabaciones discográficas y organizando conciertos de artistas jamaicanos en el Japón.

Dada esta asociación con Jamaica, algunos artistas japoneses han adoptado no sólo un estilo musical cercano al original sino también comportamientos ajenos a lo Japonés, tales como la utilización de una voz carrasposa para asimilar el timbre vocal jamaicano o la adopción de actitudes homófobicas. Otros artistas, por el contrario, han intentado afirmar su identidad japonesa haciendo alusión a los cómics japoneses o a la música tradicional de su país. En base a entrevistas con los artistas y promotores más importantes, este ensayo discutirá el desarrollo de la escena del reggae/dancehall japonés, explorando la historia de su recepción en el Japón, la infraestructura que lo hizo comercial y la redefinición de su autenticidad. Para finalizar, discutiré la brecha existente dentro de la comunidad reggae con respecto a la homofobia, el uso del idioma japonés, y las referencias hechas con respecto a la cultura japonesa, para llegar así a entender el carácter selectivo de la fusión existente entre la identidad japonesa y la cultura jamaicana.

The Tropical in East Asia: Appropriation, Location, and Circulation of Caribbean and Island Musics / Lo tropical en Asia Oriental:
Apropiación, localización, y circulación de la música caribeña e insular

Noriko Manabe, Princeton University

Asia has long held a fascination with Caribbean and island musics, from rumba in the 1920s, to mambo and calypso in the 50s, to reggae, dancehall, and salsa in the 80s and beyond. As explored by Hosokawa, Mitsui, and others, local artists in these genres have participated in global music scenes while debating what constitutes authenticity in their locale. In addition, the means by which these musics are diffused in Asia—by direct contact with artists or through recordings—have also influenced their reception. This panel will explore the process of localization and appropriation of Caribbean and island musics. Our first speaker will describe the development of the reggae/dancehall scene in Japan, outlining the attraction of the genre and the selective integration of Jamaican culture. Our second speaker discusses the case of reggae in Taiwan, whose center in the tourist destination of Taitung not only reinforces its association with summer fun but also places it in dialogue with indigenous musicians, who empathize with the marginalization of the African diaspora. Our next two papers deal with the reinterpretations of a particular tropical song in different locales. Our third speaker explores the versions of the Venezuelan song “Moliendo café” in Japan, Singapore, Hong Kong, Taiwan, Hawai’i, and Indonesia. Our fourth speaker will describe the processes of localization, authentication, appropriation, and commercialization in the popular song “Shima-Uta” by the Tokyo band The Boom, itself inspired by an Okinawan folk genre, and its subsequent popularization in Argentina.

< ESPAÑOL > Por mucho tiempo Asia ha sentido gran fascinación por la música caribeña e insular, desde la rumba en los años 20, el calypso en los años 50, y el reggae, el dancehall, y la salsa, de los años 80 en adelante. De acuerdo a autores como Hosokawa y Mitsui, entre otros, artistas locales de estos géneros musicales, han sido partícipes de escenarios globales en los que han entablado discusiones acerca de lo que constituye la autenticidad en su propia localidad. Además de éstas discusiones, la recepción de la música caribeña e insular en Asia Oriental ha sido influenciada por los medios utilizados para su difusión, esto es, dependiendo de si se haya dado por contacto directo o por medio de grabaciones audiovisuales. En este panel, exploraremos los procesos de localización y apropiación de la música caribeña e insular. Nuestro primer ponente describirá el desarrollo de la escena del reggae/dancehall en Japón, prestando atención particular a la atracción de los japoneses por estos géneros, y a su integración selectiva con la cultura jamaiquina. Nuestro segundo ponente discutirá el caso del reggae en Taiwán, explicando cómo su desarrollo, centralizado en el destino turístico de Taitung, no solo ha reesforzado su asociación con música veraniega, sino que además lo ha hecho entrar en diálogo con músicos indígenas, debido su empatía con la marginalización de la diáspora Africana. Las dos ponencias a seguir tratarán de las reinterpretaciones dadas a canciones tropicales específicas a lo largo de diferentes países. De hecho, nuestro tercer ponente explorará la canción venezolana “Moliendo café” y las versiones que de ella han surgido en lugares como Japón, Singapur, Hawai’i, e Indonesia. Y para terminar, nuestro último ponente discutirá los procesos de localización, apropiación, y comercialización de la canción “Shima-Uta,” del grupo de rock japonés The Boom, inspirada en un género folklórico Okinawense y popularizada posteriormente en Argentina.

From Jamaica to the World: Social Technology and Musical Identity in Jamaican Music Studios

Larisa Mann, University of California, Berkeley

Jamaican music casts a large shadow on the international pop music scene. Despite certain audible patterns which suggest Jamaican-ness to many listeners, and which could be (and are) imitated or recreated or sampled from afar, hundreds of international artists travel to Jamaica every year to record in a variety of studios from tiny street corners to plush complexes. Something about the activities occurring inside Jamaican studios appears important to music-makers. This preliminary study explores how people working in Jamaican studios understand Jamaican music-making, particularly in the context of changing technology. Engineers and producers choose to keep or update equipment based on various factors including their relationship to “good” “authentic” or “Jamaican” sounding music. But everyone in the studio also uses technology that might redefine who we understand to be inside the studio, what influences them and what audiences they envision. Producers, engineers and artists all carry and use cell phones (many with cameras), many use SMS, access YouTube to watch and upload videos, talk about and update their Myspace profiles, and check their email in the studio as well. These acts suggest studios are interpenetrated by various social connections and conversations that engage the immediately local all the way out to the international, all of which have implications for understanding what “Jamaican music-making” means. This study focuses on the technology not directly associated with music-making (such as amplifiers or mixing boards) and instead on the social use of social technology as it affects concepts of “Jamaican-ness” in the studio.

Migrant Music Making in the Borderlands of the Nuevo South

Daniel S. Margolies, Virginia Wesleyan College

This paper examines the evolving embeddedness of migrant musical culture in a southern region rapidly becoming a borderland in the era of globalization. Migrant musicmaking is a component of the Latino immigration to the American South. The unique historical and socioeconomic moment produced by Latino immigration should also be viewed as a unique musical moment worthy detailed study. This paper evaluates globalized acculturation in the region by describing transnationality in migrant music, demonstrating the resilience of traditional music in new migrant populations in the southeast,
and tracing the unique hybridization in the music being produced in this particular region. It describes research conducted on migrant musicking including studies of working norteño and mariachi bands in North Carolina in restaurants, bars, and Mexican rodeos in Virginia, and a working migrant heavy metal band in the Blue Ridge Mountains of Virginia. In so doing, this paper describes the type, transfer, and process of migrant music and presents the evolving meaning of the music in its new regional context. Music is a vital part of southern tradition, culture, and identity, and it is an appreciable if not core aspect of Latino migrant culture. Music is also an excellent means of mapping complicated emerging new southern regional identities. These changes are enriching a new southern identity for the global age. Studying migrant music is a means of understanding the impact of globalization on the South and regional identity as it also means of understanding the role of migrant musicking in globalization itself.

La Música y el Myspace: un acercamiento / Music and Myspace: An Approach
Jean Khalil Maroun, Universidad Nacional Autónoma de México, México

Actualmente con una, computadora, un, click, y, conectados a la red, podemos entrar en contacto, en un instante, para el fin que uno desee, con cualquier parte del mundo. Esta tecnología ha cambiado el paradigma de la comunicación, incluso la musical, en tanto flujo de información. La nueva manera de concebir el mundo ha llegado a que aquella música que suele llamarse, Underground, entre en un nuevo circuito de transferencia de datos y capital de mercado. Partiendo del trabajo de Andy Bennett, Joanna Demers y Alejandro Madrid, sobre comunidades virtuales; Schramm, Shannon, Moles, McLuhan y Cloutier, sobre comunicación y medios; propongo una revalorización del concepto musical de lo Underground, a partir de un estudio de caso basado en Myspace, (www.myspace.com), que desde 2003 ha sido el encargado de llevar la música por este nuevo campo virtual. Este estudio se basa en un análisis del ‘contexto virtual’, además en la comparación de gráficas conformadas por datos obtenidos del sitio, conjuntamente de entrevistas realizadas a tres bandas autodenominadas como Under. El objetivo es demostrar que la música, en la red, goza de una libertad únicamente regulada por el usuario; así, el Underground, ya no tiene que someterse al rigor del Estado ni de las, majors, por consiguiente sus ‘músicas’ tienen libre circulación. El resultado: el, Underground, una vez masificado, desaparece, convirtiéndose en algo distinto. Este trabajo favorecerá al desarrollo de esta área poco estudiada -tecnología, virtualización y música- dentro de la Etnomusiología, especialmente en América Latina, en el contexto de la globalización.

< ENGLISH > Today with a computer, and click connected to the internet, we can be in contact in an instant with whatever aim desired, and with any part of the world. This technology has changed the paradigm of communication, including musical communication, as well as the flow of information. The new way of conceiving the world has taken the music usually called Underground into a new circuit of exchange of data and capital in the marketplace. Departing from the work of Andy Bennett, Joanna Demers and Alejandro Madrid, regarding virtual communication; and that of Schramm, Shannon, Moles, McLuhan and Cloutier, concerning communication and media, I propose a revalorization of the musical concept of the Underground, using a study of a case situated on Myspace (www.myspace.com), which has made music available in this new virtual field since 2003. This study includes an analysis of the “virtual context,” also a graphic analysis of data obtained from the site, alongside three sets of interviews with groups self-labeled as Under. The objective is to demonstrate that music on the net enjoys a liberty uniquely regulated by the user. Thus, the Underground must no longer submit to the rigor of the State, nor to the “majors,” and therefore its music can circulate freely. This work will favor the development of this little-studied area — technology, virtualization, and music—from the perspective of ethnomusicology, especially in Latin America, in the context of globalization.

Mintzi Martinez-Rivera, Indiana University

Grupos musicales como Sak Tzevul (rock Tzetcal) y Hamac Kazim (punk Seri) llevan más de 10 años tocando y promoviendo su propuesta musical. Sin embargo, no fue sino hasta el 2007 cuando su música se dio a conocer en foros nacionales tales como el festival Ollin Kan de las Culturas en Resistencia en la Ciudad de México y en el Festival Cumbre Tajin. Esta ponencia busca presentar posibles avenidas para entender el fenómeno del rock indígena a la luz del México del Siglo 21, un México multicultural. Además, esta ponencia plantea que los jóvenes involucrados en estas propuestas musicales buscan romper con los paradigmas “tradicionales” del ser indígena en México que circunscribe lo indígena a lo pobre, rural y alejado de la modernidad. Estos jóvenes, por el contrario, buscan presentar una realidad donde la cultura “tradicional” indígena convive con la no-tradicional sin que esto afecte la “autenticidad” de la cultura indígena. Esta ponencia busca proponer, aunque no contestar, las siguientes preguntas: ¿Qué ha cambiado en el imaginario y discurso nacional que “permite” la producción del rock indígena? A su vez, ¿qué ha cambiado en el imaginario nacional que “permite” el cuestionamiento, transformación y representación de lo que distintos actores indígenas argumentan es auténticamente indígena para ellos?

< ENGLISH > Music bands such as Sak Tzevul (Rock Tzetcal) and Hamac Kazim (Punk Seri) have more than ten years performing and promoting their music. However, it was only in 2007 when their music became known in national venues such as the Festival Ollin Kan de Culturas en Resistencia de
la Ciudad de México and the Festival Cumbre Tajin. This proposal seeks to present new venues for understanding the indigenous rock phenomenon in the context of a multicultural Twenty-First-Century Mexico. This paper poses that the youth involved in this music seeks to break the traditional paradigms of indigenous people in Mexico, which equates being indigenous with poverty, rural life, and distant from modernity. On the contrary, this youth seeks to present a reality where traditional indigenous culture co-exist with non-traditional ones, without implying that this may change the notion of “authenticity” of the indigenous culture. This proposal seeks to answer the following questions: What has changed in the national discourse and imaginary of the people which has allowed the production of indigenous rock? What has changed in the national imaginary that provokes the contestation, transformation, and representation of what distinctive indigenous actors claim as authentically indigenous?

José Maceda: Nativism and Native Ethnomusicology in the Philippines
Neal Matherne, University of Alabama at Birmingham

In the realm of Southeast Asian nationalism, twentieth century Filipino composer and music scholar José Maceda inscribed complexity and nuance in the concept of the native ethnomusicologist. His work manifests a curious border between conceptions of “us and them” in world music representation and delineates new sets of responsibilities for the composer-ethnomusicologist who must embody both the representer and the represented. Maceda’s scholarship reflects his international education and lengthy career as performer, pedagogue and advocate of both avant-garde Western music and native Filipina/o instrumentation. His multidisciplinarianism arrived at a specific historical moment when prevailing ethnographic and folkloric concerns (preserving, representing, and theorizing about “folk music”) intersected with a mid- and late-twentieth century urgency of Philippine nationalism. Within the context of recent works by Michael Tenzler and Christi-Anne Castro, I reexamine Maceda as preservationist of Filipina/o music and advocate for Southeast Asian approaches to composition and performance, focusing on the interplay between his activities as composer, performer and ethnomusicologist in articulating Filipina/o nationalism. Within this framework, Maceda’s pursuits complicate the question: “what are the responsibilities of Filipina/o musical ethnographer of the Philippines?” As a native ethnographer, Maceda blurred the boundaries between prescriptive and descriptive conceptions of “what ethnomusicologists do” during the early formative years of our discipline.

La obra musical de Antonio de María y Campos / The Musical Works of Antonio de María y Campos
Aurea Maya Alcántara, Centro Nacional de Investigación, Documentación e Información Musical, México

No obstante la gran cantidad de compañías de zarzuela que se presentaron en los teatros mexicanos sobre todo durante la segunda mitad del siglo XIX, el estudio de esta manifestación artística ha sido poco estudiada por la musicología. La principal diversión en la sociedad mexicana la constituía el teatro que se desarrolló en tres vertientes dentro del ámbito musical: la ópera, la zarzuela y la ópera cómica francesa. Las dos últimas dirigidas a un público de menor nivel cultural y por ende, bajo nivel adquisitivo, fueron motivos de críticos ataques en los periódicos de la época tanto por su temática como por sus recursos musicales.

Destaca dentro de este panorama era la figura del compositor mexicano Antonio de María y Campos (1836-1903), que escribió varias obras dentro del género de la zarzuela y la ópera cómica francesa. Dentro de su obra musical destacan las zarzuelas Monroe o resultados de un quid pro quo, La vuelta del salvaje y Los dos rufos. Fue parte del el campo de la zarzuela y la ópera cómica tanto en la formación de una compañía de zarzuela como en la difusión de la música como miembro de numerosas sociedades musicales. La ponencia aborda la problemática que enfrentó el compositor en el medio musical en el que se desarrolló, las principales características de sus obras y la influencia que ejerció en el teatro a finales del siglo XIX.

< ENGLISH > Despite the great number of zarzuela companies who performed in Mexican theaters during the second half of the nineteenth century, this artistic form has been little studied in musicology. Zarzuelas were part of a thriving theatrical scene that served as the principal diversion in Mexican society. This wide range of works included three musical genres: Italian opera, zarzuela, and French comic opera. The latter two targeted a lower-class audience and were the focus of critics’ attacks as much for the risqué topics they broached as for their use of popular musical resources. In this musical and theatrical panorama, Mexican composer Antonio de María y Campos (1836-1903) wrote many zarzuelas and French comic operas. Among his works exist the zarzuelas Monroe o resultados de un quid pro quo (Monroe or results of a quid pro quo) and La vuelta del salvaje (The flight of the savage), and Los dos rufos (The two red-haired men). As an active participant in the Mexico City musical scene, he formed a zarzuela company and supported the diffusion of these works as a member of many musical societies. This paper deals with the obstacles the composer confronted, the principle characteristics of his works, and the extensive influence he had on Mexican theater at the end of the nineteenth century.

Ghosts in the Machine: Church Organs and Voices, Past and Present
Michael McCellan, The Chinese University of Hong Kong, China

Musicians typically communicate through their own, personal instruments, which embody their “voice” via acts of ventriloquism. As a result, the
relationship to one’s instrument is often intimate and intense. But what of those musicians who are most closely—or most publicly—associated with an instrument that is not their own? Such is the fate of certain church organists, whose instruments are communal property, objects that serve a congregation by providing crucial support within liturgies. The largest and best known of these instruments are complex machines with unique specifications, sounds, and appearances. Often placed in lofts or galleries that conceal the organist and the physical act of performance, they envelop listeners in a unique sonic environment that mingles with the visual and olfactory in order to invoke the sacred. Over time, such organs have acquired identities that are independent of, yet remain entwined with, the generations of organists who have played and frequently composed for them. In this way, the instruments echo the voices of past performers and performances through uncanny acts of temporal displacement. Using the Cavaillé-Coll instrument of the Parisian Église Saint-Sulpice as its focus, this paper explores the means by which organs become agents that offer sensible connections between present and past, physical and metaphysical, human and divine, as well as parochial and national by giving voice to what is beyond the walls of the church.

Sensible Musical Objects: Music, Instrument, Musician, and Performance Practice
Michael McClellan, Chinese University of Hong Kong, China

Instruments are tools through which performers make music, objects uniquely poised at the center of acts of musical creation. Given this position, they possess enormous significance, serving as material extensions of the musician and mediating between the latter and musical sound. As emblems not only of the performer’s voice but of the entire musical process as well, instruments bundle together a network of properties and associations that attest to the values of the communities in which they are employed. In certain contexts, furthermore, instruments are active “social agents” and acquire their own voices, independent of the collective voice. The members of this panel theorize the relationship between musicians and instruments, exploring the intimacies and occasional antagonisms that exist between the two. While many scholars have focused attention on aural or acoustic characteristics when analyzing the agency of instruments in producing musical meaning, the authors argue vigorously in favor of employing broad, multivalent, cross-cultural perspectives when analyzing the processes by which instruments signify. Thus, we approach instruments as vehicles for an array of sensory stimulation that inform and impact our social and cultural conceptions of music and musicians as well as involving issues of the individual and society, identity and otherness, sacred and secular, past and present. In this way, tools for music-making become tools for understanding the relationships between musical instruments, musicians and performance practice.

The Armenian Duduk and the Impact of Cultural Policy from Soviet Times to Present Day / El duduk armenio y el impacto de la política cultural desde la época soviética hasta el presente
Jonathan McCollum, Armenian Library and Museum of America

For most of the twentieth century, Armenia has been under the umbrella of the former Soviet Union. Following the dissolution of the USSR in 1991, Armenia became independent and was renamed the Republic of Armenia. The Armenian duduk (or tsiranapokh ‘apricot tree pipe’) is one of the oldest double reed aerophones in the world, dating back to 1000 BC. The duduk is perhaps, organologically speaking, the only ‘true’ Armenian instrument that has survived into the twenty-first century. The onset of the Soviet period, beginning in 1921, brought about significant changes in the perception and utilization of the Armenian duduk. During this time, the creation of Soviet-Armenian ‘folk ensembles’ and the application of a more Westernized sense of music tonality and system of music education created a culture where folk music became less ‘folk’ and more ‘art’ in approach. Since Armenia’s independence in 1991, Armenia has sought to redefine their cultural heritage. In 1995, UNESCO chose the Armenian duduk as a Masterpiece of the Oral and Intangible Heritage of Humanity not only because of its uniqueness as distinctly Armenian, but also because the music preserved by this instrument serves to connect, transmit, and maintain the musical values, language, and cultural history of the Armenian people. Based on new research and fieldwork conducted in Armenia, this paper looks at the impact of folk music both during and after Soviet rule in Armenia by concentrating specifically on the duduk as mediator and marker of cultural heritage.

< ESPAÑOL > Durante la mayor parte del siglo XX, Armenia existió bajo la cortina política de la antigua Unión Soviética. Tras la disolución de la URSS en 1991, Armenia se independizó, tomando el nombre de la República de Armenia. El duduk armenio (o tsiranapokh “flauta del albaricoque”) es uno de los más antiguos aerófonos de lengüeta doble en todo el mundo, apareciendo por primera vez en 1.000 AC. El duduk es quizás, hablando organológicamente, el único “verdadero” instrumento armenio que haya sobrevivido hasta el siglo XXI. Con el inicio del período soviético, a partir de 1921, la percepción y la utilización de la duduk armenio pasaron por cambios muy significativos. Durante esta época, la creación de los “conjuntos folclóricos” soviético-armenios y una aplicación más occidental a las tonalidades musicales y el sistema de educación musical creó una cultura donde la música folclórica llegó a ser menos “folclórica” y más “artística” en su enfoque. Desde su independencia en 1991, Armenia ha tratado de definir de nuevo su patrimonio cultural. En 1995, la UNESCO escogió el duduk armenio como Obra Maestra del Patrimonio Oral e Intangible de la Humanidad no sólo por su singularidad de ser distintamente armenio, sino también porque la música preservada por este instrumento sirve para conectar, transmitir, y mantener los valores musicales, el lenguaje y la historia cultural del pueblo.
“Wondrous Stories” (del grupo Yes) : el descubrimiento de la pentofonía andina y la invención de la música incaica / “Wondrous Stories” (by the group Yes): The Discovery of Andean Pentatonicism and the Invention of Inca Music

Kristin McGee, University of Groningen, Netherlands

Touring African American jazz musicians such as James Reese Europe, Louis Armstrong, and Hazel Scott instigated a fascination with jazz and African American vernacular culture among Western Europeans, deeply influencing early twentieth century European jazz artists. Although the American jazz presence was profound, now, decades later, contemporary European jazz scenes such as those in Amsterdam, Berlin, Paris, and London have developed out of the unique character of European metropolises. In this presentation, I focus on how Amsterdam’s multimedia, technologically driven jazz scene highlights elements of European youth culture, dance culture, and western European cosmopolitanism, differentiating itself from contemporary North American jazz scenes. For example, the Amsterdam jazz promotional group, a loosely connected network of artists, deejays, v-jays, IT developers and party planners known as Wicked Jazz Sounds, brings together young jazz instrumentalists and singers with a variety of other cultural participants, eschewing the traditional boundaries of the jazz club to organize events which appeal to a younger and more dance oriented public. During boat trips, club evenings, and summer beach parties, fans interact, dance, and socialize in a setting more akin to the all-night rave than the small club jam session. Moreover, artists featured often represent a mixture of Dutch and other European nationalities, lending a highly European character to these traditional indigenous music of the Andes that have been until now, have been almost completely ignored as much as by historians as comparative musicologists. My paper departs from the hypothesis that the discovery of pentatonism as the primary characteristic of Andean music that permitted artists to likewise analyze by means of strategic narrative histories of comparative musicology as an academic discipline in the major urban centers of Europe, a group of composers and European and American scholars have examined traditional indigenous music of the Andes that have been until now, have been in agreement with early evolutionary assumptions and attributions to the Inca. In this way, Inca pentatonism established a musicological discourse that Arthur Danto has defined as a referential concept for the writing of history. In my paper I want to likewise analyze by means of strategic narrative histories of comparative musicology which, as a rule places contemporary rural indigenous musical practices as a product as an imagined agrarian past as an object of study of cosmopolitan thought of the era.

Music, Devotion and Morality in Islam: New Issues and Perspectives from the Middle East and Central Asia
Chair: Tanya Merchant, University of California, Santa Cruz
See: Ann Lucas, University of California, Los Angeles

From “Sombrero” to “Tequila, Guerilla”: Imagining Mexico in Songs of Former Yugoslavia
Brana Mijatovic, Christopher Newport University
“La Adelita,” “Cuatro Caminos,” “Las Mananitas,” “Ay Jalisco,” “Cancion Mexicana,” “Carabina 30-30,” “Ay Chabela”--these are just a few songs that audiences in former Yugoslavia listened to, sang along with, and requested from the local radio stations from the late 1940s to the late 1960s. During this period many Yugoslav singers gained fame by dressing in charro suits and singing the original Mexican songs in the mariachi style. While international pop, rock, and jazz found their way into Yugoslavia at about the same time, the “Mexican craze” was nevertheless a unique phenomenon. In this presentation, I will examine the reasons for this popularity of Mexicanidad in former Yugoslavia. I will ask what kinds of meanings these songs had for Yugoslav audiences and how those meanings were created. My presentation will focus on two popular songs about Mexico composed by Yugoslav musicians, “Sombrero” by Nikica Kalogjera (1959) and “Tekila Gerila” by Bajaga (1984). These two songs represented an imaginary Mexico in two different ways: “Sombrero” through “naturalization” and “Tekila Gerila” through “othering” of Mexican images and music. If, according to Stuart Hall, “we give things meanings by how we represent them” (1997:3), then the ways in which these two songs represented “Mexican experience” and their popularity among Yugoslav audiences testify to the importance of creative encounters with others, even imaginary others, for our understanding of ourselves. Far from only articulating a musical construction of a (different) place, these encounters can provide insights into broader issues of aesthetics of cross-cultural appropriations.

Hucklebucking Across The Atlantic: Irish Showbands in Ireland, in Diaspora, and in Dialogue
Rebecca Miller, Hampshire College

Irish showband music emerged in Ireland in the mid-1950s as a hybridized response to American rock and roll. Consisting of electric guitar and bass, drums, piano, a horn section, and a charismatic lead singer, showbands performed an eclectic mix of covers of early American rock ‘n roll, country western, songs from the English Top 10, and popular Irish songs. Learning the newest hits from American and British radio broadcasts, showband musicians brought new sounds and provocative choreographies to their dancing audiences - performance practices that riveted Irish youth, dismayed parish priests, and revolutionized popular entertainment in Ireland. Showband musicians were typically inspired by American culture and in particular, by African American music as depicted in exported American films. This transnational interchange was enhanced in the late 1950s as thousands of Irish immigrants arrived in New York City, bringing with them their newly acquired American-influenced aesthetic. In this paper, I focus on showbands as an example of a flourishing bi-directional cultural exchange between Ireland and the U.S. I argue that the music served as a progressive and generative force in Ireland’s changing social, cultural, and economic landscape, while among New York’s Irish immigrant community, it translated into a somewhat more reactionary expression that served as a cultural bridge between Ireland and contemporary American culture. My larger framing argues that immigrant identity and cultural production cannot be treated in isolation from homeland culture given the continuing dialogue that flourished between mid-20th century Irish immigrants and the Ireland they left behind.

From “Moliendo café” to “Kohi rumba”: An Asian Variant of the Latin Tinge / De “Moliendo café” a “Kohi rumba”: Una variante asiática del tinte latino
Richard C. Miller, University of Wisconsin, Madison

John Storm Roberts famously identified a “Latin tinge” in American popular music—the long historical influence and counter-influence across what has been called the Black Atlantic connecting Africa, Europe, and the New World. Similarly, even a cursory listen to Asian popular music reveals a Latin tinge. Latin music has at times been enthusiastically taken up in a straightforward manner directly from New World examples, whether via the Filipino dance bands staffing the US cross-Pacific steamship lines in the 1920s or, more recently, in the case of the justly celebrated Japanese salsa band Orquesta de la Luz. However, often the specific colors of the Latin tinge result from circulation within Asia through means ranging from semi-legal karaoke VCDs to deliberate cross-border collaboration. Hosokawa, Atkin, Jones, Mitsui, Condry, and other scholars have explored some of the history of cross-Pacific popular music circuits; Iwabuchi, McCargo, and others have looked at intra-Asian circulation of popular media, particularly video. In this paper, I examine the Asian circulation of popular music with a Latin tinge, taking as my primary case the classic Latin song “Moliendo café” (“Grinding Coffee”) from its creation as a harp-based rumba by Venezuelan musicians Hugo Blanco and José Manzo in 1960 through to the 2001 cover “Kohi rumba” (“Coffee Rumba”) by Japanese crooner Inoue Yosui, stopping along the way in Singapore, Hong Kong, Taiwan, Hawai‘i, and Indonesia.

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< ESPAÑOL > John Storm Roberts identificó un “tinte latino” como influencia histórica en la música popular estadounidense, refiriéndose a las conexiones que se han dado entre África, Europa, y el Nuevo Mundo, a través de lo que se conoce como el canal del “Atlántico negro”. Escuchando a la música popular asiática se puede distinguir, igualmente, este tinte latino. La música latinoamericana ha sido reproducida entusiásticamente y con una presencia impresionante, por grupos asiáticos, como las orquestas de baile filipinas de los años 20 o el grupo salsero japonés La Orquesta de la Luz. Además, elaboró el sabor específicamente del la música latina en Asia se ha producido por su circulación por medios como el Karaoke y el VCD. Hosokawa, Atkin, Jones, Mitsui, Condry y otros han explorado la historia de los intercambios transpacíficos de la música popular; Iwabuchi y McCargo, por otro lado, han considerado la circulación en Asia de videos musicales.
En esta ponencia, examinaré la circulación asiática de la música popular con un tinte latino, tomando como caso primario la canción “Moliendo café”, desde su creación como pieza para arpa por los músicos venezolanos Hugo Blanco y José Manzo en el año 1960, hasta la grabación de “Kōhi rumba” (“La rumba del café”) en el 2001, por el cantante japonés Inoue Yosui, discutiendo además versiones diferentes de la canción surgidas en lugares como Singapur, Hong Kong, Taiwán, Hawai’i, y Indonesia, entre otros.”

Relaciones intergeneracionales y aprendizaje musical en el sur de los Andes colombianos: ¿socialización y transmisión cultural? /
Intergenerational Relationships and Musical Learning in the Southern Colombian Andes: Socialization and Cultural Transmission
Carlos Miñana, Universidad Nacional de Colombia, Colombia

El trabajo presenta las formas como se dan las relaciones intergeneracionales en la práctica musical y en los procesos de aprendizaje de la música de las bandas de flautas transversas de caña y tambores en los Andes del sur de Colombia (Departamentos del Cauca y sur del Huila). A partir de allí se cuestionan algunos de los presupuestos dualistas, culturalistas y funcionalistas en que se basan las teorías de la socialización y transmisión cultural (y la idea misma de educación), y que se encuentran implícita o explícitamente en los textos clásicos de la etnomusicología y en recientes publicaciones. Lo que se evidencia en el trabajo de campo no es tanto un proceso intencional o unos mecanismos funcionales de “una sociedad”, “una cultura” o de los adultos por reproducir o transmitir una música determinada, sino unos agentes de diferentes edades (niños, jóvenes, adultos) tratando de legitimar su participación en las bandas. Igualmente se cuestionan los argumentos que establecen una barrera o una marcada diferencia entre las formas de aprendizaje al interior de las bandas indígenas y campesinas por un lado, y las bandas urbanas por el otro. Se basa en un trabajo de campo iniciado en 1980 entre los indígenas nasa y yanacona, campesinos, y la población urbana de estas regiones.

< ENGLISH > Intergenerational Relationships and Musical Learning in the Southern Colombian Andes: Socialization and Cultural Transmission? - This paper presents the forms in which intergenerational relationships exist in musical practice and in the processes of musical learning in bands of transverse cane flutes and drums in the southern Colombian Andes (Cauca and southern Huila departments). Then, I will call into question some of the dualist, culturalist, and functionalist presuppositions upon which theories of socialization and cultural transmission (and the very idea of education) are based, and which are found implicitly or explicitly in the classic ethnomusicological texts and in recent publications. What this fieldwork has produced is evidence not so much of an intentional process, nor of the functional mechanisms of “a society”, “a culture,” or of adults, to reproduce or transmit a specific music, but rather actors of different ages (children, youths, adults) trying to legitimize their participation in these bands. At the same time I will call into question arguments that establish a barrier or a marked difference between forms of learning in the interior, and in indigenous and peasant bands on one hand, and urban bands on the other. This paper is based on fieldwork begun in 1980 among the Nasa and Yanacona indigenous groups, peasants, and the urban population from these regions.

Musical Regionalism, Nationalism and Ethnic Politics in Post-Revolutionary Nicaragua
Amanda G. Minks, University of Oklahoma

Following the 1979 socialist revolution, Nicaragua became a staging ground for musical and artistic constructions of a radically reconfigured nation-state. The revolutionary Sandinista government was most successful in incorporating regional symbols and aesthetic practitioners from western Nicaragua into national cultural policy. The racialized cultural difference of the Caribbean coast region proved more resistant to incorporation into Sandinista political projects. Tensions between national, regional, and ethnic politics, along with international political agendas, contributed to the Contra War, to the establishment of two autonomous regions on the Caribbean coast, and to the electoral loss of the national revolutionary government in 1990. Since then, music and dance associated with Caribbean coast Creoles continue to be points of contention in national cultural politics. Unequal access to funding and the staging of Creole Palo de Mayo events in Managua have led some Creoles to accuse the national government (again Sandinista) of cultural appropriation. The recent exclusion of a Creole parliamentarian from a Managua dance club has sparked debate about racism and human rights. Meanwhile, Miskitu leaders have forged a transtnational regionalism through music-centered cultural events that bring together Miskitu people from the Caribbean coasts of Honduras and Nicaragua. Recent discourses suggest a continued dialectic of symbolic incorporation into, and social exclusion from, national political participation. I argue that musical expressions of ethnic difference and everyday racism are performative realities that structure nation-region relations, yet performance is also a site of clientelist patronage crossing ethnic and regional lines.

< ESPAÑOL > Regionalismo musical, nacionalismo y la política étnica en Nicaragua pos-revolucionaria

Después de la revolución socialista de 1979, Nicaragua fue un sitio de construcciones musicales y artísticas de un estado-nación radicalmente reconfigurado. El gobierno revolucionario sandinista tuvo algún éxito en incorporar los símbolos regionales y practicantes del oeste de Nicaragua a la política cultural de la nación. La diferencia cultural racializada de la costa caribe fue más resistente a la incorporación dentro de los proyectos políticos de los sandinistas. Tensiones entre la política nacional, regional y étnica, además
Re-Imagining Nation and Region: Music of Central America and its Margins
Amanda Minks, University of Oklahoma

In recent years scholars have elaborated the central role of music in building national imaginaries across Latin America. The architects of nationalist discourses typically foregrounded a particular music to demonstrate a country’s cultural distinction from other nations, and to posit a common heritage within the nation, often representing racial and cultural mixture. This panel highlights the fractures and cross-currents of musical nationalism in Central America—an understudied area in ethnomusicology with overlapping histories of cultural and political imperialism, revolutionary as well as patrimonial politics, and musical creativity that mediates varied forms of difference. “Nation” is counterposed against three interpretations of “region”: a subnational territory, often linked to racial and cultural difference; a transnational corridor of interaction (e.g. border zones, or the Caribbean rim of Central America); and a multinational imaginary that provides an analytical lens on comparable historical and social processes (“Central America”). Individual papers examine the role of women performers in Guatemalan marimba ensembles; the construction of nationalism through música típica and cultural policy in Panama; the musical representation of transnational/transcultural identities in Costa Rica; and the role of region and ethnicity in national discourses about music in Nicaragua. As a whole, the panel explores the similarities and differences of musical nationalism in Central America in the 20th and early 21st centuries. Building on past work but also breaking new ground, the panel shows how music is both a context and a tool of ongoing contestations of regional and national identity, overflowing the bounds of earlier nationalist constructions.

< ESPAÑOL > Re-imaginando nación y región: Música de Centroamérica y sus márgenes

En años recientes investigadores han elaborado el papel central de la música construyendo imaginarios a lo largo de América Latina. Los arquitectos de discursos nacionales generalmente destacaron una música específica para demostrar la distinción de un país en relación con otros países, y para postular una herencia común dentro de la nación, con frecuencia una representación de mestizaje racial y cultural. Este panel subraya las fracturas y contracorrientes del nacionalismo musical en Centroamérica—una área poco estudiada en etnomusicología con historias del imperialismo político y cultural, de las políticas revolucionarias y patrimoniales y una creatividad musical que media varias formas de diferencia. “Nación” se plantea en contra de tres interpretaciones de “región”: un territorio subnacional, con frecuencia ligado a la diferencia racial y cultural; un pasillo transnacional de interacción (e.g. zonas fronterizas, o el borde caribeño de Centroamérica); y un imaginario multinacional que provee un lente sobre procesos históricos y sociales que son comparables (“Centroamérica”). Las ponencias examinan el papel de los conjuntos femeninos de la marimba en Guatemala; la construcción de la nación a través de la música típica y la política cultural en Panamá; la representación musical de identidades transnacionales/transculturales en Costa Rica; y el papel de la región y etnicidad en los discursos nacionales sobre música en Nicaragua. En todo, el panel explora similitudes y diferencias del nacionalismo musical en Centroamérica durante el siglo veinte y el principio del siglo veintiuno. Muestra que la música es tanto un contexto como una herramienta de lucha sobre identidades regionales y nacionales, sobresaliendo los bordes de las construcciones anteriores de la nación.

New Dialogues, Old Routes: Emergent Collaborations between Brazilian and Angolan Music Makers
Frederick J. Moehn, Instituto de Etnomusicologia, Universidade Nova de Lisboa, Portugal

Associations between music makers in Angola and Brazil, countries once linked by Portuguese rule and the slave trade, began to increase after Angola’s civil war ended in 2002. For example, Rio de Janeiro-based producer Chico Neves recorded Angolan artists Paulo Flores and Carlito Vieira Dias; Brazilian audio engineer Claudio Girardi helped set up the Rádio Vial recording studios in Angola; the Angolan recording label Maianga opened an office in Salvador, Brazil; and singer Fernanda Abreu, from Rio, recorded with Angolan music legend Teta Lando. The ministers of culture of the two countries signed an agreement to strengthen collaborations on cultural heritage. Drawing in part on field interviews in Rio, I examine the specific musical/cultural affinities between Brazil and Angola highlighted in these and selected earlier projects, and I consider the following questions: Have
transformationes en la cultura musical y en la industria musical facilitaron estas kind of dialogues? How do dynamics of nation, race, and development play out in these relationships? What is the place of Portugal in these circuits? I argue that these emergent exchanges suggest new dimensions to the place of African heritage in Brazilian culture, potentially moving away from a stagnant model of “Africanisms” that are always-already a part of Brazilian identity, toward a dynamic model of heritage as manifest in contemporary practices. Although I focus more on the Brazilian “side” in these flows, I also suggest that they may indicate new ways to theorize Angola’s place in cultures of the Atlantic.

**Transatlantic Flows in the Lusophone World / Corrientes transatlánticos en el mundo lusófeno**

**Frederick J. Moehn, Instituto de Etnomusicología, Universidad Nova de Lisboa, Portugal**

This panel brings together four scholars who are re-examining specific transatlantic cultural exchanges that have been partly shaped and/or mediated by Portugal in its role as a colonial and slave-trading power. We consider historical encounters while we also analyze contemporary practices as situated within a complex field of cultural and linguistic affinities and differences. Two panelists focus on the state of Minas Gerais in Brazil, a vibrant center of precious metals and diamonds industry in the 18th century. Both utilize our focus on Lusophone flows to offer new perspectives on how musical performance works to articulate identities that depart from received narratives of Brazilian national culture. Our third panelist examines a rich nexus of cultural exchange centered on Cape Verde but including also Portugal and introducing questions of diaspora, travel, and cosmopolitanism(s). Finally, the fourth paper focuses on more recent collaborations between Angolan and Brazilian music makers, with attention both to issues of musical affinity and influence, on the one hand, and of mediation and production, on the other. Among our aims is to build on and rethink the pioneering work of Paul Gilroy in theorizing the Black Atlantic, offering multiple and alternative readings of transatlantic flows and of cultural heritage. In bringing together scholars from institutions based in four different countries, we contribute also to the theme of “Borderless Ethnomusicologies.”

< ESPAÑOL > “Corrientes Transatlánticas en el Mundo Luso-fónico” Este panel agrupa a cuatro académicos, quienes al momento están re-examinando intercambios culturales transatlánticos los cuales han sido parcialmente establecidos y/o intermediados por el Portugal con poder colonial y de trata de esclavos. Estamos considerando encuentros culturales al mismo tiempo que analizamos practicas contemporáneas situadas dentro de un complejo campo de afinidades y diferencias culturales y lingüísticas. Dos de los panelistas enfocan su trabajo en el estado de Minas Gerais en Brasil, el cual fue un vibrante centro de la industria de metales preciosos y diamantes en el siglo XVIII. Ambos panelistas utilizan el foco en común de “Corrientes Luso-fónicas” para ofrecer nuevas perspectivas al cómo funcionan la presentaciones musicales para articular identidades que parten con la narrativa de cultura nacional Brasilería. Nuestro tercer panelista examina el rico nexo de intercambio cultural concentrado en Cabo Verde pero incluyendo también a Portugal introduciendo preguntas de diáspora, viajes y cosmopolitismo(s). Finalmente, el cuarto panelista se enfoca hacia colaboraciones mas recientes entre productores de música Angolanes y Brasileros, prestando atención a problemas de afinidad e influencia musical por un lado, y de mediación y producción en el otro. Uno de nuestros propósitos es expandir y revisar el trabajo precursor de Paul Gilroy que teoriza el Atlántico Negro, ofreciendo múltiples y alternativas lecturas de corrientes transatlánticas y de herencias culturales. Al poner juntos a cuatro académicos de instituciones basadas en cuatro diferentes naciones, contribuimos también al tema de “Etnomulsicologías Sin Fronteras.”

**Djembe Alongside Sarangi - Musical Instruments in Today's Nepal**

**Pirkko Moisala, Helsinki University, Finland**

Although Nepal has never been colonized by a foreign state, its ethnic groups have only recently – since the abolition of the monarchy – been released from the economic, social, political, and cultural inferiority created by former national politics and legislation. During the decades of nation-building, the aim of the state was to unify ethnic groups and to create musical genres to be shared by all. Any kind of group activity in the name of a specific ethnicity was forbidden. These acts, in concomitance with general modernisation and, to some degree, westernisation, have influenced the position of ethnic musics, particularly in the capital area of the Kathmandu valley.

Based on recent fieldwork conducted in February and March 2009 in the Kathmandu valley and Lamjung district, this paper presents examples of the use of folk instruments in an attempt to shed light on the position of traditional musics in today’s Nepal. The use of traditional instruments has been gradually decreasing in Kathmandu valley as well as in other cities during the course of last decades. For instance, the traditional wedding band, panche baja, has been replaced by ensembles called Band baja, which consist of western brass instruments and Nepalese percussions. At the same time, attempts to revive traditional ethnic instruments and musics are also taking place. New-comers, such as African djembe, also add their flavour in the Nepalese soundscape creating a colourful collision of globalism and localism in a post-royalist context.

**Black Music and Diaspora: Reflections on Genres From the Hispanic Caribbean**

**Robin Moore, University of Texas at Austin**
This paper examines Afro-Hispanic music as a means of exploring broader questions related to the term diaspora and the extent to which it provides useful insights into the musical experiences of Latin American performers. The notion of diaspora implies movement or displacement of populations, notions of a shared homeland, and a degree of boundary maintenance from other groups. The Caribbean affords an especially interesting space for thinking about such issues. On the one hand, it is a region that became home to over four million displaced Africans during the Atlantic slave trade and whose residents continue to perform countless forms of African-influenced music. On the other, the Caribbean is known for fundamentally creolized expression, and in many of them European influences arguably predominate. Additionally, Afro-Caribbean residents do not necessarily identify as a distinct social group or think of Africa as their homeland. The paper explores the histories of several representative genres (the bolero, son, Latin rap). It suggests that diasporic affiliation in some cases results from an active project or claim relative to ethnicity and cultural heritage. Ultimately, however, it is argued that racialized meanings can only be assessed through an examination of the demographic totality of a given region and all of the racial attitudes, formations, and projects that intersect with music making.

Critical Appraisals of the African Musical Diaspora
Robin Moore, University of Texas at Austin

Following publications by Ramos, Ortiz, and Herskovits in the early twentieth century, notions of black music and diaspora have remained prominent in literature on Latin America and the Caribbean. Of recent significance to this area of research are Paul Gilroy’s The Black Atlantic (1993), writings on Afro-Centric artistic movements (e.g. in northeast Brazil, Cuba, and Haiti), and on the global spread of jazz, reggae, and hip hop. Yet notions of African diaspora as a construct in musical scholarship, the diversity of its manifestations, and its relative utility vis-a-vis related concepts such as globalization and transnational culture have only recently received close scrutiny (e.g. Carvalho, Monson, Radano/Bohlman, Stanyek, Kapchan, Veal). Complementing this literature, the papers in this panel interrogate from historical and ethnographic perspectives commonly held notions of the African diaspora and its music. The first paper traces the history of the term diaspora and its usage, considering the ways in which its application to music in the Hispanic Caribbean may be helpful or problematic. The second paper examines the activities of Ortiz and Herskovits who believed that their “scientific” studies of black cultures could solve race relations in their respective nations. Paper three considers the strategic uses of pan-diasporic culture in local projects of black modernity in Colombia. The final paper contrasts the musical innovations in a hybridized, Afro-Brazilian religion on the part of both black Brazilians and those of Romani descent for similar communal and political ends.
que es Colombia. La última presentación contrasta las innovaciones musicales en una religión híbrida afrobrasileña por parte de brasileños negros y sus conacionales de ascendencia román para similares fines comunales y políticas.

New Approaches to Teaching Latin American Music
Chair: Robin Moore, University of Texas at Austin
See: Daniel Party, Saint Mary's College

Analyzing Upaj: The Transmission of Spontaneity in North Indian Kathak
Sarah Morelli, University of Denver

This paper examines the pedagogical practices utilized in teaching improvisational skills and the social ramifications of improvisation in the North Indian classical dance, Kathak. In many Indian classical dances, the solo debut is a major event that scholars argue has taken on heightened significance as a rite of passage in diaspora communities. For senior students of Kathak master Pandit Chitresh Das, who has lived and taught in the San Francisco Bay Area for 38 years, this solo demands not just a full-length performance, but also one that relies heavily on upaj, improvisation in movement and collective spontaneous rhythmic interaction with accompanying musicians. Until their first Kathak solo, Pandit Das’s dancers perform only choreographed material and for the first time at their solo debut are called upon to improvise. How do they learn to do so? The process of improvisation is described by Kathak dancers and musicians with terms such as “inspiration,” “feeling,” and “flow.” The very complexity of this musico-kinesthetic process renders it difficult for both performers and scholars to articulate. This paper will examine techniques for learning upaj and the styles of upaj available in Kathak. It will further discuss the factors that have led to its prominence within this diasporic community and the implications of privileging upaj for social hierarchies within the dance and for accompanying musicians, affirming ethnomusicologist Rolf Groesbeck’s contention that “the meanings of improvisation remain diverse...culturally constructed and grounded” (1999: 2).

Energetic Shaping in Spanish Flamenco: Movement Analysis and Music
Steven Mullins, University of Colorado

This paper will examine flamenco dance movements and gestures from the point of view of the Laban system (and other systems) of movement analysis. The flamenco body exhibits interesting “flow” and relationship with gravity, which are revealing of aesthetic and social values. The analysis of a moving body from the point of view of effort, shape, flow qualities, weight qualities, and time qualities (the Laban system) is also a fruitful way of looking at the music itself, which is so closely aligned with the movements of a dancer (even in a purely instrumental context). When the music reflects or embodies the dance movement (as it does in flamenco) analytical tools designed for dance become applicable to the music. The overall energetic “shape” of a dance performance is relatively standardized. Value is placed on wide-ranging energetic contour. Instrumental flamenco is a product of the same values and utilizes similar energetic blueprints. Movement analysis, along with more traditional forms of musical analysis, examining issues of dynamics, rhythmic density, tonal movement, timbre, etc. can demonstrate the correspondence between the music and dance, and the shared aesthetic values. Examining and categorizing the gestural terminology used in flamenco parlance also demonstrates energetic correspondences between the dance and musical vocabulary of gestures. Instrumental flamenco music (in the absence of an actual dancer) energetically shapes and manifests “virtual dancers” in the imagination of the flamenco listener.

Looking Backwards, Stepping Forward: The Role of Tradition in Tango’s Current Revival
Alberto Munarritz, York University, Canada

Over the last two decades, tango has shown an impetuous resurgence that has taken the style far beyond the borders of its native Argentina. The cultural dialogues prompted by this new context have set the stage for an unprecedented period marked by artistic collaboration, experimentation, and hybridization. Interestingly, in Argentina, tango’s revival has been characterized by a return to the aesthetic and compositional models that defined the style’s golden period (1930s-1950s). The emergence of newly formed orquestas típicas (typical orchestras), the resurgence of the tango canción (tango song) subgenre, and the adherence to other referents of the “golden era” marked the new generation’s attempt to rekindle a long interrupted relation with traditional tango. Previously, this phenomenon has been examined in relation to a number of circumstances: the expectations of a growing tango related tourism (Azzi 1999); the consequences of Argentina’s numerous crises (Horvath 2006; Luker 2007; Vila 2000; Savigliano 1995). While these works have deepened our understanding of some of the processes behind tango’s current revival, the role the revival’s retrospective nature has had within the continuum of tango’s stylistic evolution remains unclear. In this paper, the traditionalist character of tango’s current resurgence in Argentina is examined as a reaction to the silent gap that, following tango’s heyday, progressively developed between the style and Argentina’s youth. This examination will show that the retrospective nature that initiating the current revival was also reflecting the necessity to relearn a body of knowledge without which no further development would have been possible.

Building Community and Identity Through Mexican Music – The Confluence of Mariachi, Norteño, Vallenato, and Cumbia among Central American Immigrants in Massachusetts and Maryland
Clifford Murphy, Maryland State Arts Council

Chelsea, Massachusetts is New England’s most densely populated city and has been a “starter” city for new immigrants for over 100 years – most recently for Latinos of Central American and Caribbean origin. Crumbling infrastructure, drugs, crime, and in-fighting between nationalities destabilized the community and sent its public schools and city government into state receivership in the 1980s. Multiethnic Latino musicians from Chelsea have countered this in part, creating community solidarity through the development of a Mexican musical identity through mariachi and norteño musical performance. The ubiquitous nature of both mariachi and norteño music in Latin America is – according to local Latino immigrant musicians – what draws normally disparate peoples together here in Chelsea. As Chelsea’s Latino community has stabilized and become permanently entrenched in the community, its identity outside the Latino community has emerged as Mexican, despite the fact that the musicians and the Latino community around Chelsea is predominantly Salvadoran, Colombian, and Guatemalan.

Four hundred miles south of Chelsea, the Fells Point neighborhood of Baltimore has been similarly transformed by Central American immigration. Here, too, it is a strictly Mexican identity that is performed by multi-ethnic mariachi and norteño groups. Other similar Central American vernacular styles can be found here – vallenato and cumbia in particular – they are generally rolled into a mariachi or norteño performances in the guise of the Mexican charro. Both Chelsea and Baltimore appear to engage in a similar community identity building process through music – enacting Latino solidarity within and without the community through Mexican music.

Let’s Sing Like Sister Act: Evolution and Development of Gospel Music Communities in Japan
Chie Naganuma, University of Minnesota and Akita International University, Japan

This paper explores the Japanese gospel craze since the 1990s, focusing on its globalization and indigenization. Gospel music was introduced to Japan as a genre of American popular music with a Broadway musical, Mama, I Want to Sing, in 1988 and popularized by Hollywood films Sister Act I and II in the early 1990s. The gospel boom ignited when leading music-related enterprises, such as the Yamaha Corporation, started gospel chorus classes as regular courses in 1997. Such audience participation was enthusiastically received. Since then Japanese gospel communities have rapidly developed a significant subculture in this Far Eastern country less than 1% of whose population is Christian and which has little direct association with African American culture and history. At its peak in 2004, membership in Yamaha gospel choruses reached 7,000 in 231 local shops. Gospel choirs are now found everywhere throughout Japan in culture centers and as club activities at colleges. While most constituents of these communities enjoy gospel as entertainment outside its religious context, church-based gospel communities have also thrived through these years. These Christian communities frequently invite major gospel musicians from mainland America to organize large-scale gospel workshops to reach out to Japanese non-Christians. Although the Japanese gospel boom began as a media-driven, postmodern cultural phenomenon, the communities are now diversified cultivating their own local aesthetics and meanings to meet their social needs. The paper examines this journey introducing two representative gospel choirs from Christian and non-Christian communities.

Dancing across Borders, New Dance Ethnography in Greater Mexico
Olga Nájera-Ramírez, University of California, Santa Cruz

This roundtable highlights the centrality of dance as a cultural expression in Greater Mexico and showcases the vibrant nature of these dance traditions by presenting contributing authors of the recently published dance anthology titled Dancing Across Borders: Danzas y Bailes Mexicanos. Anthropologists, folklorists, ethnomusicologists, practitioners, and students of expressive culture and performance from both sides of the U.S. – Mexico border explore various types of Mexican popular and traditional dances practiced within the transnational context of Greater Mexico. Drawing on extensive research in culturally specific dance forms, the presenters address questions of authenticity, aesthetics, identity, interpretation, political activism, and research methodologies in dance performance. An ethnographic approach, central in most of the contributions, captures dance as a living expression and highlights the importance of the contexts in which dance exists. As a whole the purpose of the roundtable is to promote and expand the intellectual exchange on the topic of Mexican dance.

Western Opera and the Muslim Orient in Oil Driven Azerbaijan
Inna Naroditskaya, Northwestern University

In spring 2008, Azerbaijan celebrated the hundredth anniversary of Uzeyir Hajibeyov’s Leili and Majnun, the first Azerbaijani and “Muslim opera” of the world. The creation of the opera is a statement on oil and the Orient. In early twentieth century, Azerbaijan was a Russian imperial province, and its local culture was defined by a booming oil industry, foreign enterprise, and a changing demography. A hundred years later, the cultural scene in Azerbaijan is undergoing a resurgence propelled by the oil economy of the now-independent Azerbaijan.

This paper deals with operatic productions that took place after the turn of the twenty-first century, namely Vasif Adigozalov’s Natavan (2003) and Frangiz Alizadeh’s Garabagh-Nama (2007). Both operas project the lore of the Azerbaijani nation and the drama of its territorial loss of the Garabagh region.
(1989-1992). As such, the operas elicit simultaneous and interrelated negotiations between performance and spectatorship, between the operatic text and its production, and between locales portrayed in the operas and the geo-cultural spaces in which these operas are produced. All involve a fundamental conflict: how does a western genre with established compositional and performance conventions express Azerbaijani myths of antiquity and modernity? Analysis of these operas shows that they defy Said’s binary notion of the West and the Orient: the operas allow Azerbaijanis to simultaneously performing themselves as the Orient while Orientalizing the West. It is a performance and negotiation that challenges power relationships between the “conventional” West and the Orient.

Is Christian Rock an Oxymoron?: Struggling with Longstanding Ideological Tensions, Over the Practice of Religion in a Media Age

Anna Nekola, Independent Scholar

Christian popular music occupies a central position in the Christian media industry and thus is often the site where anxieties about mixing sacred and secular culture take place. When confronted with Christian rock, hardcore, hip-hop, etc. many secular critics accuse Christians of hypocrisy. Even among diverse groups of Christians, many still reject this music for entertainment, much less for organized worship. Yet Christian media scholars such Colleen McDannell argue that Christians have long interacted with religious consumer products in their desire to “see, hear, and touch God.” Thus, to perceive Christian popular music as a new incongruous mixing of the sacred and profane is to forget that long before Amy Grant and P.O.D. hymn writers like Isaac Watts in the 1700s were challenging the Christian musical conventions of the day with music that was similarly thought to violate Christian theology and morals.

Music scholars have recently begun to examine Christian popular music, attending to questions of musical meaning, community, and this music’s role in the ongoing practice of faith. This paper probes deeper into the recurring tensions that surround Christian popular music as a meeting place of religion and consumer-oriented mass culture. While our current iteration of this crisis is affected by technologies such as DVDs and iPods that allow for the individual consumption of Christian musical media products, I argue that these tensions stem from larger ideological tensions within Christianity itself, specifically anxieties over an individualism that potentially threatens the communal institutional practice of Christianity.

"Keriba Wakai (Our Voice)– Keriba Sagul (Our Dance)" – Strategies for Torres Strait Islander Cultural Production and Education in the South Australian Diaspora Community

Jennifer Newsome, The University of Adelaide, Australia
Eddie Peters, The University of Adelaide, Australia

For over thirty years the South Australian community has benefited from the presence of a small but highly proactive Torres Strait Islander diaspora community. Sustained efforts by leading members of this community have seen not only the maintenance of Torres Strait Islander cultural traditions within the diaspora community but also the sharing of these traditions within the South Australian Indigenous and broader communities. South Australia has developed a unique reputation for Torres Strait Islander music and dance performance and production and for the development of effective educational strategies utilising the teaching and performance of Torres Strait Islander cultural traditions both in Indigenous and non-Indigenous contexts. The Centre for Aboriginal Studies in Music (CASM) at the University of Adelaide has played a key role in supporting Torres Strait Islander music and dance in South Australia through the academic appointment of Torres Strait Islander cultural owners and knowledge bearers, the development of intercultural education programs, and support for music and dance production. The success of these strategies demonstrates the special role that universities can play in supporting Indigenous communities in their efforts to maintain and develop cultural traditions, and provides a model for engaging the broader community with Indigenous performance traditions.

Shanghai: Still the “Center” of “Modern” Culture in China

Stephanie Ng, University of Notre Dame

The variety of entertainment in Shanghai is wide, ranging from Chinese opera to French pianist, Richard Clayderman, and theatrical performances of works by Agatha Christie and William Shakespeare. These performances, by foreign and local actors and musicians, attract a large proportion of local audiences who are not deterred by the high price of tickets in their desire to experience both local and foreign culture. What is it about Shanghai that makes this city the entry point for foreign culture into China? What is it about the residents of Shanghai that makes them early adopters of these foreign cultural experiences? Why does the Chinese government give so much cultural leeway to Shanghai? With the threat of western cultural encroachment worldwide, why is the Chinese government not taking stronger action to control this inflow of popular culture from the west? This paper examines the role Shanghai plays as the “center” of foreign culture, in particular, popular culture in China, historically and in the present day, and discusses Shanghai’s place within the larger framework of Chinese politics and economics. By looking at the musical entertainment scene, this paper will show that in an effort to become an important economic center in the region and worldwide, China has had to adopt the global lingua franca of culture and business. China has had to use “modern” culture as a vehicle to spread its own culture and traditions abroad, and in so doing, has found it necessary to educate its people in this “modern” culture.
Emergence in the last two decades of schools of música popular within the Caribbean, while providing clear examples of the strong linkage between music and identity. Using Bourdieu’s notion of the field of cultural production, I examine the ways the teachers and students who are constructing this local field of música popular navigate and reconcile these contradictions. I explore what practitioners of a popular music style have to gain and to lose in claiming a space within official formalized educational structures, and the extent to which the resultant field of “música popular” truly remains a music of the people.

Intellectual Music Histories, Politics, and Epistemology: A View from Other Conceptualizations of America
Ana María Ochoa, Columbia University, Colombia

El propósito de este panel es discutir las maneras en que los estudios latinoamericanos sobre las distintas músicas del continente han construido sus objetos de estudio. Es bien sabido que los cánones disciplinarios se constituyen desde realidades culturales y políticas específicas y que estos desarrollos tienen como telón de fondo intercambios globales capaces de generar desigualdades de poder y de acceso al conocimiento. Los expositores buscan explorar las particularidades de las diferentes historias intelectuales con el objetivo de compararlas e insertarlas en sus contextos políticos y epistemológicos. Se parte de la idea que las experiencias intelectuales latinoamericanas han estado profundamente marcadas por lo que Escobar y Restrepo y Ochoa, entre otros, han llamado “trayectorias indiscriminadas”, es decir, trayectorias marcadas por historias erráticas de institucionalización y de condiciones de producción intelectual. Mientras que en algunos países se formalizó una musicología que adoptó los procedimientos que la disciplina desarrolló en varios países europeos a la vez que contribuía, generalmente sin reconocimiento formal, a la constitución de las disciplinas en Europa, en otros los estudios sobre las diferentes músicas estuvieron ligados, tanto en términos teóricos como metodológicos, a la literatura, el folklore, la filología, la práctica de las políticas culturales, y los estudios culturales. Una contraparado de las historias intelectuales locales permitirá generar una nueva mirada crítica sobre el pasado y el futuro del área.

< ENGLISH > The purpose of this panel is to discuss the way in which Latin American studies about different musics in the continent have constructed their objects of study. Disciplinary canons are constituted from specific cultural and political realities that take place within a global context marked by unequal access to power and possibilities of recognition and signification. Our point of departure emerges from the idea proposed by Ochoa that Latin American musical scholarly trajectories are “undisciplined” characterized by programs are modeled on and beholden to the established Eurocentric art music conservatory system, yet espouse a nationalist and populist cultural politics. They promulgate Adornian notions of autonomous art and of “mass culture” as debasing and ideologically corrupt, yet teach music (tango, jazz, and Argentine folklore) that is largely a product of that same culture industry.

Finding the Popular in música popular: The Argentine Music School as a Field of Cultural Production
Michael O'Brien, University of Texas at Austin

The Spanish term “música popular” does not always precisely align in meaning with its English equivalent in either scholarly or vernacular usage. Rather, it is a slippery concept with blurred boundaries and specific local meanings. In Argentina, one important influence in determining the way musicians and fans define and use the term “música popular” has been the emergence in the last two decades of schools of música popular within the state-sponsored conservatory system. This emergent cultural space remains unstable. Curricular and pedagogic methodology are often vaguely defined and hotly debated, and programs often have a marginal existence poorly supported by the conservatory administrations that oversee them. Part of this instability emerges from the a set of intrinsic tensions and contradictions: These

Ethnicity, Place, and Afrovenezuelan Culture: Local, National, and Diasporic Identities in San Millán’s Musical Practices / Etnicidad, lugar, y la cultura afrovenezolana: Identidades locales, nacionales, y de diáspora en las prácticas musicales
Daniel Nuñez, University of Colorado at Boulder

Until the mid-20th century, the Venezuelan government and social elite considered African contributions to the nation’s society and culture as insignificant. However, in the midst of this racist environment, the government embarked on a search for “national” identity, which included studies on AfroVenezuelan musical ensembles and cultural practices. It is from this initial contradiction between acceptance and rejection that Venezuelans first learned about their African heritage. Following the agenda of the government and the social elite, the majority of Afro-Venezuelan studies published in the 20th century, including works by Luis Felipe Ramon y Rivera (1971) and Juan Liscano (1947), focused on the preservation, description, and cataloguing of national folk music and culture. As a result, there is an ethnomusicological research vacuum in terms of the present realities of AfroVenezuelan musics and how they influence and take part in diverse social processes including identity construction. Based on ethnomusicological field research, my proposed paper seeks to overcome this deficiency by investigating how AfroVenezuelans in Puerto Cabello, a city in the Central Coast Region, experience and conceive their multiple identities through music. In my paper I will examine comprehensively the intricate relation between music and identity. Moving beyond essentialist notions of ethnicity and nation, I will also investigate notions of local and transnational identities in music. My proposed paper will ultimately contribute to the understanding of how different social groups negotiate their identities in post-colonial Venezuela and the Caribbean, while providing clear examples of the strong linkage between music and identity.
erratic processes of institutionalization and uneven conditions of intellectual
development. While in some countries we find a musicology that adapted
Euro-American disciplinary parameters and that, in turn determined Euro-
American scholarship (although this is seldom recognized), in others the
formation of musical studies were linked to philology, literature, practices of
cultural policy and cultural studies. A contrast between different intellectual
histories will allow us to have a new critical assessment of the past and
present of the discipline.

“Contorsiones lascivas y provocadoras” [“Lascivious and Provocative
Contortions”: Cançanomania [Cancan-mania] and Female Morality
in 1869 Mexico City / “Contorsiones lascivas y provocadoras”:
Cancanomania y la moralidad de mujeres en la Ciudad de México en
1869
Anna Ochs, University of North Carolina, Chapel Hill

After the French occupation of Mexico from 1864 to 1867, Mexico City’s upper
classes remained captivated by French imports, such as fashion and
philosophy. When French opera bouffe first arrived in Mexico in 1869 in the
form of a Spanish zarzuela arrangement of Offenbach’s Orfeo aux enfers
(called Los Dioses del Olimpo), the novel combination of satire, double-
entendres and suggestive dances in Los Dioses led to an insatiable demand for
more of these “zarzuelas bufas.”, French opéra bouffe dances, especially the
cancan, became a cultural phenomenon, and the focus of debates about the
role of women’s morality in Mexican culture. For example, in the newspaper
El Siglo Diez y Nueve, Ignacio Altamirano and Manuel Peredo expressed
differing views of the potential impact of the risqué nature of the genre on the
“delicate” nature of Mexican women. While critics praised female stars of the
zarzuelas bufas, such as Amalia Gomez, for their singing and dancing, they
discouraged middle- and upper-class women from attending these
performances. In this paper, I argue that the risqué nature of the jokes,
dances, and plots in this genre imported from the European exemplar of
France resulted in reconsiderations and reiterations of expectations about
morality in Mexican culture. This discourse served to further the perceived
separation between a woman’s on-stage persona and her expected role in
society as a model of female morality.

Disputed Ideals: Music and Dance in Mexico City, 1869-1930
Anna Ochs, University of North Carolina at Chapel Hill

This panel examines the diversity of Mexico City’s musical and theatrical
scene between 1869 and 1930, focusing on how members of this scene engaged
with issues ranging from nationalism and gender representation to morality.
The presentations address connections between broad cultural ideals and
phenomena in zarzuelas, French comic operas, and theatrical dances from a
variety of participants, including a Mexican composer, professional
zarzuelistas, and Mexican flappers. For example, the career of Mexican
zarzuela composer Armando María y Campos illustrates how he, particularly
as a Mexican, could succeed in a field dominated by foreign imports. But how
did these cultural imports impact Mexican society? In the case of zarzuelas
bufas, the association of European performers with provocative performances
changed the way some viewed women’s roles in Mexican society. The reception
of zarzuela bufa singer/dancers, such as Amalia Gomez, indicates that the
risqué plots and dances resulted in both a reconsideration and reiteration of
established ideas of women’s “femininity” in critical writings. Critics
continued their interest in the meaning of “femininity,” as demonstrated in the
debates surrounding music and la chica moderna mexicana, or the
Mexican flapper, in the 1920s. Our respondent recently published his research
on the opera Atzimba by 20th-century Mexican composer Ricardo Castro. His
discussion of these aspects of Mexican musical culture will highlight the
interconnectedness of this musical scene and its broader context in the
rapidly-changing political climates of pre- and post-Revolutionary Mexico.

Español

<ESPAGNOL> Después de la ocupación francesa de México desde 1864 a 1867, las élites de la Ciudad de México permanecían captivadas de las importaciones de Francia, como la moda y la filosofía. En 1869, llegó a México la ópera bufa francesa Orfeo aux enfers de Offenbach en la forma de una zarzuela, Los Dioses del Olimpo. La combinación novedosa de la sátira, doble sentido, y bailes provocativos en Los Dioses llevó una gran demanda por estas “zarzuelas bufas.”. Los bailes de las óperas bufas francesas, especialmente el cancan, se volvieron en un fenómeno cultural, y el principal foco de debates sobre la función de moralidad “femenina” en la cultura Mexicana. Por ejemplo, en el periódico El Siglo Diez y Nueve, Ignacio Altamirano y Manuel Peredo expresaron opiniones distintas del impacto potencial de este “risqué” género en la naturaleza “delicada” de mujeres mexicanas. Mientras críticos elogiaban las estrellas de las zarzuelas bufas, como Amalia Gómez, por sus talentos de canto y baile, disuadían a otras mujeres de asistir estas representaciones. En esta ponencia, sostengo que los elementos provocativos en este género dió como resultado reconsideraciones y reiteraciones de expectativas de moralidad en la cultura Mexicana. Este discurso destacaba la separación percibido del papel de una actriz y su posición como modelo de moralidad en la sociedad mexicana.

<ESPAGNOL> Este panel investiga la diversidad del teatro y la música desde 1869 hasta 1930. Describe específicamente cómo compositores, artistas, y críticos trataron cuestiones sobre el nacionalismo, la representación de género, y la moralidad. Las ponencias tratan las relaciones entre ciertos ideales culturales y fenómenos en zarzuela, ópera cómica francesa, y bailes teatrales con una variedad de participantes que incluye a un compositor, zarzuelistas profesionales, y la “flapper mexicana.” La carrera del compositor mexicano Antonio María y Campos demuestra como él, como mexicano, pudo tener éxito...
en los teatros de México, los cuales estaban dominados por obras de compositores europeos. ¿Qué impacto tenía esta música importada? En el caso de la zarzuela bufá, la asociación de las artistas europeas con representaciones provocativas como el can-can, influyó en la manera de concebir el papel de las mujeres en la sociedad mexicana. La recepción de éstas zarruelesas “cancaneras” como Amalia Gómez dio como resultado una reconsideración y reiteración de los ideales de “femineidad.” Algunos críticos continuaron su interés en el tema de “femineidad,” como lo demuestran los debates que sobre la música y los bailes de la *chica moderna mexicana*, o la “flapper mexicana” se suscitaron durante la década de 1920 y 1930. El moderador del panel recientemente ha publicado su investigación sobre la ópera *Atzimbo*, del compositor mexicano Ricardo Castro. Su interés en torno a la formación de la nación mexicana posrevolucionaria y las relaciones entre éstas y la música en México contribuirá a destacar las relaciones entre género dramático y al ámbito político antes y después de la Revolución Mexicana.

**Telling Tales: How Musical Aesthetics Show Cultural Differences among Jews in Istanbul**

*John Morgan O’Connell, Cardiff University, UK*

Jewish music in Istanbul articulates distinctive readings of the Turkish past. On the one hand, the music of the Sephardim demonstrates the durability of tradition. As exponents of Turkish art music (alaturka), the Sephardim show how music provides a sound space for celebrating an Ottoman tolerance towards Judaism before 1923. On the other hand, the music of the Ashkenazim reveals a dramatic break with tradition. As proponents of western art music (alafaranga), the Ashkenazim illustrate how music in fact represents a Republican intolerance towards Judaism (and other religions) after 1923. While a rigid distinction between a Sephardi and an Ashkenazi aesthetic is simplistic, musical taste does disclose important political and cultural differences within the Jewish community in Istanbul. This paper explores the ways in which music helps clarify ambivalent attitudes towards Jews in the city. It examines how Jewish musicians have benefited from a recent interest in Ottoman music, the Sephardim rather than the Ashkenazim being accorded their rightful position in revisionist narratives of the musical past. That an Islamic party has been instrumental in this new historiography is interesting. For them, Jewish music as Turkish music allows for a religious reengagement with an Ottoman past and for a political re-evaluation of cultural diversity in the Republican present. Responding to pressure from the European Union, they have sought through music to bypass accusations of religious prejudice by commemorating explicitly a multi-denominational past and by honoring implicitly a multi-cultural present, a present in which their majority status goes unchallenged.

**A Legacy of Aboriginal/Ukrainian Relations in Canada: Mixed Music?**

*Marcia Ostashewski, University of Regina, Canada*

The music of artist Arnie Strynadka, “The Uke-Cree Fiddler,” provides insight into the legacy of Aboriginal/Ukrainian relations in North America and their impact on expressive culture. Known both for skillful violin-playing and a comedic act in which he plays a fine-sounding fiddle he crafted from a plunger, Strynadka plays mostly American old-time fiddle and country music as well as gospel song melodies. Strynadka spent most of his performing career in American country music centres and traveling through western Canada between lounge acts, cultural festivals and Aboriginal community events. I met him while conducting field research on Ukrainian heritage in Alberta and was compelled to investigate the ways in which he articulates this particular fusion of ethnicities and synthesis of values, symbols, and musics. Studies of European immigrant traditions are often delimited by nationality and such mixed cultures have rarely been acknowledged, let alone researched. Aboriginal/non-Aboriginal intermarriages, often described as “mixed-race,” represent an important legacy of Canada’s colonial past and present which require further investigation. Ethnomusicologists and other scholars of expressive culture have yet insufficiently theorized these relationships. Aboriginal-Ukrainianness, specifically, is a hybridity which has not been addressed in any scholarship, museums or public memory. This raises questions about the perceptions, and nomenclature, of “mixed-race” relationships and their place within Ukrainian and Aboriginal cultures in the late 20th and early 21st centuries. My paper engages new perspectives and begins to explore the histories and life experiences of Aboriginal-Ukrainian individuals, their families, and communities through an investigation of music and related practices.

**Music beyond Boundaries: Exploring Choral Religious Music among the Huaves of San Mateo del Mar, Oaxaca, Mexico / Música más allá de las fronteras: Explorando música coral religiosa de los Huaves de San Mateo del Mar, Oaxaca, México**

*Veronica S. Pacheco, University of California, Los Angeles*

Led by a chapel master, every morning before sunrise the choir’s voices echo in the walls of the seventeenth century church built during the Dominican presence in San Mateo del Mar, Mexico. In this paper, I explore these performances of choral religious music, which are an essential part of the rosary prayers intoned during the celebrations of festivities for saints and the Virgin Mary, mortuary vigils, the daily gatherings before sunrise, and other occasions. The rosary practice was established by the Dominican order, whose presence in the area dissipated at the end of the nineteenth century following the political reforms in Mexico. Since then, it has been preserved orally and passed through the generations. In fact, many of the practices introduced by the Dominicans still persist in the social and political organization of this Huave community, such as the cargo system in which the Church is one of the
three existing political powers. However, the Church of the cargo system has no direct relationship with the modern Catholic Church directed in the community since the 1960s by the Oblate order. I argue that the rosary is an example of the appropriation, adaptation, and reformulation of beliefs, which cross classificatory boundaries between ‘Catholic’, ‘non-Catholic’, ‘modern’, ‘traditional’, as well as indigenous music. Thus, rather than categorizing, in this presentation I attempt to demonstrate the inherent limits of essentialist definitions.

< ESPAÑOL > Dirigidos por el maestro de capilla, cada mañana antes del amanecer las voces del coro hacen eco en las murallas de la iglesia construida en el siglo 17 durante la presencia de los dominicanos en San Mateo del Mar. En esta ponencia, explorar estas interpretaciones coralas de música religiosa que son una parte esencial del rosario que se reza durante las celebraciones de las fiestas del patrón y la Virgen, vigilias mortuorias, las diarias plegarias antes del amanecer, entre otras ocasiones. La práctica del rosario fue establecida por los dominicanos cuya presencia en el área se disipó a finales del siglo diecinueve debido a las reformas políticas en México. Desde entonces, esta se ha preservado oralmente a través de generaciones. En efecto, muchas de las prácticas introducidas por los dominicanos todavía persisten en la organización social y política de esta comunidad Huave, como se puede ver en el sistema de cargo en el cual la Iglesia es uno de los tres poderes políticos existentes. Sin embargo, la Iglesia del sistema de cargo no tiene relación directa con la Iglesia Católica moderna, dirigida en la comunidad por los Oblatos desde 1960. Argumento que la práctica del rosario es un ejemplo de la apropiación, adaptación, y reformulación de creencias, las cuales cruzan mas allá de las fronteras delimitadas entre ‘católico’ ‗no-católico ‗moderno ‗tradicional’ así también como la música indígena. Es así, que en vez de categorizar, en esta ponencia intento demostrar las inherentes limitaciones de las definiciones esencialistas.

Bridging Past and Present: Jarocho Ethos, Identity, and Tradition at the Encuentro de Jaraneros [Jaranero Gathering] in Tlacotalpan, Veracruz

Raquel Paraíso, University of Wisconsin, Madison

Originally thought out as a contest seeking to promote Jarocho music, today’s 30th edition of the Encuentro de jaraneros festival is promoted as a symbol of Jarocho culture, an event that contributes to the culture of Veracruz the most, and whose main objective is to “preserve” the Jarocho son as the folkloric music of the region. Using the organizers’ concepts of “culture” and “preservation” I question the very meaning of these concepts in both the context of the festival and within a web of issues such as identity, tradition, and modernity in the Jarocho ethos. At present, new inscriptions of Jarocho identities are being experimented and the musical tradition is experiencing an extraordinary impulse in the hands of young performers who live, perform, and experience Jarocho music at the center of their culture. Moreover, music signifies Jarocho identity, which transcends regional boundaries and locates “the Jarocho” at national and transnational levels. This paper argues the role of Jarocho music in the production of Jarocho identity in the context of the Encuentro de jaraneros in Tlacotalpan. It deals with what is considered “tradition” and “traditional” in the Jarocho world, and how that represents a flexible continuum that connects past and present, both informing the tradition and allowing for innovation. A third set of ideas in the paper touches upon my interpretation of the Jarocho ethos as an arena that allows for experimentation, acceptance or rejection of the new, and how aesthetic values (e.g. priority given to participation over performance quality) are played out in a tradition that is being recreated.

Transmutación del folclore: Conversión de transcripciones originales de música para la mejorana panameña en composiciones modernas

Emiliano Pardo-Tristán, New York University

Los compositores, a través de la historia, han transformado elementos originales de la música ancestral de sus países para crear obras nuevas. El rico material musical del folclore latinoamericano ha generado una inmensa variedad de composiciones nacionalistas, que trascendiendo sus fronteras muestran al mundo una propuesta más amplia. La mímesis de la música folclórica podría indicar falta de ideas originales en un compositor y producir sólo “postales sonoras”, pero una transformación torpe o demasiado compleja también negaría la belleza encerrada en la simplicidad de algunas músicas folclóricas. Por consiguiente, el valor de la música académica cuando presenta material folclórico, original o alterado, depende del tratamiento que le dé el compositor. Un acercamiento sincero y el conocimiento profundo de la música nativa empleada es imprescindible. En Panamá, gran parte de la música folclórica se toca en la mejorana—un pequeño instrumento rústico de cinco cuerdas. El objetivo de mi ensayo es mostrar el proceso de transmutación para convertir características intrínsecas de la música para la mejorana, en un nuevo molde de música de concierto. ¿Cómo se cambian—o conservan—los elementos musicales originales para crear una composición auténtica, y no una mera parodia? ¿Cuáles son las limitaciones estéticas para usar o modificar el material folclórico original en composiciones nuevas? Además, defiendo que el análisis de transcripciones detalladas de la música folclórica es una de las fuentes más valiosas para crear composiciones modernas y representativas de un determinado lugar.

< ENGLISH > The Transmutation of Folklore: Converting Original Transcriptions of Music for the Panamanian Mejorana into Modern Compositions. —Throughout history composers have transformed the original elements of the ancient music of their countries into new works. The rich material of Latin American folklore has generated an immense variety of...
nationalist compositions that have transcended borders so as to demonstrate a larger conception to the world. Mimesis of folkloric music could indicate a lack of original ideas in a composer and might be considered only the production of “sonorous postcards,” but a clumsy or too complex transformation would also negate the inherent beauty in the simplicity of some folkloric music. Therefore, the value of academic music that presents folkloric material, in original or altered form, depends on the treatment it is given by the composer. A sincere approach and an in-depth knowledge of the native music employed are essential. In Panama, a large body of the folkloric music is played on the mejorana, a small rustic instrument with five strings. The objective of my essay is to show the process of transmutation when converting the intrinsic characteristics of music for the mejorana into a new mode of concert music. How does one change, or conserve, musical elements in order to create an authentic composition and not a mere parody? What are the aesthetic limitations for using or modifying original folkloric material in new compositions? In addition, I maintain that the analysis of detailed transcriptions of folkloric music is one of the most valuable sources for creating modern compositions representative of a certain place.

New Approaches to Teaching Latin American Music
Daniel Party, Saint Mary’s College

All participants in this roundtable are contributors to a new textbook on Latin American music under contract with W.W. Norton. This publication, representing the efforts of both ethnomusicologists and musicologists, has resulted in considerable discussion about how to best fashion such a text, which repertories are most important to feature prominently, and whether particular issues or themes should serve as a foundation upon which to construct the volume. The proposed roundtable aims to continue such discussion with specialists about the most successful pedagogical and methodological approaches to textbook writing on this repertoire. Panel members will address a number of issues, including: (1) an evaluation of currently available English-language texts for use in undergraduate courses on Latin American music; (2) problems of balance between synchronic and diachronic approaches to musical analysis, and of balance between a focus on present-day musical forms versus those of the past; (3) how to balance the presentations of classical, traditional, and urban popular musics, and in particular how to represent the musics of indigenous and African-descended groups; (4) the merits of foregrounding recent scholarly research on Latin American music in the classroom; (5) how to best represent the Latin American perspective on Latin American music, in addition to the North American view; and (6) the most compelling way to orient key sections such as the introductory and concluding chapters, possibly with reference to issues such as mestizaje or creolization, immigration, globalization, and the experience of Latin Americans in the United States.
y ¿cuáles son las variantes de tal binomio a nivel regional?

< ENGLISH > The Development of Modern Mariachi in Guadalajara and Jalisco – The aim of this research will be to document and understand the regional differences in modern mariachi from Jalisco with reference to: its musical practices and social and symbolic meaning; its roots in the social and peasant life; its connections with the World of spectacle; its “relative” sonic and visual modernization; its development through being in contact with the regional traditions. The fieldwork will take place in the following geographic zones: the metropolitan zone Guadalajara-San Pedro-Tlaquepaque, the lake city Chapala, and the western Puerto Vallarta-Mascota-Talpa de Allende. The comparative analysis of the groupings around the proposed geographic subdivision, will take into account two complementary levels: one more anthropological and the other musical. It will be necessary to demonstrate the way that Modern mariachi is developing in Jalisco from being in contact with local traditions. Thus, the problem will be posed through examining (sic): What are the traditional elements that survive in the modern repertoire in light of the current globalization and commercialization of the repertoires? In what way does modern mariachi replace the traditional mariachi? In what type of relationship do the two forms survive together? In what mode has the government of the State of Jalisco incorporated mariachi into its cultural programs? What is the connection between appearances and the audible that is characteristic of modern mariachi? What are the variants of this binary at the regional level?

Medios de comunicación, medios de resistencia musical: Radio Insurgente la voz de los sin voz / Media Outlets, Outlets for Musical Resistance: Rebel Radio, the Voice of Those Without Voice
Tannya Fabiola Peralta Hernández, Universidad Nacional Autónoma de México, México

SEM 2009 “Borderless Ethnomusicologies” Tópico 5: Dimensiones sociales de los nuevos medios de comunicación y tecnología. Medios de comunicación, medios de resistencia musical: Radio Insurgente la voz de los sin voz. por: Tannya Fabiola Peralta Hernández Palabras clave: Información, comunicación, medios virtuales, globalización. Identidad. Desde hace algunos años existen nuevas formas de comunicación, una de ellas corresponde a los medios virtuales, con solo un clic a través de una computadora podemos tener acceso a un abanico de posibilidades no solo de diversión sino de espacios de intercambio de información. Es una manera otra de concebir el mundo: la radio en Internet, en la cual hay que acentuar la relación que tiene éste medio con la resistencia de algunos movimientos sociales, se apropian de estas nuevas tecnologías para crear mecanismos de resistencia expresadas a través de su música creando comunidades virtuales y traspasando fronteras que a su vez crean identidades. Radio Insurgente: la voz de los sin voz, es una radio virtual que permite un nuevo modo de comunicación y un nuevo modo de resistencia no sólo informativa sino musical (entendiendo lo musical no solo como un medio de identidad sino como un proceso de praxis que la forma). A través de entrevistas desde el seno de Radio Insurgente y con un análisis virtual de los radioescuchas, analizaremos la importancia e impacto que tienen estas nuevas maneras de comunicación. El objetivo es demostrar en ésta época de cambio constante, que las nuevas tecnologías y su impacto social llegan incluso a movimientos de resistencia, que es en sí comunicación como un ejercicio de resistencia en sí mismo. Este trabajo, aportará a un análisis de la etnomusicóloga en Latinoamérica como un paradigma para intentar entender el impacto que tienen las nuevas tecnologías en la sociedad, que por supuesto incluyen movimientos de resistencia e identidad a través de la música en una época de globalización.

< ENGLISH > For several years now, new media outlets have been appearing; these include virtual media, in which a single mouse click gives us access via computer to a range of possibilities, not only for entertainment, but also for information exchange. It is another way to imagine the world: internet radio, in which one needs to emphasize the relationship that this medium has with some social resistance movements. They appropriate these new technologies to create resistance mechanisms expressed through their music, creating virtual communities and going beyond borders while they create identities. Rebel radio, the voice of those without voice, is a virtual radio that permits a new means of communication and a new means of resistance, not only via information but also via music (understanding music not only as a means of identity but as a process of the praxis that creates it). Through interviews from within the heart of Rebel Radio and a virtual analysis of the listeners, we will analyze the importance and impact that these new means of communication have. The goal is to demonstrate that, in this time of constant change, new technologies and their social impact even include resistance movements, which is itself communication as an exercise of resistance. This work will support an analysis of ethnomusicology in Latin America with a paradigm that attempts to understand the impact that new technologies have on society that, of course, includes resistance and identity movements through music in an age of globalization.

Territorialidades Nomades: uma perspectiva comparada / Nomadic Territorialities: A Comparative Perspective
Rosângela Pereira de Tugny, Universidade Federal de Minas Gerais, Brazil

Partiendo de tres etnografias - relacionadas a los povos indígenas Maxakali (MG – BR), Ikpeng (MT – BR) e Enawene Nawe (MT – BR) - a presente comunicação resulta de uma pesquisa em andamento que visa contribuir para a construção de uma perspectiva comparada acerca das estreitas relações entre estética e ecologia para os povos indígenas sul-americanos, passando necessariamente pelas concepções indígenas de territorialidade em seus mais
amplos e profundos aspectos, tais como modos de pertencimento e modos de ocupação e intervenção no território bem como pelo seu modo de agenciar sequenciamentos de tempo-espaco em suas prestações musical ou plástico-rituais e xamânicas. Ou seja, trata-se fundamentalmente de problematizar e reconstituir o campo conceitual - nos níveis descritivo, de registro e analítico – daquilo que “sociedade ocidental” convencionou chamar – e pensar – como sendo da alçada de duas distintas esferas ou domínios da vida social – estética e ecologia. Pensamos que essa tarefa só pode encontrar uma resposta etnologicamente pertinente na busca incessante pelas diversas configurações de conjuntos e subconjuntos – distintos dos nossos – que recortam os conceitos indígenas. Traçar os caminhos de tempo-espaco da práxis nativa nos termos de seus próprios conceitos implica, colateralmente, repensar produtivamente as nossas pré-concepções acerca de noções cruciais para o pensamento e formalismo ocidentais, como por exemplo as noções-chave de “variação” (da micro-musical às mais amplas), e por conseguinte de “mudança” e da “transformação” no seio das culturas indígenas. Redistribuir noções como essas com base em princípios etnologicamente pertinentes implica refundar as bases do próprio formalismo e seu alcance geral.

< ENGLISH > Drawing on three ethnographies – about the indigenous peoples called Maxakali (Minas Gerais, Brazil), Ikpeng (Matto Grosso, BR), and Enawene Nawe (Matto Grosso, BR) – this paper derives from research in progress that seeks to contribute to the construction of a comparative perspective on the direct relationship between aesthetics and ecology for South American indigenous peoples. It necessarily addresses indigenous conceptions of territoriality in its broadest and deepest meanings, including ways of belonging to, occupying, and intervening in territory as well as its way of negotiating sequences of time-space in installments, musical or plastic rituals and shamanic practices. In other words, it is fundamentally attempting to problematize and reconstruct the conceptual field – on the levels of description, documentation, and analysis – of what “western society” conventionally calls (and thinks of) as belonging to two distinct spheres or dominions of social life: aesthetics and ecology. We think that this task can only find an ethnologically pertinent response through incessantly searching for diverse configurations of groups and subgroups – different from ours – which the indigenous concepts cut out. To outline the time-space pathways from native praxis in terms of its own concepts implies in effect representing productively our preconceptions about crucial notions of thought and western formalism, for example the key concepts of “variation” (from the micro-musical to the broadest senses) and consequently of “change” and “transformation” at the heart of indigenous cultures. To redistribute concepts like these based on ethnologically pertinent principles implicates reestablishing the bases of formalism itself and its general understanding.

Alternativas etnomusicológicas en la cercana vecindad de Estados Unidos / Ethnomusicological Alternatives in the Neighborhood Near to the United States
Rolando Pérez Fernández, Universidad Nacional Autónoma de México, México

Esta mesa redonda se propone propiciar una reflexión en torno a la razón de ser de la etnomusicología en América Latina y el Caribe a partir de las realidades que nos han conformado como comunidad histórica, y de la relación que ha guardado o no la investigación etnomusicológica latinoamericana con los acercamientos teórico-metodológicos anglosajones, tomando como ejemplo de ésta los casos particulares de México y Cuba. Con ello buscamos promover una polémica científica que revele la dependencia de las teorías procedentes del Norte padecida generalmente por la práctica etnomusicológica latinoamericana, y nos conduzca a una etnomusicología pensada y hecha desde el Sur. Se aborda el examen de textos publicados y tesis de licenciatura inéditas, así como de la actividad de recolección fonográfico-musical y sus resultados; se proponen opciones metodológicas que integran diversos acercamientos al estudio de las culturas musicales o aplican nuevos procedimientos inspirados por otras disciplinas. El orden de los expositores y sus respectivas ponencias es el siguiente: “En el norte del Sur. Una mirada crítica a la práctica etnomusicológica en México”; “Grabadores-recolectores. Efectos del registro fonográfico-musical estadounidense durante el auge y declive del Folklore en México”; “El tiempo de la voz”; “La (etno)musicología cubana más allá de dos fallas geológicas”; y “Haciendo etnomusicología a través del estudio de un instrumento musical. El banjo en la Mixteca, Oaxaca”.

< ENGLISH > This round table proposes a propitious reflection with regards to the reasons for the existence of ethnomusicology in Latin America and the Caribbean as a result of the realities that have shaped us as a historical community, and the relations that have fostered (or not) the study of Latin American ethnomusicology via Anglo Saxon theories and/or methodologies, using the cases of Mexico and Cuba as an example. We hope to promote scientific inquiry which reveals the dependence of theories from the north at the expense of the praxis of Latin American ethnomusicology. And, which leads us to an ethnomusicological praxis and theories, constructed, analyzed, and produced in the south. We approach the examination of published manuscripts and unpublished master's theses and/or dissertations in the same way as we do the gathering of phonographic recordings and the like. We propose methodological options that integrate diverse approaches to the study of musical culture and/or the application of new methods inspired by other disciplines. The order of the presenters and their topics is as follows: “In the northern south; a critical look at the praxis of ethnomusicology in Mexico,” “Audiophile collections; the effects of the US phonographic registry during the rise and fall of Mexican folklore in Mexico.” “The era of the voice” “Cuban ethnomusicology, beyond the geological fault lines,” and “Doing
performing arts to this day. This paper will examine the process of In marginalized from this time stolen culture but in many ways a peri (others)

Rumors of Exploitation: The Symbolic Economy of Traditional Music Recordings
Marc Perlman, Brown University

Pre- and post-Colonial nation building in twentieth-century India saw the revival of many aspects of history and culture in the name of reclaiming priceless national heritage. This period of revival is often called a Renaissance, referring to the Indian people’s reclamation of ancient and long-lost traditions. Yet, as stated in a number of recent scholarly works (Bakhle 2005, Kippen 2006, Weidman 2006, and Peterson and Soneji 2008 among others), this was not a straightforward process of post-Colonial recovery of stolen culture but in many ways a period of (re)creation. Ongoing issues arose from this time, including questions of authenticity, appropriation, marginalization, and revision, which influence the world of Indian Classical performing arts to this day. This paper will examine the process of Indian

Mediated Compositions: Recording Studios and Engineered Performances in Tanzania’s Neoliberal Economy
Alex Perullo, Bryant University

In the early years of recording technology in Tanzania, bands and musicians would record at one of the two national studios in the country. Inside the studio, recording engineers would often attempt to recreate the live concert sound by placing emphasis on the vocal tracks and allowing musicians to play together in ways congruous to performance halls. After the fall of socialism in
the mid-1980s, however, the overall approach of many studios changed as recording engineers attempted to enhance the listening experience through manipulating sound with digital technologies. Within newer genres of music, such as rap, r&b, and ragga music, the engineers acted as composers, using the performer’s lyrics as a template for writing the music to a song. The songs that were created in the studio by engineers were then used during live concerts as the artists’ backing tracks. In essence, the role of the recording engineer switched from a more passive position of mimicking the concert sound to an active role in creating the concert sound. In this paper, I examine the social and musical significance of recording engineers who produce songs that Susan Schmidt Horning has referred to as engineered performances. Through examining the transition in the mediation of sound and composition, I show the ways that popular music has undergone significant transformations in Tanzania as a form of both recorded and live entertainment.

**Sonic Mediation and Studio Technology**  
*Alex Perullo, Bryant University*

While studio technology has been widely used since the early twentieth century, significant transformations have been occurring in the past twenty years in the way that sounds are being recorded, manipulated, and performed. These transformations have occurred for many reasons, including the low cost of digital studio technology, wide access to internet-based resources, the dominance of genres of music that rely on digital sonic manipulation, and the increased technological savvy of many studio engineers throughout the world. This panel explores the intersection of studio technology and music through analyzing the ways that sound is being produced and circulated in four countries. In North India, new production values help to establish a wide variety of aesthetics in the increasingly popular remixes of filmsongs. In Tanzania, concert performances of several genres of music rely on the playback of music recorded in the studio, which alters the expectations and aesthetics of live shows. In Indonesia and Malaysia, studio engineers draw from a vocabulary of studio techniques to create a common sonic aesthetic for love songs. Each of these ethnographic studies illustrates the forging of “new logics of sound creation” due to increased access to studio technology. In other words, this panel analyzes the ways in which recording technology has established new ways for creating and engaging with music.

<ESPANOL> Mediación Sónica y Tecnología del Estudio  
Aunque se ha empleado la técnica de sonido desde los principios del siglo XX, en los últimos veinte años, hemos visto transformaciones significativas en los procesos de grabar, editar y tocar en vivo los sonidos. Esas transformaciones están ocurriendo por muchas razones, incluyendo el costo bajo de la tecnología digital; acceso abierto a recursos como internet, información, sonidos e ideas; la prevalencia de muchos géneros musicales que dependen de la manipulación de los sonidos digitales; y el conocimiento más avanzado de la tecnología entre los ingenieros de sonido en todo el mundo. Los ensayos de esta mesa investigan la intersección de la tecnología y la música en cuatro países. En la norte de la India, los valores nuevos en la producción musical ayudan a establecer una gran variedad de estéticas para remixes de canciones para películas. En Tanzania, conciertos de muchos géneros musicales dependen de música grabada en los estudios, lo cual altera las expectativas de la estética de la música en vivo. En Indonesia y Mayaysia, los ingenieros de sonido utilizan un vocabulario de técnicas para crear una estética común en las canciones de amor. Cada uno de estos estudios etnográficos ilustra la creación de “nuevas lógicas de la creación de sonido” que ocurren hoy en día alrededor del mundo, debido a mayor acceso a la tecnología. En otras palabras, esta sesión analiza cómo la tecnología de grabación ha generado nuevas maneras de escuchar y interactuar con la música.

**Ethnomusicology, International Development, and Identity Politics**  
*Chair: Svanibor Pettan, University of Ljubljana, Slovenia*  
*See: Angela M. Impey, School of Oriental and African Studies, University of London, UK*

**Musical Performance of, against and with Violence**  
*Joshua Pilzer, Columbia University/University of Toronto*

With the upsurge of interest in music and violence in recent years, there is a pronounced need for an understanding of the array of possible relations between music, its performance, and social processes of violence. Musical performance can be a representation of violence, or the representation of alternatives to it. Music as a representation of violence can constitute critique or endorsement, or it can, as in some popular “violent musics” such as heavy metal, hover ambiguously between the two for philosophical reasons or in pursuit of a wider listenership. Furthermore there is a threshold between the representation and the practice of violence and its alternatives; music can itself be a violent act or an attempt to counter aggression. Also music can cultivate social solidarities that naturalize violent acts against others, or alternative social solidarities that challenge naturalized relations of power and violence and the distinctions of self and other that underlie them. In this panel we attempt to understand a few of these possible relationships through in-depth case studies. We investigate the performance of violence among marginalized groups in the Sudan; a peace festival in Okinawa where music augers against the US military presence and its geography of power and violence; and online discussions about the possible relations of music and violence in Lebanon centered around the recording of a live trumpet improvisation with the Israeli bombing of Beirut.

**Referential Opacity and the Power of Song**  
*Joshua D. Pilzer, University of Toronto, Canada*
Several kinds of ambiguity lie at the center of music and song’s expressive power and social utility in modern public cultures. This paper takes up two uses of one kind of ambiguity in music, which Willard Quine termed “the opacity of reference.”. First, the opacity with respect to reference allows for performers to express a wide array of sentiments and experiences that otherwise could not be expressed due to the limitations of law or propriety. This is true for marginalized groups and individuals, who fear the consequences of the naked expression of their thoughts, feelings, memories and experiences; but it is also true for lovers afraid of exposure, for men wishing to contain the embarrassment to masculinity inherent to excessive demonstrations of emotion, and for all of those who have something to conceal in self-expression. This referential opacity, therefore, is a principal means by which public secrets are circulated. Second, referential opacity in song and music makes possible and circulate the flexible identifications—the social positions and relationships—that bind cultures together. Drawing examples from my work among survivors of the Japanese military “comfort women” system, singers of North Korean folk songs in South Korea, and from other work across ethnomusicology, I describe and explore the uses of referential opacity in music and song.

Other Modernities: The Renovation of Afro-Dominican Religious Music / Otras modernidades: La renovación de música religiosa afro-dominicana

Daniel Piper, Brown University

In one society after another, ethnomusicologists have studied musical change in traditions closely entangled with forces of nationalism, institutionalization, and commercialization. This research is valuable, yet it leaves unaddressed other patterns of change that are not so readily linked to such well-studied social forces. We know how traditions change when they are appropriated as national emblems, when they enter educational curricula, when they are managed by government bureaucracies or religious hierarchies, and when they circulate in the marketplace. But how do traditions change when they are driven by none of these forces, when they are neglected by nationalists and ignored by the market? Using Afro-Dominican palos and salves music as a case study, I explore dimensions of musical modernization largely occurring between the shadows of the elite, and under the radar of institutional forces. The traditional contexts for performing percussive salves and palos music are in the many festive events associated with folk Catholicism, Afro-Dominican death rites, and African-derived Vodú rituals. Government bureaucracies and institutionalized religion treat this Afro-Dominican music as antiquated folklore, and religious syncretism as both foreign (Haitian/African) and pre-modern. However, the practitioners seek an alternative modernity, and despite marginal access, they utilize changes in economic relations, technology, extended social networks, artistic processes, and aesthetics to maintain the vitality of their music, and their socio-religious life. In the process, new repertoires and styles are developing, dissemination is aided by pirated recordings and increased travel, instrumental virtuosity and improvisation is intensifying, and gender roles are shifting.

Creative Listening: Playlists, Mixtapes, and the Virtual Ethnography of Virtual Music

Jonathan Piper, University of California, San Diego

This paper investigates the phenomenon of online playlist- and mixtape-sharing websites. A phenomenon that has exploded in the last year, such websites consist of a database of music, either legally licensed or dubiously aggregated, and a tool for building and sharing song collections. These sites constitute virtual environments for users usually labeled as “consumers” to engage in the creative act of constructing musical arrangements. Users can, to varying degrees, interact with one another through sharing their playlists, or through discussion forums, or both. These playlists typically fall into two categories: longer lists, often with more than 100 songs, used as musical biographies wherein users construct themselves sonically; and shorter lists, often tagged as “mixtapes” that usually run less than an hour. Mixtapes function as smaller expressive works that convey a particular message or fit a...
certain theme. Though these two types of lists serve different immediate roles, they both represent a highly involved and creative practice. To understand this practice and the communities that develop around it more fully, I engage in a fully virtual ethnography that takes as its sites of inquiry the websites used to make these playlists, the forums that provide interaction and constructive feedback, and other avenues for sharing and finding playlists like Twitter messages and blog posts. In doing so, this paper serves as a case study in the virtual ethnographic study of a musical culture situated entirely in a virtual environment.

Borderless WAM: Ethnographies of Western Art Musics
John Pippen, University of Western Ontario, Canada

Historically, western art music has been presented as comprised of sanctified objects created and performed by a talented few. This panel challenges such views by approaching art musics ethnographically and as part of human practice. Applications of ethnographic methodologies destabilize the borders between musicology and ethnomusicology and broadens our understanding of what constitutes the “field.” By drawing on our respective fieldwork, we demonstrate the intangible heritages of American art musics. We show the practices of art musics as constantly contested and renegotiated, and present fluid models for our methods and the topics engaged. Several issues normally avoided in the study of art music emerge as primary concerns. In particular, concepts of “native,” power, performativity, identity, and metaphors of place constitute crucial areas of inquiry for this panel.

Getting to the Music: Metaphor and Technology in New Art Music
John Pippen, University of Tennessee

Musicians in American avant-garde ensembles incorporate a range of technologies in their performances. High-tech devices such as laptops and sound systems appear alongside ostensibly low-tech devices like sheet music and acoustic instruments. In spite of this regular merger of high and low, members of new music ensembles clearly distinguish between their own low-tech concerts and multimedia extravaganzas of rock bands like Radiohead. New music practitioners commonly view the incorporation of technology as a source of performative pride and prestige, they criticize the overuse or misuse of technology as a route to easy, less meaningful displays of virtuosity. In order to achieve new music’s ideals, musicians must confine technology to a discreet and subliminal role that foregrounds the authority of human performers. Their language surrounding technology and performance reflects and reinforces such ideals. My argument applies the theories of Michael Reddy and George Lakoff to avant-garde musicians’ incorporation of technology. Focusing on language and performance, I draw on my own ethnographic research with two new music ensembles, Alarm Will Sound and eighth blackbird to reveal their articulations and expressions as instruments of place and authenticity. My approach demonstrates how these musicians perceive and produce “live” music and identify “music” as a site of truth or icon of good faith.

Los Voladores: Exploring the Music, Dance, and Symbolism of a Living Ritual
W. Gerard Poole, The Society for the Study of Music, Ritual, and Experience

This roundtable focuses on the ancient ritual of the Voladores and its manifestations in the highlands of Puebla where the ritual is still unaffected by commercialization and tourism. An ethnomusicologist, a documentary videographer, and an ethnologist will join with an indigenous Capitán of the Voladores to examine the ritual both from a historical perspective and more importantly as a living tradition that continues to inform and be informed by current social realities. There will be special attention to the flute sones which regulate the phases of the ritual and express its core meanings, and to the thirty year long “death” of the ritual and its recent evivial at the hands of a group of interested youth instructed by the elderly Capitán. The panel will commence with a video presentation of the ritual as currently enacted in the municipality of Huehueta, Puebla, followed by commentary by Huehueta’s Capitán. Presenters will summarize recent research on the Voladores’ music, dance, symbolism, and history. The roundtable will emphasize the ways in which ritual can serve as a focal point in conserving an identity that has been in constant negotiation from pre-Hispanic times through the trauma of Conquest, the Colonial Encounter, and today’s encroaching globalized world.

“A Reformer in the Garb of a Singer:” Music in the Discourse of National Identity in Colonial Egypt
Tess Popper, University of California, Santa Barbara

Present-day historians speak of a modern “Arab Renaissance,” extending from the 1798 French invasion of Egypt into the first decades of the 20th century. This “Renaissance” was a period of intense self-reflection within the Ottoman-dominated Arab world, particularly in Egypt where European colonial presence impacted all aspects of life. Confronted with the perceived superiority of their colonizers, Ottoman rulers in Egypt instigated major military, political, and cultural reforms. Within this environment of national redefinition, music was viewed as an important ideological component for establishing Egyptian identity distinct from Ottoman or European influence. In this paper I examine the nature of official court patronage of music and musicians during this period of reform. I focus my discussion on the court-supported singer Abdu al-Hamuli, described as “a reformer in the garb of a singer” who would lead Egyptians on the “right path for restoring the legacy of
Due to the 60th anniversary of the October Revolution, I examine the contents of Perfiles Culturales as well as those of the 1977 issues of biweekly Cuban cultural magazine Bohemia to gauge what musical events its readership would have been aware of. These publications shed light on how Cuban officials wanted their country’s music and culture to be perceived locally and internationally, and how they placed Cuban culture within an international socialist context. The publications implicitly show the cultural policies of Cuban officials, and how they attempted to balance national and international cultural manifestations. Inconsistencies between the cultural events chronicled or promoted in the two types of publications also show conflicts between local and national pride and the tenants of the international socialist movement to which Cuban officials adhered. A close examination of these print materials demonstrates that even though Cuban officials and journalists wanted readers to perceive Cuba as committed to both the international socialist cause and local national acts, the events and acts discussed sometimes present a conflict between the local and the international.

**Land Management, Musical Instrument Construction, and Evolving Local Sounds; Ecology and Instrument-making Industries in South, East and Central Asia**

*Jennifer Post, Musical Instrument Museum*

The carefully constructed relationships between local economy and social practice, and between use and preservation of environmental assets, has impacted musical instrument production for generations in countless locations, both rural and urban. Today, as serious ecological issues threaten economic and environmental health for communities and their artists, musical instrument makers navigate changes in production that affect musical sound, instrument design, and social practice. In contemporary instrument making workshops in regions of South, Central and East Asia, musical instrument production has been seriously impacted by decreasing availability and quality of plant and animal species typically used for musical instrument construction due in part to environmental degradation and to local and global demands for natural resources. Addressing broad issues identified with degradation and depletion of natural resources, I will discuss the economic strategies, acoustic properties, and creative opportunities that instrument makers in these regions are faced with as they forge new relationships to the land around them.

**En diálogo: Cuban Cultural Exchanges: Negotiating the Local within the International**

*Marysol Quevedo, Indiana University*

During the Cold War the Cuban government engaged in cultural exchanges with other communist countries, primarily those belonging to the USSR. In 1977 the newly minted Cuban Ministry of Culture published the pamphlet Perfiles Culturales to inform its readers of the cultural endeavors involving Cuban artists abroad as well as foreign artist performing for Cuban audiences. 1977 was an outstanding year in terms of cultural events in Cuba and abroad due to the 60th anniversary of the October Revolution. I examine the contents of Perfiles Culturales as well as those of the 1977 issues of biweekly Cuban cultural magazine Bohemia to gauge what musical events its readership would have been aware of. These publications shed light on how Cuban officials wanted their country’s music and culture to be perceived locally and internationally, and how they placed Cuban culture within an international socialist context. The publications implicitly show the cultural policies of Cuban officials, and how they attempted to balance national and international cultural manifestations. Inconsistencies between the cultural events chronicled or promoted in the two types of publications also show conflicts between local and national pride and the tenants of the international socialist movement to which Cuban officials adhered. A close examination of these print materials demonstrates that even though Cuban officials and journalists wanted readers to perceive Cuba as committed to both the international socialist cause and local national acts, the events and acts discussed sometimes present a conflict between the local and the international.

**Virtual Imaginaries: Métis Fiddling as a Window into the Past**

*Sarah Quick, Winthrop University*

This paper examines contemporary performers’ use of Métis fiddling, a particular genre of fiddling usually tied to a particular cultural identity in Western Canada, as a way to travel and bring audiences with them back in time. While contemporary Métis see Métis fiddling as a potent source in order to sustain and revitalize such a heritage as a living tradition, this paper concentrates on performers who have connected to the genre not as Métis but as performers imagining the past. I will tease out the varying mediated and transnational circumstances that allow such people to know this genre exists before describing the performance sites that these performers have produced in physical and virtual space. Ultimately, I pose the question as to whether these performers use of the genre has any affect on contemporary Métis performers, who are also increasingly utilizing new media to connect to other performers and audiences.

**La tecnocumbia en el Perú. De la expectativa al desencanto:**

*Arturo Quispe Lázaro, Revista cultural “Construyendo Nuestra Interculturalidad”, Peru*

Uno de los rasgos centrales de la sociedad peruana es la velada discriminación social y cultural de lo andino/cholo y su contraposición con la cultura criolla/costeña, vinculada con lo moderno, superior y prestigioso. Esta confrontación cultural de origen colonial, se reconfigura en el siglo XX con los...
processes of migration masiva from the highlands and the jungle to Lima and other Peruvian coastal cities. This cultural confrontation, which originated during colonial times, was reconfigured during the 20th century through the processes of mass migration from the highlands and the jungle to Lima and other Peruvian coastal cities. The creation of chicha music in the urban context of Lima has fueled this cultural confrontation, a process that may be explained as a reaction that takes place at times when chicha attains more visibility, or when one of the chicha styles transcends the ethnic and racial boundaries of Peruvian society. The tecnocumbia, which is a variant of chicha music, is different from previous chicha versions with Andean or coastal influences. Tecnocumbia has had a great impact in Peru in the late 90s and has generated great expectations due to its musical scope. However, after its initial acceptance, massification and expansion of the tecnocumbia towards the middle and high class sectors, expressions of cultural and social discrimination took place in these social groups. In this paper I discuss the social and cultural processes related to the initial acceptance, mass growth, and expansion of the tecnocumbia towards the middle and high social classes, and the subsequent rejection. A key aspect in this analysis is the abandonment of the tecnocumbia musical rhythm and its incursion into some other styles of chicha music that are different from those to the Amazon region.

El Proyecto Sonidero / The Mexican DJ Project
Cathy Ragland, University of Texas - Pan American

The sonidero (deejay) phenomenon began in Mexico City nearly 50 years ago in the poorest neighborhoods such as Tepito (known for its flea markets (tianguis), famous wrestlers, and gangs) when they transformed the streets into public spaces and, along with their “mobile discos,” transcended local violence and urban blight by inspiring the community to dance and participate through “shout outs” to family and friends. By the 1970s, sonideros like Sonorámico made regular trips to Colombia to collect music, primarily cumbia recordings, thus producing a “free market” for the music’s popularity, distribution and marketing. Having put the music back into the hands of the people, sonideros continue to facilitate the flow of communication, technology, creativity, and social capital both locally and globally. El Proyecto Sonidero is co-directed by Mariana Delgado (anthropologist) and Marco Ramírez (cultural promoter) in collaboration with U.S.-based ethnomusicologist Cathy Ragland.

< ENGLISH > The project documents sonidero history in Mexico City, Puebla and U.S. immigrant communities; it includes a blog operating as a participative platform for the convergence of different transnational actors, a series of roundtable discussions, exhibit of photos, posters, artifacts and recorded interviews, and several outdoor concerts—presented in 2009 at the Centro Cultural de España as part of the Festival de México in the Centro Histórico in March and at the Festival Barroquisimo de Puebla in May—and available on the Proyecto Sonidero website. We propose to discuss and demonstrate the multimedia project and display selections from the exhibit.

El Proyecto Sonidero El fenómeno sonidero empezó en la ciudad de México en barrios como Tepito (conocido por su bravura, sus tianguis y bailarines), cuando transformó las calles en espacios públicos y, junto con sus “discos móviles”, trascendió la violencia local y el azote urbano para inspirar a la comunidad a bailar y participar a través de “saludos” a familia y amigos. Hacia los setenta, sonideros como Sonorámico hacían viajes regulares a Colombia para recolectar discos, primordialmente de cumbia, produciendo así un “mercado libre” para popularizar la música, distribuirla y venderla. Habiendo puesto la música nuevamente en manos de la gente, los sonideros aún facilitan el flujo de comunicación, tecnología, creatividad y capital social -local y globalmente. El Proyecto Sonidero es co-dirigido por Mariana Delgado (antropóloga) y Marco Ramírez (promotor) en colaboración con la etnomusicóloga Cathy Ragland, basada en E.U.A. Documenta la historia del movimiento sonidero en México, Puebla y comunidades migrantes de E.U.A; integra un blog que opera como plataforma participativa en la que confluyen distintos actores transnacionales, una exposición itinerante, series de mesas redondas y bailes al aire libre. Arrancó en 2009 con un programa en el Centro Cultural de España de México en marzo y otro en el Festival Barroquisimo de Puebla en mayo; sus planes futuros son panamericanos. Proponemos discutir y mostrar el proyecto multimedia, así como selecciones de la exposición.

The Harmonium in the Margins of India and the West
Matt Rahaim, St. Olaf College
The harmonium, a portable reed-organ, is one of the most widely-used instruments in India, and perhaps the most controversial. It was introduced to India in the 1870s, and soon was integrated into every major vocal genre. Beginning in the 1910s, however, the harmonium came under attack from both Indian nationalists and British romantics for embodying a foreign musical sensibility. These attacks culminated in its ban from All-India Radio in 1940. Why did the harmonium attract such controversy? I argue that debates over the harmonium hinge upon debates about the sonic boundaries between India and the West that became especially important in the years leading up to independence. Although the harmonium's melodic features—its intonation(s) and its inability to glide between notes—are cited as inappropriate for Indian music, discussions about the characteristics of harmonium-articulated melody in Indian music always include claims about the essential differences in intonation between Indian and Western music. The terms of this debate were fixed not by Indian musicians in traditional lineages but by a group of relative outsiders to classical music. This group included composers and scholars such as Rabindranath Tagore, Arthur Fox-Strangways, Raosaheb Deval, and John Foulds, all of whom were positioned in the interstices of India and the West. This paper offers a brief history of the discursive streams, still alive today, that mark the sound of the commonest instrument in India as un-Indian.

Musical Borderlands in North India: Social, Sonic, Discursive

Matt Rahaim, St. Olaf College

What counts as Indian music? Who counts as an Indian musician? When is music Hindu or Muslim? Questions like these have long been answered with the help of commonsense classificatory notions of geographic, sonic, and social boundaries. These boundaries serve to distinguish between Indian and Western music, between performers and craftsmen, and between Hindus and Muslims. Our panel moves beyond such facile divisions through a focus on musical life at the interstices of these boundaries. The celebrated Marathi-language musical play Katyar Kaljat Ghusli enacts the struggle both to define religious identity through music, and to attach such identities to music itself. The harmonium, a keyboard reed-organ, has been thoroughly integrated into nearly every genre of North Indian devotional and classical music and yet is simultaneously marked as a foreign instrument by various discursive means. A family of sitar makers who are also performers navigate an ambiguous social borderland between the realms of the maker and the player. By highlighting the social, sonic, and discursive complexity of these shadowy borderlands, our panel reveals musical boundaries as not just classificatory tools, but as living, dynamic, creative sites of cross-border interplay, artistic struggle, and cultural production.

“Del cante jondo”: Race, Voice and Nation in the Work of Manuel de Falla and Federico García Lorca

Anna Reidy, New York University

The writings of the poet Federico García Lorca and the composer Manuel de Falla figure prominently in historical narratives of Spanish music and they are continually invoked by contemporary practitioners and aficionados of Andalusian flamenco genres. Through their respective theoretical and critical writings, Lorca and Falla championed cante jondo (‘deep song’) and its attendant affective notion of duende (roughly, ‘soul’) as the most profound, authentic voice of the primal soul of the Spanish race and, therefore, the most fitting sonorous emblem of the Spanish nation-state. Although there has been significant ethnomusicological study of flamenco in relation to Spanish nationalism, there as yet has been little work treating this articulation of cante jondo in relation to contemporaneous notions of voice, race and human evolution. Accordingly, this paper seeks to situate the writings of Lorca and Falla, and the musical and vocal practices they addressed, within the racial and evolutionary discourses that circulated in the elite educated circles of which they were a part. It argues that the West’s adverse and primitivist racialization of Spain had been underway since the early nineteenth century and suggests that the appropriation of these discourses by Spaniards in part constituted an effort to re-voice Spain as fully human, as fully ‘European,’ in the wake of its crumbling empire.

Music, “Mulatismo,” and Transatlantic Flows in Colonial Minas Gerais

Suzel A. Reily, Queens University, Belfast, Ireland

Since the late 19th century, a frequent theme in Brazilian music scholarship has been the marked presence of mulattos in Brazilian music, a phenomenon commonly referred to as “mulatismo.” Generally speaking, mulatismo has featured in nationalist discourses, where it stood as proof of the “natural” process of Brazilianization that European and African cultural forms took in the country since colonial times. This paper aims to redirect the debate on mulatismo away from nationalist constructions, and reposition it in relation to the multiple encounters of diverse ethnicities, worldviews, and musics that marked the Brazilian colonial environment. The paper focuses on the emergence of a legion of professional musicians, most of them mulattos, within the gold mining centres of Minas Gerais. While these musicians certainly performed secular music for wealthy households, their primary patrons were the numerous religious confraternities and local government, for whom they were employed to perform mainly religious music. Thus, a local liturgical style emerged that fused European baroque, pre-classical, and classical elements. Drawing on the extensive pioneer research of the eminent German-Uruguayan musicologist Francisco Curt Lange (1903-1997) and more recent work emerging from the current surge in interest in Brazilian colonial music, the paper outlines the strategies these mulatto musicians employed to carve out a performance space for themselves within the highly stratified slave
society in which they lived. Within this space there were even those who were able to achieve high levels of social recognition.

**Canadian Compositions for Katajjaq Players: Exscribing First Nations Voices**
*Dylan Robinson, University of Sussex & University of Victoria, Canada*

The Inuit vocal games known as Katajjaq have fascinated Canadian composers for generations. While composers traditionally attempted instrumental approximations of this distinctive mode of vocal production, they more recently have incorporated Katajjaq ‘players’ themselves as soloists in their compositions (Patrick Carrabré’s concerto Inuit Games (2003), Derek Charke’s Circle du Nord III (2005), and Alexina Louie’s Take the Dogsled (2008-9)). The Canadian government’s increasing support for the development of First Nations cultural practices in art music forums and formats has unfortunately given rise to a certain marketing of First Nations voices apparently in celebration of the Canadian nation-state. The increasing ubiquity of such cross-cultural collaboration (or cultural co-option) in Canadian art music thus necessitates close scrutiny of how the inclusionary impulse of these compositions might *exscribe* both the artistic and political agency of First Peoples. My presentation examines whether these works, in their attempts to provide musical platforms for First Peoples’ voices, instead subsume and neutralize such voices within a sanitizing form of ‘Western art music inclusion.’ I analyze the interaction of genres within the compositions in relation to the Katajjaq soloists’ roles as collaborators, and their actual positions and embodied presence on stage. My presentation critiques the often paternalistic discourse surrounding such works—the rhetoric of inclusion that marks these projects as continuing forms of internal colonization. To conclude, I examine the these works’ shifting reception contexts: the communities the music it is presented to (symphony audiences, or isolated Inuit villages) and the cultural work it performs in each context.

“Fuimos nubes que el viento apartó” / “We Were Clouds that the Wind Parted”: Regional Tradition and Mexican *música norteña*
*Gregory Robinson, George Mason University*

In the region of Aisén, in southern Chile, people use the concept of “regional tradition” to create a collective sense of local identity based on broadly (but not universally) shared cultural practice. Within this area Mexican *música norteña* inhabits a liminal space between a strict category reserved for local traditional music and the much broader category of genres excluded from regional tradition (to which all other styles of popular and pan-Latin American music are relegated). *Música norteña*’s historic ties to Mexico and broad, mass-mediated circulation and diffusion mark it as emanating from “elsewhere” and therefore not traditional. However, its stylistic similarities to local traditional music (instrumentation for accordion and plucked/strummed string instruments, predominance of triple and quadruple meters) and its associations with rural themes and ideas that resonate closely with regional traditionalist sentiment cause many residents of Aisén to regard *música norteña* as more closely related to regional tradition than other pan-Latin American popular styles. The ways in which Aisénanos deal with this genre offers insights into how they construct the idea of tradition. In this paper, I will argue that the special liminal status accorded to *música norteña* points up a tradition/non-tradition index that corresponds at least in part to a provincial/cosmopolitan conception of inside and outside.

**The Rhythm of Roots: Temporal Symmetries in Early Country and Blues Recordings**
*Joti Rockwell, Pomona College*

This paper consists of two components: 1) an empirical study of rhythm, meter, and periodicity in roots music recordings, and 2) an examination and critique of the distinction between “straight” and “asymmetrical” rhythm. Scholars studying roots music often describe it as “rhythmically irregular,” “asymmetrical,” “heterometric,” or “crooked,” since a variety of early country, folk, and blues recordings from the 1920s and 30s defies the conventions imposed by Western rhythmic notation. For the first portion of the paper, I summarize the results of a non-notationally-based analysis of roughly 500 of these recordings, featuring musicians such as Fiddlin’ John Carson, the Carter Family, Blind Lemon Jefferson, and Charlie Patton. The analysis confirms that by certain definitions, temporal asymmetry was indeed highly prevalent in the repertoire. A consideration of the gestural, organological, and experiential factors behind this perceived asymmetry points toward an astonishing multivalence of individual expressivity in the domain of rhythm, which calls into question the temporally normalizing tendencies of later performances of the repertoire. But rather than view the “straightening” of American roots music as a communal or commercial distortion of an authentic ideal, I question the notion of rhythmic regularity, highlighting and ultimately arguing for the value of musical subjectivity.

**Is That Mariachi Singing in English?: Chicana/o Influences on Mariachi Music / ¡Oye! ¿Está cantando en inglés ese mariachi?: La influencia chicana sobre la música del mariachi**
*Russell Rodríguez, University of California, Santa Barbara*

Since the post revolutionary era of 1910, mariachi music has stood as a symbol of the Mexican nation and people, functioning as a repository of collective memory. For the Mexican community residing outside the nation of Mexico, which Américo Paredes referred to as ‘México de afuera’ (1958, 1993), mariachi significantly contributes to the cultural imaginary of Mexican national identity; a strong signifier of Mexicanidad. The central question I raise in my paper is, what role has the transnational movement of mariachi
Periodicity, so ubiquitous in music, is often conceived in terms of a hierarchical grid providing temporal location to events. Meters, in this view, are categories into which diverse sound patterns may be classified. Although this conception facilitates accurate notation, it hardly accounts for experiential aspects of musical time that are important in ensembles in which performers interact. An alternative is to conceive of meter as process. As articulated by Christopher Hasty, this approach considers the temporal contingencies of musical actions—how each event initiates processes of accumulating duration to which later events contribute, and also continues processes already begun by earlier events. Although processive descriptions can be given of meter categories, they are better suited to express the differences and particularities of periodic patterns in the same category, and for explaining how components of a polyphonic texture interact as they shape musical time. Hasty focuses on Western art music, and aspects of his approach have been used in studies of Western popular music (Butterfield, Butler). This panel gathers together studies of metrical process in rumba, capoeira, Balkan brass music, and qawwali. The panelists will explore how conceiving of the music processively brings out its distinctive qualities of meter, rhythm, and form, thus valuing its cultural attributes. This panel is linked to another, “Periodicity and Comparative Temporalities” (3I).

Periodicity (o cíclicidad), omnipresente en la música, es a menudo concebida como una matriz jerárquica que provee ubicación temporal a los eventos musicales. Bajo esta perspectiva, las diferentes medidas métricas se convierten en categorías en las cuales son encasillados diversos patrones sonoros. Aunque esta definición facilita una notación más precisa, casi no toma en cuenta los aspectos vivenciales del tiempo musical; un factor importante para los músicos que interactúan en conjuntos musicales. Una alternativa sería conceptualizar la métrica como un proceso. De acuerdo a lo elaborado por Christopher Hasty, este enfoque considera las contingencias temporales de las acciones musicales, es decir, las maneras en que cada evento musical inicia procesos de duración acumulativa que reciben contribuciones de ciertos eventos posteriores, o continúa procesos comenzados por eventos anteriores. A pesar de que se pueden hacer descripciones procesuales de categorías métricas, estas modalidades son más adecuadas para expresar las diferencias y particularidades de patrones periódicos dentro de una misma categoría. Estas modalidades también son adecuadas para explicar cómo los componentes de una textura polifónica interactúan para moldear el tiempo musical. Aunque los análisis de Hasty se enfocan en la música clásica occidental, algunos aspectos de su análisis se han utilizado en estudios de la música popular occidental (Butterfield, Butler). Este panel recoge estudios de los procesos métricos en rumba, capoeira, música balcánica de metales, y qawwali. Los panelistas demostrarán cómo una concepción procesual de las músicas revela sus características métricas, rítmicas y de forma, valorando de este modo, sus atributos culturales. Esta mesa esta enlazada con otra, “Periodicidad y temporalidades comparativas” (3I).

Metrical Processes in Musics of the World / Procesos métricos en músicas del mundo
John Roeder, University of British Columbia, Canada

Periodicity, so ubiquitous in music, is often conceived in terms of a hierarchical grid providing temporal location to events. Meters, in this view, are categories into which diverse sound patterns may be classified. Although this conception facilitates accurate notation, it hardly accounts for experiential aspects of musical time that are important in ensembles in which performers interact. An alternative is to conceive of meter as process. As articulated by Christopher Hasty, this approach considers the temporal contingencies of musical actions—how each event initiates processes of accumulating duration to which later events contribute, and also continues processes already begun by earlier events. Although processive descriptions can be given of meter categories, they are better suited to express the differences and particularities of periodic patterns in the same category, and for explaining how components of a polyphonic texture interact as they shape musical time. Hasty focuses on Western art music, and aspects of his approach have been used in studies of Western popular music (Butterfield, Butler). This panel gathers together studies of metrical process in rumba, capoeira, Balkan brass music, and qawwali. The panelists will explore how conceiving of the music processively brings out its distinctive qualities of meter, rhythm, and form, thus valuing its cultural attributes. This panel is linked to another, “Periodicity and Comparative Temporalities” (3I).
Paradójicamente, la resistencia al modelo instaurado como estereotipo del ―folklore nacional‖ musical que las sustentan puede entenderse como una forma de esta búsqueda de elementos identitarios diferenciadores se inscriben dentro de la categoría "folklore pampeano" y las prácticas musicales que las consignan a la zona oeste de la provincia, posee características geográficas, climáticas y culturales totalmente diferentes.

Con el objetivo de reflexionar sobre la construcción de identidades no-centrales en el interior de la Argentina, se analizará el entramado que surge entre la apropiación de músicas que provienen del espacio hegemónico central, pero consideradas tradicionales de la región, y la búsqueda de elementos diferenciadores eligiendo, textos que remiten a una configuración simbólica particular y también ajena, el oeste, como marca diferencial, desde donde se construye la idea de pampeanidad.

El “folklore pampeano” y la construcción de identidades no-centrales en el interior de la Argentina / “Pampeano Folclore” and the Construction of Noncentral Identities in the Argentine Interior
Ana María Romaníuk, Conservatorio Superior de Música Manuel de Falla, Argentina

Desde mediados del siglo pasado comienza a circular en la ciudad de Santa Rosa (capital de la Provincia de La Pampa, Argentina) un repertorio inspirado en géneros, provenientes de medios rurales, orientado hacia la búsqueda de una música que fuera representativa de la región. Estas composiciones, inscriptas dentro de la categoría, “folklore, pampeano” y las prácticas musicales que las sustentan, se pueden entender como una forma de resistencia al modelo instaurado como estereotipo del “folklore nacional” difundido por los medios, proveniente principalmente de la zona centro/norte del país, irradiado desde el centro metropolitano, la ciudad de Buenos Aires. Paradójicamente, esta búsqueda de elementos identitarios diferenciadores se construye en gran medida sobre géneros musicales que provienen de la llanura bonaerense, (huellas, milongas, triunfos, estilos) de la que el norte de La Pampa es continuación natural, pero con la particularidad de que los textos hacen referencia a temáticas, ajenas a la realidad inmediata de los compositores santarrosenos, al estar vinculados con la zona oeste de la provincia, que posee características geográficas, climáticas y culturales totalmente diferentes.

Con el objetivo de reflexionar sobre la construcción de identidades no-centrales en el interior de la Argentina, se analizará el entramado que surge entre la apropiación de músicas que provienen del, espacio hegemónico central, pero consideradas tradicionales de la región, y la búsqueda de elementos diferenciadores eligiendo, textos que remiten a una configuración simbólica particular y también ajena, el oeste, como marca diferencial, desde donde se construye la idea de pampeanidad.

This paper presents the results of fieldwork with hip hop communities in Berlin, Paris, and London from September 2006 through August 2007 and from June through August 2008. The paper focuses on interviews conducted with the Aggro Berlin recording artists B-Tight (aka “Der Neger”) and Tony D (aka “Der Volkblut Araber”) to examine the label’s racialized marketing strategies—as typified in their 2005 album Heiße Ware. My critical apparatus in the larger study “Musical (African) Americanization in the New Europe” interrogates the antinomies of this deeply oppositional and localized street music, which nonetheless gains its political force through mainstream media technologies and global commercial networks. Furthermore, this heuristic reexamines discourses of American exceptionalism vis-à-vis African American cultural particularity to analyze how a critical mass of minority citizens from the former colonies and peripheries of Europe are finding European national subjectivities decidedly outmoded and militating for new inclusive and equitable models. B-Tight’s formulation of an exoticizing “Neger Bonus” for Afro-German musicians in the interview provides a further focus for the paper. I conclude with a look at an unexpected continuity in German press’s racialized reception of then-candidate Barack Obama. Indeed, the interview took place on the same day as Obama’s historic speech at the city’s Victory Tower. From media characterizations of the candidate as a “Super Star” to a headline reading: “Ich bin schwarz! Und das is auch gut so” [I’m black! And that’s a good thing], I argue that the exoticization of blackness in the city carries notably Americanized valences.

Heiße Ware [Hot Commodities]: Blackness and Musical (African) Americanization in “Aggro Berlin”
J. Griffith Rollefson, UW-Madison / Chapman University

< ENGLISH > Since the middle of the past century a repertory inspired by genres from rural regions began to circulate in the city of Santa Rosa, whose goal was the search of music representative of that region. These compositions, inscribed within the category of Pampeano folklore and the musical traditions that sustained them, can be understood as a form of resistance to the established stereotypes of national folklore, disseminated by media primarily from the north central region of the country and radiated from the central metropolitan city of Buenos Aires. Paradoxically, this quest to identify differentiating elements was constructed in large part on, the musical genres from the plains of Buenos Aires (huellas, milongas, triunfos, estilos). The north of La Pampa is a natural continuation of this area, but, the differences -such as the compositions--refer to foreign themes, irrelevant to the immediate reality of the Santa Rosa composers, and are linked with the western zone of the province. These works also possess unique geographical, climactic and cultural characteristics.

With the objective of reflecting upon the construction of identity not central to the interior of Argentina, I will analyze: the framework that emerged because of the appropriation of music that originated from a centrally hegemonic space which was also considered traditional to the region; and discuss the search for distinguishing elements, selecting compositions that consign a particular symbolic configuration that is also foreign to the west; and, lastly, discuss how it signifies the differences which mark the construction of a Pampean identity.

Dancing across Borders, New Dance Ethnography in Greater Mexico
Chair: Brenda M. Romero, University of Colorado at Boulder
See: Olga Nájera-Ramírez, University of California, Santa Cruz

Improvisation in Flamenco
Kevin Romero, University of Colorado at Boulder
This lecture-demonstration will address the musico-poetics of flamenco. I will begin with a brief analysis of the poetry encountered in the Soleá rhythmic cycle focusing on rhyme and meter. Then a guest and I will demonstrate how the poetry might be rendered in performance. Next, I will discuss the semiotics of the song as encountered in melodic contour and what I refer to as “target” notes and demonstrate how the guitarist hears and reacts to these signs. I will also discuss the phenomenon of improvisation by both singer and guitarist in flamenco. Finally, my guest and I will end the presentation with a brief performance of Soleá.

Sons, ações e performances das entidades femininas do culto da Jurema (Pernambuco, Brasil) / Sounds, Actions, and Performances of Feminine Entities of the Jurema Cult (Pernambuco, Brazil)

Laila Rosa, Universidade Federal da Bahia, Brazil

Este artigo discute parte de pesquisa de doutorado sobre representações de raça/etnia, gênero, geração, sexualidade e classe, presentes no repertório e na performance musical das entidades espírituais femininas da “jurema” praticada majoritariamente por mulheres afro-descendentes de um terreiro de candomblé (Pernambuco, Brasil). A “jurema” é um culto afro-indigena que engloba práticas e conceitos que podem ser considerados análogos a um tipo de “xamanismo urbano”. Em geral práticas religiosas com preceitos que lidam de forma terapêutica com questões do corpo e da alma, costumam ser avaliadas como “destoantes” da suposta vida secular contemporânea urbana. Em contraposição a este tipo de pensamento ‘secular’, e, juntamente com o catolicismo popular e o “candomblé”, o culto da jurema se insere no universo das grandes cidades do nordeste brasileiro, tendo seus similares em outros centros urbanos do Brasil e demais países da América Latina. As representações serão avaliadas a partir de categorias e expressões êmicas, tanto no discurso das pessoas sobre as entidades femininas, suas performances, atuação religiosa e repertórios musicais, como também, nos textos das cantigas extraídas destes repertórios e das performances das entidades, também em suas formas de falar e de cantar. As cantigas das entidades femininas (“pontos”) são em geral inéditas, pois consistem em narrativas autobiográficas destas que “trazem” seus “pontos”, embora não sejam consideradas compositoras. Sons, ações e performances são tomadas pelas mulheres (gays e heterossexuais) e homens gays, sobretudo, como formas de poder, de conflitos e de insubordinação política e social, em termos de políticas sexuais.

Mexican Music as Roots Music

James R. Ruchala, Brown University

This paper examines the history of Mexican music reception in the United States, and looks at ways in which the music of Mexicans and Mexican-Americans has been variously included in and excluded from discourses that seek to define American “folk” or “roots” music. The roots music discourse has its origin in the US folk music revival of the 1960s, and grew over later decades as middle-class connoisseurship focused its attention on various other objects of interest, including blues, Appalachian old-time, Yiddish-American klezmer, Cajun and zydeco music. Interest in the Mexican musical heritage in the US has been inconsistent, though. While Harry Smith’s canonical Anthology of American Folk Music excluded it, Chris Strachwitz’s Arhoolie Records issued one disc after another of regional Mexican music alongside better-known blues and folk music. Though Mexican music continues to be somewhat marginal within the ongoing folk/roots music discourse, there are new efforts to bring it into this world, and U.S. folk musicians are finding new pathways into this music on their own.

Mexican Musics in the United States

James Ruchala, Brown University

Discussions of the relationship between the United States and Mexico usually invoke the Border early and often. While the present meeting is devoted to “borderless ethnomusicologies,” the political frontier between the two nations-states is increasingly militarized and surveilled. The subtle ways in which areas within the two countries are becoming borderlands bears study. The presenters of this session—all “(norte)Americanists” of one kind or another—
El tiple puertorriqueño: Su revitalización y reconceptualización / The Puerto Rican Tiple: Its Revitalization and Reconceptualization

Noraliz Ruiz Caraballo, Kent State University

El cuatro, la bordónúa y el tiple forman la familia de laúdes creados por el jíbaro (campesino) puertorriqueño en su afán por emular los instrumentos musicales llevados a la isla por los colonizadores españoles. Aunque no existe una organología enfocada en estos cordófonos podría afirmarse que el cuatro es el instrumento que más se ha desarrollado en el contexto cultural de Puerto Rico; haciéndolo merecedor del título de ―instrumento nacional.‖ Previas investigaciones revelan que el tiple puertorriqueño fue hasta finales del siglo XIX el instrumento musical favorito del pueblo. En la isla se han encontrado diversos tipos de tiple; sin embargo su utilización y construcción disminuyó en el siglo XX, y para finales de ese siglo era un instrumento desconocido por un amplio sector de la población. En el año 1989, un grupo de puertorriqueños fundó una organización con el propósito de mantener viva la tradición del instrumento. Esta organización se concentró en rescatar al menos un modelo de tiple, y ha logrado promover con éxito la enseñanza y construcción del tiple doliente, original del área central de la isla. Esta investigación pretende analizar el efecto del rescate del tiple, y explorar el proceso de revitalización de un instrumento que se encontraba prácticamente en peligro de extinción. Examinaré la reconceptualización del instrumento, demostrada en cambios fisonómicos y en la atribución de nuevos roles en su re-incursión en los conjuntos de música típica. Consideraré las implicaciones de la evidente popularización del tiple doliente y la aparente supresión de otros modelos de tiple.

< ENGLISH > The cuatro, the bordónúa and the tiple comprise the lute family created by jíbaro (rural Puerto Ricans) in their zeal for emulating musical instruments brought to the island by the Spanish colonizers. Even though there is no organology focused on these cordophones one can affirm that the cuatro is the instrument that has been most developed in the Puerto Rican cultural context, making it deserving of the title of “national instrument.” Previous research has revealed that the Puerto Rican tiple was, until the end of the nineteenth century, the people's favorite musical instrument. Various types of tiple have been found on the island, nonetheless its use and construction diminished in the twentieth century, and by the end of that century it was an instrument that was unknown to a wide sector of the population. In 1989, a group of Puerto Ricans founded an organization with the purpose of keeping the instrument’s tradition alive. This organization concentrated on recovering at least one tiple model, and exploring the process of revitalizing an instrument that found itself nearly in danger of extinction. I will examine the reconceptualization of the instrument, demonstrated in physiognomic changes and the attribution of new roles for it in its re-insertion into groups that play traditional music. I will consider the implications of the evident popularization of the tiple doliente and the apparent suppression of other tiple models.

Crossing Borders: Mariachi in Mexico and the U.S.

Lauryn Salazar, University of California, Los Angeles

A musical symbol across the U.S. and Mexico border, mariachi music’s ubiquity is only surpassed by its popularity. A national musical symbol of Mexico since the early twentieth century, this music has also come to serve as a powerful source of ethnic pride for Mexican-Americans. With its inclusion of traditional Mexican song forms as well as Western classical music and other popular genres such as cumbia and norteño, mariachi has remained a significant part of the musical landscape on both sides of the border. This panel will explore some of the various facets of the mariachi tradition in the United States and Mexico. The first paper will look at issues surrounding the transcription and notation of prevalent mariachi song forms for use in the arena of American music education and their cultural and practical implications for the genre as a whole. The second paper investigates contemporary mariachi in Guadalajara and Jalisco in all of its musical and cultural aspects. The third paper, through an examination of the instrument known as the tarima, expands the understanding of mariachi’s indigenous roots. The discussant, Dr. William J. Gradante, is President of the MENC National Advisory Committee for Mariachi Education.

Transcribing Mariachi Music / Transcribiendo en partituras la música de Mariachi

Lauryn C. Salazar, University of California, Los Angeles

As mariachi music has expanded into academia in the U.S. the demand for written mariachi music has increased as a result. The proliferation of mariachi festival workshops and academic mariachi programs since the 1990s has raised important issues surrounding the role of musical transcription in mariachi music. Traditionally, mariachi has been a music learned by ear, but an increasing number of educators are now utilizing written scores in teaching this music. As mariachi educators and would-be publishers grapple with how to realize mariachi music through transcription and notation, this wide variety of approaches has resulted in lack of standardization. While the use of written scores is becoming more widespread, the abilities to learn aurally and improvise remain vital skills for all practicing mariachi musicians. Many mariachi festivals offer workshops during which participants receive musical instruction and serve as a main point of distribution for sheet music. Moreover, many academic mariachi programs exist under the aegis of music...
programs where Western classical music notation is the dominant method of instruction. In my paper, I discuss the problems of transcribing mariachi music and investigate its practical and cultural implications for the tradition as a whole. The transcription of mariachi presents its own set of challenges, particularly in the representation of defining musical characteristics such as the complex polyrhythmic nature of the son jalisciense, which employs the use of sesquiáltara, and the virtuosic singing styles particular to the ranchera and huapango song forms, which each have specific demands in terms of vocal timbre.

< ESPAÑOL > Ahora que la música de Mariachi se ha difundido por las instituciones académicas en los EEUU, así también se ha aumentado la demanda por las transcripciones de esta música en partituras. La proliferación de los talleres en festivales de la música de Mariachi, desde 1990, ha desarrollado importantes discusiones sobre el papel de la transcripción musical de la música de Mariachi. Tradicionalmente, la música de Mariachi se ha aprendido “de oído”, sin embargo, últimamente más educadores han empleado el uso y la transcripción de partituras en la enseñanza de esta música. Mientras educadores y editores aspirantes se aferran en cuanto como realizar la música de Mariachi por medio de la transcripción y la notación, se encuentran con una gran variedad de enfoques que han resultado en una falta de normalización. Aunque el empleo de partituras musicales es cada vez más difundido por el mundo, la improvisación y el aprender auditivamente siguen siendo habilidades vitales para la práctica de todos los músicos de Mariachi. En este ensayo, considero los problemas de la transcripción de la música de Mariachi e investigo las consecuencias prácticas y culturales de esta tradición en su conjunto. La transcripción de la música de Mariachi presenta su propio conjunto de retos, especialmente en la representación de determinadas características musicales, por ejemplo, el índole complejo polirítmico del son jalisciense, el cual emplea el uso de la sesquiáltara, y el estilo particular del canto virtuoso en la canción ranchera y del huapango, que tienen exigencias específicas en términos de timbres vocales.

“Chilanga Banda”: The Megalopolis and The Urban Idioms of Café Tacvba
Ana Sánchez-Rajo, University of Texas at Austin

What happens when the sonic world of the local traditional merges into the urban chaos? What does the city sound like? Part of Café Tacvba’s musical strategies respond to these issues, often drawing from the specific soundscape of Mexico City. A close examination of “Chilanga Banda”, one of their most popular songs, reveals a recycling of musical and spoken language where words – their sound and meaning –, vocal emission, rhythm, noises and musical styles blend or juxtapose to introduce the listener, through the intermediary of the lyric persona, to the experience of different layers and subcultures of the megacity. Appropriation as a musical strategy is a distinctive mark of numerous Latin American pop-rock and rock bands, particularly of those recognized as part of the Latin Alternative Rock or rock en español movement that became prominent in the nineties. Café Tacvba is one of those bands, sampling from such diverse sources as rock, funk, bolero, rap, punk, ska, electronic dance music, and norteño, among others. Most studies on Latin Alternative Rock pay extensive attention to the blending of American/British rock elements with the popular folklore traditions of Latin America, which result in a new musical language defined by diversity and pastiche. However, it must be noted that this new musical language is eminently an urban one.

< ESPAÑOL > “Chilanga banda”: La megalópolis y los idiomas urbanos de Café Tacvba.

¿Qué sucede cuando el mundo sonoro de la tradición local se fusiona con el caos urbano? ¿Cómo suena la ciudad? Parte de las estrategias musicales de Café Tacvba responde a estas interrogantes, frecuentemente a partir del paisaje sonoro de la Ciudad de México. Un examen detallado de “Chilanga banda”, una de sus canciones más populares, revela un reciclaje del lenguaje musical y verbal en el que las palabras, su sonido y significado, la emisión vocal, el ritmo, el ruido y diversos estilos musicales se mezclan o yuxtaponen para introducir al oyente, a través de la persona lírica, a la experiencia de las diferentes capas y subculturas de la megaciudad. La apropiación como estrategia musical es un distintivo de a numerosas bandas latinoamericanas de rock y rock pop, de manera notable aquellas bandas identificadas como parte del movimiento de rock alternativo latino o rock en español que cobró fuerza en los años noventa. Una de estas bandas es Café Tacvba, que incorpora en su música fuentes tan diversas como el rock, funk, bolero, rap, punk, ska, música electrónica, y norteño, entre otras. La mayoría de los estudios acerca del rock latino alternativo centran su atención en la mezcla de elementos del rock norteamericano/británico con las tradiciones populares del folklor latinoamericano, que dan como resultado un lenguaje musical nuevo definido por la diversidad y el pastiche. Sin embargo, es importante advertir que este nuevo lenguaje musical es eminentemente urbano.

Festivales en Indonesia: Celebrando fronteras musicales y nacionales
Mayco Santaella, University of Hawai’i at Manoa

Indonesia as an archipelago that consists of over 17,000 islands and around 300 ethnic groups, became an independent country from the Dutch in 1945. During the colonial period and after independence, the country developed a number of different tools to celebrate national unity. The year 2008 marked the centennial of the first ‘national awakening’ of Indonesia with a celebration carried on by the central government in Jakarta. Referencing the national motto of ‘unity in diversity’, the country has employed various approaches in
reflecting such a notion. The performing arts, functioning as cultural symbols, have been employed in the presentation and representation of the ‘national’ diversity moving from Benedict Anderson’s idea of an ‘imagined community’ to an ‘imagined’ one. This paper discusses the consequences of festivals and cultural presentations in the celebration of identity. In the case of Indonesia, I suggest four principal functions for festival and its use of the performing arts:

- As a space for the presentation and representation of cultural assets;
- As a space for understanding performances of different genres, ethnic groups or other political confines and their culture;
- As a space for cultural development in the foment of new genres and compositions;
- As a space to perform Indonesia’s national motto. The above-mentioned possibilities derive from the analysis of a number of local, provincial and national government-sponsored celebrations and festivals. Through the analysis of different events and different ‘locales’ the nature and balances of unity and diversity through the performing arts are examined.

< ESPAÑOL > Indonesia, un archipiélago de más de 17.000 islas y 300 grupos étnicos, se independizó de Holanda en el año 1945. Durante la época colonial y después de esta, el país ha fomentado la celebración de una unidad nacional. El año 2008 marcó el centenario del primer movimiento nacionalista en Indonesia, celebrado por el gobierno nacional en Jakarta apoyando el concepto nacional e ideología de “unidad en la diversidad”. La tradición musical, bailes tradicionales, símbolos regionales y culturales, han sido empleados en la exhibición y representación de tal diversidad nacional, trasladándose así del concepto de Benedict Anderson de una “comunidad imaginada” hacia “imágenes” de tal comunidad. Este trabajo analiza los exponentes de festivales y presentaciones culturales en el festejo de identidades regionales. En el caso de Indonesia, sugiero que encontramos cuatro resultados de dichas presentaciones culturales y el uso de la música tradicional en un espacio para:

- La presentación y representación de las tradiciones regionales;
- La comprensión cultural de diversos géneros, grupos étnicos y límites políticamente establecidos;
- El desarrollo cultural, a través del fomento de nuevos géneros y composiciones;
- El desarrollo del lema nacional de “unidad en la diversidad”. Dichas sugerencias derivan del análisis de festivales y presentaciones culturales a nivel local, provincial y nacional, entendiéndose de esta manera el rol de la tradición y la cultura en Indonesia.

Conflicto en el debate entre oralidad y escritura en la música andina colombiana / Conflicts in the Debate between Orality and Writing in Andean Music from Colombia

Carolina Santamaría Delgado, Pontificia Universidad Javeriana, Bogotá, Colombia

El compositor e intérprete de la bandola Pedro Morales Pino (1863-1926) es una figura fundacional para la tradición de la música andina colombiana. Apreciado en su tiempo como líder de una escuela musical, virtuoso de su instrumento y director de estudiantinas (compuestas por cuerdas tradicionales - bandola, tiple y guitarra - e instrumentos europeos - cello, violín y flauta), Morales Pino fue uno de los primeros músicos de esa tradición en usar la notación occidental como medio de difusión de su obra. Pese a que su música fue concebida e interpretada por estudiantinas sin que los músicos recurrieran a la mediación escrita, las piezas se editaron para piano por ser éste el formato comercial de la época. La incongruencia entre la preservación estática del registro escrito y la dinámica propia de la tradición oral andina colombiana ha llevado a controversias acerca de cómo debe ser interpretada y protegida la obra del compositor. La presente ponencia muestra aspectos de la reflexión teórica que sustenta el proyecto de reedición de la obra de Morales Pino, un proyecto que busca abrir el debate sobre la relación entre oralidad y escritura en una tradición musical fuertemente marcada por las discusiones de lo nacional. Las implicaciones de esta propuesta incluyen poner en duda el concepto clásico de patrimonio histórico basado en lo documental, cuestionar la fijación y unicidad de la obra musical en esta tradición, y desafiar la concepción misma de la música andina colombiana como una expresión nacionalista altamente europeizada.

<ENGLISH> The composer and bandola performer Pedro Morales Pino (1863-1926) is a foundational figure for the tradition of Colombian Andean music. Appreciated during his time as the leader of a music school, virtuoso on his instrument and director of estudiantes ensembles (composed of traditional stringed instruments – bandola, tiple and guitar – and European instruments – cello, violin and flute), Morales Pino was one of the first musicians of this tradition to use Western notation as a medium of diffusion for his work. Despite the fact that his music was conceived and interpreted by students who did not resort to written mediation, the pieces were edited for piano as this was the commercial format of the era. The incongruence between the static preservation of the written record and the dynamic oral tradition of the Colombian Andes has generated controversies about how to perform and preserve the work of the composer. The present paper demonstrates aspects of theoretical reflection sustained by the project of reissuing the work of Morales Pino, a project that seeks to open the debate about the relation between orality and writing in a musical tradition marked powerfully by discourses about the national. The implications of this proposal include casting doubt on the classical concept of historical partimony based in documentation, and likewise challenging the understanding of Colombian Andean music as a highly Europeanized nationalist expression.

Traducción y recontextualización (I): problemas epistemológicos en Latinoamérica / Translation and Recontextualization (I):

Epistemological Problems from South America

Carolina Santamaría Delgado, Pontificia Universidad Javeriana, Colombia
Folk music has influenced Hindi film songs for decades. Contexts typically highlight a folk song as part of the exotic masala narrative for religious occasions such as Holi, or showcase a folk or nautanki-style performance. However, there is a recent rise in folk music’s popularity fueled by diasporic populations, an emerging preservationist mentality and awareness aided by technologies such as the internet, as well as political calls to return to traditional cultural roots. Film soundtracks are reflecting the revived regional interest in folk music that now resonates outside of regional boundaries. Films such as Paheli, Mangel Pandey, Lagaan, and Bunty Babli rely heavily on regional folk roots, some composed of not only folk styles, but a cross-section of representative styles from different Indian folk sub-groups.

This paper begins by examining the film aesthetics that constitute folk music in terms of their composition, playback performances, and picturizations. How do recent folk reinventions reflect a change of cultural thought and values regarding "traditional" and "modern" vis-a-vis earlier films? How might revisioned folk musics resonate in middle class and diasporic audiences? Is Bollywood reflecting or creating a new consumerist and nostalgic identity?

Further analysis reviews possible political and social motivations for inclusion of folk such as a musical backlash against heavily western influenced soundtracks and utilization of revivalist ideologies in a mass-market attempt to fashion a utopian sentiment for the middle class and diasporic Indian populations (Ligston, 1999).

**Property Rights and Social Responsibilities: Conflicting Ideas About Song Ownership in the Powwow Recording Industry**

*Chris Scales, Michigan State University*

Erica-Irene Daes, in her role as the special rapporteur for the United Nations Working Group on Indigenous Populations, has written: Indigenous peoples do not view their heritage in terms of property..., but in terms of community and individual responsibility.... For indigenous peoples, heritage is a bundle of relationships rather than a bundle of economic rights” (Daes 1993, para. 45; quoted in Battiste and Youngblood Henderson 2000, 149). Characterizing song ownership as a "bundle of relationships" rather than a "bundle of economic rights" cuts to the heart of a number of issues that have emerged in my continuing study of the powwow recording industry. The production, distribution, and sale of commercial powwow CDs pose a number of challenges, for both powwow musicians and commercial record labels, regarding the ethical, legal, and cultural status of song ownership. The practice of making commercial recordings has required indigenous musicians and music industry personnel to come up with new creative and hybrid kinds of formal and informal protocols that govern song ownership and control. In this paper I will describe the protocols governing song ownership on the powwow trail and contrast these protocols with the pertinent existing legal

**Revivalist Ideologies in Hindi Film’s Folk Songs**

*Natalie R. Sarrazin, The College at Brockport, State University of New York*

En las sociedades multiculturales y multiétnicas de Latinoamérica, el estudio de expresiones musicales tradicionales o populares puede implicar procesos de traducción y recontextualización de saberes y conocimientos. En este sentido, la recontextualización es una traducción entre epistemologías que busca cerrar brechas entre diferentes modos de saber. Con frecuencia los investigadores que llevan a cabo estos procesos de traducción deben reinterpretar e incluso reinventar ciertos aspectos de esos saberes para que tengan sentido dentro de otros contextos sociales. De esta manera, el investigador se debate entre la tendencia a preservar la cultura musical como un objeto estático e inmóvil y la tendencia opuesta, que busca reconfigurar los saberes musicales para aplicarlos o darles un significado diferente al original. Este panel presenta ejemplos de los retos que enfrentan investigadores desde diferentes ángulos de la investigación etnomusicológica: el primero compara modos de transmisión oral usados en dos géneros tradicionales colombianos y los contrasta con métodos de enseñanza-aprendizaje usados por músicos populares urbanos fuera del espacio académico. El segundo explora las prácticas semi-escritas en el repertorio de la música andina colombiana para cuestionar cómo reeditar la obra escrita de un importante compositor de finales del siglo XIX. El tercero examina cómo la imaginación musicoógica urbana disciplinó prácticas musicales rurales andinas mediante un proceso de historización que las identificaba con el pasado agrario inca.

<ENGLISH> In multicultural and multiethnic societies of Latin America, the study of traditional or popular musical expressions might imply processes of translation and recontextualization of knowledge. In this sense, the recontextualization is a translation among epistemologies that looks to close the gaps between different ways of knowing. Frequently, researchers that undertake these processes of translation must reinterpret and sometimes re-invent certain aspects of this knowledges so that they make sense within other social contexts. In this way, the researcher debates between the tendency to preserve the musical culture as a static and immobile object and the opposite tendency that looks to reconfigure the musical knowledges to apply them or give them a different meaning to the original. This panel presents examples of the challenges that researchers face from different facets of ethnomusicological work: the first compares the modes of oral transmission used in two traditional Colombian genres and contrasts them to the methods of teaching-learning used by popular urban musicians outside academic spaces. The second explores the semi-written practices in the repertory of Colombian Andean music to question how to reedit the work of an important composer from the end of the 19th century. The third examines how imagination of urban musicology disciplined rural Andean musical practices through a process of historicization that identified them to an agrarian urban past.

**Society for Ethnomusicology**

**Abstracts**

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regimes of North American copyright. I will conclude with a discussion of some of the "hybrid" strategies formulated by "indigenous-owned" powwow labels, suggesting that these labels are interesting and possibly instructive models for developing more broadly based practices that mediate between indigenous and Euroamerican ideas about property and ownership.

Singing Between the Head and the Heart: Ambivalent Stereotypes of Muslims in the Musical Play Katyar Kaljat Ghusli
Justin Scarimbolo, University of California, Santa Barbara

The celebrated Marathi-language musical play, Katyar Kaljat Ghusli (A Dagger Thrust in the Heart) (1967), is set within the context of an Indian princely court during the period of British colonial rule. The story enacts the troubled relationship between two classical musicians—a venerable Muslim court singer and a young Hindu devotional singer who seeks to become his disciple. The path of this relationship traverses a bifurcated social terrain in which Muslims and Hindus speak different languages (Hindi-Urdu and Marathi respectively), wear different clothes, and perform in different musical styles. These musical styles are referred to metaphorically in the play as singing from the head (Muslim) and from the heart (Hindu). While the moral sympathies of the play are arguably weighted toward the heart (Hindu), a closer look reveals an ambivalent borderland of representation where sympathy and antipathy, desire and disdain, respect and contempt surround the Muslim singing subject. Drawing on Homi Bhabha's critique of Orientalism, this paper shows how the ambivalence of Muslim stereotypes in Katyar function less as an opportunity for transgressive social affiliations between Muslims and Hindus, and more as a strategy of discriminatory power. Like all stereotypes, the Muslim stereotypes used in Katyar were first formed in relation to specific historic conditions—here, the modern struggle to define classical music as religious, and to define religious identity through classical music. This paper analyzes Katyar as a popular cultural site that contributes to our understanding of this historical struggle to define social and musical identity.

Musician Survivors of Breast Cancer: Case Studies in Self-Healing and Advocacy
Sarah Schmalenberger, University of St. Thomas

Survivorship—a new area of cancer research—has profound implications for performing artists who have had breast cancer. Although an increasing number of people are cured of the disease, breast cancer treatments can become problematic for performing artists. Women musicians are particularly vulnerable to treatments that can impede their ability to function at least temporarily. This presentation shares data from the Life and Livelihood Study, an innovative research project that examines the occupational well being of women musicians after breast cancer.

The Life and Livelihood Study data shows a significant number of women musicians struggling with a variety of problems during and after treatment, limiting or disabling their ability to work. The data also reveals insightful self-healing strategies among survivors. Many drew upon their creative artistry to articulate their experience, heal themselves, and even transform their careers as musicians. One interesting finding in this study is that musician survivors tend to eschew traditional music therapy techniques for relaxation and visualization.

Re-gendering vir rasa in Marathi Nationalist Performance
Anna Schultz, University of Minnesota

For the past century, male performers of Marathi rashtriya kirtan have been combining nationalist storytelling, Hindu religious discourse, and songs in the vir rasa (heroic aesthetic) to generate regionally inflected national sentiment. While women are avid performers of other types of Marathi kirtan, only a small handful of women engage in the masculine nationalist discourse of rashtriya kirtan. I am intrigued by these women, whose bodies and performance practice transform—and are transformed by—vir rasa. Drawing on performances by kirtankars and interviews with performers and audience members, I address the apparent contradictions of women performing within a masculine aesthetic. Though newcomers to rashtriya kirtan, female rashtriya kirtankars invoke an existing repertoire of physical and sonic performance gestures that I argue are marked as both feminine and heroic. Moreover, since rasa is an aesthetics of shared emotion, audience members are active participants in the creation of female heroism, a process with profound political implications. I introduce two female rashtriya kirtankars—one a Muslim Gandhian who sings both Hindu and Muslim genres, and the other a non-party Hindu nationalist—and argue that they perform a nationalist gender politics of exceptionality. These women have transgressed traditional gender roles in the service of nationalism and both sing of the political potency of women in Marathi history, but the explicitly didactic components of their fiery discourses bolster a patriarchal order and enjoin female listeners to serve their patidev (husband as god). In dialogue with feminist and historical scholarship on the gendering of the Indian nation, this paper explores how
female rashtriya kirtankars use vir rasa to mold the sentiments of audience members in ways that are less jarring than one might expect given the novelty of women’s participation in rashtriya kirtan.

Crossing Over: Afro-Cuban Religious Musicians as Innovators of Popular Music
Kenneth Schweitzer, Washington College

Over the past century, Afro-Cuban religious music has migrated from the periphery and become a defining force within Cuban mainstream popular culture, as well as an important contributor to international popular music. Though Lucumi (Santería) religious activities were practiced in relative obscurity until the early twentieth century, this African-rooted religion and its associated expressive elements have gradually entered the collective imagination of the Cuban public. This transition began during the Afroamericanismo movement of the 1920s and 1930s when Cuban scholars, artists and intellectuals began to openly admire African-derived arts. By the end of the twentieth century, the music, beliefs and iconography of the Lucumi had become a fully integrated part of the shared Cuban popular consciousness. Today, its influence is woven through all levels of expressive culture, and is particularly present in popular music where it contributes to the percussive, lyrical, and melodic aspects of the music. This cultural phenomenon has had a substantial impact on the lives of many religious musicians, providing substantial opportunity and financial gains to those who creatively blend their once guarded traditional forms with a myriad of other styles. In a nation where financial and personal freedoms are restricted by both domestic and foreign governmental policies, savvy Lucumi drummers are often able to secure coveted opportunities to perform abroad, providing them with access to desirable international currencies. In this paper, I discuss the unique political forces at work within Cuba, and examine their role in shaping this one aspect of popular culture.

Musical “Café con leche”: Music of the African Diaspora in Supposedly Non-racist Venezuela
T.M. Scruggs, University of California at Davis

Music played a central role within the oft-repeated, and increasingly shop-worn claims of a racially neutral “café con leche” ethnic composition of the Venezuelan nation. In this paper I analyze and contrast this class-informed “national aesthetic consensus” with the projection of unmistakably Afro-Venezuelan musical styles and a strong social identification with Afro-Caribbean popular dance music by the popular classes in the populous north during the last five decades. I propose that the elite discourse that posits styles from salsa to rap as wholly imported from the outside has both neglected many national hybrid creative efforts, as well as served as a foil to obviate the place of much of Venezuela’s population within a continental African American diaspora. Recent social struggles and national debate have commenced a reformulation of the way in which the multiple Afro-Venezuelan musical expression is conceived. Musicians working in such diverse forms as rap, reggae and ska, continued innovations using Afro-Venezuelan musical forms, and others, increasingly challenge a conception of Caribbean musical culture as an essentialized “tropical” ignoring the inherent cultural linkages with an African diaspora. These cultural workers can now operate within new spaces developed from the on-going socio-political process whose best known spokesperson is President Hugo Chávez, a process that has begun to offer a new conception of African-infused musics and culture from both sides of the national border.

Multiple Takes on the African Musical Diaspora in the Americas
T.M. Scruggs, University of California at Davis

The panel’s title refers to the multiplicity of both geographical examples, and even more so the diversity of approaches offered to interrogate the meaning of the label of “diaspora” to label the stronger retentions of African musical culture in the western hemisphere south of the United States. The papers all share an inquiry into the ways in which an African musical diaspora is manifest and used by African-Americans (and outsiders) as signifiers of social identity; at the same time the panel offers a diversity of foci and analyses of their shared general topic. The first paper examines the elite’s trope that Venezuela’s purported lack of racism is a defining national trait, and how this assertion is being exploded in the musical arena by an African-Venezuelan self-cultural identification and nascent Afro-diasporic musical identity. The second paper draws from intensive and multiple micro-ethnographic work that yielded a unique set of audio and visual fieldwork materials to compare in different parts of Cuba the strong conservation of African musical culture among the living descendants of the Arará peoples. The third paper examines the sometimes divergent local and national conceptualizations of what defines African-Mexican music on the Caribbean littoral, complicated by transnational forces of increased foreign tourism. The last paper focuses on the encoding of Yoruba language within the batá drumming tradition as currently practiced in Cuba and closely analyzes possible discrepancy between cultural claims and actual musico-linguistic content.

Manipulating the Public Sphere: Discourse and Debate on Georgia’s 2009 Eurovision Entry
Brigita Sebald, University of California, Los Angeles

The Republic of Georgia’s entry in the Eurovision Song Contest in Moscow, an English-language disco number entitled “We Don’t Wanna Put In,” sparked public debate throughout Europe because its lyrics criticize Vladimir Putin’s role in the Russian invasion of Georgia in August 2008. Eurovision, a 53-year-old competition designed to promote peace and tourism, explicitly forbids
entries whose lyrics contain a political message. Debates raged on the internet over which countries would vote for Georgia’s entry, thereby protesting Russia’s gas monopoly. In early March the European Broadcasting Union ordered Georgia to change the song’s lyrics and a few days later the entry was withdrawn. This paper explains the purpose behind Georgia’s musical protest using Habermas’ concept of a public sphere, a place where people informally reach a consensus of political opinions. Eurovision and its surrounding discourse are an innocent way to debate European politics because the discussion ostensibly surrounds pop songs and is therefore not at all political. According to those that have publicly commented on Georgia’s entry, though, voting in Eurovision has nothing to do with the quality of the entries and everything to do with politics. Georgia’s counter-hegemonic act was an attempt to manipulate the public sphere so that Europe would form a consensus against Russia, but the attempt was too overt to ignore its political motivations and was therefore removed from official public discussion. Despite that Georgia is no longer participating in Eurovision, “Put In” still serves to reignite discourse about Russia’s relationship to its former satellites.

Theorizing Sound Writing Roundtable II: Modes of Listening
Chair: Jonathan Shannon, Hunter College, City University of New York
See: Deborah Kapchan, New York University

Why Parai? Why Shouldn't we call it Drumset?: Changing Identity among Untouchable (Dalit) Drummers of India
Zoe Sherinian, University of Oklahoma

Over the last decade, untouchable parai frame drummers of Tamil Nadu, India have begun to create a change in three interwoven threads of their musical identity: the identity of the drum, of the music they play, and of their status as drummers. Key to these developments is an internal shift in the self-perception or identity of the drummers themselves. This paper focuses on the relationship between the term parai (associated with their “degraded” caste name Paraiyar) and the term “drumset,” which carries middleclass status. I will argue that the use of the term “parai attam” (parai dance) as well as the respectful way folk musicians have been treated at the urban based folk music festival Chennai Sangamam in the past three years by both the festival organizers and the multi-cast, mass-class urban audience has greatly shifted the self-perception and value of village based folk artists. While the respect shown to them by audiences may only reflect a distant nostalgia and exoticization of village arts as opposed to a significant reduction in caste discrimination in the urban areas, I will show that experiencing this appreciation has helped these frame drummers gain a sense of pride in their drumming as “a music” where as they previously internalized these practices as degraded. The decision, by a group a drummers with whom I conducted fieldwork, to embrace the term parai after participating in Chennai Sangamam reflects the process of changing self-identity through musical performance possible for those still considered by many as “untouchables.”

Beyond Easy Distinctions: Re-thinking Prevailing Binaries in South Asian Popular Music
Bradley Shope, University of North Texas

Binaries notions of traditional/popular, provincial/modern, or unsophisticated/cosmopolitan are frequently articulated together to suggest dissimilarity between two or more diverse generic musical characteristics. Often, these distinctions are moniculturally aligned; the modern, cosmopolitan, and popular are linked to Western cultural attributes. Other times, these binaries situate music production and consumption on a scale between the local and global, recognizing legitimacy and value in local musical practices by locating their presence within a divergent regional, national, or global arena. Local music, for example, is most traditional, and music that stretches across the world is the most modern. And still other times, they define each other. The modern is the non-traditional, the cosmopolitan is the anti-unsophisticated. And so on. This panel re-thinks these easy binary sensibilities by stripping-away their dichotomous nature, suggesting tricky ambiguities in definition and constitution. We are especially interested in exploring how these links break down during efforts of industry commoditization and mass-mediation of popular music. The papers will undertake interrelated theoretical approaches by investigating four distinct musical practices: 1) village-based music traditions and vernacular commercial music in the Uttarakhand Himalayas that break down simplistic popular/traditional dichotomies; 2) ambiguously-defined Sufi music in the popular music industry of India and Pakistan; 3) eclectic contemporary Tamil film scores; 4) ballroom jazz in early 20th century North India.

Coal Black Mammy Costumes and Cosmopolitanism: Popular Culture and Musical Modernity among the British Establishment in North India, 1930s
Bradley G. Shope, University of North Texas

On 15 July 1933, a formal military dance was organized by the British colonial administration in the small hill town of Nainital at the base of the Himalayas in India. A costume performance was arranged, and the winner was dressed in a “Coal Black Mammy” outfit that mimicked the exaggerated (racist) image of black female domestic servants in the southern United States. Newspaper reviews of this dance boasted that the costume won by a wide margin. The music, unusually, included jazz tunes played by a local group. Typically, formal occasions organized by the British establishment mirrored the conservative homeland, especially military dances. But this dance was different; it reflected a slow change in attitudes towards public social practices, especially among the military and social elite. This paper will
address how notions of cosmopolitanism and sophistication changed among the young British establishment in 1930s, with particular reference to jazz. I will suggest that global media, especially Hollywood films, questioned previous ideas about elite sophistication, and stereotyped African American cultural attributes were often primary expressions of such change. The “black mammy” figure was popular in Hollywood films at the time; this and other popular culture images spread in India through elite lines of communication and pre-existing centers of intellectual and cultural exchange. Their circulation was often structured within colonial fields of power (such as military dances), and often transcended pre-existing imperial hegemonic structures.

Class, Climate, and Cancão: Forró Music and Drought in Ceará, Brazil
Michael Silvers, University of California, Los Angeles

Cycles of drought have affected the people and culture of Ceará, a state in Northeastern Brazil, since the Great Drought of 1877-79, which killed half the state’s population. The connections between forró music, a dance music played on the accordion, triangle, and zabumba (bass drum), and drought run deep in the region. Cearáenses (people from Ceará) overcome and recall their experience of drought through forró music lyrically, sonically, and socially. They do so by addressing their concerns through song lyrics and titles, by linking current music to older forms of forró through timbres and melodies, and by maintaining a sense of regional identity through seasonal festivals that celebrate and lament the climate. As global warming becomes an increasingly pressing crisis, people will undoubtedly adapt culturally, and by maintaining a sense of regional identity through seasonal festivals. As global warming becomes an increasingly pressing crisis, people will undoubtedly adapt culturally, and by maintaining a sense of regional identity through seasonal festivals. This paper illustrates one way in which musical culture has provided a venue for the negotiation of climate change. Drawing on methodologies from ecomusicology in both historical musicology and ethnomusicology and Bourdieusian understandings of class, I examine musical symbolism and investigate relationships between class, climate and musical culture. Forró exists in three predominant forms in Ceará: forró pé-deserta, the traditional genre; forró eletrônico, a popular genre that includes synthesizers and saxophones; and música instrumental, virtuosic instrumental jazz that incorporates instruments, melodies and rhythms from forró. The various musical venues, forró music-centered holidays, and the musical characteristics of the three forró sub-genres reflect attributes of class and climate in Ceará.

The Color of Sound: Sensory Experience and Expression in Yoréme Ceremonial Music / Color del sonido: Experiencia sensorial y expresiva en música ceremonial yorémé
Helena Simonett, Vanderbilt University

Inspired by Steven Feld’s work in sonic anthropology this paper proposes new ways of thinking about music in the semi-desert of northern Mexico although the sonic environment of the Yoréme arid land is obviously very different from the Bosawi rainforest. I expand Feld’s ideas to the Yoréme world where even flowers have sound. The flower is associated with the spiritual aspect of human beings. It is a central symbolic element of Yoréme pascola ceremony. Metaphors of the Flower World (seeagua annia) occur frequently in the sones de venado (deer songs), which constitute the most archaic level of ceremonialism in indigenous Northwest Mexico. The songs describe the Spirit Land with symbols that Lévi-Strauss has called “chromatic”—these symbols may be attributed to the whole iridescent phenomenological world. Knowledge of the physical world is crucial for effective performance of ceremonials.

Although partially based on an analysis of Yoréme deer song lyrics, this paper challenges concepts in which language is seen as our primary means of conceiving the reality around us. By focusing on the performative element of ceremonialism, it adds another layer to Gary Tomlinson’s critique of the logocentric Western conceptions of indigenous Mexicans.

Inspirada por la obra de Steven Feld en antropología sonora, estoy sugiriendo una nueva manera de pensar sobre la música en el semi-desierto del noroeste de México, aunque el ambiente sonoro de la tierra árida Yoréme es obviamente muy diferente a la selva de Bosawi. En el mundo Yoréme aun las flores tienen sonido. La flor, asociada con el aspecto espiritual del ser humano, es un importante elemento simbólico del ceremonial pascola. Se encuentran a menudo metáforas del Mundo de la Flor (seeagua annia) en los cantos de venado, que constituyen el nivel más arcaico del ceremonialismo indígena del noroeste de México. Los cantos describen el Mundo Espiritual con símbolos a los cuales Lévi-Strauss se refería como “cromáticos” — son símbolos que se pueden atribuir a todo el mundo iridescente fenomenológico. Aunque mi análisis se basa parcialmente en los textos de los cantos de venado, voy a enfrentar conceptos analíticos que dan a la lengua un papel primordial en nuestra percepción de la realidad. Un enfoque en los elementos preformativos del ceremonial atribuye al criticismo que expresó Gary Tomlinson acerca de nuestras concepciones logocéntricas occidentales del mundo indígena mexicano.

Ethnomusicologies in Indigenous Northwestern Mexico
Helena Simonett, Vanderbilt University

This panel brings together four scholars (Mexico and U.S.-based ethnomusicologists and anthropologists) who work in northwestern Mexico among indigenous peoples: the Rarámuri (Tarahumara), Yoréme (Mayo), Guarijío, and the Huicholes. Approaching indigenous ceremonial music from different theoretical backgrounds, this session is intended to start a dialogue among scholars in the spirit of the main theme of this conference: “Borderless Ethnomusicologies.”
farmworkers constitute one of the most difficult populations to organize into collective action: sub-poverty wages, isolated and dependent living quarters, and weak bargaining positions make mobilization costly, and the possibility of grower retaliation or internal ethnic conflict is an ever-present threat. Aware of these challenges, a diverse alliance of indigenous, Mexican, Guatemalan, and Haitian workers successfully organized as the Coalition of Immokalee Workers (CIW) and established Radio Consciencia to provide community news, CIW updates, educational programs on rights and forced labor, and music programming in Spanish, Haitian Creole, M’am and Q’anjob’al. By analyzing the music and language content of CIW’s radio programming, and supplementing them with interviews with farmworkers themselves, this paper will demonstrate how the establishment of a community-owned short-wave radio station functions in negotiating multi-cultural identities, shaping cognitive liberation, and strategically organizing actions among isolated farmworkers. In doing so, Radio Consciencia serves to reconstitute an otherwise repressive space of economic and cultural domination into a politically powerful sphere where multiple ethnic identities are given voice in a collective solidarity and shared discontent is transformed into social movement mobilization.

Wild Music: A Case Study in the Ukrainian Borderlands
Maria Sonevtsky, Columbia University

In 2004, Ukrainian pop star Ruslana took first prize in the 49th annual Eurovision Song Contest with a song titled “Wild Dances” inspired by music of the Hutsuls, Ukrainian high mountain dwellers. As the first Ukrainian pop artist to break into the international popular music market, her victory was applauded by many Ukrainians, but some Hutsuls took issue with the representation of their culture as “wild.” In Hutsulshchyna today, a mere mention of Ruslana’s hit song often sparks a heated debate about how Hutsuls should receive this depiction of “wildness,” as slander or praise. Meanwhile, the proliferation of young Ukrainian popular music groups advertising Hutsul-inflected rock/punk/ska/calypso has escalated debates about representation and appropriate use of traditional music in the present era. At the heart of this debate over “wildness” lies a fundamental question about affiliation in Ukraine, a nation forever occupying a liminal position, the historical crossroads and battleground of empires, and now the borderland between the exclusive European Union and Russia. The specific geography of these debates, concentrated in the predominantly Ukrainophile and nationalist-leaning west of Ukraine, between cosmopolitan cities and isolated villages imbues various constructions of “wildness” with specific gravity. Based on ethnographic research conducted in Ukraine in 2008-2009, this paper analyzes encounters between Ruslana, ensembles of authentic Hutsul musicians, and Perkalaba, a young urban “Hutzul-ska-punk” band, to assess how the competition among different constructions of “wildness” in music

Waves of Change: The Case of Radio, Soundscapes, and the Mobilization of a Migrant Farmworker Community
Laura Soltis, Emory University

What is the role of radio in social movements? In particular, what does the content mean to the people who tune in? In the case of a small migrant-farmworker community in southwest Florida, the establishment of a short-wave radio station has been crucial in social movement mobilization by serving as the mechanism by which perception of political opportunity is shaped, ethnic relations are negotiated, and solidarity is maintained. Migrant

Artists, the Nation-State, and the “Use” of Cultural “Value” in Postcolonial Mali
Ryan Skinner, Columbia University

In 1963, Mali’s socialist government sent ten musicians to Cuba for conservatory training. The goal was to establish a cadre of educators to service the cultural institutions of the newly independent West African nation. By 1965, these students had formed a group, Las Maravillas de Mali (The Mali Marvels). On vacation in 1967, Las Maravillas arrived in Mali to popular acclaim, culminating in a gala performance for President Modibo Keita. For these expatriates, the “nation-state” was no empty concept; it was a homeland to which they hoped to return, a patron they aspired to serve, and an ideal they were called on to represent as cultural ambassadors. Witnessed from abroad, the 1968 coup cast such hopes and aspirations, and callings into doubt.

In 1970, the ten Maravillas left Cuba and returned “home.” This time the welcome was not as warm. Under military rule, group members were suspected of having communist sympathies and virtually disowned by the state that had once foreseen important roles for them. In this paper, I examine the shifting experience of national belonging and state patronage at a crucial juncture in Mali’s postcolonial history, the 1968 coup. By focusing on the story of Las Maravillas, I examine how “culture” accrues and is divested of “value” under nationalist and statist regimes. My concern is with the modes of identification that such accruals and divestments of value produce amidst socio-political ruptures in postcolonial governmentality, exemplifying, to paraphrase Chatterjee, the politics and poetics of the governed in an African postcolonial
focus the ongoing discourse about the nature and future of contemporary Ukraine and its citizenry.

Smithsonian Folkways: Ethnomusicology and New Media
Chair: Atesh Sonneborn, Smithsonian Folkways
See: Leon Garcia, Smithsonian Folkways

“I love Hannah Montana and Selena!"; Mexican and Mexican American Children’s Bimusical Identities in a Bilingual-Bicultural School
Amanda Soto, University of Washington

As different generations of Mexican and Mexican American children become woven into the cultural fabric of American communities, they are forming and solidifying their musical identities as they cross back and forth between the cultural and linguistic spheres present within the social institutions they frequent. As these children navigate between the two identities on a daily basis, they learn how to “code switch” as they become fluent within the two cultures. If there is encouragement by teachers, administrators, family members, and members of the community to acquire the tools and sensibilities of two languages and cultures, then the natural connection is nurtured and a bicultural and bilingual sensibility will develop. It would follow that Mantle Hood’s notion of bimusicality (1960) would emerge from the children in an environment that respects and promotes it. This paper will examine the musical identities of Mexican and Mexican American children in a Mexican American bilingual-bicultural school as they navigate between the different musical and cultural spheres that are present within their daily lives. Particular emphasis will be directed to musical styles and song repertoire that they are familiar with in addition to the cultural elements surrounding both the English and Spanish language music. The cultural and musical agents of the school will be explored for their impact on the children’s musical and ethnic identities. Furthermore, the bimusical interests and sensibilities of Mexican American children, and the extent that they are present in the articulation and manifestation of their identities will be explored.

La noche de los mayas de Silvestre Revueltas y la industria cultural / Silvestre Revueltas’s La noche de los mayas and Cultural Industry
Leticia Isabel Soto, University of California, Los Angeles

Desde su estreno en una sala de conciertos, en 1960, en forma de suite orquestal, elaborada por José Yves Limantour, la música de Silvestre Revueltas para la película La noche de los mayas ha recibido amplio reconocimiento por parte de intérpretes, críticos y público en general, llegando a constituirse en una de las piezas predilectas del periodo nacionalista. Sin embargo, siendo una obra a la que el compositor no dio forma definitiva como pieza de concierto, ha despertado escrúpulos en la crítica especializada, rompiendo así con la unanimidad que suscitó originalmente en su recepción. Las vicisitudes en torno a esta obra de Revueltas ofrecen una excelente oportunidad para reflexionar sobre los mecanismos de producción, distribución y consumo en la creación musical y su influencia en el desarrollo de la llamada “música de arte” de la tradición occidental. Este panel se propone reflexionar en torno a las implicaciones estéticas, históricas y culturales que comporta la difusión de La noche de los mayas como suite orquestal, así como sobre su relación con la creación musical, considerada ésta desde el ángulo de la evolución de los lenguajes musicales y la biografía de su autor.

<ENGLISH> Since its debut in a concert hall in 1960, in the form of an orchestral suite, elaborated by Jose Yves Limantour, Silvestre Revueltas' music for the film La noche de los mayas has received wide recognition by performers, critics and audiences, becoming a favorite work of the nationalist period. However, being a work that did not receive its final form as a concert piece by the composer, it has awakened scruples in scholarly critics, thus breaking the unanimity that originally arose in its reception. The vicissitudes regarding this piece by Revueltas provide an excellent opportunity to reflect upon the mechanisms of production, distribution and consumption in relation with musical creativity and about their influence in the development of so-called “art music” of Western tradition. This panel proposes to meditate on the historical, aesthetic and cultural implications involved in the diffusion of La noche de los mayas as an orchestral suite, as well as on its relation with musical creativity, considered from the point of view of the evolution of musical languages and the author's biography.

Lógicas comunitarias, sujetos contra hegemónicos: La nueva cueca urbana chilena y la recuperación de la memoria histórica de la cultura popular / Communal Logic, Counter Hegemonic Subjects: The New Chilean Urban Cueca and the Recuperation of the Historical Memory of Popular Culture
Christian Spencer, Universidad Nova de Lisboa, Portugal and Universidad Complutense de Madrid, España

El fin de la dictadura en Chile (1990) marcó el inicio de un lento proceso de revalorización de la cultura popular y la memoria local del país, abriendo las puertas a una renegociación del significado de los fenómenos musicales asociados durante décadas a las tradiciones folclórico-campesinas. Uno de estos géneros recontextualizados fue la cueca chilena (considerada ‘género nacional’), que comenzó a expandirse fuertemente desde el nuevo milenio, permitiendo la recuperación de espacios públicos y prácticas musicales que dieron cuerpo a una nueva forma de ‘chilenidad’. Esta chilenidad se encarna hoy en lo que se conoce como cueca ‘chilenera’ o ‘brava’, una variante de cueca que reivindica la fiesta urbana y la sociabilidad popular entre los habitantes de la ciudad, promoviendo lazos comunitarios y formas de autogestión y cooperación para la creación, producción y distribución musical.
The end of dictatorship in Chile (1990) marked the beginning of a slow process of reevaluation of the country’s popular culture and local memory, opening doors to a renegotiation of the meaning of musical phenomena associated for decades with folkloric-peasant traditions. One of these recontextualized genres was the Chilean cueca (considered the “national genre”), that began to spread tremendously since the new millennium, allowing for the recuperation of the public spaces and musical practices that gave shape to a new form of “Chilenidad” [i.e. Chileanness]. This notion of Chilenidad is embodied in what is known today as cueca “chilenera” or “brava”: a variant of the cueca that restored [a sense of] urban festiveness and popular sociability amongst city dwellers, promoting communal ties and forms of self-management and cooperation for the creation, production, and distribution of music. The aim of this presentation is to describe the Chilean cueca scene in [the cities of] Santiago and Valparaíso, showing the rise of a new social subject as the eje [core, crux, and/or axis] of Chilean musical culture. This new subject is no longer the one promoted by the folklore canon between the 1960s and 1980s ([i.e.] farmer, “huaso”, rural and distant man). Rather it is a subject who is counter hegemonic; who – while in the midst of period of the country’s economic development and material progress – critically positions him/herself opposite the state and privileged classes, delivers a message from outside the local industry and establishes a discourse of recuperating the past as a strategy to regain a fertile memory of urban popular culture.

Traducción y recontextualización (II): Casos de estudio en Suramérica / Translation and Recontextualization (II): Case Studies from South America

Christian Spencer, Universidad Nova de Lisboa, Portugal and Universidad Complutense de Madrid, España

Traducción y recontextualización (II): Casos de estudio en Suramérica El proceso de migración de las músicas y prácticas musicales consideradas tradicionales se produjo en Suramérica hacia la segunda mitad del siglo XX. Este desplazamiento -desde las zonas alejadas hacia las grandes urbes- inició un complejo proceso de reconfiguración en el que si bien ciertas músicas fueron recontextualizadas al mezclarse con la dinámica urbana (transformándose en objetos culturales masivos y/o mediatizados), otras se mantuvieron en el mundo tradicional y desde ahí se proyectaron a la sociedad. Muchas de estas prácticas musicales fueron apropiadas con el fin de formar o proyectar identidades de diverso signo, dando vida, así, a un complejo proceso de recontextualización que aparece como una característica sobresaliente de las culturas suramericanas del último siglo. El presente panel pone en discusión la influencia de los procesos reconfiguración de prácticas musicales en la formación de identidades locales, utilizando los rudimentos teóricos de la etnomusicología, la historia y la sociología. Para ello se ofrecen tres casos de estudio: el primero analiza las transformaciones ocurridas en la estética musical de músicas del sur del pacífico colombiano; el segundo ofrece una reflexión sobre las identidades no centrales del interior argentino como marca diferencial para construir la idea de ‘pampeanidad’. y el tercer caso estudia el resurgimiento de la cueca chilena por medio de la aparición de una comunidad alternativa de músicos y la instalación de un sujeto social contrahegemónico.

The process of migration of musical practices that are considered traditional took place in the second half of the 20th century in South America. This displacement from remote regions to large urban centers began a complex process of reconfiguration of certain musics that have been recontextualized when mixing with urban dynamism (transforming and/or mediating those massive cultural objects). Others have maintained that in the traditional world and from there they have been projected into mainstream society. Many of these musical practices were appropriated with the objective of forming or projecting diverse signs of identity, therefore giving life, to a complex process of recontextualization that appears to be an outstanding characteristic of South American cultures of the last century. The present panel will discuss the influence of reconfigurative musical practices in the formation of local identity using rudimentary theories of ethnomusicology, history, and sociology. Three case studies will be offered: the first study analyzes the transformation of musical aesthetics on the South Pacific coast of Colombia; the second study offers a reflection of non centralized identities of the Argentine interior as a differential mark that constructs the identity of the pampas; and the third concerns the resurgence of Chilean cueca by the appearance of an alternative community of musicians and the installation of a counter hegemonic social agenda.

Female Masculinities in Cross-Cultural Perspective

Chair: Henry Spiller, University of California, Davis
See: Rachel Devitt, University of Washington

Supergenre, Genre, Subgenre: Mexican Son and the Chilena Complex

Alex Stewart, University of Vermont

Many writers and researchers have grappled with the problem of classifying the plethora of regional genres of traditional Mexican music known as son. Recognizing that formal genre analysis is messy, complex, and often frustrating, this paper suggests a different approach by looking at the cluster of subgenres referred to as the chilena, the emblematic music and dance of the Costa Chica on the Pacific coast of southern Mexico. Taking elements of genre theory as developed in the fields of literature and film studies, my analysis proceeds along three levels. Beginning with a more formalist approach, I compare musicological, choreographic, and functional characteristics to identify five basic types of chilena. Next, I examine how social actions of diverse populations gave rise to this richly variegated cluster of subgenres.
The emergence of the label “chilena” has been linked to the formative period after Independence when local traditions in Mexico were allowed to flourish unchecked by colonial domination. How have various origin theories and myths concerning the chilena’s arrival in the Costa Chica from South America served to emphasize regionalism and promote differentiation? How has a distinctive label allowed the chilena to develop more or less independently from other son genres and to adapt to changing circumstances? Finally, I look at the chilena on the level of practice. How have different populations and individuals used this genre and its various subgenres in different contexts to advance rhetorical, political, and ideological aims?

"Cats and Dogs" debate addressed significant issues about dohori artists’ role in Nepali society today. Both sides agreed that artists and songs should set examples, but disagreed on what exemplary behavior was most important. Participants in the debate referred to dohori as “art” “folk tradition” and “labor” placing performers, songs, and the public to which they were oriented, in particular subject positions within different regimes of value existing in tension with each other. In this paper I examine the “Cats and Dogs” debate, focusing on how different discursively articulated regimes of value shape ideas of artists’ responsibilities, to their assumed national public of listeners, and to each other.

**Music, Ethics, and Value**  
Anna M. Stirr, Columbia University

In this panel, we investigate the local, national, and global politics, economies, and social environments in which forms and feelings of pride, fidelity, desire, and pleasure coalesce within regimes of value through the semiotically rich and affectively dense prism of musical experience. Specifically, each of our papers interrogate, in various ways, how music, musical discourse, and embodied musical affect mediate between moral and ethical perceptions of what is good, true, desirable, and pleasurable, and the intimacies, imaginaries, uses, and exchanges these perceptions produce as lived value. By targeting the semiotic and affective mediations of ethics and value through the performance and perception of music, we self-consciously foreground the importance of expressive culture in exploring relations of exchange and intimacy, statecraft and personhood, legality and archival knowledge, etc.

**Visualizing Music: A Roundtable Discussion of the Role of Audiovisual Media in Ethnomusicology**  
Chair: Ruth Stone, Indiana University  
See: Shalini Ayyagari, Dartmouth College

**Interpenetrating Calls and Responses: The Dialogic Nature of Rumba / Llamadas y respuestas entrepenetrantes: La índole dialógica de Rumba**  
Christopher Stover, Green River Community College

This paper, following the projective theories of Husserl and Hasty, examines a guaguancó performance by Los Muñequitos de Matanzas to illustrate how relationships and economic exchanges, changing contexts of transaction have brought these aspects into relief, leading to increasing criticisms of “degeneration and disharmony” from prostitution to piracy. In spring 2007, a satirical album called “Cats and Dogs” was released, attacking the dohori community. In reaction, dohori artists called for the album to be banned, and filed cases accusing the album’s producer of “crimes against society.”. The ensuing debate about whether or not “Cats and Dogs” fit this category addressed significant issues about dohori artists’ role in Nepali society today.
call-and-response occurs at many complexly interpenetrating structural levels, from the level of larger formal units to that of phrase group and period, to within phrases as subphrases, motifs, melodic and rhythmic cells, and microrhythmic motions interact in a tightly interwoven dialogue between drummers, singers, and dancers. Most significantly it will describe how calls and responses fulfill distinctly different semantic, rhetorical, and narrative roles, all of which is rooted in the teleology of the cycle. This manifests through different partitionings of metric and hypermetric cycles and through various sub- and supermetric progressions, involving projections-onto, movements-away-from and returning-to, and an array of permutations of fundamental musical events. Each of these behaviors derives directly from the dialogic characteristics of call-and-response. The response exists in an organic consequent-relation to the call that precedes it, and corresponding with Zuckerkandl’s “differently directed and mutually complementary cyclical phrases” the directed motion of the response clearly has a semantically different kind of dynamism than the kinetic energy of the call. But we will see that binary labels like call/response insufficiently describe as the nature of the second term, because in addition to fulfilling some degree of resolution-obligation posed by the first term, a new such obligation is projected onto the next first term, which sends the dialectic spinning-out of the cycle’s dramatic flux – Husserl's Ordnung – in motion.

Melodies for the Unseen: Exploring Musical Events in Trance Possession Rituals of Morocco
Maisie Sum, University of British Columbia, Canada

What are the relations between music and trance? Answers to this have to a large extent foreground trance phenomena, and considered music in terms of how it acts to initiate trance (Lapassade 1976, Rouget 1980, Becker 2004). How does music act in the various stages of trance possession rituals – onset, sustenance, departure (Rouget 1980)? How do the musical and trance processes relate to each other? What happens in the music at the borderlands between the seen and unseen worlds? Does a transitional phase exist that is expressed in a musical phrase? My analysis juxtaposes musical events with the possession process in Gnaoua rituals, a sub-Saharan-Islamic brotherhood found in Morocco, and explores variations in rhythm, melody, pitch and periodicity, by isolating moments of possession. Sociologically relevant data is integrated within the combined framework of Turner’s processual view of ritual and Levi-Strauss’ method of structural analysis. Despite the strength of Gnaoua tradition and the popularity of Gnaoua music in Morocco and parts of Europe, there have only been a handful of papers and monographs on the

Portrait of a Lisu Musician: Observing Music through Movie Camera Lenses
Yan Chun Su, Waterdrop Films

The Lisu people are one of the ethnic minorities that reside by the Nu (Salween) River just south of the Tibetan Plateau in China’s Yunnan province. The harsh yet awe-inspiring environment cultivated their unique artistic, especially music instincts. Qiben, a three to four-string lute is of great significance to the Lisus. Following the daily life of a master Qiben player in a small Lisu village, this Cinéma vérité style documentary film aims to present an intimate portrait of a farmer, a musician, and an ethnic tradition bearer as he faces increasing outside influences and challenges to their community’s traditional way of life. In this documentary film, a production resulted from several years of recurrent interactions with the Lisus, I will expose the essence of Lisu music—mostly through Qiben, and draw connections among music, spiritual practice, and the environment to reveal its cultural implication. Through visual storytelling, I intent to initiate dialogues among ethnomusicologists and receive feedback on the issues of music preservation and continuation, in particular, what approaches are suitable in this situation and what is the interrelationship between music preservation and ecological protection. As a documentary filmmaker interested in exposing cultural complexity and conflicts of values, I would like to use this film to explore the effectiveness of the Cinéma vérité style documentary filmmaking in presenting music tradition and the role of documentary filmmaker in ethnic music preservation.
Gnaoua which focus on the ritual ceremony (Schuyler 1981, Paques 1991, Hell 2002, etc.) and more recently, on Gnaoua identity and globalisation (Kapchan 2007, Majdouli 2007). By placing music in the foreground of trance phenomenon, I hope to contribute another perspective to Gnaoua rituals, shed new light on the relations between music and trance and offer new possibilities to future research in ethnomusicology along similar lines of musical analysis and ethnography.

Redefining Gender Through Male-Style Dance in Reformation Era East Java
Christina Sunardi, University of Washington

While cross-gender performance in Java has been an accepted practice integral to social dance, ritual, and theater since at least the mid-nineteenth century (Pigeaud 1938), it has also been a strategy that individuals have used to challenge national Indonesian constructions of maleness and femaleness during the socio-political eras of the Old Order (1945-66), New Order (1966-98), and Reformation (1998-present; Blackwood 2005; Mrázek 2005). As I conducted fieldwork in the east Javanese regency of Malang from 2005-07, older musicians and dancers criticized young women for performing Ngrémo Tayub, a male-style dance, too coquettishly. With the implication that young women contest both womanhood and manhood by performing a transgressive effeminate maleness—a female masculinity—this critique has led me to consider the cultural politics that surround the production of gender in current times. I argue that a younger generation of dancers asserts their own right to define both maleness and femaleness by performing alternative senses of masculinity on stage. To support this claim, I first situate constructions of maleness and femaleness articulated by older performers and the government in Old and New Order discourses and sensibilities. I then underline strategies women use to contest such constructions through analysis of performance conventions, including dancers’ interactions with men in the musical ensemble and in the audience. Concluding with a consideration of performers’ broader cultural impact, I show that by producing female masculinity on stage, a younger generation of dancers in effect creates alternative possibilities for lived experience off stage in east Java.

Beyond Westernization: Southeast Asian Appropriations of the Romantic Pop “Ballad” in Transnational Perspective
Chair: R. Anderson Sutton, University of Wisconsin, Madison
See: Andy Hicken, University of Wisconsin, Madison

The Oral and Written Dimensions of Javanese Gamelan Music in the 21st Century
R. Anderson Sutton, University of Wisconsin-Madison

Though developed as an oral tradition, in which musicians neither memorized nor improvised their parts, Javanese gamelan music has made use of diverse technologies (written notation and recordings) that fix the music and facilitate exact reduplication. Reference is made to these technologies in scholarly literature, usually with the assumption that the unique skills of recreation that form the core of an oral tradition are rapidly disappearing; but my listening experience and discussions with musicians suggest otherwise. While there is a logic to the supposition that notation and recording would eclipse the traditional creativity inherent in oral processes, there is very little scholarship on the extent of their use and influence in pedagogy and performance. Based on research in Java during the summers of 2006 and 2008, and framed by years of prior participant observation beginning in the 1970s, this paper offers an interpretation of current musical practice as a complex combination of reliance on notation with an evolving internalization of oral procedures. It addresses several questions: With various kinds of notation and recordings available, how do gamelan teachers and performers use these technologies in teaching, in rehearsals, and in performances? How do musicians value facility in writing and reading notation, and the ability to learn and perform without recourse to notation? What roles do they see for the use of recordings (personal and commercial) in the transmission of gamelan music currently? How extensively has musical process changed from the entirely oral one it was 150 years ago?

Pianist/Singer Bows and the Embodiment of Relationship in Western Classical Art Song Recital
Michelle Swab, Memorial University of Newfoundland, Canada

In recent years, piano accompanists have advocated their musical, social and economic parity with singers. Their efforts address issues of payment, professional titles, and equal billing on printed concert programs. The hierarchical connotations of recital performance conventions are also of concern. Bowing gestures have emerged as a particularly embodied site in negotiations for equality. Many pianists reject the subordinate framing inherent in the sequence and style of bowing movements dictated by traditional performance etiquette. In these sequences, the pianist must stay seated at the piano bench after a song performance is finished. The pianist receives acknowledgement only after the singer invites the pianist to stand. Egalitarian partnerships, pianists argue, are demonstrated when singers and pianists stand and bow together. Through an analysis of bowing movements in the eight volume Voices of Our Time DVD recital series, as well as interview data gathered from singer/pianist duos, this paper examines how pianists and singers currently negotiate power through performative gestures. Factors such as gender, age, personality and the personal rapport between the singer and pianist will be considered. Additionally, attention will be given to the ways that a pianist may contest subordinate framing through movement and
Migrant Musics in a German Classroom: Ethnomusicology and Intercultural Music Education / Músicas de immigrantes en una clase alemana de música: Etnomusicología y educación musical intercultural
Britta Sweers, Hochschule für Musik und Theater Rostock, Germany

A few years ago, German politics started to perceive Germany as migrant country (share of migrants: appr. 9.8 %), and intercultural education became a central buzzword in the mass media. Yet the actual realization has become a complex challenge, which is particularly apparent in music pedagogy. Except for the music of Turkish migrants, little research has been undertaken until recently.

While this indicates the need for a basic data collection, the actual classroom situation calls for a music pedagogy informed by ethnomusicological knowledge. Falling back on an applied project on migrant musics in Rostock (East Germany) and my work for a German music pedagogy magazine, I will highlight some discourses concerning the integration of migrant musics into the central core curriculum of school education. School curricula have increasingly been integrating musics of “other cultures ” which, however, can easily become exclusive. German music pedagogy has thus increasingly been working with open cultural concepts. Falling back on a flexible concept of identity construction, these approaches support children in integrating elements from various cultures, including migrant musics. Yet, which migrant music should be presented in the classroom? Given the lack of time and material, teachers often fall back on stereotyped forms. Rather than advocacy, this often leads to stigmatisation, and it also clearly deviates from the music migrant children actually identify with. Likewise, pupils might be asked to present music considered intimate within their cultural context – leading to highly vulnerable situations, which calls for a closer collaboration of ethnomusicology and music education.

Resistance through Revival: The Politics of Kapa Haka
Lauren Sweetman, New York University

Popularized during Aotearoa/New Zealand’s tumultuous politics of the early 1970s, Kapa Haka, a ‘traditional’ indigenous music and dance genre, has come to represent a form of resistance, an indigenous musical activism rooted in the Māoritanga (“Māoriness”) Movement. As such, Kapa Haka illustrates processes of political mobilization and cultural revival embedded in the drive for self-determination. Moreover, Kapa Haka acts as a means of cultural production, producing not only a sense of communal agency, but also a tangible, quantifiable expression of “Māoriness”. This provides a distinct opportunity, especially for urban Māori distanced from their ancestry, to revitalize their indigenous selves. However, the rise of Kapa Haka as an emblem of Māori solidarity has resulted in the institutionalization of a ‘traditional’ canon, seen most in the creation of Kapa Haka curricula in Māori language schools. Moreover, the popularization of Kapa Haka has fostered a specific cultural imaginary, solidifying an essentializing public perception.

What, then, does it mean to be ‘traditionally Māori’? How does this relate to broader conceptions of modernity, the state, urbanity, and indigeneity? This paper explores these relationships, and the ways in which Kapa Haka fuels the reaffirmation of an indigenous identity in Auckland, Aotearoa/New Zealand. Interrogating issues of cultural revival and indigenous nationalism, I will show that Kapa Haka is deeply connected, both politically and socially, to a larger indigenous struggle, and intrinsically tied to a legacy of colonialism and its contestation.
Applied Ethnomusicology, Advocacy, Music Education and the Structuring of Indigenous Identities: Acknowledging Professional Responsibility and Vulnerability / Etnomusicología, concienciación, educación musical y la estructuración de identidades indígenas: Reconociendo responsabilidad profesional y vulnerabilidad

Muriel Swijghuisen Reigersberg, Independent Researcher, London, UK

As scholars we are occasionally given the opportunity to contribute to professional music education publications which focus on the music of the people we have worked with. In some cases, this opportunity might also come to include a social responsibility to ‘vocalise’ the concerns of these people. This responsibility presents several challenges for the scholar. Firstly, it creates a necessity to accurately represent a musical culture to a non-specialist audience without de-emphasising a culture’s diversity and complexity. This is important when the people represented are vulnerable and where a lack of emphasis on diversity will perpetuate outmoded stereotypes. Secondly, where the concerns are political or emotional, advocacy may open the scholar up to critiques of unscholarly writing. Thirdly, professional publications are rated less highly as esteem indicators within the British Higher Education system. Regular involvement in their production may lead to professional vulnerability. These challenges become ethically relevant when few teaching resources are available on the musical culture we are asked to write about or where the materials available ignore the social disadvantages, cultural diversity and urban modernity of a musicking culture. These omissions can contribute to the perpetuation of constructs of identity which are oppressive to the people described. I argue here, that ethnomusicologists should pro-actively seek to contribute to professional music education resources to help combat stereotyping, despite the professional vulnerability this may create. I shall use an example of my own work in the area of Australian Aboriginal music, to demonstrate how this might be done.

<ESPAÑOL> Etnomusicología, concienciación, educación musical y la estructuración de identidades indígenas: Reconociendo responsabilidad profesional y vulnerabilidad Como académicos se nos proporciona ocasionalmente la oportunidad de contribuir en publicaciones de educación musical, el las cuales centramos el tema de discusión en música de grupos con los que hemos trabajado. En ocasiones, esta oportunidad puede incluir una reponsabilidad social de “vocalizar” las preocupaciones de esos grupos. Esta responsabilidad presenta varios desafíos para el académico. Primeramente crea la necesidad de representar con precisión una cultura musical a la audiencia no especializada sin dejar de resaltar la diversidad de culturas y su complejidad. Esto es importante cuando las personas representadas son vulnerables y donde una falta de énfasis sobre la diversidad perpetua estereotipos anticuados. En segundo lugar cuando las preocupaciones son políticas o emocionales, la defensa puede resultar en reacciones críticas del nivel académico. En último lugar, las publicaciones profesionales son clasificadas inferiormente como una indicación de estima dentro del sistema británico de educación superior. Una implicación regular en su producción puede conducir a una vulnerabilidad profesional. Todos estos desafíos llegan a ser éticamente relevantes cuando pocos recursos de enseñanza están disponibles en la cultura musical en la que se nos requiere escribir o donde el material disponible ignora las desventajas sociales, diversidad cultural y la modernidad musical urbana. Estas omisiones pueden contribuir a la perpetuación de construcciones de identidad las cuales son opresivas respecto a las personas descritas. En esta ponencia sugiero que los etnomusicólogos deberían buscar activamente maneras de contribuir en los recursos de la educación musical para así ayudar a combatir el esterotipado a pesar de la vulnerabilidad profesional que ello pueda crear. Utilizaré un ejemplo de mi propio trabajo de campo sobre la música aborigena de Australia, para demostrar como dicha sugerencia pude llegar a ser realizada.

Ethnopedagogy and Applied Ethno/musicology: Social Responsibility, Vulnerability, Justice and Identity in Music Education / Etnopedagogía y musicología aplicada: Responsabilidad social, vulnerabilidad, justicia e identidad en educación musical

Muriel Swijghuisen Reigersberg, Independent Researcher, London, UK

The four papers of this panel aim to explore the relationships between applied ethno/musicology, social responsibility, identity and vulnerability in music education and scholarship in four different parts of the world. Each paper will approach these relationships from a different angle and suggest ways in which ethno/musicologists might contribute to developing ethically responsible ethnopedagogies in music education. The first paper will address the creation of music education materials for secondary school children and teachers in Germany for the purposes of fostering intercultural understanding on a national level. This presentation will focus on the challenges an ethno/musicologist faces in a bid to design educative resources which offer culturally appropriate representations of migrant musics. The second paper will reflect on how Higher Education courses in applied ethnomusicology in Chicago, USA offer opportunities for a dialogic practice of critical reflexivity through discussions about individual motivations for becoming ethno/musicologists and intellectuals. This reflexive practice raises awareness of the scholarly privilege and the vulnerability of those we work with. The last paper will argue that ethno/musicologists should actively seek to create opportunities to contribute to professional, music education publications as a form of advocacy which emphasizes diversity, despite the lower status accorded to professional publications as esteem indicators in a British Higher Education environment.
< ESPAÑOL > Las cuatro ponencias de este panel están dirigidas a explorar las relaciones entre etno-musicología aplicada, responsabilidad social, identidad y vulnerabilidad en educación musical así como becas estudiantiles en cuatro zonas diferentes del mundo.

Cada ponencia abordará estas relaciones desde un ángulo diferente y sugerirá maneras en las cuales etnomusicólogos puedan llegar a contribuir a desarrollar etnopedagogías éticamente responsables en la educación musical. El primer artículo presenta la creación de materiales de educación musical para alumnos de enseñanza secundaria en Alemania con el propósito de engendrar entendimiento intercultural a nivel nacional. Esta presentación se centrará en los desafíos a los que un etnomusicólogo se enfrenta al diseñar recursos educativos los cuales ofrezcan apropiada representación cultural de las músicas de inmigrantes. La segunda ponencia presenta una reflexión de como cursos de educación superior en etnomusicología aplicada en Chicago, USA ofrece oportunidades para una práctica dialogante de reflexibilidad crítica atraves de discusiones sobre motivaciones individuales para llegar a ser etnomusicólogos e intelectuales.

Esta práctica reflexiva, es a su vez una llamada de atención sobre el privilegio académico y la vulnerabilidad con aquellos con los que trabajamos. La última ponencia sugiere que los etnomusicólogos deberían crear oportunidades para contribuir en publicaciones profesionales sobre educación musical como un medio de concienciación el cual resalte la diversidad; a pesar de el nivel inferior dado en publicaciones profesionales donde es considerado como un indicador de estima en el ambiente de educación superior británico.

Nasir Syed, University of California, Santa Barbara

As musical practices become increasingly digitally mediated, I suggest that ethnomusicologists too should catch up, turn on their computers, and “do fieldwork where music happens” (Cooley, Meizel & Syed 2008). Because technology is a socially constituted and culturally mediated process, the use of the internet by musicians and audiences needs to be critically examined in our ethnomusicographic representations. In this paper, I discuss a wide range of websites that circulate images, literature, audio and video about Hindustani music to shed light upon what Appadurai has famously termed the “cultural dimensions of globalization” (1996). I focus upon instances in which digital technology and pedagogy intersect to create transnational flows in the transmission of knowledge. While several Hindustani music researchers have lent a critical gaze to 20th century technological developments, they have often neglected at best, or misrepresented at worst, the role electronic and digital technologies have played and continue to play in transmission practices. Following ethnomusicologists who work towards the deconstruction of the global/local binary (cf. Taylor 2003), my research represents a 21st century ethnomusicographic engagement with a “glocalized” Hindustani music tradition. In the blurring of boundaries between the local and the global, I argue that the transmission of Hindustani music online helps to articulate a politics of pedagogy. In particular, my research suggests that nationalist musicologists, ethnomusicologists, musicians, and public audiences have reified an authenticated “Oral” Hindustani music tradition that can be challenged through virtual fieldwork.

Vocal Anthropology and the Musicology of Buddhism: Drum Languages, Sacred Speech and Sonic Felicities in Sri Lanka’s Sinhala Yak Tovil
Jim Sykes, University of Chicago

The yak bera is the major musical instrument of southern Sri Lanka. Iconic of a ‘low country’ Sinhala Buddhist identity, the drum is used in all-night healing rituals (yak tovil) and fertility rites (gam madu) that have become canonic in anthropological studies of ritual, due to the works of Gananath Obeyesekere, Stanley Tambiah, Bruce Kapferer, and others. Based on eighteen months of fieldwork on yak bera drumming, this paper argues for a critical role for the yak bera in understandings of Sinhala Buddhist ritual and of South Asian drumming generally, on account of the drum’s ability to use a ‘language’ to mediate between humans and the worlds of demons (yakkhu) and deities (deva). As a tonal drum that employs ametric passages that float freely from beat cycles, the yak bera does not use the tala system that is found so widely throughout South Asia; rather, drummers are said to ‘speak sentences’ (pada kiyennawa) that initiate action within the ritual context, and the rhythms are more properly situated alongside Sinhala poetry, Vedic recitation, and dance. Drawing on anthropological linguistics, analytic theories of reference, sound studies, and the notion of ‘private’ and ‘public’ languages, this paper argues for the relevance of drum languages to anthropological study, the ethnography of speaking, and medical anthropology. Furthermore, it contextualizes the transformative nature of the yak bera’s language within discourses on Ayurvedic medicine, processes of urban and religious change, caste politics, and multicultural histories of being and belonging in southern Sri Lanka.

Music and the Muslim Separatist Movement: Magindanaon Songs of Love and Rebellion during Martial Law in the Philippines
Mary Talusan, Tufts University

After the declaration of martial law in 1972, Muslim Filipino activists joined forces to take up arms against increased military presence on their home island of Mindanao. Intense violence and political upheaval continued through 1980, with periodic eruptions, until the end of martial law and the overthrow of President Ferdinand Marcos in 1986. While Muslim Filipinos’ ethnonationalist sentiment hinged on the concept of a shared religion and history distinct from the rest of the Philippines, the musical vehicle through
which rank-and-file supporters conveyed desires for political and religious autonomy was not, however, indigenous songs such as bayuk. Magindanaon rebel singers employed the melodies of American rock ballads—such as Bryan Adams’ Straight from the Heart”—to frame protests of the Philippine government’s incursion into their homeland, to fight for their religion, and to express longing for lost or unrequited love. In this paper, I investigate how and why the stylistic conventions of American popular music became the platform for rebels to compose Magindanaon lyrics expressing political protest, ethnonationalist sentiment, and romantic love during, and in the aftermath of, a violent period in Southern Philippine history."

**Discipline and Reward: Tocadas in Mexico City’s Anarchopunk Scene/Disciplina y Recompensa: Tocadas en la escena anarcopunk de la Ciudad de México**

Kelley Tatro, Duke University

Mexico City’s punks have a fearsome reputation for being a destructive lot, prone to fighting to get what they want, and often drunken and disorderly besides. Punks, rather than seeing themselves as a cause of society’s problems, are often concerned about issues from the struggles of the Zapatistas to the suffering of animals inhumanely raised for human consumption. Indeed, many punks create objects and events designed to raise awareness for these issues, attend demonstrations and otherwise engage in political culture. Devoting ethnographic attention to the sounds and performance practices of the anarchopunk scene, I argue that punk shows, or *tocadas*, are politically instrumental events that motivate and inform the behavior of the community. I show how musical practices function to channel the community’s significant energy in ways considered appropriate to maintain a balance—creating enough conviviality to continually re-unify a contentious community while discouraging it from descending into a solely pleasure-seeking subculture. While punks are notorious for disrespecting all authorities and especially their elders, I draw on Diana Taylor’s “repertoire” to claim that even in this seemingly chaotic community, tradition survives in such manifestations as the slam dance, maintaining communication between generations and creating tools for establishing boundaries of acceptable behavior. I contend that *tocadas* are events in which generations of punk fans congregate to enjoy the music and cut loose from daily cares, but they are also means for participants to recommit themselves to the punk lifestyle, re-establishing solidarity and voicing belief in the importance of resistance and activism.

**The Co-Motion of Bangkok / La con-moción de Bangkok**

Benjamin Tausig, New York University

From Upper Sukhumvit, one faces three modes of transportation en route to the Live House, a new music venue. First, a walk through stalls, past pirated DVD hawkers and sizzling noodles. Sound beckons; you can buy anything... The arteries of Bangkok course with sound. Proudly modern, Thailand’s largest city is a monument to movement, to capitalist cycles audibly erupting. The cost of living here is to be in near-perpetual motion, for which there is always a sonic tax. People are moved by sound -- summoned, repelled, directed -- even as they make it. ...Second, the SkyTrain announces stations in a friendly, bilingual, female voice. Even the TV ad pauses for her. Third, the mototaxi pulls up. Its engine coughs and the driver chats in a dialect quite distinct from Central Thai... It is often said, quite correctly, that with new technologies sound has become increasingly portable. But what of listeners? They, too, are more portable, and more often ported. Urban space is a dynamic technological infrastructure, including architecture and transit, that produces encounters between bodies, buildings, and sound. The first question in this presentation is how. And the second is how not. How does sound also fail as an organizing framework? There is protest, irony, dissent, difference, and art... We paid the driver and found the building, called Liberty Plaza. The interior of the giant mall -- closed for the night -- was dark except for one storefront, the Live House. How did we get here? The concert was underway...

<ESPANOL> Los punks de la Ciudad de México tienen la temible reputación de ser un grupo destructivo, dispuestos a pelearse, a menudo borrachos y revoltosos. Los punks, en lugar de verse a ellos mismos como la causa de problemas sociales, se preocupan por cuestiones como las luchas de los Zapatistas o el medio ambiente. Muchos punks organizan eventos para crear conciencia sobre estas cuestiones, asisten a manifestaciones y se comprometen con la cultura política. Al dedicar atención etnográfica a las prácticas musicales de la escena anarcopunk, mantengo que los conciertos punk, las *tocadas*, son eventos de importancia política que informan el comportamiento de la comunidad. Muestro cómo las practicas musicales funcionan para canalizar la energía de la comunidad—creando compañerismo para reunificar a una comunidad disputada al mismo tiempo que se evita que ésta se reduzca a una subcultura hedonista. Mientras que los punks son conocidos por no respetar a las autoridades, especialmente a sus mayores, yo recurro a la noción de “repertorio” de Diana Taylor para mantener que incluso en esta caótica comunidad, la tradición sobrevive en manifestaciones como el slam, conservando la comunicación entre generaciones y creando herramientas para establecer límites de comportamiento aceptable. Argumento que las *tocadas* son eventos en los que las generaciones punk se reúnen para disfrutar de la música y librarse de las preocupaciones diarias, pero también son medios para que los participantes afirmen su compromiso con la vida punk, reestableciendo la solidaridad y dándole voz a la creencia en la importancia del activismo.

<ESPANOL> De Upper Sukhumvit, uno se enfrenta a tres medios de transporte en ruta a la Cámara en Vivo, un nuevo lugar de música. En primer lugar, un paseo por puestos, pasando vendedores ambulantes de DVD piratas y fideos chirriando. Sonido atrae; usted puede comprar cualquier cosa... Las
Periodicity and Comparative Temporalities / Periodicidad y temporalidades comparativas

Michael Tenzer, University of British Columbia

Studies of musical time in particular cultural contexts have long been central to musicologists and theorists, ethn- and otherwise. Diverse and extensive as the literature is, few studies follow Rowell's examples (1972, 1979, 1994) and attempt to zoom out from local knowledge perspectives, while the those that do may posit static “objective” categories of musical time using limited data and insider expertise. Yet in a world of accelerated transnational processes often theorized in ethnomusicology for their cultural implications, our music analysis tools have not deepened proportionately as they ought. Some advances may be on the horizon now, following decades of interdisciplinary awareness, the accumulation of rich published accounts of many musics, and owing to the diversity of the researchers themselves and their own multiple musical affiliations. Recent studies of temporality reflect a range of perspectives of interest to ethnomusicologists including cognition, music analysis, cultural epistemology and aesthetics, and traditional ethnography. The three proposed papers engage comparison in different ways and invoke Mexican and Columbian popular music, Javanese and Balinese gamelan, European Art music and more; they also suggest further strategies for comparison with other repertoires. This panel is linked to another, "Metrical Processes in Musics of the World" (11).

¡Olé asere! Cuban-Flamenco Hybrids

Susan Thomas, University of Georgia

Madrid has recently been the site for vibrant exchange between Cuban and flamenco musicians. Nuevo Flamenco bands such as Ketama and Barbería del Sur have Cuban musicians in their lineup; songs by Cubans Pavel Urkiza, Luis Barbería, Vanito Caballero, Kelvis Ochoa, Julio Fowler and Alejandro Frometa are featured on Nuevo Flamenco albums; and Cubans have incorporated the sonorities and compases of flamenco into their own output. Discussing their collaborations, Cuban musicians professed a strong musical and cultural affinity between the two groups, often stressing shared histories of migration, transculturation, and mestizaje. They conceptualized a historical geography with converging paths in Southern Spain and Africa, and spoke of a Cuban/Gitano solidarity whose attributes were described in opposition to Spanish culture. I suggest that for diasporic Cuban musicians, collaborating with and appropriating from Nuevo Flamenco allows for a historical reimagining of Cuban identity at the same time as it provides a means to assimilate differently" and even contestatorily, into Spanish culture. Musical “crossing over” thus reflects political exigency as well as artistic expression. While Afrocuban and flamenco musics share a history of marginalization, they have often been appropriated as symbols of national identity. This paper complicates the meanings such fusions generate by reading them against/within local hegemonies. I examine contemporary hegemonic
appropriations of both Afrocuban and flamenco musics, including the recent government-supported *flamenquización* (flamencoization) of Havana and hyper-racialized “Cuban” clubs in Madrid, and explore the ways that Cuban musicians destabilize and reconstruct representations of both groups in constructing a new, transnational identity.”

**Parenting in the Field: An Ethnomusicology Careers Roundtable**
Chair: Susan Thomas, University of Georgia
See: Eileen Hayes, UNT

**Refining Concepts of Repetition Through Comparative Musical Analysis / Refinando conceptos de repetición a través de análisis musical comparativo**
Leslie Tilley, University of British Columbia, Canada

Using comparative musical analysis, this presentation will explore and refine concepts of repetition and progression in music. Until recently, many scholars have viewed these as mutually exclusive, with each music culture consigned to one camp. Now, a dialogue has opened, placing these two extremes on a continuum. This paper will join that dialogue, contributing new perspectives to those advanced by Monson (1999), Rahn (1993), Pressing (1993), and McGraw (2008), by discussing how diverse musics, each in their own culturally idiomatic ways, take freely and simultaneously from different points on that continuum. To this end, I will compare instances of both repetition and progression in specific examples from Balinese, Ghanaian and Western Classical traditions. In each, I will examine repetition at several scales: motifs, meter and hypermeter, formal structures, repetition spanning multiple performances, and progression. While each example concurrently uses repetition at all levels, each chooses different musical elements through which to explore it. Small-scale repetitions may be iso-rhythms, melodic sequences, or repetitions masked through motivic exploration; medium-scale repetitions may be colotomic patterns or recurring phenomenal accents; large-scale formal repetitions may be defined by harmonic, melodic, or rhythmic parameters; progression may be achieved through tempo and dynamic shifts, harmony, improvisation, or dance. I aim to suggest that while certain embedded cultural attitudes may have led to the perception of repetition and progression as polarities, an analytical method stressing more nuanced descriptions of temporality as something layered and multidirectional may enable useful comparative insights.

< ESPAÑOL > Usando análisis musical comparativo, esta ponencia explorará y refinará conceptos de repetición y progresión en la música. Muchos académicos han visto estos dos campos como mutuamente exclusivos, consignando cada cultura musical al uno o al otro. Hoy día, un diálogo se ha abierto al poner estos dos extremos como polos de un continuum. Esta ponencia se une a ese diálogo, contribuyendo nuevas perspectivas a aquellas

de Monson, Rahn Pressing, y McGraw, discutiendo cómo diversas músicas toman libre y simultáneamente elementos de diversos puntos de ese continuum. Con este fin, compararé casos de repetición y progresión en ejemplos específicos de las tradiciones balinesa, ghaneña y clásica occidental. En cada uno, examinaré repetición en varios niveles: motivos, metro e hipermetro, estructuras formales, repetición que atraviesa múltiples presentaciones, y progresión. Aunque cada ejemplo utiliza repetición en todos los niveles, cada uno presenta diversos elementos musicales. Las repeticiones a pequeña escala pueden ser isorritmos, secuencias melódicas, o repeticiones enmascaradas en exploración motívica; las repeticiones a escala media pueden ser patrones colotómicos o acentos recurrentes; las repeticiones formales a larga escala se pueden definir por parámetros armónicos, melódicos, o rítmicos; la progresión se puede alcanzar con cambios de tempo o volumen, además del uso de la armonía, la improvisación, o la danza. Sugiero que aunque ciertas actitudes culturales pudieron haber conducido a la percepción de la repetición y de la progresión como polaridades opuestas, un método analítico que describa la temporalidad como algo estratificado y multidireccional, puede permitir comparaciones útiles entre diversas culturas musicales.

**Migrated Music, Transnational Identity: Yorùbá Influence on Drumming Traditions at Oyotunji Village, South Carolina**
Colin Townsend, University of South Carolina

Since its founding in 1970 in the South Carolina Lowcountry, Oyotunji Village has existed as not only a geographic, but also a sociopolitical and religious space for African-Americans to experience and take part in “traditional” African culture. As part of a global, transnational network of Yorùbá revivalists practicing the Afro-Atlantic religion of òrìsà-voodoo, the Oyotunji Village community constitutes a critical center of cultural transmission and transnational identity production. Of particular importance in the religious practice of òrìsà-voodoo is the playing of drums during ritual events and festivals in order to “talk” to the òrìsà (deities) and egúngún (ancestor spirits). It is through this symbolic communication that the spirits and deities are honored and a successful ritual or festival event may take place. I examine the ways in which West African drumming traditions and techniques have been employed by several generations of Oyotunji drummers as a means of creating and maintaining Yorùbá identity in a transnational, deterritorialized context. This entails not only a discussion of how certain drumming styles and instruments have migrated to Oyotunji Village from West Africa, but also how successive generations of drummers at Oyotunji Village have consciously and purposefully made choices with regard to instrumentation and rhythmic composition that have sought to identify Oyotunji drumming with certain aspects considered to be traditionally Yorùbá in origin. The resultant musical style is one that combines Yorùbá influences with other local and regional...
influences to create a wholly unique drumming tradition with roots on both sides of the Atlantic.

**Uma perspectiva pragmática da música em Mário de Andrade e Fernando Ortiz / A Pragmatic Perspective on Music in Mário de Andrade and Fernando Ortiz**

_Elizabeth Travassos, Universidade Federal do Estado do Rio de Janeiro (UNIRIO), Brazil_

Music studies were born in Brazil in close association to folklore and to literature. From amidst the "primitive nebula of the Humanities", a trend of investigation arose which saw music as a key to the interpretation of the Brazilian reality. Similarly connected to folklore and literature, the research on Cuban music and its transcontinental connections flourished roughly in the same period.

In this paper, I intend to show that we can find in the writings of Mário de Andrade and Fernando Ortiz signs of an original theoretical perspective on music. Their emphasis on the pragmatic aspects of music (rather than on the semiotic and functional ones), which rests on the assumption that music and dance are endowed with a sui generis force, derives from the study of the Afro-descendant and mestizo "witchcrafts". Besides resorting to some of the most important British and French anthropologists of their times, these authors began to establish a series of common references in Portuguese and Spanish.

My purpose is to underscore the theoretical interest of Andrade’ and Ortiz’ studies, part of an intellectual history whose continental dimension has not been fully appreciated. The vicissitudes of the research activities both in Brazil and Cuba, the critique of folklorism and nationalist engagements, the residues of racism and evolutionism are among the reasons that account for the tendency to see their writings as an early history of musical research in Latin America.

**Ang musikang kastila: the rondalla in the Philippine national imaginary / Ang musikang kastila: la rondalla en el imaginario nacional de Las Filipinas**

_Ricardo Trimillos, University of Hawai'i at Manoa_

Contemporary Filipino identity continues to negotiate a tripartite construction of national culture—that of: 1) indigenous originals; 2) the Spanish colonial past; and 3) an American-informed present (Tiongson 1994). The Castilian heritage (the Tagalog _kastila_) in the national imaginary assumes Peninsular Spain, when in reality Mexico City and the regions of Guerrero and Veracruz comprised the direct links to the Philippine colony. The former exercised direct viceroyal administration over _las Filipinas_ and the latter were locales of transshipment for the 250 years of Manila Galleon trade. The ports of Acapulco on the Pacific and Veracruz on the Gulf of Mexico provided mutual cultural contact with the Philippines, including music.

The _rondalla_ is an ensemble of plucked, fretted cordophones found throughout the Lowland Philippines. Generally thought to have been introduced from Spain, it has become a symbol of contemporary national identity. The paper problematizes this icon in three ways: 1) a national symbol despite its colonial roots, 2) a possible provenance in the New World instead of Iberia’s Castile, and 3) an embodiment of a Filipino-as-Asian rather than Filipino-as-Western musical sensibility. The first issue engages Page’s concept of embraceable imagery (1997), the second examines Bernal’s arguments for hispanised Filipino culture as product of secondary transmission via Mexico (1965), and the third revisits Maceda’s “a new music theory in Asia” (Buenconsejo 2003) and Handelman’s _Logic of Practice_ (1998). Aspects of its musical organization reference a Southeast Asian sensibility, although the “sound” is Mediterranean.
Music, Instrument and Sense: Changing Sensory Receptions in Modern Chinese Seven-stringed Zither Qin Practices
Tsanhuang Tsai, The Chinese University of Hong Kong, China

Scholarly study of the Chinese qin reveals that dramatic changes have occurred in the past 100 years with respect to that instrument’s performance practice, social context, philosophical and aesthetic valuation, and transmission process. Although adoption of western approaches to music education and aesthetic appreciation in Asia informs these changes, research suggests that the way in which we “sense” the sound of the qin, its music as well as the instrument itself has also been transformed. This paper conceptualizes “sense” following recent anthropological and archaeological studies, to investigate the relationships between player, instrument, and sound of the qin in modern society. Using fieldwork experiences and recent conversations with qin players, I demonstrate how our sensing of the qin and its sounds via eyes, ears, body, mind (and even nose and tongue; collectively the 6 organs called liugen and their sensory capabilities named liushi in Chinese Han Buddhism) is dependent upon how we are trained to sense or to make sense. These differences help explain why the contemporary qin community is divided into separate scholarly and institutional traditions. Disparities in sensory perception—due to distinct modes of cultural conditioning—unavoidably alter the performance practice, social context, philosophical valuation, and transmission process of an instrument. The case of the qin shows how the critical examination of people and musical objects through “sense” offers a useful theoretical framework for understanding not only contemporary qin practice but music performance as well.

Sensible Musical Objects: Music, Instrument, Musician, and Performance Practice
Chair: Tsanhuang Tsai, The Chinese University of Hong Kong
See: Michael McClellan, Chinese University of Hong Kong, China

Framing and Claiming Authentic Indigeneity: Recording, Representation, and Cultural Ownership of Traditional Andean Music
Joshua Tucker, University of Texas at Austin

In recent years, inexpensive technologies of production and circulation have given marginalized peoples unprecedented opportunities to access Peru’s public sphere. Andean indigenous recordings, once rare due to their limited market potential, have become a safer business proposition, and musicians have seized the opportunity. The burgeoning dissemination of traditional musics seems to reverse a historic pattern in which control over the public representation of indigenous cultures lay with hegemonic mestizo intellectuals and culture brokers. However, despite newfound possibilities for Andeans to assert ownership over indigenous cultural production, recordings often rely on culturalist ideologies, framing techniques, and rhetorics of authenticity, that scholars have long recognized as inadequate to describe contemporary indigenous life. The persistence of such strategies suggests that mestizo notions of indigeneity remain deeply sedimented in Peruvian musical practice. It reveals the intercultural negotiations that shape how Andeans speak as indigenous subjects, and questions whether technological access allows them to speak in an unmediated voice. To explore these issues, I describe one studio’s attempt to rescue” the indigenous chimaycha style from the encroachments of commercial music, by releasing exemplary recordings of its most emblematic ensemble. Examining the distinct agendas of the producer, a mestizo organic intellectual concerned to safeguard local traditions; the performers, interested in “modernizing” as a means of survival; and myself, a researcher asked to lend the project scholarly authority in the form of liner notes, it explores how attempts by Andean performers to reclaim ownership over indigenous imagery are inescapably informed by historic patterns of authority and control.

From Applied to Engaging Ethno/musicology: Pedagogies of Self, AestEthics, Justice, and Love / De aplicada a atractiva etno-musicología : Pedagogías de uno mismo, estética, justicia, y amor
Eric Usner, University of Chicago

What are we here? Why are we doing? Unpacking the what, the why, the we, and the here of these questions oriented the work of a graduate seminar in applied ethnomusicology at the University of Chicago. Readings, reflection, and collaboration with community arts organization offered the chance for a dialogic practice of critical reflexivity into our individual motivations for becoming ethno/musicologists, academics, and intellectuals. The discussion compelled vulnerability. The questions call for critiques of disciplinary politics, values and ideologies of ethno/musicology and ethnography. More broadly, they raise concerns about the ethics, responsibility, and mission that underlie the enterprise of higher education. Self, aesthetics, justice, and love provide analytical nexus for explorations of the above themes. Self is the individual and their story; aesthetics posits a tripartite relationship between art, ethics and faith (all broadly conceived); justice which is social, is partly the use and responsibility of the work (whether exercises in critical multiculturalism or creating community necessary to address broader socio-economic challenges); and love encompasses the qualities—compassion, humility and concern—existing in the particular throughout the world and necessary for the kinds of human and cultural work to which we are responsible in our lives. Joining reflections upon music education and critical pedagogies, models of community collaborative work in the performing arts, and the democratizing principles of the “Third Revolution in higher education” with disciplinary concerns and larger changes in higher education, this paper outlines a praxis of engaging ethnomusicology via the analytics or self, aesthetics, justice, and love.
the specificity of the Japanese uncanny in Takemitsu’s music by his rationality as unverifiable and thus outside the sphere of modernity. I explore through silence, which he described as being equal to death, and in his expression of the uncanny is explored in the context of his preoccupation with comparing contradictory aspects of music and tradition between Japan and the West at a period when post-war Japan, driven through modernization to overcome the failures of WWII, was grappling with its remainders of the past and the most dramatic foreign influences of her time.

I listened and it Made Me Cultured: Parodies of Andean Music in South Park/Escuché y Me Hizo Sentir Culturado: Parodías de Música Andina en South Park
Jessie Vallejo, University of California, Los Angeles

The cartoon series South Park first aired in 1997, and in the vein of its predecessor The Simpsons, has become a medium for vulgarly critiquing social, cultural and political issues particularly of the United States and American culture. During the autumn of 2008, an episode was aired in two installments, featuring ubiquitous Peruvian panpipe bands. The protagonists, a group of pre-teen boys, decided to form their own panpipe band to earn easy money, but their plan is foiled after Peruvian flute bands became the target of a Homeland Security campaign to rid the world of the “threat” of Andean music. Immediately following the children’s debut, the U.S. government whisks away all of the musicians, sending them to internment camps and Guantanamo Bay. It has been argued that this episode is an example of how American media condones and even encourages colonialist and xenophobic attitudes against South Americans and other immigrants, but a counter-argument contends that the music was innocently borrowed as a vehicle to critique the United States, and in particular the Bush administration and the War on Terror. To address these interpretations, I intend to review various reactions to the South Park episode collected from text-based sources and interviews with two musicians from the band Inca – whose recordings were used for this chapter. I also explore what the music symbolizes throughout the episode and posit how it was used in South Park as a critique rather than a colonialist appropriation.

< Español > ¿Qué hacemos aquí? ¿Porqué estamos haciendo esto?. Descifrar el significado de el “qué”, “porqué” “nosotros” y del “aqui” de estas preguntas, orientaron el trabajo de un seminario de etnomusicología en la Universidad de Chicago. Las lecturas, reflexiones y colaboraciones con organizaciones de arte, ofrecieron la oportunidad de un diálogo práctico de reflexibilidad sobre nuestras motivaciones individuales para llegar a ser etnomusicólogos académicos e intelectuales.

Todo esto planteamieto conlleva vulnerabilidad. Estas cuestiones requieren críticas por parte de políticas disciplinarias, valores e ideologías de etnomusicología y etnografía. Mas ampliamente, estas cuestiones suscitan cierta preocupación sobre la ética, responsabilidad y misión que yacen en una institución de educación superior.

Participando en reflexiones sobre educación musical y pedagogías cíticas, modelos de trabajo comunitario en artes escénicas, y los democratizadores principios de la “tercera revolución en educación superior” en relación con el ámbito disciplinar y los extensos cambios en educación superior; esta ponencia resume la práctica de conectar la etnomusicología por medio de la analítica del ser, estética, justicia y amor.

In the Realm of the Uncanny: The Film Music of Takemitsu Toru
Kumi Uyeda, University California, Santa Cruz

Takemitsu Toru (1930-1996) composed music for more than ninety Japanese films produced before 1967, including Kawaita Hana (1963), Sunna no Onna (1963), and Kwaïdan (1964). Drawing from Freud’s usage as employed by psychoanalytic philosophers such as Jacques Lacan and Slavoj Žižek, the term “uncanny” is defined as the aspects of traditional folklore such as phantasmatic ghosts, and terrifying lore, that were discarded by scientific rationality as unverifiable and thus outside the sphere of modernity. I explore the specificity of the Japanese uncanny in Takemitsu’s music by his expression in silence, which he described as being equal to death, and in ma,
Sones de a pie y a caballo / Standing Sones and Sones on Horseback
Mariana de Jesús Vargas Mendoza, Universidad Autónoma de Tamaulipas

Sones de a pie y a caballo Al Suroeste del estado de Tamaulipas, ha florecido junto a la sierra madre oriental, en una zona conocida como el cuarto distrito, un género musical y danzístico poco conocido: Los Sones de a Pie y de a Caballo. Música y danza que se acompaña con guitarra y violín. Sobre vive y permanece entre las comunidades manteniendo vivo el recuerdo de los antiguos Pames y las viejas historias de lo acontecido durante la fundación de las misiones en el Nuevo Santander. Los Sones de a pie y de a caballo se ejecutan durante las festividades religiosas, de acuerdo con el calendario del rito católico. El estudio etnomusico lógico registrado y documentado que se presenta en formato de documental, ha seguido durante cuatro años la festividad de mayor duración y mejor conservada de la zona: “La Fiesta de la Santa Cruz en Palmillas”. Durante diez días, los pobladores se vuelcan en la música y la danza, donde las cuadrillas de danzantes se turnan para soportar las danzas que tienen lugar día y noche. Se describe el ritual; los personajes de las danzas de a pie, y de las danzas de a caballo; la organización de la fiesta y los problemas que la comunidad enfrenta para conservar sus tradiciones, música y danza. Muestra también, cómo una fiesta se puede convertir en un polo de atracción para sus habitantes, a través de la cual, construyen su identidad colectiva, ya que Palmillas hoy en día, enfrenta lo que muchas comunidades del Noreste de México sufren: la migración.

Sensuous Objects in Sufi Islam

Contemporary Sufi Islam embraces a variety of meditative techniques and forms of ecstatic worship that enable the devotee to achieve spiritual unity with Allah and his creation. Although these practices are all aimed at renouncing the physical world and obliterating any sense of self, they are in fact thoroughly enshrined in the sensorium of corporeal existence. Musical instruments, for instance, are integral components of many rituals, and has followed for four years the longest lasting and best preserved festivity of the area: “The Feast of Santa Cruz in Palmillas”. For ten days, the inhabitants dedicate themselves to playing music and dancing, where groups of dancers take turns participating in dances that take place day and night. The ritual is described; the characters of the dances de a pie and the dances de a caballo; the organization of the feast and the problems with which the community deals in order to maintain their traditions, music and dance. It also shows how a feast can become a center of attraction for its inhabitants, through which they construct their collective identity since Palmillas confronts what many communities in Northeastern Mexico suffer today: migration.

I’m Ugly But I’m Trendy:” Funkeiras in Rio de Janeiro
Patricia Vergara, University of Maryland

Funk Carioca, a musical culture that features primarily electronic tracks, rap, and choreographed dancing, emerged in the favelas (hillside slums) of Rio de Janeiro in the late 1980s and is gradually becoming globalized, as its popularity increases among the upper classes in Brazil and abroad. Since the year 2000, a large number of funkeiras (women performers of funk carioca) have become highly visible within Rio’s socialscape, often being either demonized by those who see them and their music as a sign of cultural and moral degradation, or glamourized by those who view funk carioca as an expressive vehicle for those marginalized by society. Funkeiras’ lyrics, full of double meanings and explicit sexual content, provide much controversy, as they challenge the aesthetic sensibilities of many upper class and conservative Brazilians, and are often the fodder of sensationalist and exoticizing representations of these performers by the mainstream media. This paper looks at how funkeiras’ performances embody the many tensions and contradictions that exist within changing and conflictive perceptions of poverty, race, gender, and sexuality in contemporary Rio de Janeiro. It aims at highlighting how funkeiras, mostly poor, black or mulatta (racially mixed) women from Rio’s favelas, in many ways transgress social roles prescribed by dominant local discourses and associated with racialized, subaltern Brazilian women, in terms of not only sexual, but also social and economic choices and opportunities.

Vehicles to the Divine: The Ney and the Bendir as Sacred

Contemporary Sufi Islam embraces a variety of meditative techniques and forms of ecstatic worship that enable the devotee to achieve spiritual unity with Allah and his creation. Although these practices are all aimed at renouncing the physical world and obliterating any sense of self, they are in fact thoroughly enshrined in the sensorium of corporeal existence. Musical instruments, for instance, are integral components of many rituals, and...
conservative orthodox Muslims frequently criticize Sufis for their reliance on these sensuous material items. For Sufis, however, musical instruments serve as mystical loci where the sacred and the terrestrial intersect. Instruments are conduits through which the divine is transmitted and made directly known to or “sensed” by mankind. At the same time, they channel devotional energy upwards and facilitate the soul’s release from the mundane realm by paradoxically engaging – even overwhelming – the senses and inducing trance. Focusing on the ney (reed flute) and the bendir (frame drum), this paper explores the dualities of the sacred and the sensuous within Sufism. It draws on ethnographic observations and on the experiences of performers from Turkey, Iran, and Europe to explain how these instruments are approached as semi-scared objects. Instrument performance elements like posture, ergonomics, and trance are analyzed in terms of how they stimulate the senses, especially touch, taste, and hearing. Thus, this paper reveals how musical instruments are not only repositories of esoteric beliefs, as is already well known, but how they are also agents of the oft-neglected physical dimensions of Sufi spirituality.

**When Vocables Become Language: Transatlantic Bata Vocables as Identity Markers**
Amanda Villepastour, The Musical Instrument Museum, Phoenix

While sofege and other vocable systems have attracted much research, most studies have focused on the acoustic, linguistic and musical properties of vocable and mnemonic systems. Delving into a new area of enquiry, my transatlantic comparative study of bata drum vocables in Nigeria and Cuba (based on primary research in both fields) considers issues of identity expressed by and ensconced within two related yet distinct vocable systems. The bata drum of the Yoruba in Nigeria has a sophisticated system of pedagogical vocables which not only orally prescribes drum strokes, but also encodes the Yoruba language to such a detailed degree that bata drummers have developed a vernacular they call ena bata. Accordingly, ena bata is used to designate identity. In Cuba, where bata drumming arrived via Yoruba populations during the transatlantic slave trade, a similar yet distinct vocable system is employed to transmit the bata’s repertoire. While both the Nigerian and Cuban systems draw on cross-cultural linguistic properties which can be observed in speech surrogate systems around the world (see Hughes 1989, 2000), my research demonstrates that bata drummers’ mother tongues (Yoruba and Spanish) have shaped or limited the syllables available to drummers in both fields. I also propose that the lateral influence of slave populations in Cuba other than Yoruba (such as Bantu and Fon/Ewe) may have influenced the Cuban bata vocable system. While Cuban bata drummers identify their musical and ritual practices as unambiguously Yoruba, this paper suggests that the diverse sources of Cuban bata vocables suggest otherwise.

**Reinvention or Restoration? Placing Kathak Dance in India’s Nationalist Revival**
Margaret E. Walker, Queen’s University, Kingston, Canada

Pre- and post-Colonial nation building in twenty-first-century India saw the revival of many aspects of history and culture in the name of reclaiming priceless national heritage. This period of revival is often called a Renaissance, referring to the Indian people’s reclamation of ancient and long-lost traditions. Yet, as stated in a number of recent scholarly works (Bakhtle 2005, Kippen 2006, Weidman 2006, and Peterson and Soneji 2008 among others), this was not a straightforward process of post-Colonial recovery of stolen culture but in many ways a period of (re)creation. Ongoing issues arose from this time, including questions of authenticity, appropriation, marginalization, and revision, which influence the world of Indian Classical performing arts to this day. This paper will examine the process of Indian nationalist cultural recovery and reinvention by placing the North Indian classical dance genre kathak into this matrix. Kathak’s syncretic roots in court and folk contexts and male and female performance in addition to its early twentieth-century genesis in urban institutions offer a rich assortment of past and present influences to analyse. Yet, it is the continued importance of its supposed ancient beginnings to both dancers and audiences that speaks most insistently to the question of revival and in particular to the ongoing role of cultural memory in India.

**Reinvention, Rejuvenation, and Revival: Uses of Cultural Memory in Contemporary South Asian Music and Dance**
Margaret Walker, Queen’s University, Kingston, Canada

Although much of the literature on music revival focuses on Euro-American folk music (see for example Rosenberg 1993, Bauman 1996, and Ronström 1996), the phenomenon of cultural restoration or reinvention is world-wide. In the classical and folk musics of post-Colonial nations like India or post-royalist nations like Nepal, revival can be used for political means, tapping into a sense of nostalgia in order to create a context of cultural reclamation after a period of supposed corruption. Yet, in the world of South Asian popular music, post-modern and globalized value systems introduce issues of reinterpretation and recontextualization in the environment of a neoliberal mindset that rejects many of the ideals of the previous century. This panel will address the question of revival through the intersections of past and present in South Asian classical, folk, and popular cultures. Combining expertise in Kathak dance, Bollywood music, DJ remixer, and Nepalese musical instruments, the presenters will address theory and practice, authenticity and innovation through a diverse selection of genres, and also examine the ongoing relevance of revivals to both audiences and the musicians themselves.
Love Songs and the Global Sound of Pop Romance
Jeremy Wallach, Bowling Green State University

Based on the lack of ethnomusicological research on the subject, one might assume that sentimental love songs are by definition ideologically inert or reactionary, and their appeal to a radically heterogeneous global audience is transparent. In fact, a focus on mainstream "sentimental love songs raises important questions about the role of popular music in transmitting ideologies of individualism, consumerism, and romance, particularly in developing countries where these notions are relatively recent imports. This paper is part of a larger project on the ubiquity of sentimental love songs in the popular music of the world and seeks specifically to investigate the technologically-created sonic features of love songs and the methods of their production. In Indonesia and Malaysia, love songs, often sung in English, constitute a significant portion of the market for popular music and tend to revolve around certain predictable sonic conventions, which I term a "musical aesthetic of vulnerability." This studio aesthetic, hardly unique to this region, includes the prominence in the mix of open-throated vocal timbres, "sweet" instrumentation emphasizing midrange frequencies, heavy use of piano and string sounds, subdued percussion, and slow tempi. Drawing on ethnographic research in Indonesia and Malaysia, this paper intends ultimately to explore the relationship between these sonic features and the ideological work of romantic popular songs in the developing world.

Crossing Diaspora's Borders: Musical Roots Experiences and the Euro-American Presence in Afro-Cuban Religious Music
Nolan Warden, University of California, Los Angeles

Over the past two decades, Euro-Americans (i.e. “white”) men have become a growing percentage of musicians hired to perform Afro-Cuban religious ceremonies in the United States. Understanding such a phenomenon is obstructed if we are overly dependent upon the concept of the African diaspora. Though conceptualizations of the African diaspora have changed as a result of anti-essentialist and constructivist formulations, they remain grounded in the concept of race. For practitioners of Afro-Cuban religion, however, what matters more than a drum ensemble's racial identity is its ability to create an atmosphere conducive to possession. Because of this, Euro-Americans in Afro-Cuban music are becoming less novel for practitioners and, in some U.S. locations, necessary in order to meet the demand for competent musicians. In order to circumvent the conceptual border related to race in the African diaspora, I draw from extensive interviews and personal experience to suggest an alternative way to understand the presence of Euro-Americans in Afro-Cuban religious music. By introducing the concept of a "musical roots experience" I argue that this presence is a logical result of a search for musical sincerity, self-realization, and a historicizing of one's own musical upbringing. Paradoxically, it is not unlike the musical experience of African-Americans who, a generation earlier, took up Afro-Cuban drumming as their own roots experience. The concept of a musical roots experience may allow us to understand the presence of anyone, regardless of racial or ethnic identifiers, in the music and culture of the African diaspora.

“A Window into a Performance”: Global Ideologies of Classical Music Recording in Post-Industrial London
Gregory Weinstein, University of Chicago

What creative roles do producers and engineers play in the recording of classical music? How do these recordists maneuver within the globalized recording industry, and why is their work still relevant today, when the classical recording industry seems to be contracting? Recordists must be sensitive to matters of musical performance and interpretation, personality conflicts with musicians, and the sonic space of the recording studio. As the classical recording industry has increasingly been characterized by the post-industrial condition of decentralized production, freelance producers must be willing to adapt their techniques to a variety of recording situations. Drawing from my recent ethnographic experiences in classical recording studios in London, I will demonstrate how producers and engineers maintain their creative identities within the decentralized classical recording industry. I will demonstrate how several classical recordists working in and around London adapt their methods to the various demands of recording diverse repertories for different labels and for different distribution channels. I will show that even through classical music's economic troubles they are able not only to maintain their creative integrity in their work on different projects, but even to use their creativity as recordists as their calling card. Ultimately, I will show how the ideology of transparency in recording — "a window into a performance" as one producer said — is shorthand for the collaborative creativity in which recordists participate in the studio.

The Three-Dimensions of the Argentine Tango: A Case Study in the Pedagogy of Sound, Gesture, and Word / Las tres dimensiones del tango argentino: un caso de la pedagogía del sonido, gesto, y palabra
Kristin Wendland, Emory University

The Argentine tango captured the world after its initial exportation in the 1910s to Paris and beyond. But what is the essence of tango? Most tango publications to date focus on its historical, sociological, and cultural aspects. Based on fieldwork conducted in Buenos Aires by two scholars from the United States, this practical workshop takes a holistic approach to studying the three dimensions of tango: music, dance, and literature. We will incorporate a multidisciplinary perspective to interpreting these three basic dimensions of the art form. First, we will trace the musical elements of rhythm, instrumentation, and performance practices of the stylistic innovations of la guardia nueva and tango contemporáneo through primary
Music and ‘Empire Rollover’: Indian Ocean Case Studies Regarding Diego Garcia and Seychelles

Jerry Weaver, Spelman College

This paper traces migration of music forms in the context of Indian Ocean geopolitics, specifically that due to the forced removal of a whole population from the Chagos Archipelago by the British in order to create the U.S. military base on Diego Garcia. It focuses on the appropriating relationship between people of Seychelles’ inner islands and the traditions of more remote islands of Seychelles and the Chagos Archipelago. In the Seychelles, surviving refugees from the Chagos archipelago epitomize a process aggravated by U.S. imperialism, whereby people and traditions of the remote Indian Ocean islands have their traditions usurped by people in the inner islands. Seychellois culture has absorbed Chagossian creole traditions without acknowledging these contributions. This particular case shows how decolonization happens for some people at the expense of other people’s recolonization and provides one extreme example of something I call ‘empire rollover’. I describe the life story of one Chagossian elder whose life on consecutive outer islands illustrates the history of the clearing of the Chagos archipelago. To show the negotiations of power typical of the process, I analyze his current work with a group of young Seychellois boys to creolize (localize) the Brazilian-Angolan Capeoira that they learned off the internet with old creole martial arts dances only remembered in Chagos. I analyze lyrics and interviews with a young Rastafarian Chagossian whose Indian Ocean anthem describing the Chagossian struggle demonstrates how expressive culture is used to challenge the silence of the issue of the Chagossian plight.

Los Peregrinos [Pilgrims]: Economy, Culture, and Spirituality in Music of Transmigrant Mennonites

Kathleen Wiens, University of California, Los Angeles

The presentation discusses CD production among transmigrant Mennonites. For religious and economic reasons, Mennonites have migrated between Canada and Latin America (specifically, Paraguay and Mexico) for nearly a century. Mennonites born in Paraguay and Mexico are often viewed by their North American co-religionists as culturally conservative or “set apart” from the world. Music production suggests otherwise. In the last five years, CDs produced and distributed in Mexico, Paraguay, and Canada have become a popular form of expression among family or church bands founded by Mexican and Paraguayan-born Mennonites. In keeping with perceptions of cultural conservatism rooted in religiosity, these CDs consist predominantly of religious music, either traditional hymns or composed songs. However, they indicate integration with forms of Paraguayan and Mexican culture, including; Spanish translations of German Mennonite hymns, adoption of Mexican and Paraguayan styles of dress on cover art, and incorporating Mexican and Paraguayan instruments and popular song forms such as corrido, polka, and chamamé. Introducing CDs as medium of choice and inclusion of electric instruments indicates further integration with “modern life.” The presentation draws from studies of transnationalism, adding the dimension of spiritual belief in the movement and change of culture. While musicians view their creative activity as influenced by their transnational lives, they understand their migrations on earth as part of a more profound journey to heaven. In the cases I present, religious belief is viewed as the strongest shaping factor for global migration, economics, and cultural activity, all understood as aspects of a larger “metaphysical migration.”

video sources and live demonstrations on three core instruments of the tango ensemble: piano, violin, and bandoneón. Then, we will offer a hands-on experience for participants to engage in the embodiment of the tango through the instrumental playing, dancing, and singing of the art form. Specifically, participants will learn basic instrumental yeites (techniques), the basic walking step of the dance, and literary themes of tango, such as tristeza and nostalgia, in the context of lunfardo (porteño slang). Drawing on the relationship between sounds, gestures, and words, participants will gain insights to aid in their understanding of tango’s Argentine identity, as well as practical tools to teach this art form in a classroom setting. By returning to the original tango, contrary to its exported recreations, we will teach how these three dimensions are integral to tango and to porteño culture.

< ESPAÑOL > El tango argentino cautivó el mundo después de su exportación inicial cerca de 1910 a París y más allá. ¿Pero qué es la esencia del tango? Basado en la investigación realizada en Buenos Aires por dos investigadoras de los Estados Unidos, este taller práctico toma un enfoque holístico al estudiar las tres dimensiones del tango: la música, el baile, y la literatura. Integraremos una perspectiva multidisciplinaria para interpretar estas tres dimensiones básicas de este arte. Primero, trazaremos los elementos musicales de ritmo, de la instrumentación, y de las prácticas instrumentales de los estilos innovadores de la guardia nueva y del tango contemporáneo por fuentes de video primarias y demostraciones en vivo en tres instrumentos fundamentales del conjunto de tango: el piano, el violín y el bandoneón. Después, ofreceremos una experiencia práctica para que los participantes se enganchen en la encarnación del tango por tocar los instrumentos, por bailar, y por cantar de la forma de arte. Específicamente, los participantes aprenderán yeites (“clicks”) instrumentales básicos, el paso básico del baile, y los temas literarios del tango, como la tristeza y la nostalgia, en el contexto del lunfardo. Utilizando la relación entre los sonidos, los gestos, y las palabras, los participantes ganarán nuevas perspectivas para ayudar su comprensión de la identidad argentina del tango, así como herramientas prácticas para enseñar el tango en la clase. Volviendo al tango verdadero, en contraste con sus recreaciones exportadas, nosotras enseñaremos cómo estas tres dimensiones son integrales al tango y a la cultura porteña.
Musical Traditions and Cultural Policy in the Caribbean: Past, Present, and Potential/Tradiciones musicales y política cultural en el Caribe: pasado, presente y futuro

Lois Wilcken, La Troupe Makandal, Inc.

Caribbean governments, whether of sovereign nations or colonies, have periodically engaged in documentation and/or promotion of their national or insular expressive cultures, or alternatively utilized, ignored, or even persecuted them. This has been motivated by a search for, and the selection or rejection of, elements of expressive culture as symbols of identity. Such initiatives have been projected internationally in proposals to UNESCO of specific traditions as Intangible Cultural Properties, as seen in the case of two cultural complexes of the Dominican Republic. Participants will address the effects of cultural policies on musical traditions of Haiti, the Dominican Republic, and Cuba (sovereign nations), and Guadeloupe (part of France), with cases from elsewhere contributed by audience participants. The discussion will begin with an historical dimension, including reference to the documentation mission of Haiti's Bureau of Ethnology in the 1940s and 1950s, then subsequent neglect resulting in the loss of cultural diversity. We will then address potential impacts of current policies of governmental and non-governmental agencies, such as of UNESCO's designations and cultural engineering by NGOs, with specific case studies such today's promotion of Vodou culture by Haiti's Ministry of Culture, cultural trends within the contexts of the rapid political evolution in Cuba, and the current strikes concerning Guadeloupe's colonial status. Highlighted themes include the status of traditional arts practitioners; ideological and economic causes and effects of shifting governmental cultural policies regarding neglect or promotion; and the trend throughout the Caribbean and its diasporas toward the staging of endangered traditions.

Beautiful Journey: Daisy Stri daztse Dementieff

Maria Williams, University of New Mexico

“Beautiful Journey” is a recently completed 70 minute documentary directed and produced by Maria Williams (Tlingit). The film is about Daisy Dementieff, a Deg Xinag Athabascan artist and musician and her 750 mile journey down the Yukon river to collect the materials she uses to make her baskets and trays. The film includes references to the Athabascan fiddling traditions and features Daisy Dementieff's audio recordings as well. The film was completed in 2009 and represents a new paradigm of documentary film making in which the subject (Daisy Dementieff) owns the copyright. Williams will discuss the process and the issues the film raises.

Destigmatizing HIV: Music in AIDS Awareness Initiatives in South Africa

Larissa K. Whittaker, University of Alberta, Canada

One major challenge in the fight against rising HIV infection in South Africa is the stigma associated with HIV-positive diagnosis, which discourages people from being tested. In this paper I consider music as a medium conveying AIDS education messages, and investigate its active role as a participatory practice in engendering discussion about HIV/AIDS. I examine the social and psychological frameworks in which music operates to change perceptions and values, and consider how its effectiveness relates to local cultural meanings and practices.

Branching off from recent studies in medical ethnomusicology, this paper focuses on the Memeza Africa choir, a collaboration between a Canadian singer-songwriter and a Soweto-based choir, whose members have been active participants in the support groups of Edzimkulu, an NGO out of Edmonton, Alberta operating in South Africa. Through this involvement, choir members have come to consider AIDS activism their mission. It is based on research with the choir undertaken on the occasion of its Canadian tours in 2008 and 2009 and is part of a larger project including fieldwork in South Africa to begin in June 2009. I will explore intersections of social, medical and psychological aspects of music to understand how choir members perceive the...
role of music in changing their willingness to both discuss and be tested for HIV. This study situates medical ethnomusicology within a context of advocacy, where music is used by HIV-positive individuals to claim agency in the face of stigma-based marginalization, and to communicate AIDS awareness within and beyond their communities.

From Migration to Generation: Kampala (Uganda) in the Global Classical Network
Suzanne Wint, University of Chicago

The introduction of Western classical music to Uganda can be traced back to European Christian missionaries of the late 19th century. Just as missionization patterns have changed and Christianity has become Ugandan, so too has the musical practice that migrated with Christianity become Ugandan. In both vocal and instrumental performance in the capital city Kampala, “standards” of the European Renaissance, Baroque and Classical periods share the stage with twentieth- and twenty-first-century compositions by Ugandans. More than the generation of individual “works” however, it is the generation of social networks surrounding musical performance that illustrates how classical music has become a Ugandan practice. Looking at Kampala through the lens of the “scene” (H. Becker, T. Jackson), I identify relationships that maintain and expand the practice of classical music in Kampala. The scene also extends its reach internationally, not only by importing musical commodities such as recordings, instruments and sheet music, but also by exporting knowledge – through teaching, performing and adjudicating – to other regional nodes in the network of global cities (Sassen) throughout Eastern and Southeastern Africa. The generation of local and regional African networks demonstrates one way in which a migrated music might find a home beyond the European diaspora with which it was originally associated.

Migrated Musics: Exploring African Identities Across Borders
Suzanne Wint, University of Chicago

Ethnomusicology and anthropology have long dealt with issues of culture contact, migration and diaspora. But what happens when a music culture migrates, but the original practitioners don’t? This panel examines different cases of migrated musics as they come to be associated with new musicmakers, crossing geographical and cultural boundaries to in the creation of local, transnational and global identities. In one case a composer migrates between the rural and urban thus encountering musics brought with a settler community. His engagement with migrated musics in southern Africa greatly contributed to the formation of a performance practice in the local indigenous community. A second case shows a diasporic group (re)connecting with a past identity through revival and association with transnational diasporic groups. Yoruba religious practice creates at once the geographic locus of Oyotunji Village in South Carolina (USA) and the deterritorialized transnational of West Africa and its diaspora. Third, African practitioners of a music brought by European missionaries show it is now their own through participation in its regional economy of knowledge. The common thread is a consideration of choices practitioners make in connecting with the music of encounter, illustrating how practitioners actively participate in new cultural and social formations through migrated music.

Lillian Wohl, University of Chicago

Latin America and the Caribbean host both sizeable and historically significant Jewish populations. Yet despite the long-term Jewish presence in the region, there has been only minimal research examining the musical practices of these communities. This panel, sponsored by the Jewish Music Special Interest Group, will attempt to redress the lack of scholarship in this field by suggesting new theoretical models for understanding the relationship between music, Judaism, and Latin American/Caribbean identity. In particular, this panel will explore how Jews address the nature of Latin American/Caribbean in their musical discourses: whether within Latin America and the Caribbean, at the region’s borders, or from across the world. The three papers in this panel bring up broad questions about the nature of intersecting diasporas, historical and contemporary senses of place, and the negotiation of Jewish identity. Alfredo Colman will begin by considering the intimate spaces shared between Latin-American music discourses and Israeli popular music, with a focus on HaParvarim, a longstanding and highly influential group in Israeli popular music history. Mitsuko Kawabata, in her ethnography of a Miami-based Jewish music festival, addresses the nature of diaspora through the musical discourses of the city’s “Jewban” (Jewish Cuban) community. Judah Cohen, meanwhile, will chronicle the ways in which a largely American Jewish population living in St. Thomas, US Virgin Islands, uses music to situate itself within the island’s conspicuously Spanish-Portuguese Jewish past. Together, these investigations intend to offer new directions for entering the complex world of Jewish Latin American/Caribbean music.

“Putting on the Feather:” the Indigenization of Andean Brass Bands in Arica, Chile / “Ponerse la Pluma:” la Indigenización de las bandas de bronce andinas en Arica, Chile
Juan Eduardo Wolf, Indiana University

Within the ethnographic literature, brass bands in the Andes are often labeled as “mestizo,” an attempt to reconcile the European origins of their instrumentation and their military history with the participation of locals of mixed heritage. The term mestizo, however, has never had much weight
among Santiago-oriented Chilean society, which has tended to prefer criollo or roto to refer indirectly to the racial and ethnic features of the imagined individual representative of their culture. Following the post-Pinochet era, the Chilean government has pursued a policy of multiculturalism, characterized by the passing of a law that officially recognized certain indigenous communities. Unusual, attention-grabbing performances of music and dance have become an effective way for cultural minorities to achieve visibility and thus gain and maintain access to important resources that may have previously been denied them. In Arica, local indigenous groups in conjunction with the municipality have worked to make the dancing of the urban carnival representative of Aymara expressions. As a result, the brass bands that accompany this dancing have also become associated with indigeneity, despite the involvement of non-indigenous musicians and the bands’ participation in other events. In this presentation, I analyze aspects of local brass band practice with an eye towards those features that mark it as indigenous and speculate about the consequences of this association for the categories that ethnomusicologists use to describe them.

Performing the City: Sound, Place and Identity in Jerusalem
Abigail Wood, School of Oriental and African Studies, University of London, UK

Since Biblical times, Jerusalem’s iconic streets have formed a stage for symbolic musical acts that both reflect and reconstitute contemporary sociopolitical realities. Today, many groups jostle for expressive space in these streets. Processions of Armenian priests, or hymn-singing Catholic pilgrims, pass through Arab markets and share street space with performers of religious Jewish pop music; the sound of the Muslim adhan spills across to the Western Wall and mingles with the sound of secular Israeli djembe drummers playing for a Jewish wedding. Drawing on recent fieldwork, this paper explores how environmental sound and street music shape local microgeographies and conceptions of place, space and community in the Old City of Jerusalem. This in turn helps to re-frame discussions of cultural interaction (or ‘collision’) in this volatile area. Such discussions frequently focus almost exclusively on a bilateral Israeli/Jewish-Palestinian/Arab/Muslim nexus, situating everyday life within current structures of local governmental power and authority. While such structures undoubtedly frame (and constrain) the lived interactions of local residents, this approach tends to silence groups whose identity narratives do not easily fit this bilateral structure, and to assume inflexible boundaries between communities. Considering sound as a frame for cultural interaction and the city itself as a performance space helps challenge such discursive structures: sound and its performers spill over borders, challenging unilateral ownership of space, and affording the simultaneous expression of contrasting—yet coexisting—narratives of identity and placehood.
“...But Beethoven is Black History:” Theorizing Blackness in Western Classical Music Today

Aja Wood, University of Michigan

Within black music research, scholarly interest has necessarily been concerned with genres created by and within African diasporic cultural contexts. The body of this significant work on musical blackness has sought to explore various styles and techniques to the extent that they provide insight into the expression of cultural and racial identity. Still, theorizing musical blackness beyond genres most commonly associated with African diasporic culture remains underdeveloped, while contributions of people of African descent continue to be omitted from the canon of Western classical music and music scholarship. Through current ethnographic research, based on interviews and field work, which has thus far lead to the locations of Accra, Ghana, Detroit, MI, and New York, NY, this paper explores the negotiation of race and class identity for contemporary musicians and composers of African descent participating professionally in the world of Western classical music. Nearly 130 years after James Trotter wrote Music and Some Highly Musical People in an effort to advance the social position of African Americans by proving musical mastery of Western art music, I find contemporary issues are less connected to collective cultural validation through Western standards yet are not completely removed from cultural politics and historiographic issues. This paper re-considers musical blackness based upon the intersection of contemporary musical and social experience of these individuals that re-interprets bi-musicality, examines the experience of “first” and or “only”, and exposes a unique social network based on pedagogical, institutional, and even familial lineage that extends through generations and across the Diaspora.

Area Studies and Ethnomusicology: Culture/Critique/Community

Deborah Wong, University of California, Riverside and SEM President 2007 - 2009

What is the relationship between ethnomusicology and area studies? Have we interrogated its place in our work? What do we bring to the debates of the last twenty years claiming the death of area studies? This Roundtable addresses how ethnomusicology troubles area studies, however imagined. Holding our first annual meeting in Mexico and enjoying a program crowded with sessions on Latin American Studies, we pause to ask whether area studies is both bedrock and boundary for ethnomusicologists. Does a conference with an area studies focus inevitably generate disinterest as well as celebration, and insiders as well as outsiders? If so, what does this reveal about ethnomusicology? The connection between area studies and the national security state of the U.S. is undeniable; numerous area studies research centers were established during the Cold War, supported in the U.S. by (sometimes covert) funding from the U.S. Department of Defense. We could look further back and cite the colonial project as an earlier impetus for area studies. As Bruce Cumings has famously argued, area studies lost its core purpose when the Cold War ended, leaving area specialists scrambling for a sense of renewed mission. Geocultural area studies succumbed to transnational studies in the 1990s when major U.S.-based funding organizations reconfigured their grant priorities, emphasizing multi-sited research and thus resituating area studies further. Some have argued that area studies has deteriorated into little more than public relations firms for the areas they represent (Miyoshi and Harootunian 2002). The failure of area studies means that its postlife forces reassessment, evidenced in rubrics like ‘critical Asian studies’. Ethnomusicologists’ dedication to deep ethnographic work has a concommitment link to area studies, including serious language study and much more. Area studies is thus alive and well in ethnomusicology, though invigorated by scholarship focused on culture flows, diaspora, and emigration. Has ethnomusicology sufficiently interrogated its own devotion to area studies? Have we offered new models for area studies? Has a generational shift taken place? Are younger American scholars frequently ‘Americanists’? How and why have certain geocultural areas generated distinct kinds of critical interest? That is, the ethnomusicology of Latin American is marked by abundant work on politics and social movements, whereas South Asian specialists are often drawn to study class and ritual, and Southeast Asian specialists have been profoundly influenced by Geertzian models of cultural coherence, and so on. Why do ideas about geocultural ‘coverage’ continue to drive many programs? Can ethnomusicologists legitimately specialize in critical approaches rather than cultures—that is, theory rather than places?

Innovation and Tradition in the Performance of Minority Ethnicity in 21st-Century China

Man Yang, University of Hawaii at Manoa

Chinese ethnic minority identities are socially and culturally constructed. In this presentation, I examine the impact that a nationwide campaign of official ethnic group identification during the late 20th century has had on the performance of minority identities in early 21st-century China. After 1949, China underwent decades of negotiation between minority groups, scholars and officials, during which more than 400 ethnicities were officially recognized, combined, or denied recognition. In 1990, an official figure of 56 ethnicities was finalized. The problematic nature of this process and resulting policies have since led to a ripple effect in how ethnic minority music is presented and represented. Portrayed in line with the imagined ideal that “every ethnic group is good at dancing and singing”, minority music was in the late 20th century heavily influenced by the Han majority’s tastes and expectations. In 2003, however, prompted by a new style of performance pioneered by a prominent Baiethnic minority dancer, an artistic movement called yuanshengtai (lit. ‘original ecology’) emerged. This movement
emphasizes the “authentic” and “real” aspects of ethnic minority music, which contrast sharply with the Han-centric representations that had previously been dominant. By analyzing how ethnic identity is constructed and represented in contemporary China, I argue that ethnic minorities are challenging stereotypical identities that had been constructed according to Han tastes, while at the same time they exercise agency in “playing the minority,” emphasizing exotic aspects of their local cultures in order to vie for local tourism development in a highly competitive cultural market.

**Golijov’s Passion and Dudamania: Latin Americans in Classical Music / Pasión de Golijov y Dudamania: Latinoamericanos en música clásica**

*Mina Yang, University of Southern California*

As classical music expands its global reach, musicians from outside of the Western sphere are launching successful careers in ever greater numbers. Latin America is just the latest among a slew of postcolonial regions that have infused fresh talent into the formerly Eurocentric musical tradition. Two artists in particular, Osvaldo Golijov and Gustavo Dudamel, have attained the pinnacle of their respective professions and are enjoying international recognition rare for any classical musician today. The Argentinean composer, a MacArthur Fellow, has received a string of high profile commissions from major performance organizations and celebrity soloists. The debut season of the Venezuelan conductor as director of the Los Angeles Philharmonic has generated as much anticipation and excitement as anyone has seen in the classical music world for some time. Through a close reading of the discursive material around Golijov’s commissioned work for the Passion 2000 Project and Dudamel’s meteoric ascent to the directorship of a world-renowned orchestra, this paper will interrogate the significance of race and ethnicity in this purportedly universal musical practice and consider how its embrace of postcolonial subjects reflects a paradigmatic shift in its role as arbiter of cultural authority and taste. I will argue that contrary to classical music’s claim to universalism, narratives of origin and place do matter and that cultural authority and taste. I will argue that contrary to classical music’s claim to universalism, narratives of origin and place do matter and that globalizations discourses often emphasize, rather than erase, ethnic identities.

**Erhu (Chinese Bowed Lute): My Instrument and My Voice**

*SiuWah Yu, The Chinese University of Hong Kong, China*

In my most recent biographical sketch for a recital on a US campus, I wrote, “he plays modern erhu with metal strings and traditional erhu with silk strings, maintaining a balance between the modern and the traditional practices.” This seemingly innocuous statement led to a request from my host for a short essay on the strings of the erhu, with the explanation that very few people would know anything about my instrument. Based on my experience formerly as a professional erhu player and currently as an active amateur performer as well as a scholar who has been researching Chinese music history and the cultural politics of Chinese music in the globalized world, I theorize the various modes that my relationship with my instruments have taken, including the physical and emotional, the material and social. Issues related to performance practice such as the choice of strings, bridges, shapes and decorations of the instrument, and the various sounds I intend to project will be analyzed. Instead of focusing on how “modern” the instrument can be—as most instrumentalists would—I will discuss the identity and image of the instrument, socially and culturally, historically and in the present.

**A Walk with God Through the City: Gospel Rap, Urban Rapture, and Geographies of Conversion**

*Christina Zanzagna, University of California, Los Angeles*

The majority of gospel rappers, many of whom are former secular rappers turned born-again Christians, choose to work close to the streets, capitalizing on their intimate knowledge of life in the hood, and, more importantly, their hands-on experience with hip hop music. These “streetwise” and spirit-wise gospel rap gurus wield both hip hop technologies and biblical mythologies as they attend to the spiritual and economic needs of communities living in the City of Angles. Re-mapping Los Angeles as the biblical city of Babylon – a city of excessive luxury, sensuality, vice, and corruption – they tie themselves temporally and spatially to an ancient narrative of exile and displacement. In this paper, I examine the way practitioners of gospel rap balance the everyday demands of the secular realm and the temporal horizon of the “promised
In recent years, scholars have become increasingly attuned to the spatial character of musical practices. For example, Murray Forman has made a powerful case for the centrality of spatial discourse in hip hop, while Adam Krims has called on music scholars to focus on urban geographies’ effect on cultural production. This panel furthers the discussion by hypothesizing music’s role in producing contemporary urban space. Although we remain sanguine about the importance of spatial analysis, we wish to reemphasize that music derives much of its power from the way it structures our experience of time. Drawing on methods from ethnomusicology, musicology, and communications, we explore the confluence of space, sound, and time in three cities. Moving beyond topographical readings of space and linear mappings of time, we account for layered temporalities at work in everyday life, highlighting how people use popular music to time travel, move across boundaries, and brush against “others.” Our two-hour panel comprises a paper about how DJs and dancers in New York and Mexico City appropriate nightlife to explore distinct temporal and spatial realms; a paper about how gospel rappers create their own maps of Los Angeles through articulations of the city that conflate sacred and secular temporalities; a paper about how gangsta rappers draw on culturally resonant samples to map the urban environment; and a response by discussant Josh Kun, professor of communication and journalism at USC whose research covers the musical cultures of globalization and the musical landscapes of Mexico City and the Mexican border.

The Hammond B3 Organ: Development of the “Chicana/o Sound” in California during the Late 1960’s and 1970’s / El Órgano Hammond B3: Desarrollo del “Sonido Chicana/o” en California durante los últimos de 1960’s y 1970’s
Juan Zaragoza, Independent Researcher

In the latter part of the 1960’s, “post-nationalism” debates or criticism of the existence of Aztlán as a mythical state has shifted to the physical and cultural existence, as historical fact. Struggling with very complex self-identity issues, Chicanas/os musicians, graphic artists, writers, and intellectuals engaged in many practices to express their dissent of colonization. One of these decolonizing practices was to develop a distinct sound that Chicanas/os could collectively identify as their own sound.

This paper proposes to investigate the impact that the Hammond B3 Organ made on the effect of the “Chicana/o sound” and the affect it left with Chicanas/os living in California. Through two case studies of the sampling of recordings by, El Chico and Santa Ana, this paper will identify the contributions that each of these group’s keyboardist made, Bobby Espinoza and Chester Thompson, respectively. Applying timbre or sound analysis theoretical framework (Fales) to describe the significance of these distinguishable, sonorous, and enormous organ/synthesizers to the Chicano rock and popular music of 60’s and 70’s. The core instruments of the ensembles consists of electric guitarists performing “signature” sounds, bass players playing “trademark” bass lines, and drummers playing highly-complex rhythms, and keyboard players. I claim that even though all of the instruments in these groups played a role in the creation of the “Chicana/o sound,” the Hammond B3 Organ played a significant role in the development of the “Chicana/o sound.” Through their musical evangelizing, they traverse the fractured terrains of Los Angeles as well as the diverse anatomies of belief that crosscut the city, seeking to divert the temporal itineraries and life courses of those who may have strayed onto a dangerous path. For gospel rappers, the business of saving souls requires an understanding that conversion takes time as well as exact timing; it is a process linked to the biographical arc of an individual’s life, but fueled by an awareness of the perpetuity and transience of human life and urban formations. Ultimately, gospel rap practitioners’ musical mediation of “sacred” and “street” time grants us insight into many of the inequities that plague urban existence.

Babylons, Motherships, Nightclubs: Sound, Space, and Time in the City
Christina Zanfagna, University of California, Los Angeles

< ESPAÑOL >Ultimamente, los eruditos se han adaptado cada vez más al carácter espacial de prácticas musicales. Por ejemplo, Murray Forman ha hecho un caso poderoso para el centralismo del discurso espacial en hip hop, mientras que Adam Krims ha invitado a eruditos de la música a centrarse en los efectos de las geografías urbanas a la producción cultural. Este panel fomenta la discusión suponiendo el centralismo de la música en producir el espacio urbano contemporáneo. Aunque estamos sanguíneos sobre la importancia del análisis espacial, deseamos recalcar que la música deriva mucha de su poder de la manera que estructura nuestra experiencia del tiempo. Usando métodos de ethnomusicology, de la musicología, y de las comunicaciones, exploramos la confluencia de espacios, de sonido, y de tiempo en tres ciudades. Moviéndose más allá de lecturas topográficas del espacio y de mapas lineales del tiempo, explicamos las temporalidades trabajando en la vida cotidiana, destacando cómo esta usado la música popular para viajar en el tiempo, cruzar límites, y rozar a “otros.” Nuestro panel abarca un papel sobre cómo DJs y los bailarines en Nueva York y la Ciudad de México apropiar la vida nocturna para explorar dominios temporales y espaciales distintos; un papel sobre cómo los raperos de la música gospel crean sus propios planos de Los Ángeles a través de las articulaciones de la ciudad que combinan las temporalidades sagradas y seculares; un papel sobre cómo los raperos gangsta se aprovechan de muestras culturalmente resonantes para trazar el ambiente urbano; y una respuesta del discussant Josh Kun, cuya investigación se centra en las culturas musicales de la globalización y los paisajes musicales de la Ciudad de México y la frontera Méxicana.
sound”, it is the Hammond B3 organ that played a major role to make the sound.

< ESPAÑOL > En los últimos de los 1960’s, debates “posnacionalistas”, y críticas del la existencia de Aztlan como un estado mítico se ha inclinado a la existencia física y cultural, como hecho histórico. Luchando con situaciones de identidad personal muy complejos, músicos, artistas gráficos, autores, y intelectuales Chicanas/os han dedicado prácticas para expresar sus desacuerdo de colonización.

Unas de estas prácticas de descolonización era desarrollar un sonido distinto que Chicanas/os podrían identificar colectivamente como su propio sonido.

Esta ponencia propone investigar el impacto que el Órgano Hammond B3 ha hecho en el efecto del “Sonido Chicana/o” y la afectación que dejo con los Chicanos ubicando en California.

En dos casos de estudio de muestras de grabaciones por, El Chicano y Santana, esta ponencia identificara las contribuciones que cada tecladista de estos grupos musicales hicieron, Bobby Espinoza y Chester Thompson, respectivamente. Se aplicara un esquema teórico de timbre y análisis, de sonido (Fales) para describir el significado de estos distinguibles, sonorosos, y enorme órganos/ sintetizadores ha este rock y música popular Chicano de los 60’s y 70’s.

El núcleo de instrumentos de estos ensambles consisten de músicos de guitarras eléctricas presentando sonidos, “sintónicos”, bajistas con “sellos característicos”, bateristas tocando ritmos muy complejos, y los tecladistas.

Yo afirmo que aunque todos los instrumentos en estos agrupaciones tenían un rol en la creación del “Sonido Chicana/o”. El órgano Hammond B3 hizo un rol principal para desarrollar el sonido.