**Sonic Fixtures and Drifting Buskers: Soundmarks of New Orleans and the Street Musicians Who Construct Them**  
*Danielle Adomaitis, Florida State University*

In the public spaces of New Orleans, street musicians construct soundmarks, or sonic landmarks. The maintenance and preservation of New Orleans music is often achieved through performance processes by musicians in these spaces who exist as sonic fixtures (residents) and drifting buskers (migrants) in heavily trafficked areas of the city, most notably the French Quarter and the Faubourg Marigny. This street music circulates and amalgamates the music of New Orleans with that of other cultures, often creating unique hybrid genres and neo-traditional styles. In addition to exploring this hybridity, my discussion will address performers' relationships to each other, music in urban geography, tourism, and migrant communities. Ultimately, by mapping soundmarks I converse with this enigmatic musical community and those vested in it, which results in the recognition of distinctive hotspots of musical activity in the French Quarter and Faubourg Marigny. Landmarks in this and other cities are often demarcated as distinguishing features in the landscape that function to guide tourists, act act as tourist attractions themselves. This paper will map and investigate these sonic landmarks and document the existence and experiences of the street musicians who construct them. I will argue that in New Orleans, the purpose of landmarks and soundmarks are often synonymous. I hope to expand the current scholarly awareness of New Orleans music outside the exploitation of jazz, and to urge for the inclusion of music making on urban streets in ethnomusicological discourse.

**‘We’ll Make Our History’: Performing the Past, Producing the Present in the West Bank**  
*Sylvia Alajaji, Franklin & Marshall College*

Of the exilic condition, Edward Said lamented, "there is this tremendous thing about authenticity and ethnic particularity. [...] [T]here's this obsession about returning to yourself." Expressions of these 'returns'--these performances of ethnic particularity--abound in the musical activities of Palestinian refugees. These expressions produce the discourse against which alternative expressions of the Self--such as those embodied in the modern dance movements in Ramallah--exist. Such alternative expressions often evoke a hybridity that fundamentally conflicts with and compromises the essentialized Self that claims a purity--or particularity--under threat. In this paper, I examine the ways the musics of the Palestinian soundscape become implicated in the trappings of the identity politics of the region and the tensions between tradition and modernity that emerge in the musical expressions and activities of the various cultural centers in Ramallah and refugee camps in the West Bank. When identity operates as a site of contestation, the channels through which it is mediated--such as music and dance--become sites of contestation themselves. Thus, at issue here is not whether or not these musics are implicated but rather how each genre--from folklore to hip-hop--must answer for, symbolize, and epitomize "Palestine" and how this burden of representation plays out among the different strata of Palestinian society. Each genre potentially represents a different Self and, when considering the immediacy of the identity politics at play, the Selves these disparate genres represent evoke a multiplicity that threatens any purported cultural singularity.

**Listening to People Listening: Memories of the International Festival of the Celtic World of Ortigueira**  
*Ana María Alarcón Jiménez, Universidade Nova de Lisboa, Portugal*

The International Festival of the Celtic World (IFCW) takes place every summer in the coastal town of Ortigueira (Galicia, Spain). Every year the festival attracts an international audience of
over seventy thousand people, seven times more than its total local population, to five days of free concerts, bagpipe-band parades, and music workshops. Since its foundation in 1978, the IFCW has provided a physical, social, and sonic space for both the performance of Galician identity, and its assertion as part of a North-Atlantic European celtic world." Currently organized by the local state, the IFCW started as a civil initiative, constructed collectively through the efforts of voluntary workers, musicians, audience members, and the citizens of Ortigueira. Some of those who participated in the early construction of the IFCW keep returning to the festival every year. For them, the festival is a socially meaningful place, a space that facilitates seasonal social encounters, and which landscape is embedded with memories of people, music, sound, and life experiences. Drawing upon ethnographic research, documentary sources, and extensive interviews with long-term IFCW participants, this paper investigates the history of the IFCW as lived and remembered by long-term festival goers. Listening to the memories of people listening at the IFCW, I wish to highlight the importance of the IFCW as a collectively constructed and produced space, invested with personal meanings mapped through memories of musical experience.

Configuring Mexico City's Intellectual Elite: Music at El Colegio Nacional
Ana Alonso-Minutti, University of North Texas

Responding to a political ideology to modernize Mexico during the decades that followed the Revolution, the State supported the creation of institutions and award systems to sustain the apparatus of the Mexican intellectual elite, both ideologically and financially. In this paper I discuss one such institution, El Colegio Nacional (National College), and analyze it as a space where the perimeters of the Mexican intelligentsia are configured. In particular, I examine the incorporation of composers into the College, and their role in establishing a validation system for contemporary music. Founded by presidential decree in 1943, the College appointed fifteen members who represented the country's most eminent intellectuals. Since its inception, it has admitted only three figures from the music scene: Carlos Chávez, founding member until his death in 1978; Eduardo Mata, from 1984 until 1995; and Mario Lavista, since 1998. An investigation of their admission process reveals that their membership is not only connected to their merits, but also responds to a mentorship system in service of a modernist ideology of musical progress, manifested in these composers' avant-garde compositions. I argue that their primary assignment, as composers-intellectuals, has been to defend that ideology in order to guarantee State support for their endeavors. Drawing from ongoing research and personal interviews, I will analyze the configuration of that ideology as an entrance circuit to the intellectual elite, and its repercussions in forming a collective imaginary of present-day Mexican concert music.

Opera in Oman: Identity, Creativity, and the Self
Nasser Al-Taee, University of Tennessee

At a time when many orchestras and opera companies in the West are shutting down permanently or facing serious cut backs, the Royal Opera House-Muscat (ROHM) was born with the mission of emphasizing Oman's unyielding commitment to celebrate the arts as a tool for dialogue, peace, and cooperation amongst nations. The newly constructed house in Oman opened extravagantly last October with new productions by Franco Zeffirelli of Puccini’s Turandot and Gianni Quaranta's production of Bizet's Carmen. In addition to opera, the inaugural season featured first appearances by international artists like Plácido Domingo, Renée Fleming, Yo-Yo Ma, and Wynton Marsalis. What is the artistic significance of the ROHM in a region swept by a wave of demands for reforms? What do these performances tell us about the role of the arts in shaping cultural politics, identity, and the construction of the self in the
region? I argue that Oman's rapid transformation in the past four decades has led to the creation of a new self, one that is rooted in tradition, but also exposed and open to Western values. Building on Homi Bhabha's notion of culture, I contend that this emerging identity is firmly grounded in the understanding of art as a form of resistance to both East and West and that Omanis are embracing fluid identities to cope with the rapidly changing world around them. The establishing of the ROHM is an important edifice towards the realization of the new Self.

Modernities Remixed: Music as Memory in Rap Galsen
Catherine Appert, University of California, Los Angeles

Dakar’s soundscape is permeated by mbalax, the popular musical hybrid of imported and local musics that emerged shortly after Senegal’s independence from France in 1960 and continues to occupy a central place in Senegalese media, social events, and daily life. Since the 1980s, however, many urban youth have gravitated towards hip hop as a creative outlet, often incorporating indigenous elements into their music. Based on twelve months of ethnographic research in Dakar, this paper examines hip hop tracks as musical narratives of overlapping and interconnected historical eras and geographical locations, and posits Senegalese hip hop performance as aural palimpsest memories of colonial, postcolonial, and neocolonial racialized struggle on both sides of the Atlantic. In Dakar, the residual dislocations of colonialism loosen youth’s connections to traditional social networks even as lasting indigenous social norms concerning both musical practice and intergenerational relationships limit their means of negotiating contemporary, globally situated urban space. This paper explores how Senegalese youth increasingly turn from mbalax, the modern tradition of a postcolonial urban population, towards an alternative, spatially distinct urban modernity signified in hip hop’s aural layering of histories of African American experience. Through practices of sampling that intertextually engage hip hop and local music, and through insisting on hip hop’s essential Americanness, rather than its indigenous roots or hybrid revisions, Senegalese hip hop articulates against an historic yet dynamic Black Atlantic nexus. This transatlantic engagement of local music and globalized hip hop strategically ‘remixes’ distinct experiences of postcoloniality, creating a voice for marginalized Senegalese youth.

Los caminos de la voz de Lucía Pulido/The pathways of Lucía Pulido’s voice: Colombian cantos de vaquería at the Transnational Crossroads
Jorge Arévalo Mateus, Wesleyan University

Colombian vocalist Lucía Pulido represents both a challenge to and an affirmation of national and post-national Colombian identity. Performing cantos de vaquería, a style of rural cattle herding songs from los llanos (the Colombian plains), Pulido inverts and subverts cultural norms and expectations associated with llanero tradition gender, and genre. My paper will present an analysis of Pulidos vocality and adaptation/reinvention of the vaquería (cowboy) folk genre. Her penetration of world music networks raises important questions about diaspora, identity, and the sonic construction of place. Through musical experimentation and intercultural networks, the confluence of global metropoles and Pulidos, cantos signals a regional yet modern, cosmopolitan interpretation of llanero culture.

Solitary Socialities: Music Surf-Sharing in Nain, Labrador
Tom Artiss, University of Cambridge

In this presentation, I explore a solitary sociality that characterizes constellations of song sharing in the Web 2.0 era. In the trad-mo Inuit community of Nain, Labrador, Tabia (59) sits at a computer desk that would not look out of place in a telemarketing bunker. It is 10:30 on a
face-freezing Friday night in late January, and the only light in the cozy wood-stove heated bungalow is strobing off Tabia’s face to the wall-rattling bass and peaking treble of John Prine’s ‘That’s the Way that the World Goes Round.’ Across the Dam, scarcely more than a hundred yards away, Timo (63) is buffering the next Prine selection, his face similarly lit in his own otherwise unlit bungalow. Tabia and Timo are having a party - in their respective homes, glued to their desktops, uploading songs from YouTube to their Facebook homepages. Is such extra-linguistic meaning exchange a recent development afforded by accessible digital media or does the technology disguise a continuity of shared musical experience that predates the Internet? How, for example, is a phone-in song request at the local radio station different from YouTube/Facebook surf-sharing? And to what extent does technology assisted space-time compression reflect and/or inflect particular Inuit intersubjectivities? Such questions will be considered in terms of music’s (im)materialities and thing theory.

The Pedagogy of Torah Cantillation: A Case Study
Meredith Aska McBride, University of Chicago

Understanding the pedagogies of religious practices is crucial to understanding the practices themselves, as it is often in pedagogical moments that communal values are both clearly revealed and subject to negotiation. Through an ethnographic case study of a Torah cantillation class for adults at a small Philadelphia synagogue, I use this paper to explore how competence is defined and developed; how the lay voice and ear are trained to produce and understand cantillation; and the aesthetic, ethical, and practical priorities of synagogue members with respect to the performance of the Torah. The phenomenon, at this synagogue and many others, of adult laypeople who are competent in reading Torah blurs conventional distinctions between professionals and non-professionals in contemporary American religious life. This semi-professional ability to read Torah radiates outward into other synagogue activities and into the broader community, enabling more services to be held and thus expanding the sphere of Jewish life in this synagogue’s neighborhood. This paper places pedagogy at the heart of layers of Torah cantillation practices, and uses it as a lens through which individual and communal meaning-making may be understood.

Democratization, Representation and Authenticity: Conflicting Values in Publicly-funded Canadian Music
Parmela Attariwala, University of Toronto

In 1988, Canada enshrined multiculturalism into law, a democratizing maneuver that allowed practitioners of non-Western artistic forms to agitate for equitable access to public arts funding. This agitation ultimately forced government-funded Canadian arts councils to re-examine their Euro-centricity and to expand the parameters by which they fund art. Today's council music jurists - faced with a broader range of genres and a political mandate emphasizing multicultural diversity - tend to fall prey to conflicting notions of authenticity, exhibiting a parallel conflict to that existing between liberal democratic philosophy and multiculturalism's "politics of difference" (Taylor 1992). Liberal democracy holds that each citizen be recognized as equal and have equality of opportunity in order to nurture his or her individual, authentic self. Yet, historically, Canada has treated many ethno-cultural groups unequally, resulting in the latter now pursuing politics of difference based upon collective characteristics. Collective difference politics, though, are prone to stereotype, thus making them "inhospitable to the politics of (individual) recognition" (Ibid.). Musically, this dichotomy plays out when arts council jurists make stereotype-driven assumptions about non-Western musics, expecting "authentic" ethno-cultural representation. Conversely, jurists laud Western musics for originality. Based upon many years serving as a jurist, I believe the Canadian situation has important consequences for how we
teach ethnomusicology in the multicultural context: the extent to which we limit or encourage creative expressions of identity; how we acknowledge ethno-cultural borrowing; and how we nurture socio-cultural respect for all musical cultures and all musicians.

Yoko Ono and the Gendered Global Voice
Kara Attrep, Bowling Green State University

Trained in both Western classical music and in Japanese instruments and vocal styles, Yoko Ono's musical education was eclectic and diverse. From her avant-garde work with Fluxus in New York in the early 1960s up until the present, Ono has pushed the boundaries of vocal technique incorporating sounds from all around the globe and influencing younger female vocalists in a multitude of genres. This paper examines the misunderstandings surrounding some of her early pieces and the gendered and racial manner in which these pieces are understood and interpreted. Often, Ono's performing voice is conflated with her own being--she is her voice. This characterization has led critics, especially in the days right after her marriage to John Lennon, to define Ono as strange, "other" worldly and even "evil." It is this conflation of the body with the voice that has led many to either revere or disparage Ono's vocal performances. I seek to reconcile the seemingly contradictory readings/hearings of Ono's body and voice. Several scholars have examined the gendered and racial aspects of Ono's performances. However, I seek to expand these studies and explore the mapping of gendered and racialized identities onto Yoko Ono's voice and, by extension, body. By tracing these mappings, I show the complex interconnection between identity, the voice, and the body through Ono's performances. Additionally, I examine how Ono's voice becomes a model for critiquing and labeling contemporary female artists from around the globe, whose voices and lives are often judged in relation to Ono's.

Music and Altered States in Vod(o)u: Talking Spirits and the Entranced Ethnomusicologist
Paul Austerlitz, Gettysburg College

The African-derived religious traditions of Haiti and the Dominican Republic provide fertile ground for elaborating upon Gilbert Rouget’s work, which showed that instead of mechanically causing trance, music is part of a larger cultural system in which altered states of consciousness are facilitated as learned behavior. Haitian Vodou and Dominican Vodu practitioners believe that music "summons" spiritual entities, who possess initiates' bodies at public rituals. Trance states in these traditions, however, are also routinely attained by professional mediums without the aid of music during private consultations with clients. What, then, is the role of music? The present work tackles this question by 1) attending to interviews conducted with mediums when they exhibit everyday waking consciousness as well as when they are possessed by spirits; and 2) attending to the experiences of the author, who is an initiate and trancer in Haitian and Dominican Vod(o)u. The paper argues that music paves the way for altered states: as in secular contexts, it enlivens and entrains, facilitating psychic transcendence. While novices rely on music to effect trance, seasoned professional mediums do not. This insight broaches larger questions about how music is experienced in African-influenced cultures, suggesting that talking to Vod(o)u spirits and attending to the ethnomusicologist's entrainment are fruitful avenues for understanding the efficacy of music.

Revamping Ragas: Production and Distribution of Recordings in Cultural Tourism Contexts Among the Manganiyar of Rajasthan, India
Shalini Ayyagari, American University
This paper grapples with changing interactions with sound in cultural tourism contexts among the Manganiyar, a hereditary community of professional musicians from western Rajasthan, India. Often no longer able to reliably depend on their more customary occupation of performing for their patron families' life cycle ceremonies due to issues of modernization, Manganiyar musicians have in recent years turned to the currently flourishing cultural tourism industry to make financial ends meet. By performing at tourist hotels, desert safaris, and on cultural event stages, Manganiyar musicians have become popular with domestic and foreign tourist audiences, and have in recent decades begun to perform abroad. At the same time as a result of cheaper and more accessibility to technology, small inexpensive recording studios have sprung up not only in Rajasthan's large cities but also in its small towns dotting the rural desert landscape. Manganiyar musicians have started taking advantage of this technology and are recording low-budget albums to sell at tourist performances in Rajasthan and outside of India. What effect is such technology having on acoustemological perceptions of Manganiyar music, whose sensibility has been so dependent on live improvisation, knowledgable audience reception, and visual communication? How do Manganiyar musicians interact with recording technology as a built environment, to be manipulated, amplified, and revamped? This paper concludes by examining how the production of studio recordings and their distribution among tourists influences the ways in which music is produced and consumed in their homecoming to the Manganiyars' customary patronage contexts in western Rajasthan.

Gender, Arranging and Collaboration in Jazz: The Weston-Liston Partnership
Lisa Barg, McGill University

This paper examines issues of gender, arranging and collaboration in jazz through a focus on Melba Liston's creative partnership with the composer-pianist Randy Weston. Beginning in 1958, and continuing to her death in 1999, Liston collaborated with Weston on ten LPs. In his recent autobiography, Weston describes Liston as having been absolutely essential to his work, likening their partnership to that of Billy Strayhorn and Duke Ellington. Indeed, as with the Ellington-Strayhorn relationship, Weston relied on Liston's skills as an arranger, orchestrator and musical director in ways that closely merged professional and personal bonds, and allow us to consider how marginalized identities/positions have been accommodated in the homosocial (and homophobic) world of jazz at midcentury. The comparison with Ellington-Strayhorn has other parallels: the stories told about Liston and Strayhorn emphasize their self-effacing, quiet personas, and their preference for working behind the scenes.

Taking their groundbreaking 1960 Afro-diasporic recording "Uhuru Afrika" as a point of departure, I will ask how we might relate the gendered spaces in which Liston worked to her arranging/composing practices, and to understandings of jazz arranging in the history of post-swing big-band jazz. What does their partnership tell us about the intersecting paths of gender and race along which mid-century modern jazz circulated? How did the role of composer/arranger during this period enable Liston to navigate her position as a woman working behind the scenes in all-male bands? Through attending to these questions, my presentation promises to expand scholarly understandings of the collaborative process in jazz arranging.

Musical Pilgrimage to Aomori: Searching for the True ‘Scent’ of Tsugaru Shamisen
Jacob Barsky, University of Hawai'i

Tsugaru shamisen, a Japanese improvisatory instrumental folk genre, developed in the northeast part of Honshu in the Tsugaru region of Aomori prefecture. Today, Tsugaru shamisen has moved beyond its roots as a regional folk style and developed into a popular form of
Japanese neo-traditional music that is both commercially successful throughout Japan and often represents Japan on the world stage. However, Tsugaru shamisen maintains a lingering connection to its regional identity. The late Chikuzan Takahashi, one of the best-known performers of the music, once said that in the music “you should be able to hear a sound that expresses Tsugaru, a sound with the scent of Tsugaru in it.” With this in mind, serious performers travel to Aomori prefecture to study or compete in competitions to either learn to capture this “scent of Tsugaru” or to prove their authenticity as Tsugaru performers by competing in regional performance festivals and competitions. Similarly, Tsugaru shamisen enthusiasts make pilgrimage to Aomori in the hope of hearing great Tsugaru shamisen and experiencing the regional flavor behind the music. In this paper I use personal fieldwork experience, musical examples, and my background in music tourism studies to gain insight into the motivations that drive Tsugaru music lovers, tourists, and Tsugaru shamisen performers to flock yearly to Aomori prefecture for Tsugaru shamisen festivals and competitions. Furthermore, I illuminate the ways in which Tsugaru shamisen music and competitions act as expressions of Aomori regional identity and contribute to the development of an imagined sense of place.

‘We Sing to Touch Hearts:’ South African Youth Choirs as Agents of Transformation and Preservation
Sarah Bartolome, Louisiana State University

This paper explores South African youth choirs as cultural agents that foster an integrated, national identity, even as they preserve distinct musical traditions representing the multicultural society of the New South Africa. Five award-winning youth choirs in Pretoria East were examined in an effort to uncover the structures, processes, and philosophies of a successful community of South African choral musicians. Standard ethnographic strategies were utilized to delve deeply into the culture of the choirs, using formal observation, participant observation, and semi-structured interviews to explore such issues as the roles and functions of the choir community, the perceived values and benefits of participation, and the philosophical tenets ascribed to by the directors. In the paper, I discuss the power of these communities to bring together diverse individuals in the New South Africa, even as disparate racial and ethnic streams of influence shape the repertoire, participation, and sound of each choir. Choir competitions in particular will be examined as a vehicle for fostering a collective, national identity and preserving and promoting the musical heritages of a number of diverse South African cultures. I will also explore the philosophical underpinnings that inform and exert influence on the choirs’ cultures, highlighting the multiplicity of roles and responsibilities attributed to the choirs and the perceived values and benefits of participation. These findings contribute to an ever-growing understanding of the values and functions of modern music making communities and the role such communities might play in the transformation of societies and the preservation of culture.

The Crying Saz: A Meditation on Instrument Agency
Eliot Bates, Cornell University

It is often said that the saz, a long-necked lute, is the national instrument of Turkey. An overlapping yet competing claim posits the saz as the sacred instrument of the Alevis. Yet what does it mean for an instrument to be truly national? Precisely what kinds of work do sacred instruments do, and why is only the saz capable of this in modern Turkey? How do we understand the power of this instrument in light of its depiction in song lyrics, where sazes cry, are troubled, maliciously attack saz players and even come to sing by the gravestone of their deceased owners? As I will suggest, being a potentially (albeit unofficially) national instrument doesn’t necessarily mean that the saz is symbolic of or embodies the nation, or even has a clear
function in relation to society. Drawing on recent work in Science and Technology Studies and organology, I argue for a study of the social where musical objects (including instruments) and people are actors within patterned heterogeneous networks, where instruments and people alike effectively have agency. I draw on examples ranging from song lyrics to saz-making, anecdotes recounted by well-known saz players and their students, discussions on Turkish social media websites, historical accounts and legal issues, organological treatises, saz iconography, saz mobilities, and the analysis of disparate musical performances - in Alevi mühâbet, on national radio broadcasts, and on the modern concert stage. In conclusion, I suggest elements of a methodology for the study of instrument agency.

**Singing for Shango, Enchanting the Diaspora: Trinidian Orisha Music in Brooklyn**  
*Ryan Bazinet, City University of New York, Graduate Center*

Since 1965, West Indian immigration to New York has exploded. There are currently around 50 000 Trinidadians in Brooklyn, a number equaling the municipal population of Trinidad's capital, Port of Spain. Afro-Trinidadians in Brooklyn have been remarkably successful at recreating a number of aspects of their culture, and especially notable among these are the music and religion known as Orisha (also called 'Shango'). These Trinidadians employ a multitude of techniques - most importantly, collective musical performance - to reconstruct home in the diaspora, transforming apartments, backyards, and church basements into sacred spaces worthy of their spiritual practice. This paper will examine these methods of transformation using the idea of 'enchantment' as conceptualized by Suzel Reily (2002). By performing Orisha songs, Trinidadians enchant the diaspora, inviting spirits into the lives of a small but strongly devoted group of faithful practitioners, assuring the continuation of their religious practice as well as a place within that practice for the individuals involved. In addition to giving historical sketches of Orisha and its music, Trinadian emigration patterns, and Orisha's emergence in Brooklyn in the 1980s, the paper will also briefly assess connections between Trinidian Orisha and other Afro-Caribbean religions in New York, as well as consider challenges faced by Orisha people. Based on my own ethnographic research among Brooklyn-based Afro-Trinidadians over the past two years, this paper offers insight into a poorly understood spiritual and musical practice that is an important part of the Caribbean diaspora.

**Transnational Khöömeizhi Circuits: Advocacy, Authority, and Tourism in Post-Soviet Tuvan Throat-Singing**  
*Robbie Beahrs, University of California, Berkeley*

In 2006, American ethnomusicologist Theodore Levin characterized an ensemble of world-famous Tuvan throat-singers (khöömeizhi) as hypernomads" -- that is, voluntary "masters of globalization" drawn across the world by festival invitations, music industry contracts, and various economic incentives far removed from their south Siberian homelands in the Republic of Tuva (Russia). In this paper, I critically examine how the circulation of practices associated with khöömeï throat-singing outside of the Inner Asian republic of Tuva has nurtured particular aesthetic and practical developments for Tuvan musicians as well as outsider advocacy in the realm of post-Soviet Tuvan cultural politics. In tracing the touring circuits of two ensembles of Tuvan musicians through Western Europe, I hope to illuminate some dynamics of contemporary practice, representation, and identity as they are constructed and contested by musicians and practitioners in various contexts. How do Tuvan musicians choose to portray khöömei on the stages of European concert halls and singing workshops? What role do international communities of fans, practitioners, and musical tourists play in shaping local traditions at competitions and festivals in the Republic of Tuva? Informed by my fieldwork studying traditional and modern methods of teaching and learning khöömei in Kyzyl and three regions of Western
Tuva, I conclude by arguing for particular ways in which global circulation feeds back into musical, pedagogical, and political practices related to khöömei throat-singing in Tuva with stakes and concerns for various communities today."

**Professionalizing the personal: towards the theorization of domesticity in ethnomusicological fieldwork**  
_Dan Bendrups, Griffith University_

As a discrete discipline, ethnomusicology continues to be defined by the centrality of fieldwork to the research process. While the nature and potential location of fieldwork has changed over time, the researcher's ability to interact and negotiate with others on an interpersonal level remains as a defining force in the success of fieldwork. This paper seeks to focus the ethnographic gaze on the domestic encounters that permeate and influence such fieldwork experiences, with the aim of contributing to the theorization of domesticity as a component of fieldwork methodology. It draws on the author's own experiences doing fieldwork across diverse locations, ‘insider’ and ‘outsider’ contexts and music cultures. These experiences range from bringing a spouse and infant child to fieldwork on Easter Island, to the ramifications of being prevented from taking family to Samoa; from baking traditional food for matriarchs of the Australasian Latvian refugee diaspora, to being welcomed into the modest homes of heavy metal musicians in Latvia. Within these discussions, perceptions of gender roles and behavioral norms are problematized, issues of ethnographic authority are determined, and the willingness of others to become engaged with the research is illuminated. The focus on the domestic side of field research offers an alternative to other reflexive theories of positionality (such as the emic-etic continuum) that are increasingly blurry, and reaffirms the role of direct interpersonal contact as a methodological imperative for ethnomusicology.

**Music before Mosques: Reasons for the April 1926 Riots in Calcutta**  
_Colleen Bertsch, University of Minnesota_

Music was played in front of a mosque in Calcutta on April 2, 1926 by a Hindu procession and incited one of the deadliest communal riots before the partition of India and Pakistan in 1947. This was not just a simple case of loud music disrupting a public space, nor was it the first time that these two communal groups clashed over the issue of ‘music before mosques’. This paper takes a historical look at the issue of music being played before mosques in India in the late 19th and early 20th centuries. I analyze Madras High Court documents from 1883 and 1884 and _The Lahore Tribune_ newspaper coverage during the beginning stages of the Calcutta riots in order to determine why the playing of music before mosques was a contentious issue between Hindu and Muslim groups. Drawing evidence from these sources, I purposefully argue one side of a complicated story: Hindu proponents took the issues of music, festivals, and cow protection to the courts, newspapers, and city streets, and in doing so, used literacy and education to help establish Hindu as India’s national identity. But the Hindu nationalists also used sonic warfare in the public streets. Exploring the power of sound can help us to articulate the psychological importance of music being played before mosques in relation to India’s communal tensions. By interpreting these historical documents and leading a discussion about sonic warfare, I will discuss possible reasons for the riots in Calcutta in April, 1926.

**United States Children, Music Technology, and Discourses of the Digital Native**  
_Tyler Bickford, Columbia University_

Digital music technologies like file-sharing and portable music devices are frequently presented as icons of rapid change in the US media environment, and US children and youth are often
situated as core users of these technologies. Discourses of the "digital native" position young people as uniquely competent users of new media technologies. Unlike many approaches to children's "unformed" status as cultural participants, these discourses present children as uniquely "informed" practitioners of a highly mediated and commercialized culture of musical consumption. But discourses of the digital native also partake of the exoticizing tropes that the term "native" often implies. Othering children's technological and commercial knowledge as esoteric and potentially dangerous (as when celebratory discussions of musical "sharing" veer into worry about "piracy," "theft," and the devolution of 20th century media industrial forms). This contribution to the roundtable will explore how children's musical practice are framed through discourses of technological exoticism, and it will use ethnographic data from research with K-8 schoolchildren in Vermont to question presentations of children as uniquely competent users of certain technologies. I seek to destabilize the boundaries of "informed" and "unformed" in presentations of children's musical cultures by problematizing "competence" as the framework for thinking about cultural and technological practices. From this position, I will argue that ethnomusicological discussions of children are relevant to contexts beyond childhood, and we should think about adulthood, and adults' cultural and technological practices, as also blurring the boundaries between informed and unformed.

Updating the Records: Reissuing Harry Smith's Anthology of American Music
Dan Blim, University of Michigan

Harry Smith's 6-LP set Anthology of American Folk Music, issued by Moses Asch on Folkways Records in 1952, played a crucial role in the development of the folk revival in the 1960s. Several artists, including Bob Dylan, Dave van Ronk, and John Fahey, considered it their "Bible," their "founding document." Scholars, most notably Greil Marcus and Robert Cantwell, have likewise situated the album within the racial and political tensions of the 1950s and 1960s, hearing in Smith's collage of old recordings a peripheral, subaltern America given new voice, where racial segregation and McCarthyesque homogeneity are banished. My paper considers how such meanings have shifted to reflect modern political and musical concerns, using archival material and interviews surrounding the Smithsonian's reissue of the album on CD in 1997. First, concerns about copyrights and marketing complicate both assumptions of folk music's noncommercial aspects and Asch's conviction that these recordings belonged solely to the nation. Second, the question of remastering certain tracks negotiates between the dual impulses of a rough aesthetic of authenticity and preservation of audibility. Third, the various potential designs for cover art, liner notes, and track choices for sampler CDs considered along the way further stress the role of editing in producing competing visions of American folk music for modern consumers. Finally, I argue that these questions compel us to pay closer attention to Smith's choice to use commercial recordings as primary source material and reconsider the role of the commercial in theorizing American folk music.

‘Conciencia de Caribeñidad’: Eastern Cuban Folklore and the Caribbean Connection
Rebecca Bodenheimer, Independent Scholar

A major destination for French planters and their slaves after the Haitian Revolution of the 1790s, the city of Santiago de Cuba has always celebrated its historic connections with the rest of the Caribbean, thus displaying what Cuban scholar Joel James termed a ‘conciencia de caribeñidad’ or ‘Caribbean consciousness.’ This construction of local identity is unique within Cuba and presents a stark contrast to hegemonic representations of nation disseminated from Havana. While the Revolutionary government recognizes Cuba’s ‘African-Latin’ heritage, most research has focused on cultural links with Africa forged in western Cuba during the colonial period. Eastern Cuban folklore, on the other hand, displays more recent, ongoing connections
with other sites of the African diaspora, particularly Haiti and Jamaica. This paper examines the contemporary status of eastern Cuban folklore within the national context, exploring how cultural influence from the Caribbean results in a distinct type of Afro-Cuban heritage, other than what is usually represented in scholarly research. I explore recent attempts to disseminate knowledge about these traditions across the island, foregrounding the ways that eastern Cuban musicians engage in a dynamic, transnational relationship with other sites of Afro-Caribbean culture. Their work thus confounds nationalist representations of Afro-Cuban music as static or unengaged with present-day concerns within the black community.

‘Souled Out’: Rituals of Worship and Consumerism in the Musical Practices of One African American Congregation
Will Boone, University of North Carolina at Chapel Hill

The congregation at Faith Assembly Christian Center, an African American charismatic church in Durham, North Carolina, builds its musical repertoire from commercial gospel recordings. Their rituals of worship, therefore, require participation in rituals of consumerism. These two cultural liturgies are intimately intertwined for believers at Faith Assembly, as they are for many contemporary Christians. In this paper I draw from four years of fieldwork at Faith Assembly to explore how members’ Christian lives are formed by their inseparable identities as worshipers and consumers of popular music. In particular, I look at the cycle whereby believers use their experiences worshiping with popular music as a lens through which to evaluate new recordings they encounter. Guided by these experiences, Faith Assembly’s members readily distinguish between recordings that are mere ‘products’ and those that are ‘anointed’ or blessed by God and appropriate for worship. A vast literature has emerged in the last decade critiquing the blending of religious practice with a consumerist ethos (e.g. Hartman 2011, Cavanaugh 2008, Metzger 2007). These critiques, however, have mostly been grounded in theology, theory, and demographic studies rather than in analyses of the practices and expressed beliefs and opinions of congregants themselves. This paper adds a nuanced ground-level perspective to the literature on consumerism in contemporary Christianity, and ultimately calls attention to the deep interconnectedness of the cultural liturgies in which we all participate.

Gregory Booth, University of Auckland

Rock 'n' roll (known as "beat music"/"pop") appeared in Mumbai in 1962, when local guitar-based bands began to appear as novelty acts in night clubs and entertainment for school functions. Bands became more numerous through the latter 1960s and 1970s. Mumbai’s rockers played covers of western hits from the Bill Haley to Led Zeppelin, but were almost entirely isolated from both the burgeoning local film music industry and the global music industries. They were, at best, part-time musicians, living separate daytime lives while rehearsing and performing at night. Oral accounts suggest that very few musicians did much more than pay for the costs of their enthusiasms. This paper presents conclusions from ethnographic and archival research in India and elsewhere. It examines the explicitly and implicitly oppositional perspectives and strategies of Mumbai’s early rockers, who were predominantly members of minority, Christian, non-Hindi speaking communities, and who incorporated rock into an ideological framework that opposed India’s dominant, and generically uniform, popular music culture (film song), the nationally dominant musical language (Hindi) and--to some extent--the increasingly middle class norms of post-colonial India. Those norms, however, were reinforced by the distorted structure of India’s music industry, the regulatory relations between India and the global music industry, and even the ideologies of Indian
nationalism. Collectively, these factors made musical and cultural opposition economically impossible. Most rock bands had disappeared before the increasing globalization of India in the latter 1980s ushered in a new, and somewhat more successful wave of pop and rock bands.

Agency in Coaction: A Material-Semiotic Approach to Understanding Electro-acoustic Improvisation
David Borgo, University of California, San Diego

The standard account of improvisation maintains that our senses provide information to the brain, which then processes and plans utilizing its rich internal structure, and only then activates our motor systems (Pressing). Ethnomusicologists tend to adopt this orientation while also focusing on how improvisation is shaped by cultural conventions, usually conceived of as a model or referent stored in long-term memory (Nettl). Others shift this focus to the perceptual agency of the listener, noting that perception itself is partially volitional (Monson). All of these approaches, however, subscribe to methodological individualism and to a representationalist cognitive paradigm. What if “agency” is not so easily contained by an individual's consciousness? Recent experimental evidence demonstrates that our actions are often initiated from below the level of our conscious awareness and they can be extremely sensitive to external social pressures of which we are seldom aware (Wegner). Additionally, what if we expand our notions of "agent" and "agency" to include technical systems capable of actively searching for new information and of participating in planning and control activities? In this presentation I explore electro-acoustic improvised music that involves technologies that share generation, memory, and even judgment capabilities during performance. By drawing on literature in distributed cognition, actor-network theory, and post-humanism, I argue that improvising in this hybrid constellation of human-machine interagency provides an experience by which we can, at least temporarily, lessen our grip on social accounting and realize "action is always dislocated, articulated, delegated, translated" (Latour).

Pirates of the Caribbean: Music Circulation in Late Socialist Cuba
Alexandrine Boudreault-Fournier, University of Victoria

Due to health reasons, Fidel Castro resigned as Cuba’s head of state in February 2008. His brother, Raul Castro, took the reins of power. Rather than pursuing the dictatorship of his older brother, the new president brought legal changes that confirmed that Cuba had entered a state of rapid transition: a period of late socialism. Among those changes, which considerably affects the everyday lives of Cubans, the Ministry of Work and Social Insurance allows some sectors of the economy to flourish on a private basis (Resolution 32/2010). This means that small companies owned by individual Cubans (with one employee allowed for specific professions) became legal for the first time since the Revolution (1959). This new approach towards small enterprises, effective since late 2010, targeted 178 professions. One of them is ‘Buyer and seller of CDs.’ In legalizing this activity, the Cuban state becomes fully complicit in the grassroots distribution of copied music through CDs and other devices, such as memory sticks. This paper proposes an original understanding of ‘piracy’ when the state is complicit in practices understood, outside Cuba, as legally problematic. A historical and economic contextualization of music and film piracy in Cuban mass media will allow us to better grasp how intellectual rights are officially dealt with in this context. Finally, in-depth ethnographic fieldwork in Havana among buyers and sellers of CDs deconstructs the idea of music piracy as illegal in contemporary Cuba and contributes to the theoretical debate on how music piracy should be approached.

'We Are Not Spanish. We Are Creole': Reinterpreting la parranda in Trinidad
Danielle Brown, New York University
The twin-island nation of Trinidad and Tobago is well known for its pre-Lenten carnival festivities, particularly its calypso and steelband traditions. Lesser known but equally vibrant is a Spanish-language custom known as parang (Sp. parranda), a musical genre and performance practice in which groups of musicians travel from house to house singing Spanish-language songs that reflect the country’s historical connection to Spain and Venezuela. This talk explores the development of parang music in Trinidad from a “Spanish” tradition to a creolized one. I examine the different ways that the genre is construed in Trinidad, as well as some of the controversies surrounding the changing face of parang, particularly the increasing fusion of parang with soca music, the incorporation of non-traditional instruments, and the growing use of English. Based on ethnographic and historical research conducted since 2004, I argue that discourses that selectively restrict generic constructions of parang (on the basis of language, instrumentation, and function), not only limit the growth of parang, but also obscure much of its history, a history which reveals a genre that has always been in the process of creolization and that is in fact a conflation of several musical styles. This process of creolization is no better exemplified than in the transformation of the name parranda to parang.

Cassettes and Community: The Life of Morón’s ‘Fiesta Tapes’
Joshua Brown, UC Riverside

In this study, I will focus on a unique flamenco tradition from the Andalusian pueblo of Morón de la Frontera that flourished in the mid-twentieth century, yet still remains vibrant today. Although flamenco is commonly transmitted orally amongst family members, the lineage that developed in Morón in the late 1960s was extraordinary because it proliferated into the hands of international students. The literature of Donn Pohren turned Diego del Gastor, the architect of the Morón style, into a cult figure and inspired many Americans to journey there to study the flamenco guitar with him. I will examine how an exhaustive set of amateur audio recordings made by several of Diego’s closest students has functioned variously as study material, community currency and a “paradigm of flamenco perfection” (Pachón 2011). The “Morón Fiesta Tapes,” as they have been labeled, beg the questions: Who do/should these recordings belong to and how should they be utilized? What can the recordings’ various circulative routes tell us about the musical community in question? Lastly, how should Gastor’s recordings be treated, considering that he had a strong aversion to performing publicly and resisted recording commercially? Drawing from interviews with members of this international flamenco community, I will explore the ways in which these recordings invigorate, inform and instruct aficionados and disciples of the Morón style today. This tradition, which explicitly references the locality of Morón, is maintained internationally and, therefore, exists as a prime example of globalization’s potential for broadcasting and advancing local practices and values.

An Invitation to Bliss: Negotiating Faith and Culture through the New York City Rath Yatra Parade
Sara Black Brown, Florida State University

Rath Yatra is a traditional Indian festival in which Hindu deities are enshrined in decorated carts and paraded through a city, accompanied by ecstatic singing and dancing. In the last 45 years the Hare Krishna movement has brought Rath Yatra to the West. New York City hosts one of North America’s two largest Rath Yatras with an annual parade down Manhattan’s Fifth Avenue. Between the visually extravagant carts, the blissfully uninhibited dancing of devotees, and the loudspeakers that amplify music that Hare Krishnas believe can literally transform the environment, Rath Yatra presents a significant disruption of the Manhattan cityscape. Even so, the celebratory nature of Rath Yatra offers a positive context for a complex negotiation of
multiple religious and cultural identities and the character of the city itself. This paper examines Rath Yatra as it is situated at the intersection of Eastern spirituality, South Asian culture, and New York multiculturalism. For followers of an often misunderstood religion, the exuberant singing of Krishna chant affords an opportunity to dramatically juxtapose the bliss and spiritual freedom promised by their philosophy with the chaotic rush of the city. The parade and associated cultural performances also serve to demonstrate the powerful influence of Indian culture in New York. At a more subtle level, Rath Yatra acts as an assertion of the diverse nature of the city and, during a period of complicated relations between Americans and South Asians, an appeal to the open-minded character that is a source of pride for many New Yorkers.

**Bach Culture: Performers, Scholars, and Bachfreunde in the 21st Century**
*Tara Browner, University of California, Los Angeles*

In the sixty years since the publication of Theodor Adorno's essay, "Bach Defended Against His Devotees (1951)," surprisingly little has changed in the realms of JS Bach performance, scholarship, and organized fandom ("Bachfreunde"). If anything, the persistence of Bach as an ideology into the 21st century has only intensified the conflicts between exponents of historically informed performance, scholars, and amateur Bach "experts," all of whom read their own meanings into the life and works of a man who died more than 250 years ago. Disagreements over the ownership of Bach's musical legacy date back to the early 20th Century, with the 1920s and 30s marking a highpoint in composer skirmishes over Bach reception, echoed by a second resurgence of clashes in the early 1980s by proponents of historically informed performance, perhaps best exemplified in Joshua Rifkin's Mass in B minor interpretation (known in the musicological oral tradition as "The B minor Madrigal"). But in the last decade, the emergence of the World Wide Web and YouTube have turned Bach World upside down, as aficionados of all types have found a platform to globally present their theories and opinions to the public. These include "Faces of Bach" (comparative portraits), Bach Scholar (the secret to Bach's tempi), and YouTube videos where Bach's secret numerologies are revealed in their graphic complexity under scrolling scores. For this presentation, I intend to create a working taxonomy of this complex mix of fans, scholars, and performers, who collectively ensure that Bach's music remains a living tradition.

**Balkansky Beats and Mumming Bells in Bulgaria: Sonic Displays of Social Difference from Village Square to Video Screen**
*Donna Buchanan, University of Illinois*

In 2009 the Bulgarian studio group Balkansky released *Kuker*, a concept album engineered by house music/dub artist Ivan Shopov on producer Ivo Hristov's Kuker Music label. The CD’s inspiration is the elaborately masked mid-winter and early spring mummers generically called *kukeri*, who annually process through their communities wearing fantastical costumes festooned with bells of various sorts, the resulting ear-splitting clamor sonically repelling evil and misfortune. The CD incorporates electronically synthesized and sampled bells to emulate the mumming soundscape; these are combined with the innovative soloing of *kaval* virtuoso Teodossi Spasov, a timbral combination recalling Bulgaria’s pastoral heritage. The album’s thematic focus reflects the increasing revitalization and widespread popularization of mumming customs in adjudicated festivals that are venues for civic pride, tourism, community solidarity, nation-building, EU integration, and transnational engagement, on the one hand, and the assertion of local subjectivities (community, regional, ethnic) through differentiated bell types, timbral aesthetics, resonance preferences, choreographically-related ringing techniques, costuming, and musical accompaniment, on the other. Based on fieldwork conducted with *kukeri*, festival organizers, and bell makers during 2010-11, and using *Kuker*’s title track video
as a point of departure, this paper examines *kukeri* practices as sonic displays of social
difference in which bells, perhaps the most profoundly evocative musical signifier of Bulgarian
subjectivity, lifeways, and belief, play a fundamental role. I will show that both *Kuker*
as popular culture and *kukers`tvvo* as ritual practice are directed at exorcising certain current social demons,
while metaphorically awakening, through sound, a new and prosperous Bulgarian spring.

**On the Trail of the *Nsambi*: Pluriarcs and Their Players in Nineteenth-century Brazil**
*Rogerio Budasz, University of California, Riverside*

In 1979, a well-renowned ethnomusicologist stated that research in Afro-Brazilian music often falls into two categories: when covering Africa, it concentrates on "roots," when covering Brazil, it concentrates on "retentions" and "survivals." Without judging the current validity of this statement, the study of the pluriarc in Central and Southwestern Africa and Brazil does provide a puzzling exception, in some aspects even an inversion to that paradigm. Although far from being popular, pluriarcs like the nsambi, cihumba, and lukombe are still played by musicians in Central and Southwest Africa, whereas in Brazil, iconographic records and descriptions by foreign travelers, no later than 1880, are about all that remains from these instruments. Although one of these records--a 1784 drawing of a cihumba by a member of Alexandre Rodrigues Ferreira’s expedition in the Amazon--has been examined on a 1979 publication, other nineteenth-century depictions of pluriarcs have surfaced in Brazil since then, including two watercolors and one photograph. This paper will trace the provenance, playing technique, and functions of the instruments depicted in these four records, considering their uses in the social and religious life of specific nineteenth and twentieth-century ethnic groups--at both sides of the Atlantic. It will also consider the validity of the "guitar substitution" hypothesis to explain the disappearance of these instruments in Brazil and, more recently, in urban areas of Central and Southwest Africa.

**'Greater Things are Yet to Come': Evangelical Worship Music and Prophetic Imagination**
*Joshua Busman, University of North Carolina at Chapel Hill*

In the summer of 2006, Belfast-based Christian band Bluetree played a fateful engagement at a small bar in the red light district of Pattaya, Thailand. Moved by the depravity of the location, which was a hub for underage sex workers, Bluetree reports that they were inspired by God to play a new song with a message specifically intended for their Thai audience. This song, titled 'God of This City' makes a series of bold, prophetic claims about God’s redemptive power, with the chorus declaring 'Greater things have yet to come, greater things are still to be done in this city.' At a show back in Belfast the next year, the song was overheard by Passion Conference worship leader Chris Tomlin, and became the anthemic theme song for Passion’s 2007 world tour and 2008 CD release. While eschatological professions have certainly become standard fare in ‘born-again’ evangelical Christian circles, little investigation has been done into the role that music plays in the negotiation of common religious tensions associated with such claims, such as those between present and future, certainty and uncertainty, or faith and sight. Taking ‘God of This City’ as one example of a larger evangelical repertory that explicitly engages with the prophetic imagination, this essay continues the work of James K.A. Smith which has explored deeper, affective modes of Christian ‘knowledge’ and opens up a variety of new avenues of inquiry regarding the broader function of music in narrating the religious experience.

**Gwoka and Identity in Guadeloupe**
*Jerome Camal, University of California, Los Angeles*
In July 2011, the gwoka festival on the French Caribbean island of Guadeloupe mobilized its resources to start a grassroots campaign to see gwoka inscribed on the UNESCO’s List of Representative Intangible Cultural Heritage of Humanities. The choice of gwoka was highly symbolic. In this paper, I draw from my historical and ethnographic research in Guadeloupe to explain gwoka’s prominence in Guadeloupean culture and politics. From the late 1960s to the 1980s, separatist organizations on the island used gwoka, an African-derived music and dance, as a symbol of their cultural identity and resistance against French imperialism. If at first these organizations engaged in a politics of open and direct confrontation with the French government, the election of François Mitterrand to the French presidency in 1981 and his subsequent platform of decentralization forced a strategic readjustment. Building on the writings of Martinican intellectual Edouard Glissant, I propose that, faced with a system of domination that suddenly appeared more benign, cultural activists in Guadeloupe adopted a strategy of ‘detour’ that allows them to work within the French state infrastructure and with international organizations to undermine France’s continued control of its overseas departments. The push for gwoka’s addition to the ICH list is consistent with this strategy as it allows Guadeloupean activists to work through the French government to have a marker of their cultural specificity recognized by an international organization, thus quietly building a case for greater autonomy if not political independence.

The Politics of Participation: Dilemmas in Cultural Consumption among the Surinamese Maroons
Corinna Campbell, Massachusetts Institute of Technology

The performance genres of the Surinamese Maroons are characterized by a porous boundary and dynamic exchange between audience members and performers. However, in folkloric presentations of these genres, interplay between the audience and performers is often restricted in order to accommodate groups’ time limitations and to highlight their painstakingly rehearsed choreographed pieces. These new frameworks, designed to be accessible to diverse audiences, can actively discourage audience participation, even as performers make explicit reference to its importance. Yet in addition to performing for cultural outsiders, Surinamese Maroon folkloric groups are popular sources of entertainment for Maroon audiences, and are often featured at events ranging from birthday parties to funerary rites. When groups perform for cultural participants from their own ethnic group, the politics of participation become increasingly complicated. When confronted with staged presentations of highly inclusive performance genres, it can become increasingly ambiguous to Maroon audiences when and how they are expected to participate. Drawing on fieldwork I conducted in Paramaribo, Suriname in 2008-2009, I consider specific instances in which general Maroon performance practice and folkloric groups’ formal presentations uncovered conflicting approaches to audience participation. I use these examples to pursue four related questions: How do event participants react when various performance expectations misalign? In what ways can local actors manipulate these conflicting approaches to suit their own interests? What modes of inclusion and exclusion do event participants activate in negotiating these potentially awkward social situations? Finally, what hierarchies of value undergird their decisions?

The Body Speaks: Filling the Gestural Gap in Ethnographic Analysis
Matthew Campbell, Ohio State University
Niall Klyn, Ohio State University

There is a conscious need within musicology for concrete methods of investigating "embodied" forms of knowledge. As evidenced by a recent burst of publications (e.g. Kapchan; Fatone; Leante; Rahaim; Clayton), musicologists are producing increasingly sophisticated and nuanced
research, mindful of embodied forms of awareness and the performative gestural expressions of interlocutors. Yet, despite ethnomusicology's recent turn toward the body as a site of knowledge, feeling and world-making, detailed analysis of extra-verbal content in narrative interview -- the ethnographic site par excellence -- has remained scarce. Here we propose a technique for intersubjective gestural analysis ideally suited to our interlocutors' sensations of a "continuous present," shifts in agency and the cessation of inner-languaging common in trance-like states among dancers in gay-clubs. As gestures reveal underlying cognitive mechanisms and metaphors (McNeill), gestural analysis of an interlocutor's narrative (re)constructions can help uncover subject positions such as subjective temporalities, the prescribed personae and perceptions of social space. As open-ended narrative interviews encourage mimetic forms of expression that may reveal a phenomenon's original organization and affective features (Rief), by comparing a typical auditory linguistic analysis to one informed by both verbal and gestural expression we can better explore how flow experiences facilitate the creation of alternative lifeworlds. For many club-goers, these experiences maintain their ineffable qualities long after the euphoria has faded, resisting simple verbal description and pushing gesture to the fore in discourse. What do gestures "say" when words fail?

We Had Great Books, but No Music: Iceland, With and Without Music
Kimberly Cannady, University of Washington

A foundational myth in Icelandic cultural history is an imagined "absence" of music prior to the introduction of symphonic music in the early 1900s. Despite evidence of diverse forms of musical expression in Iceland prior to the 20th century, this non-presence is claimed in most European scholarly texts, and was also repeated by Icelanders themselves during my fieldwork. The persistent idea of the "music-less nation" has been offered as an explanation for the perceived development of a unique Icelandic Sound in contemporary popular music, and the growing international success of such music. Strikingly, at the same time, aspects of pre-20th century Icelandic music, such as rimur and the langspil increasingly appear in the very same music. This contradiction reveals the role of musical heritage, both real and imagined, throughout Iceland's long nation-building project beginning in the 19th century. While Iceland's cultural reputation was built on its adored literary and linguistic history, its musical history was encouraged to be forgotton in favor of continental musical trends. This paper explores the political and historical reasons for the stripping of musical history from the mid-19th century up until the late 20th century, and examines the context for a renewed interest in the abandoned musical styles. My research is based on two years of fieldwork in Denmark and Iceland, and is informed by musicologist Árni Heimir Ingólfsson's work regarding Icelandic musical history, Philip Bohlman's research on music and European nationalism, and anthropologist Kristín Loftsdóttir's work on Icelandic national identity.

Emerging from the Ruin: The Production of Knowledge and Traditional Music in Southern Vietnam
Alexander Cannon, Montclair State University

When queried as to the source of their musical knowledge, most Vietnamese musicians of traditional music cite their teachers; however, students increasingly credit their own creative prowess and lament the "old-fashioned" practices of their teachers whilst teachers claim students have abandoned "tradition." This paper examines the scene of traditional music performance in Ho Chi Minh City, and in particular, highlights how the interaction of two musicians produces knowledge of southern Vietnamese musical traditions among Ho Chi Minh City audiences. Teacher of Merit (Nha giao uu tu) Pham Thuy Hoan's strategies involve "developing" and "modernizing" traditional music applicable to the "masses." Master musician
(Nhac su) Nguyen Vinh Bao reacts viscerally to these strategies, and in both conversation and performance, rejects specific performance practices he considers "wrong" or ruined. I borrow Dylan Trigg's definition of the "ruin" as a damaged physical location that does not match one's memory of it, as well as related scholarship on the ruin by Robert Ginsberg and Kerstin Barndt, in order to theorize the process of interacting with a "ruined" musical form. I define the "musical ruin" as a musical composition that has undergone devastating and alienating alteration and postulate that musical knowledge emerges from the rejection of the ruin in performance. One can therefore understand the production of knowledge of traditional music as not simply a reversion to or a continuous development from previous practices but as an active engagement with music deemed decayed or ruined.

The Death of Captain Cook: Native Hawaiians and their Simulacra in a late-eighteenth century Pantomime.
James Revell Carr, University of North Carolina, Greensboro

The expeditions of Captain James Cook (1768-1779) sparked the imagination of the European and American publics. Audiences voraciously consumed books, broadsides, prints and plays that glorified Cook's exploits in the Pacific and his dramatic death in Hawai'i. Popular theatrical spectacles of the time capitalized on the public's interest in maritime exploration, resulting in a new form of pantomime called ballet d'action, which purported to present "authentic" rituals, modes of warfare, music and dances of non-Western cultures. La Mort du Capitaine Cook (The Death of Captain Cook) was among the most popular of these pantomimes, featuring a score that called for the use of log drums and nose flutes, and costumes based in ethnographic drawings from the Cook expeditions, all intended to present audiences with new heights of realism and verisimilitude. Shortly after its 1788 premiere at Theatre de L'Ambigu-Comique in Paris, The Death of Captain Cook became an overnight sensation at Covent-Garden in London, and was soon exported to theaters throughout the young United States, marking the first representations of Hawaiian music and dance on American popular stages. This burlesque of Hawaiian culture was simultaneously legitimized and challenged when actual native Hawaiians, who worked aboard American merchant ships, were featured in performances in Boston and New York. I examine how Hawaiians, surrounded by the stagecraft of fake palm trees and volcanoes, embodied Western fantasies of the exotic while also exposing the artifice of staged mimesis through their own performance of authenticity.

Enchanting the State as Religious Congregation: Gaita Music as Popular Prayer in Maracaibo, Venezuela
Rob Carroll, University of Washington

This presentation considers how the singing of gaita music in Maracaibo, Venezuela, links regional Catholic saint-devotion to an anti-national political identity. In Catholic communities worldwide, and especially in Latin America, regional patron saint festivals fuse concepts of sociopolitical and religious identity. A bounded geographic region is reified in the popular imagination through the belief that a patron saint protects it; the festivities that surround the patron's feast day offer the community an opportunity to unify spiritually and politically. In Maracaibo, devotion to the patrona, the Virgin of Chiquinquirá, nicknamed 'La Chinita', climaxes in the Feria de la Chinita, a week of concerts, parades, and other events where religious fervor flirts with advocacy for local political autonomy. On the eve of La Chinita's feast day, thousands crowd around the Basilica to hear the Serenata a la Chinita, a concert of popular gaita bands. Approaching midnight, the throng joins in a communal singing of 'La Grey Zuliana', the most famous gaita of all time, in which the singer implores La Chinita to improve her people's living conditions and punish corrupt politicians. At midnight, as fireworks explode over the Basilica, the
crowd sings La Chinita’s hymn, which combines religious devotion with regional patriotism. Based on several fieldwork trips to Maracaibo over the past decade, I claim that through communal singing, the crowd ‘enchants’ an alternative reality of political autonomy, based on imagining the community as a religious congregation.

‘Todos somos huastecos!’ ‘We are all Huastecan!’: Performance of the Democratization of Son Huasteco at El Festival de la Huasteca (The Festival of the Huasteca)

Kim Carter Muñoz, University of Washington, Seattle

The processes of folklorization and the adaptation of “local” practices to “cosmopolitan” aesthetics, have each been used to explain how genres such as Mexican son huasteco are transported from the “participatory” to the “presentational” context (Mendoza 2000; Turino 2000 and 2008). However, when what is marked as essential to the style is participatory music, poetry and dance-making, folklorization is not a one-way ticket onto the stage. This paper will examine the democratization of son huasteco as enacted by organizers, embodied and performed by musicians at El Festival de la Huasteca, a rich site for contemplating the multidirectional processes of making folklore. Since 1994, each night at the festival's Encuentro de Huapangueros has brought together people from the Huasteca region and elsewhere to play at a participatory music, poetry and dance gathering of dancers, singers, musicians and poets. Organizers’ values of equal representation and education (inherent in democratizing projects) have increased the participation on the stage of indigenous, mestizos, youth, women, middle-class urban and rural residents as son huasteco musicians, a role previously passed down within families. Some proclaim, “¡Todos somos huastecos!” “We are all Huastecan.” Yet, the presence of non-Huastecans, and ethnic, gender and class differences among Huastecans, spotlights inclusion and exclusion. Not all are enfranchised. I contend that this performance of son huasteco is shaped by participation, not only from the top but also from the sides and below, and by tradition bearers’ desire for transmission, on, back, and offstage.”

Música Celta: Concept, Practice and Imaginary

Salwa Castelo-Branco, Universidade Nova de Lisboa - Instituto de Etnomusicologia

Music categories are ideologically grounded symbolic constructs that are assigned meanings through interpretive processes. As symbolic constructs, music categories have been used as effective mechanisms for emphasizing unity or difference, constructing identities, inculcating or combating nationalist ideologies, mobilizing and integrating rural populations in the modernist state, and exercising power. Whether commonsense notions, scholarly concepts, or ‘interest-bound categories’ (Middleton 1990) formulated by cultural politicians, journalists, or the global recording industry, musical categories affect the ways in which musical worlds are constructed, and the ways musicians and listeners perceive and participate in music making (Castelo-Branco 2009).

In Galicia and northern Portugal, the notions of musica celta”, “musica folque ” “musica folclorica”, “musica popular” or “musica tradicional” are often used interchangeably to designate the same music repertoires and styles. Drawing upon ethnographic and historical research, this paper will present a discursive analysis of the notion of “musica celta” both in historical sources as well as in current use by musicians, festival promoters, journalists, record labels, and other players in the “celtic music” arena. More specifically, I will address the following questions: How is the notion of ‘música celta’ formulated discursively in Galicia and northern Portugal? How is it assigned meaning and by whom? How and why do these meanings change in space and time? Who affects those changes and why? How does the notion of música celta affect music
discourse and the ways it is marketed? What are the musical characteristics associated with "musica celta"?

Deconstructing a Medieval Legend: ‘Guido d’Arezzo, the Arabian Influence’ and the Role of ‘Historical Imagination’
Hicham Chami, University of Florida

Orientalist scholars have long challenged the designation of 11th-century Benedictine monk Guido d’Arezzo as the ‘inventor’ of solmization. This roster of scholars includes Franciszek Meniński (1680), Jean-Benjamin Laborde (1780), Guillaume André Villoteau (1809), and Henry George Farmer (1930), who maintained that comparable systems had previously existed in Arab musical practice, thus casting doubt on Guido’s role in ‘inventing’ an authoritative form of solmization using syllables from the hymn ‘Ut Queant Laxis.’ A sense of ambiguity pervades recent scholarship, with the language of uncertainty scattered throughout the literature, not only in regard to dating of the hymn and the disputed authorship of Paulus Diaconus, but also in regard to Guido’s precise role in solmization. Many of the numerous musical innovations attributed to the monk have been discredited.

Drawing on original source material, this paper seeks to establish a credible timeline for Guido’s life and work and verify the probability that he learned of solmization from of his studies in Moorish Catalonia - a vibrant milieu of cultural exchange with Arabs- as advanced by Mariano Soriano Fuentes in 1853. This key factor is, surprisingly, disregarded in most biographies of Guido. The broader focus of the paper is to identify linkages to solmization systems from the Arab tradition and authenticate the ‘Arabian musical influence’ in medieval Europe. It is ultimately less concerned with overturning Guido’s contributions to music than with acknowledging the inevitable aspect of speculation entailed in the process of historiography which can propagate ‘legends of authority’ at the expense of fact.

Filling the Space. Field Hollers and the Social Role of Singers in African-American Communities
Gianpaolo Chiriacò, University of Salento

Field hollers have been commonly deemed as a primary step in the historical evolution of African-American music. Nevertheless, the topic has never received the appropriate consideration. Some opinions regarding field hollers (such as their influence on blues) became widely accepted ideas, even though some prominent scholars were skeptical about them. As Paul Oliver’s definition suggests, field hollers established a relationship between voice and space. Following some pioneer studies on this relationship (by literary historians like Paul Zumthor and philosophers like Adriana Cavarero), my aim is at proving that field hollers implied a specific use of singing voice in the African-American context: not only a means of communication but also a peculiar means of self-expression. They constitute a specific combination of self-expression in English and musical figures related to their African origins: what Olly Wilson called “intensifiers”. Furthermore, 19th century sources - such as descriptions of corn-shucking ceremonies - prove that the social role of the most talented hollers-singers was prominent. They were acting as leaders of a community and they were allowed to talk to white people on its behalf. In other words, their voices were heard, recognized and accepted. In conclusion, analyzing the evolution of field hollers leads to a better understanding of the social role of singers in the development of African-American communities. As Walter Ong claimed: "Because of the very nature of sound as such, voice has a kind of primacy in the formation of true communities of men".
The Right to Rites: Religious Musical Practice and Cultural Agency in Indigenous Guatemala

Logan Clark, University of California, Los Angeles

Since the "end" of the Guatemalan Civil War, government reconciliation efforts have nominally advanced indigenous cultural rights, yet indigenous communities encounter increasing obstacles to maintaining traditional religious practice. This paper presents an ethnographic study of the *Baile del Venado*, or "Deer Dance" and its integral role in the religious practice of a Maya-Pokomchí community in Guatemala's central highlands. Based on ethnographic fieldwork and interviews conducted in 2011, this paper will demonstrate the ways in which the Pokomchí use traditional music to assert a claim to cultural rights they have been promised and, for the most part, denied. After analyzing the ways in which the *Baile del Venado* perpetuates Mayan cosmology and creates Pokomchí identity, I will discuss how Pokomchí musicians manipulate this identity to maintain a space for indigenous worldviews. How do they negotiate the balance between what Charles Hale refers to as the "Permitted Indian" and enacting cultural agency through what Henry Somer calls "wiggle room?" I explore the stakes in the Pokomchí fight for cultural rights and in so doing present one of many worldwide cases for indigenous cultural agency.

Cultural Representation in Cape Breton’s Celtic Colours International Festival

Jane Piper Clendinning, Florida State University

The Celtic Colours International Festival (CCIF) in Cape Breton, Nova Scotia, Canada, annually showcases more than 300 performers in 45 concerts and promotes hundreds of community cultural experiences, such as church suppers, workshops, and lectures. The Festival attracts visitors from mainland Nova Scotia, every Canadian province and US state, and dozens of other countries, who constitute about half of the attendees. The CCIF began in 1997 to promote and preserve the musical traditions and language of the small island’s Scottish Gaelic-heritage majority. From the beginning it embraced Celtic ‘roots and branches’, including internationally-known Scottish and Irish musicians and regional Canadian, Appalachian, and other Celtic diaspora musics and dance, while providing performing and recording opportunities and an international stage for many Cape Breton performers. In recent years the CCIF has reached out to the marginalized French-speaking Acadian minority communities with concerts featuring Acadian and Cajun musicians. The CCIF programming reveals cultural differences, such as those between tightly-knit Scottish-heritage rural communities and the city-dwellers from cosmopolitan and industrialized areas, and the balancing act between establishing group identity (as Cape Bretoners) and the inclusion/exclusion and centrality/marginalization in the Festival of particular cultural groups within Cape Breton. Inclusion is both culturally and financially significant: the CCIF extends the summer tourist season into October, producing a direct economic impact in millions of dollars. This paper examines the entwined and conflicting roles of the CCIF: cultural expression, representation, preservation, and transmission; community-building and sharing community heritage and values; and the economic necessity of cultural tourism.

Authenticity Seekers: Music, Post-Tourists, and the Shifting Sound-Scapes of New Orleans

SherriLynn Colby-Bottel, University of Virginia

Whether arriving at the Louis Armstrong International Airport today or reading a 1952 tourism pamphlet, tourists are greeted with what locals have long promoted: New Orleans as the birthplace of jazz where the music is heralded as both a soundtrack of the city and evidence of
its ‘authentic’ cultural uniqueness. Locals also promote the idea that visitors’ experiences, no matter how overtly scripted, are based in ‘real’ organically occurring local activities. This ‘realness’ has long attracted authenticity-seeking post-tourists, including music seekers. In this paper, I overview that history and consider how disaster brought the value of New Orleans music and culture into national debate, then continue with an examination of shifts in music post-tourism trends in the last five years. Media coverage post-disaster and US imaginaries of Blackness, suffering, and art have all contributed to a reframing of the look and sound of New Orleans music in the media. Jazz imagery common throughout the city’s tourist zones is being augmented or replaced by the sounds and looks of brass band music, a closely related musical tradition that has embraced the sounds of funk and hip hop as part of its modern incarnation. Concurrently, the jazz played in local clubs has been notably altered by the post-disaster arrival of many young, White musicians and dancers networked with a growing underground retro swing-dance movement. My paper seeks to elucidate ways that these shifting soundscapes, and the post-tourists they draw, resonate with and against local attitudes and representations of music in the city.

AIM for Sovereignty: Native Activism Through Powwow Music and Dance
Paula Conlon, University of Oklahoma

The AIM Song, considered the ‘national anthem’ of the American Indian Movement (AIM) in the early 1970s, continues to generate an outpouring of memories about fighting for Native sovereignty rights wherever and whenever the song is performed. Much of the song’s power, however, derives from the vibrant relationship that Native activism and the powwow have shared from long before the AIM Song became a siren call to disaffected American Indians and captured the imagination of the general public. Just as Native tribes and organizations have fought in the federal courts to protect political sovereignty, so Native drums, singers, and dancers have gathered on sacred ceremonial grounds, local dance halls, and outdoor fields, using Native music and dance to protect, preserve, and perpetuate cultural sovereignty for future generations. For many of these activists, powwow music and dance became the embodiment of their cultural past and formed the bedrock of their identity. This paper will examine the role of the powwow as an integral part of the fight for Native sovereignty rights from the late 1800s to the early 2000s, and analyze the use of powwow music and dance as a strategic political tool to display Native pride and identity, showcasing American Indian sovereignty and all it entails in the public eye.

An Acoustemology of Struggle: Indigeneity, Land Conflict, and the Toré Ritual of the Brazilian Tapeba People
Ronald Conner, University of California, Los Angeles

In recent decades, the Toré--a sacred ritual consisting of collective singing, percussion accompaniment, circle dancing, and shamanic activity--has come to symbolize the identity claims and land struggles of reemerging indigenous groups throughout Northeast Brazil. Among them, the Tapeba people (population 6,580) of Caucaia, Ceará, have been engaged in a quarter-century of negotiations and conflicts with federal and state government, local law enforcement, and white landholders, in their attempt to secure official recognition as Amerindians and regain rights to traditional lands lost through processes of colonization and acculturation. Drawing on six months of recent fieldwork among the Tapeba (2011-2012), prior area scholarship (Barreto Filho 1993; Warren 2001; French 2009), and Feld's (1994a, 1994b, 2003) notion of acoustemology positioning sound as a "modality of knowing and being in the world," I examine how the Tapeba strategically employ Toré performances to reassert indigenous identity in a state where Amerindians are commonly thought to be extinct and,
Reclaim Your Voice: Music and the Occupy Movements
Sam Cronk, Scripps College

From the Arabian Peninsula to Zuccotti Park, from spontaneous drum circles to celebrity recordings on Youtube, music has served as an essential vehicle for contemporary urban protests, attracting support for and helping to legitimize social movements across the globe. In the United States since early 2011, folk veterans such as David Crosby, Joan Baez, Pete Seeger and a myriad of lesser known artists have picked up guitars, pens and laptops to create music now proliferating in city parks and Facebook Groups, protesting against economic disparity, anti-union practices and excessive corporate political influence. This paper will map out and assess the role of popular genres and artists identifying with nascent Occupy Movements in the United States, including selected independent projects and those endorsed by OWS Arts and Music Working Groups. Special attention will be given to the impact of the internet in transforming the contemporary sound of social protest. Whether serving as a collective catalyst or viral marketing opportunity, protest music remains an inevitable political force which fuels and occasionally co-opts messages of social change.

Exploring Ritual Transmission in an Interdisciplinary Context: Musical and Spiritual Apprenticeship in Tibetan Chöd Ritual Music Studies
Jeffrey Cupchik, University of Rochester

The Tibetan female ascetic Ma gcig Lab sgron (1055-1153) developed the chöd (Tib. gcod, "cutting") ritual, a meditation method that utilizes the heightened emotions roused from the experience of fear. Performed in frightening sites, the practitioner learns to sever her instinctual attachment to the "self." This liturgically based ritual is characterised by several mgur song-poem styled melodies, fashioned after the Indian dōha, performed over a constant underlying rhythmic theme. While recent scholarship on chöd has focused on historiography and hagiography, a gap persists with respect to research into the performance aspects of the ritual. From the perspective of ethnomusicology, ethnographic research, musical analysis and textual translation provides evidence that the music has been composed in specific ways to enhance the liturgical text. This presentation draws upon my research into the Tibetan Buddhist Tantric Chöd ritual meditation practice which intersects at the interdisciplinary nexus of Tibetan studies, Buddhist studies, performance studies, music analysis and ethnomusicological fieldwork. My presentation will proceed in four stages. I will first introduce the ritual, then explain the context of research, move next to discuss indigenous and disciplinary issues concerning musical and spiritual transmission in the Tibetan context, and finally centre on the research methodologies I employed drawing from religious studies and ethnomusicology to answer the question, "What are the functions of music in the chöd ritual?"

Gwoka Doesn't Need Unesco: Contesting the Inscription of Gwoka on the Representative List
Dominique Cyrille, Rèpriz-CMDT
The Unesco convention for safeguarding the intangible cultural heritage proposes two lists on which elements can be inscribed; the Intangible Cultural Heritage in Need of Urgent Safeguarding List, and the Representative List. According to members of the French Unesco Commission, although the Unesco viewed the Urgent Safeguarding List as the most significant, the Representative List is the most successful. Arguably, this success is imputable in part to the central role the Unesco ICH convention gives cultural communities. Indeed, the Unesco convention postulates that each element inscribed on the Representative List is linked a community of tradition bearers or tradition keepers. This postulate appealed to many Guadeloupeans who feel that the inscription of gwoka on the Representative List could help assert their distinct history and Caribbean experience, their difference from the continental French people. Nevertheless, when the campaign in favor of the inscription was launched in July 2011, it met with strong resistance by a number of people who claimed to be nationalists acting in defense of gwoka. They accused those who promoted its inscription on the representative list of betrayal. My proposed paper will focus on the conflicting discourse of those who were opposed to the inscription of gwoka, from the legitimate fear of losing control over a prized symbol of their collective identity to an individual’s need for publicity.

**Partnership Minyanim: The Envoicing of Orthodox Jewish Women**

*Gordon Dale, Tufts University*

Over the past ten years an exceptionally musical network of independent Orthodox Jewish prayer groups known as Partnership Minyanim have revolutionized gender roles within the prayer service. In these worship communities, women chant from the Torah and lead the congregation through a musically rich prayer service accompanied by robust harmonies. This prayer format represents a dramatic departure from previous models of Orthodox worship, as women have generally been prohibited from singing in front of men due to a principle in Jewish law called Kol B’Isha Erva (lit. A Woman’s Voice is Nakedness”). Many women affiliated with partnership minyanim find that their voice- both physical and metaphorical- had previously been stifled within Orthodoxy. I contend that the Cantillation of the Torah by women at partnership minyanim can be viewed as the “envoicing” of Orthodox women, providing a long desired home within the Jewish world for many individuals who had previously felt that they lacked a voice. This paper explores the place of music in the negotiation of fixed tradition, and its impact on the gendered identities of worshippers. In addition, this paper explores the changing role of men, as they shift from being the outward projecting voice of cantillation, to the inward receiving, but also enabling, ear. Drawing on the work of Jane Sugarman, Carolyn Abbate, Judith Butler, and Pierre Bourdieu, this paper suggests that the chanting of the Torah by women may spark monumental changes in the Orthodox habitus."

**Voice and Silence in the Guinean Cultural Revolution**

*Nomi Dave, University of Oxford*

In 1968, ten years after its independence from France, Guinea launched a Cultural Revolution. Based on the Chinese model, the Guinean Revolution’s stated goals were to transform the citizenry into modern political subjects, liberated from all forms of colonial and neo-colonial domination. Guinea’s first president, Ahmed Sekou Toure, emphasized music in particular as a weapon in this ongoing struggle for the socialist future. Toure established an elaborate system of state sponsorship, in which musicians were called on to innovate and create new types of artistic expression. In practice, however, the Revolution was a project of brutal state coercion and control, through which the government ruthlessly eliminated all dissenting voices. In the ensuing climate of paranoia and suspicion, musicians, along with other Guinean people, learned the value of remaining silent. In this paper, I will consider the politics of silence that emerged in
Guinea during the Cultural Revolution. I examine how musicians from the Toure-era remain extremely guarded in their views on the former president today, despite growing public debate about his legacy in contemporary Guinea. Based on song texts from the Revolution and interviews with musicians in 2009, I argue that the violence of the Revolution was as a public secret in post-independence Guinea, one which musicians had to knowingly and strategically conceal. Yet as this history is reconsidered today, musicians of the Revolution retreat further into silence as they seek to reconcile their personal histories and memories with the present public reckoning.

The Pilgrimage to ‘El-Ghriba’ and the Musical Aesthetics of a Muslim-Jewish Past
Ruth Davis, University of Cambridge

Premiered in 1986, Tunisian Nouri Bouzid’s landmark film ‘Man of Ashes’ provoked charges of ‘Zionism’ from Arab audiences for its sympathetic portrait of a master carpenter played by the Tunisian Jewish musician Jacob Bsiri. In the same film, the disembodied voice of the Jewish media star Cheikh El-Afrit accompanying an old prostitute’s reminiscences of the colonial era, went unremarked. El-Afrit was among the many Jewish singers who showcased their latest hits adapted to Hebrew texts at the annual pilgrimage to El-Ghriba, the miraculous synagogue and shrine revered by local Muslims and Jews, on the Tunisian island of Jerba. By the 1930s, El-Afrit was accompanied on the harmonium by the young Jacob Bsiri. With the mass emigration of Jews following Tunisian independence, El-Ghriba became the site of annual homecoming for the Tunisian Jewish diaspora. Bsiri continued to lead the musical rituals until 2008, his distinctive vocal style, accent, and repertory providing a direct link to the multi-ethnic, multi-religious and multi-lingual colonial past. The rituals culminate with a public display of religious symbolism, including the parading of a multi-tiered candelabrum decked with multi-coloured shawls round the predominantly Muslim village, cordoned by armed police. In this paper I show how the pilgrimage to El-Ghriba is as much a temporal as a physical homecoming, a time bubble in a circumscribed physical space in which Jewish-Arab tensions temporarily resolve as musicians recreate the distinctively Arab-Jewish popular musical aesthetic of the colonial era, evoking a shared Muslim-Jewish past.

‘Black Metal is not for n@#$s, stupid b@#h!’: Black Female Metal Fans’ Inter/External Culture Clash
Laina Dawes, Independent Scholar

Within the past three decades, thanks to the advent of music video stations and the relative ease of online technology, a cultural and ethnically diverse populace has had unlimited access to a myriad of musical genres and cultures. Despite this, musical preference for certain genres of music is still thought to be based on race and economic class lines in popular culture, and those who choose to avoid those lines and participate in musical cultures outside of what they are perceived to listen to, are often regarded as race traitors or ‘racially confused.’

This paper will highlight research I conducted in preparation for the writing of my book, “What Are You Doing Here,” which focuses on Black women who are involved in the metal, hardcore and punk scenes. While my research and interview respondents are involved in the extreme musical cultures and well-versed in their own racial authenticity, the conflict they face within their families, communities and among other participants in their chosen musical scene can serve as a deterrent in enjoying and participating in their passion. I will also discuss the role that extreme musical genres has had in shaping not only the cultural identity among Black female listeners, but has also assisted them in boosting their individuality, self-esteem and has served as a healthy outlet to express anger and frustration in a healthy way.
Reimagining the ‘African Success Story’ through Ivorian Coupé-Décalé

Julia Day, University of Washington

Côte d’Ivoire, dubbed the “African success story,” was a rare example of political stability and economic success in Africa after independence in 1960 through the 1990s. In the past decade, however, Côte d’Ivoire has been troubled by social and political turmoil. The music genre coupé-décalé developed and became popular during this time. Contrary to the social and political critique prominent in Ivorian popular musics of the 1980s and 1990s, coupé-décalé depicts the extravagant lifestyles of young Ivorians in Europe. Though seemingly unrelated to the sociopolitical climate, I argue that the development of coupé-décalé is a direct reaction to the conflict of the Ivorian civil war. In this paper, the reimagining of Côte d’Ivoire as an “African success story” by Ivorian youth is examined through the music, dance, and video of coupé-décalé. I use three early coupé-décalé music videos to highlight depictions of young successful Ivorians abroad. Drawing upon literature on transnationalism (Appadurai 1991; Hannerz 1996; Welsch 1999) and Turino’s concept of “cosmopolitan loops” (2000), I contend that the representation of non-African places through image and sound in early coupé-décalé links listeners to Ivorian successes across continental borders. Although the imagery in coupé-décalé does not resolve the difficulties that are a reality for young Ivorians, it does provide a space where Côte d’Ivoire as a success story is visualized and celebrated. Through coupé-décalé, Ivorian youth can respond to political helplessness, participate in cosmopolitan loops, and realize values for new socioeconomic stability as a way to escape the realities of civil crisis.

‘Motherese’ and Universals of Musical Pitch

Jeremy Day-O’Connell, Knox College

In this paper I examine “motherese” and its apparent relationship to musical systems. Motherese—the idiosyncratic form of speech that mothers use when interacting with young children—has been studied cross culturally and has been purported to involve universal, quasi-musical features related to pitch height, pitch direction, and rhythm (Fernald, et al. 1989). These features map onto certain cross-cultural principles of musical emotion, which have received only limited attention (Balkwill & Thompson 1999). One musical parameter of motherese has gone utterly unstudied: that of interval. I make the case that the playful calling of mother to child (“Jenny!”) offers a uniquely convenient context for studying interval in motherese, and that this mode of speech provides the ontogenetic source of certain playful linguistic forms used by adults in peer-directed speech. In English, this “calling contour” is used (beyond the scope of motherese) in order to emphasize that a particular call, request, or other utterance—what have been called “gentle-shaded announcements” (Dascălu-Jinga 1998)—is neither urgent nor informative. Crucially, it is just these sorts of utterances that have been anecdotally associated with the musical interval of the minor third, an interval that has been celebrated by such writers as Sachs (1943), Szabolcsi (1943), Orff (1950), Brailoiu (1953), Bernstein (1976), and van der Merwe (1992). I will discuss initial laboratory elicitations of this calling contour, conducted in six languages, offering both support and complexity for the universalist hypothesis, and suggesting a potent locus of investigation for the burgeoning field of music-language studies.

Lascia ch’io pianga: An Experimental and Experiential Community Building Project between Israeli and Palestinian Choirs

Andre de Quadros, Boston University

In the dizzying complexity of music in various communities in Israel is a vast array of community choirs, youth, adult, single-gender, and those with specific community affiliations, for example, a
choir of young Ethiopian Jewish girls in Tel Aviv. In the relatively large Palestinian population in Israel, there is very little community choral music, with some notable exceptions. One of these is in the town of Shefar'am in Galilee. Over the last seven years or so, this Arab choir has been collaborating with a youth choir, from the Jewish-Israeli town of Emek Hefer, approximately an hour away from Shefar'am by car. This paper will narrate the story of the 2010 and 2011 collaborations, situating it in the context of these communities and the larger political realities, and representing voices of the participants - singers and leaders. My paper will use a personally constructed lens, the lens of an outsider, a non-Israeli, one who has worked on projects in Israel and the Arab world, but one who does not have to contend with the daily pressures, hardships, and sufferings of those who live there. Additionally, I discuss the music-making process in both communities as they occur separately and together, and to interrogate both the claims of the benefit of community music between communities who have elements of conflict, and the potential that this interaction has for bonding and bridging community capital.

Folk Music in the Digital Realm: Public Commons or Cultural Property?
Aditi Deo, University of Oxford

Folk music, traditional vernacular music forms associated with oral transmission, undefined authorship, and shared ownership, is increasingly being drawn into the digital realm across the world. New modes of storage, circulation, and creativity opened by digital technologies have invigorated drives to document, archive, and disseminate folk music, as well as its commercial circulation (e.g. heritage record labels), and creative deployments (e.g. sampling in popular music). Crucially, they have transformed the extent, both geographic and demographic, to which the music can now be disseminated. Drawing upon ethnographic research of audio-visual archiving and commercial publication of folk music in India, this paper explores how digital technologies are mediating the ontology of folk music.” Institutional projects for audio-visual documentation and preservation increasingly integrate dissemination through digital archives and online exhibits. In rural and semi-rural areas, the availability and affordability of digital devices has given rise to decentralized documentation projects, undertaken locally by traditional practitioners and patrons. Linked to these archiving endeavors are burgeoning local industries for vernacular language music and media, and urban record labels directed to global audiences. Underlying the range of activities are, on the one hand, ideologies about folk music as part of public commons ‘heritage’ and the obligation to provide wide (if not global) access to it, and on the other hand, its potential as commodity for both vernacular and cosmopolitan populations. This paper traces conflicting notions about folk music as cultural/intellectual property, as communally owned, and as heritage, which emerge as it traverses the digital terrain.”

There’s an App for That: Technological Mediation in the Live Performance of Hip-Hop
Michael D'Errico, University of California, Los Angeles

A recent editorial in Computer Music magazine asks, "Are DJing and Music Production Converging?" While the author cites the rise of the Ableton Live digital audio workstation as well as the use of the Apple iPad in live settings as proof of the shift from studio-oriented production to stage-based performance, this convergence has in fact been happening since the advent of electronic dance music performance. From turntable manipulation in disco, to live sampling and drum machine performance in hip-hop, to the laptop performances of current EDM artists, new technologies never simply break from past technologies, but rather—as new media theorists have suggested—"remediate" their forerunners, simultaneously preserving and extending performance practice. In this lecture-demonstration, I will explain this process of technological remediation in the context of Low End Theory—a weekly instrumental hip-hop night in East Los Angeles in which DJs utilize an iPad in conjunction with two turntables. Combining technical
analyses of turntable technique and capabilities of iPad applications with ethnographic data gathered by participant observation, I will demonstrate the ways in which live performances in hip-hop music shape and are shaped by constantly emerging technological innovations. Rather than democratizing performance practice—as discussions of new technology often assert—actual applications of the iPad reveal quite specialized performance practices, merging techniques present throughout the history of hip-hop with emerging technologies of touch-based interfaces in digital music production.

Negotiating Otherness: Creation and Reception of the Mongolian ‘Grassland Song’ in China
Charlotte D'Evelyn, University of Hawai‘i at Mānoa

After the establishment of the People’s Republic of China in 1949, national stability rested heavily on the absorption of minority peoples into a unified multiethnic state. While minority groups became key participants in so-called ‘multiethnic unity’ they also found themselves marginalized as exotic and backward ‘others.’ In this paper, I consider the Mongolian minority group in China and examine the role that the Mandarin-language ‘grassland song’ (caoyuan ge) plays in the construction of Mongolian ethnic identity. Through images of joyful Mongolians in idealized grassland scenes, these songs’ lyrics shape and reinforce official stereotypes of the Mongolian people and establish their status as willing members of the nation. I trace the transformation of these songs, in terms of style, lyrical content and reception, from their 1950s origins in propaganda music to contemporary contexts in tourism and popular music. In particular, I demonstrate the strategies that Mongolian grassland song writers use to negotiate their ‘otherness’ as they gain power through their alleged conformity to official standards. Moreover, I illuminate how Mongolian audiences engage with these songs through a range of interpretations, including staunch opposition and even celebration. I examine case studies from five decades and reveal the varied and multi-layered meanings that Mongolians ascribe to these songs and, moreover, to definitions and conceptions of ‘Mongolianness’ in China.

Negotiating Identities in Gendered Public Spaces: Examining Garba in Gujarat, India
Niyati Dhokai, University of Alberta

Garba is a type of folk dance from Gujarat, India that is mostly danced during Navratri, a nine day religious festival that honors the Goddess Durga. Dancers, particularly females, worship Durga, who embodies feminine force. While garba was originally tied to caste-based practices, it served as a site of political and social discourse during the 20th century, through the songs that were composed for garba, which expressed sentiments that ranged from the desire for Indian Independence to pan-Gujarati ideologies that have become signifiers of Gujarati “tradition.” Garba is well-known around the world as a significant maker of traditional identity and religious ritual amongst Gujaratis, particularly in the diaspora. Within the homeland, however, the dances and musics associated with garba are an important site for negotiating pan-Gujarati issues. Through the field research that I gathered from conversations with radio announcers, garba competition judges, and from my own observations of garba at urban locations in Gujarat, I would like to examine the current social discourse associated with garba in Gujarat. In my paper, I consider the function of garba as a site for negotiating these pan-Gujarati issues relating to gender, urban identity, and significance of having a regional music in a time when popular music, particularly music from Bollywood, permeates Gujarati soundscapes. I am particularly interested in how gendered behavior is negotiated in urban, garba spaces through the choices of stylistic markers such as the music itself, dance styles, clothing worn, and venues where individuals come together to dance.
Music, Resilience and an Uneven Distribution of Hope  
*Beverley Diamond, Memorial University of Newfoundland*

The re-creative uses of music performance at national events organized by the Truth and Reconciliation Commission in Canada often subtly nuance political aspects of these emotionally intense gatherings. At several such events during the first two years of the Commission’s work, traditional tribal or intertribal honour songs, Christian hymns/prayers in several languages, and familiar First Nations or Inuit popular music framed ‘reconciliation’ at times as a ‘reinvent[jions] of the enemy’s language’, (Harjo 1997), or commentary on the judicially supervised mandate of the TRC Commission itself. As indigenous traditions have long shown us (Cruikshank 1998, 2005; Samuel 2004), songs could be selected and/or changed to re-embod[y], re-member and reorient longer histories/networks of individuals, communities, and expressive practices. Performances ranging widely from ‘Ave Maria’ in Mi’kmaq to a new pop arrangement of the Innu hit ‘We Are (Tshinanu)’ were attune to the interactions of attendees most of whom were residential school survivors. Innovative and purposeful reworkings of familiar texts thus constituted forms of resilience in response to trauma. Music functioned in several ways at these large-scale ‘national’ events: as an acknowledgement of local or regional hosts, as a frame for ceremonial functions (e.g. openings/closings), as testimony itself, and as staged performance. I explore how performers delineated various forms of ‘insideness’ challenging the homogenization of experience, or offering hidden transcripts (Scott 1985, 1990) while addressing the uneven distribution of hope that the TRC process may necessarily offer.

**Haiti’s Young Musicians on Zafè Fatra (The Affair of Trash): Engaged Music and Engaged Research for a Cleaner Port-au-Prince**  
*Rebecca Dirksen, University of California, Los Angeles*

Two of the most prominent explanations for Haiti’s so-called failure as a nation revolve around the weakness of its government and of its infrastructure. When the everyday living situation reaches the limits of what is tolerable, some (extra)ordinary citizens step in to provide basic services for their neighbors in the absence of State or private sector support. One of the most visible challenges that communities battle is solid waste management. Notably, the mounting trash problem has sparked one of the most unique responses to inadequate infrastructure: it has given rise to a distinct and growing musical discourse on fatra (trash). Several groups of young musicians routinely use their music to voice concerns about environmental degradation and inappropriate dumping practices, but these musicians’ engagement with trash does not end with their lyrics. Certain artists are physically trying to combat the problem and to empower their local communities toward concrete action. This paper will introduce this rising trend by showcasing two such projects led by musicians. The first is Pwoje Anviwonman (Project Environment) by the hip-hop group Wucamp, whose members have released eco-conscious music singles while simultaneously organizing a twice-daily trash collection in their neighborhood. The second is an educational documentary called “Zafè Fatra” (The Affair of Trash), an ongoing collaboration between a collective of musicians, a Haitian filmmaker and the researcher. Based on extensive ethnographic fieldwork in Port-au-Prince, the presentation will be supported by video excerpts and will incorporate a discussion of the engaged research process underlying production of the documentary.

**‘Bringin’ Back the Roots’: Rearticulating a Creole Sound in Southern Louisiana**  
*Jessamyn Doan, University of Pennsylvania*

In 2008, the Creole fiddler Cedric Watson left the Cajun band he had founded to perform Creole music in contemporary Louisiana. His new band brought together Caribbean percussion,
zydeco accordion, Creole fiddle, and Cajun songs with the stated mission of exploring the sounds of a Creole past. This eclecticism stands in stark contrast to the previously articulated norms for musical style in the area. Zydeco is presumed to be synonymous with Creole music, whose sound has shifted toward a more mainstream African-American norm. Its success leaves traditional Creole fiddle techniques and old lala songs strictly to the old men and their back porches, excluded from commercial recordings. Cajun music still has a place for those old songs, in its reverence for the French language and traditional playing styles, but as it is performed almost exclusively by white musicians, there is not necessarily space for a Creole sound that emphasizes a colorful past. In this paper, I argue that Watson and others complicate the racially-segregated musical spaces of Southern Louisiana and articulate a uniquely black Louisianan Creole sound within the white-washed world of roots music. In addition to resuscitating dying Creole traditions, they gesture towards dance forms like the kalenda, echoing similar traditions in New Orleans, Martinique, and Trinidad. Their music repositions Louisiana at the top of the Caribbean, drawing on a shared history of slave trading, free black migration, and creolization to undermine a local discourse that assumes traditional music and fiddle playing are sonic indicators of whiteness.

**The Funk of History: Reclaiming a Nasty Word in Popular Music and Popular Discourse**

*Benjamin Doleac, University of Alberta*

"Funk used to be a bad word!" So said funk musician George Clinton on the 1975 song "Let's Take It To the Stage," implying therein that a shift in signification and attitudes around the word's usage was already well underway. By that point, listeners would have known that, among other things, "funk" referred to a musical subgenre, yet the remark played on the tension between the dictionary and vernacular definitions of a word once deemed unfit for polite company, capping off a 70-year process of linguistic subversion, reclamation and revision set into motion by New Orleans cornetist Buddy Bolden's "Funky Butt" at the turn of the century. The word's seventy-five year journey from racially-marked bodily epithet to positive musical and cultural signifier was profoundly shaped by the ongoing, oft-contentious dialogue between black and white discourses both vernacular and hegemonic. Drawing from Gary Tomlinson's model of musical historiography in "The Historian, the Performer, and Authentic Meaning in Music," I conceive of my work on the historical usage of the word "funk" as it relates to music as a kind of dialogue between the historian, the musicians, and the commentators who have used and defined the term since the turn of the 20th century. Herein I examine the ways in which competing dialects, movement between country and the industrial city, and the changing politics of discourse have shaped the meanings and uses of a formerly impolite word over more than 100 years of American musical history.

**I Ke Mele Ke Ola: Hawaiian Language Lives Through Song**

*Keola Donaghy, University of Hawai‘i at Hilo*

While the use of the Hawaiian language in everyday life diminished drastically after the overthrow of the Hawaiian monarchy in 1893 and the annexation of Hawai‘i as a territory of the United States in 1898, the language maintained a place of prominence in live and recorded performances of music throughout the twentieth century. Music played an important role in a cultural resurgence in the late-20th century that later became known as the Hawaiian Renaissance", both documenting the social changes that occurred in Hawai‘i and contributing to those changes. As organized efforts to revitalize the Hawaiian language as the language of the home, school and community began in the 1980s, music became a powerful tool for Hawaiian language activists and educators. In this presentation I will examine the use of *mele* (Hawaiian language poetry), *oli* (chant) and *hīmeni* (singing) as both curriculum and pedagogy, and
discuss how they are used to assist in the acquisition of vocabulary, grammatical structures, Hawaiian cultural perspective, concepts and values in the movement to revitalize the Hawaiian language. I will draw from examples of older mele that have been recontextualized to serve educational purposes, and newer compositions that have been composed explicitly to address educational needs."

**Exploring the Ontology and Application of the Nketia Dominant Seventh Chord**

George Dor, University of Mississippi

Emeritus Professor Kwabena Nketia’s historical, cultural, and intellectual consciousness as an eminent African ethnomusicologist informs his creative consciousness as a composer of contemporary African intercultural art music. Reciprocally, his experiences as a composer have shaped his advocacy for reflexive modernity in African art music composition (Nketia 1982, 1995; Wiggins and Nketia 2005). It follows that Nketia’s partial legacy epitomizes a seemingly inextricable symbiosis between research and composition, and a balanced bi-musical grounding in Western art music and traditional African music. In this essay, I argue that Nketia’s innovative modification of the cadential dominant seventh chord into [dominant, leading-note, two subdominants [soh, te, fah, and fah]] is melody-driven. His ingenious harmonization of a characteristic Akan melodic structure of a falling fourth at a cadence with a dominant seventh chord engendered what I call the Nketia dominant seventh (Dor 1992: 202).” Yet, I argue that the ontology of the melodic fourth at the cadence resides in the processes of melodic commutation, a principle that Nketia (1995); Arom (1991); Dor (2000, 2005) have discussed. Drawing (1) my study of Nketia’s works (Dor 1992), (2) teaching of the harmonic idiom to my students at Winneba (1992-1996), and (3) the use of the idiom in some of my orchestral and choral works, I will use excerpts from Nketia’s scores and recordings of relevant works to legitimize the originality of this chord to him. Further, I will use examples from my own works to prove the chords appeal and popularity among other Ghanaian art music composer”

**The Dhamma Gita of Maung Ko Ko: Sacred and Secular Musical Fusion in Buddhist Myanmar**

Gavin Douglas, University of North Carolina at Greensboro

Participation in musical events in the Theravada Buddhist world is deemed inappropriate for those who have taken monastic vows. Despite clear musical elements, the recitation of sutras and prayers and the chanting of scripture are not regarded as music. For the laity, music may have overtly Buddhist texts and associations but is considered suspect for religious practice. Scholars of Theravada musics have reinforced this rhetorical divide between the sonic practice of monks and the art and popular music of the secular world by highlighting the seventh Buddhist precept that implores monks "to abstain from dancing, singing, and music." Mahayana, Tibetan and other Buddhist traditions--where music is endorsed for rituals, offerings, mediation or other practice--receive greater attention from music scholars. This paper will highlight a variety of social and sonic examples that undermine, challenge and complicate such a polarizing depiction of Buddhism as lived in Myanmar (Burma). Chief among the examples will be a collection of songs by the Burmese composer Gitalulin Maung Ko Ko (1928-2007) who incorporated lessons of the Buddha into some of his later compositions. Maung Ko Ko’s 81 Dhamma Songs were composed as a religious offering and ritually performed at a Mingun monastery honoring one of the most revered monks in the country. This monastically sanctioned "song cycle" employs compositional strategies that stitch together elements of monastic chant and Burmese court music. With a variety of musical and video examples this paper will reconsider the complicated boundaries between lay and monastic music practice.
Children's Roles in Gender Construction through Musical Participation in Bali
Sonja Downing, Lawrence University

Though ethnomusicological interest in the construction and performance of gender identities has increased over the last couple of decades, attention to the intersection of gender and music in childhood has yet to flourish. The development of individual and group senses of gender identity is crucial during childhood, and children's music education and performance offers an important context in which this can be examined. Understanding how children participate in the dynamic construction of their identities ultimately informs how we theorize gender. Drawing on research in Bali from 2003-2008, my discussion explores how examining children's experiences in gamelan music participation sheds light on the significance of their roles in crafting their own senses of gender identity. Balinese gamelan music was a male-dominated realm of performance until the 1980s, and while women's groups have increased in popularity, a gendered hierarchy remains where audience members and music teachers often perceive women's groups as less accomplished and proficient. One main reason for this hierarchy is that women rarely have the same extent of gamelan experience since childhood as men do, making the few all-girls and mixed-gender children's gamelan ensembles potential sites for rectification. However, children participating in these ensembles must negotiate double standards and mixed messages regarding how to play and perform. I have observed that they do not just choose between limited available options but actively create new understandings of gender identity and performance in rehearsal and on stage.

A Journey of Identity: Jennifer Leitham's Challenge to Normative Gender Hierarchies of Jazz
Randy Drake, University of California, Santa Barbara

Jennifer Leitham, a transgender bassist, complicates easy theories about the performance of gender, music, identity, and subjectivity in jazz. Leitham established her career for many years as a male performer in jazz, but in 2001, she could no longer tolerate her male identity and changed her sex. The movement of her identity from a perceived normative gender identity of male, through transgender, to a perceived normative gender of female, represents a deep challenge to the normative subject position of jazz. Jazz music has been slow to disengage representations of identity related to its historical development among heterosexual African American males. Yet in contrast to this normative position, there are other musicians who address jazz identities from the margins, and recontextualize the subject, and object, of musicmaking. Leitham's position in jazz will be considered through personal interviews, her work profile, and ideas generated by feminist performance theory. What happens when one establishes a career as a male bassist—a position of power and prestige in the jazz world—then transitions to the socially-subordinate position of female? To what extent do phases of movement in one's identity—movements internally and externally related to heterosexual gender normatives, gender under construction, gender ambiguity that are racialized—create agency (or not) for those who are dealing with these issues in everyday life as well as musical performance? This paper will demonstrate how Leitham challenges gender identity in jazz, and consider how gender relates to its normative sociocultural, discursive, and performative contexts.

Musical Lives and Aesthetics in the Worship Wars
Jonathan Dueck, Duke University

What is at stake in the worship wars " the central musical conflict in Western Christianity? Since the 1960s, Western Protestants have engaged in a debate over whether to sing hymnody or
popular music in church. Periodicals like Christianity Today contain a public transcript of this conflict: popular music is lauded because of its connections with contemporary mass culture and a Biblical tradition of embodied, direct praise; or it’s seen as threatening theology and liturgy tied to hymnody and thus threatening the church’s self-constitution through corporate worship. Here, drawing on my ethnographic study of the “worship wars” among Canadian Mennonites, I argue that aesthetics, not theological principle or liturgical function, is centrally at issue in “the worship wars.” While the Mennonites I studied often defended their positions on music theologically, they also told complicated musical life stories that accounted for the ways music became beautiful to them. I therefore argue that “aesthetics” when used as an analytic category concerning music, needs to take into consideration the musical life histories of individuals—in other words, the contingent set of relationships a person has had through music, and the ways they link that person’s memory with their feelings and understandings of beauty. In making this argument, I, connect the “ethnomusicology of the individual” with musicological reflections on aesthetics as category; and I complicate the divide that both Christians and scholars commonly make between the sacred as the realm of functional ritual and the secular as the realm of the aesthetic.”

Ideal and Instrument
_Eric Ederer, University of California, Santa Barbara_

In the realm of Turkish music the twentieth century was notable for a spate of newly invented musical instruments, many of which were evidently in some way the product of engagement in society-wide discourses about tradition versus modernity, Western” versus ”Oriental” and individual versus group-oriented expression, among others. This paper looks particularly at three instruments invented in the twentieth century that have survived and are still in use - the cümbüş, the yaylı tanbur, and the perdesiz gitar - and also at a few that did not “make it” (e.g. ahenk, nevruz, neşetkâr). The paper brings these up with an eye toward exploring the extent to which the invention and popularization of new instruments may depend upon a particular “chemistry” between the manifestations of similar discursive positions on the parts of listeners, musicians, and instrument makers. It furthermore examines the presence of such new instruments in mass-mediated phenomena such as commercial audio recordings (and their liner notes), Facebook groups, and YouTube videos as sites for the construction and perpetuation of narratives (in language, sight, and sound) that may result in the acceptance, rejection, spread abroad, and even further new invention of instruments. It is hoped that this will contribute to the field of ethnomusicology by expanding upon the ways in which we approach agency and discourse formation in our treatment of organology.”

Cross-Media Communications: An Investigation in the Art of Teaching and Learning Persian Classical Music, _Radif_, Via Skype and Recorded Tutorials
_Vahideh Eisaei, University of Western Australia_

Knowledge of Persian poetry is integral to teaching and learning in Persian Classical music, radif. Learning vocal radif (âvâz) and poetry makes a substantial difference in the practicing of radif. There are different versions of radif and a musician can choose the specific school he or she wants to learn. Practicing Persian classical poetry at the same time as practicing an instrument is necessary in the Isfahan School of Music Approach, the primary methodology that is going to be addressed in this paper. There is a strong indication that radif, has been handed down from teacher to pupils through oral/aural transmission. Currently, there are a huge number of Persian musicians migrating out of Iran and into countries where they might not find a Persian musician who can teach them in the traditional student/teacher method. However, through collaborative environments on the internet such as Skype, messenger software where you can
see and listen (to be able to imitate), record (for later reference) and play or sing (to be corrected) without time limitation, there is a possibility to communicate and participate in lessons from almost anywhere in the world. This paper explores the foundations of radif pedagogy, and provides a solid overview of different approaches of practicing radif found in present day Iran. Finally, it will discuss the concepts involved in developing cross-media communication for teaching and learning radif.

**M-Commerce and the (Re)making of the Music Industry in Kenya**
*Andrew Eisenberg, University of Oxford*

There is a growing belief among music entrepreneurs and royalty collection organizations in Kenya that the digital technologies that have allowed music piracy to flourish in the developed world will foster a viable music industry in their country based on the legal exploitation of music as intellectual property. Those who hold this belief often point to the emergence of music m-commerce (mobile phone commerce) in Kenya, which is already generating profits for Kenyan and international mobile phone companies and digital content providers, and (to a lesser degree) providing new income streams for local music producers and artists. In this paper, based on interview data from on-going research in Nairobi, I explore emerging m-commerce business models in the Kenyan music industry, how they are being developed and implemented, and the responses they are engendering from those involved in reforming Kenya's music copyright law and royalty collection protocols. In the process, I approach the broader question of how the translation of music into mobile phone content is challenging local ontologies of the musical work. I take as an illustrative case study those business models that seek to "cut out the middle man" between music artists and consumers. Typically characterized as for-profit social entrepreneurship aimed at helping struggling artists to receive fair remuneration for their work, such models exemplify the exuberant optimism that surrounds the music m-commerce in Kenya. Their implementations, meanwhile, exemplify how this optimism can be dampened by practical realities, such as the complexities of music copyright in Kenya."

**I Can't Make the Journey By Myself: Blindness as a Transformative Trope in the Music of Reverend Gary Davis**
*William Ellis, Saint Michael's College*

The societal status of blind musicians has historically fallen into two camps: the street-relegated mendicant to be pitied or the gifted virtuoso to be adored, each a category of otherness. The reality, of course, is much more nuanced and complex, but it is against these polarized stereotypes that blind performers typically have had to negotiate their own identities. Blind Piedmont blues and gospel guitarist Reverend Gary Davis, whose influence extends from protégé Blind Boy Fuller to Bob Dylan, experienced both extremes in his long career, and frequently addressed his disability, overtly and through the allusive language of vernacular song. What becomes evident through a detailed examination of his recorded oeuvre is that Davis employed secular and sacred music for different self-reflexive purposes: blues music to sublimate the tensions, fears and marginalization associated with blindness, and religious song for transformative action. This, of course, helps explain why Davis, a Baptist minister, maintained such a high degree of "sinful" material (nearly fifty percent) in his working repertoire. This paper takes a cross-disciplinary approach that combines musicological and folkloric methodologies with disability studies and discourse analysis. My research into the music and motivations of blind musicians, and African American blues and gospel culture in general, culminated in my Ph.D. dissertation, I Belong to the Band: The Music of Reverend Gary Davis (to be published by the University Press of Mississippi).
Who Gets to Hold the Camera?: Children Documenting Musical Cultures
Andrea Emberly, York University

The documentation of children's music and musical arts practices by ethnomusicologists forefronts the need to examine the ways in which children, as primary stakeholders in their musical cultures, are engaged in research methodologies and practices. Drawing from extended field research with children in remote communities in South Africa and Australia, this discussion will explore the ways in which children participate in documenting their musical cultures and the possible outcomes this has for their peers, families and communities at large. In South Africa, Venda children typically have a skilled relationship with musical arts that spans musical genres and languages. As such, many Venda children are well versed in diverse musical experiences and are keen to document and record their musical skills outside of the adult musical umbrella. In remote communities in the Kimberley region of Western Australia, Aboriginal children are heavily engaged in the movement to sustain musical arts practices that is typically led by community elders. Often through their own initiative, children in Aboriginal communities are motivated to record and document musical practices with particular emphasis on transmission processes that are threatened with extinction. Through these two case studies children's motivations and investments in musical arts practices will be explored as a means to understand the ways in which children can be engaged in ethnomusicological research and the potential benefits this process has for children's cultures and beyond.

Treme's Aural Verisimilitude
Zarah Ersoff, University of California, Los Angeles

McArthur Genius Grant and Emmy-award-winning writer, director and producer David Simon (The Wire, Homicide: Life on the Street) is known for his aesthetic of verisimilitude, and his most recent television project Treme is no exception. Set in post-Katrina New Orleans, Treme is marked by Simon's characteristic painstaking attention to realism in aural, visual and narrative detail. While developing the show, Simon was particularly concerned with recording and conveying what he calls the city's "ornate oral tradition." In this paper I examine Simon's aural verisimilitude by focusing on the interaction between sound and diegetic music in the show. Treme illustrates how Katrina dramatically altered the city's urban soundscape, rendering New Orleans strange and even threatening to its inhabitants. At several points characters must hide from the insidious sound (not sight) of circling FEMA helicopters. More subtly, characters also note the conspicuous absence of birds, a silence which implies what Katrina has stripped away. In contrast, the return of familiar musical events, such as second-line parades, mark both an individual's passing and the renewal of community tradition. Drawing upon interviews with Treme's supervising sound editor Jennifer Ralston and supervising music editor Blake Leyh, I demonstrate how their closely coordinated approach to production blurs the lines between sound effects and diegetic music. These sound and music editors worked together to reconstruct the show's altered urban aural spaces, from the city's neighborhood bars and cramped cafes to the abandoned buildings and desolate riverbeds. Ultimately, Treme's sonic realism both demarcates social space and constructs a new soundmap of post-Katrina New Orleans.

Sound, Space, and Social Practice in the Zionskirche
Alison Furlong, Ohio State University

Although the former East Germany was marked by a profound sense of stagnation, the 1980s revealed incremental shifts; the ways individuals lived their daily lives within and around the state structure were changing, as were perceptions about the possibility of change. These
minute transformations revealed themselves in products of official culture such as art, film, and music, as well as in the cultural performance of daily life. In East Berlin's Zionskirche (Zion Church), these incremental changes manifested in the convergence of multiple sound worlds, producing a vibrant social space for expression in which diverse musical and social groups as punks, blues-loving hippies, and liturgical musicians formed a single heterogeneous public. I argue that the musical practices of those acting within the church were critical to this formation. Using archival materials, art and documentary photography and film, ethnographic interviews, and architectural studies, I examine the way in which image and sound intertwined within the Zionskirche to produce a complex, though coherent, social space. It was the very heterogeneity of this popular space, both as a site for music-making and as a place of public discourse, that marked it as distinct from the official culture outside. Music as official culture has often been privileged over music as everyday cultural practice in studies of the GDR, leading to a binary opposition of resistance and resignation. My approach provides a counter-narrative, revealing a more diverse, multivalent musical and social world.

Big Freedia, ‘The Queen Diva’: Bouncing Safe Spaces in Hip Hop
Ari Ben Mosha Gagne’, University of Colorado at Boulder

Bounce music is a New-Orleans-born genre of hip hop that challenges heterosexism, calls into question hip hoppers’ reception of non-hegemonic identities, and redefines hip hop's apparently regressive ideologies. Defined by its up-tempo rhythms, the repeated use of two specific drum beat samples, call and response lyrics, and its own style of dance, bounce music emulates hip hop while reshaping it. By embracing its audience's spectrum of gender and sexual expressions, bounce converts hip hop's often oppressive and competitive social spaces into a safer, more inclusionary environment. This paper presents my research on Big Freedia, a gay Black male bounce artist who prefers a feminine identifier, and who is gaining international success. Despite expectations, Freedia refrains from using queer references in her raps. Employing lyrical and musical content indistinguishable from that of heterosexual bounce artists, Freedia lets her identity alone produce resistance against bias and prejudice. In making this choice, she turns her unique performance of identity into a political act, one in which expressions of identity, typically denigrated in hip hop, are reframed and liberated through Freedia's metaphorical antagonizing of existing repressive paradigms. This paper seeks to open discussion of several issues: first, how the culture of New Orleans and bounce music contribute to Freedia's success; second, how Freedia's unique performance of identity actually liberates her fans and hip hop culture; and third, how the intersections of race, gender, and sexuality help redirect hip hop towards a more humanistic aim.

Sounding and Composing the Harbour: Performing Landscape and Re-contextualizing the Soundscape of Place in the Harbour Symphony (St. John’s, Newfoundland)
Kate Galloway, University of Guelph

Since the 1970s, the academic community has engaged in a renewed interest in the cultural impact of the environment on society. In recent years, environmental artworks have proliferated throughout the academy, and the increase in compositions that address the environment is in direct correlation with the “greening” of society. The Harbour Symphony, inaugurated in 1983 at the biannual Sound Symposium—an experimental music festival held throughout St. John’s, Newfoundland (Canada)—is a collection of site-specific works composed for the soundscape and landscape of St. John's Harbour, and the horns and whistles of the harbour’s ships. The Harbour Symphony is a creative endeavor intended to unite city and nature, fostering awareness in the community that the harbour, the surrounding natural environment, and the acoustic heritage of the city should be valued and maintained. Since its inception, numerous
Composers have created works that interpret the soundscape and landscape of the St. John’s harbour, particularly the distinct soundmarks of the tugboats, trawlers, and ocean freighters. Grounded in ethnographic research-including interviews, performance ethnography, and listening response analysis-this paper enhances our understanding of the shifting roles of everyday sounds and music in society. Drawing on ethnomusicology, performance studies, and interdisciplinary sound studies scholarship, I investigate how the creative use of the soundscape of the developing urban center of St. John’s, how this landscape is sounded and performed, how industrial sounds are compositionally re-contextualized, and question how place and soundscape impact and are inscribed in modern cultural expressions and comment upon the ever-changing environment.

**Contested Histories: Esteban Baro and the Fieldwork of William Bascom and Richard Waterman, Cuba, 1948**

*David Garcia, University of Texas, Austin*

In the summer of 1948 anthropologist William Bascom and ethnomusicologist Richard Waterman traveled to Cuba to document Africanisms in the cultural traditions of the Lucumí (Cuban descendants of the Yoruba). Among the dozens of musicians and religious authorities they consulted, Esteban Baro stands out for at least two reasons: he identified himself as a descendant of the Arara of Dahomey, and he claimed an authoritative knowledge of African history, religion, race, and colonialism. Baro foregrounded this knowledge to not only distinguish himself from other religious authorities but also to contest Bascom’s own claims to knowledge of Dahomey and Yorubaland, based on his fieldwork in Nigeria from 1937 to 1938. In this paper I analyze Bascom’s field notes (totaling over 700 typed-written pages) and Waterman’s recordings (totaling 10 hours) collected during their Cuban fieldwork, focusing particularly on Bascom’s written observations of Baro. Drawing from Frank Guridy’s *Forging Diaspora* and Kevin Yelvington’s *Afro-Atlantic Dialogues*, I frame these materials, Baro’s earlier interactions with Harold Courlander in 1941, and his engagement with African contemporaries as instances of the African diaspora ‘in action.’ The paper argues that ethnomusicologists should continue to explore source materials from the early history of their field as a means of contributing new insights into anthropology, African diasporic studies, and other allied disciplines.

**‘El Trío Romántico y el Jazz’: Romancing the Past, Disappointed with the Present**

*Leon Garcia, University of California, Los Angeles*

The bolero, particularly in its trio style, has been known throughout Latin America as romantic music that has captured the dreams and aspirations of urban people in Latin American cities. In this paper I trace its origins to the vieja trova in Cuba, and I explore the way Mexico’s capitalist system influenced the development of the bolero as compared to the nueva trova under Cuban socialism. I also analyze the influence and cultural significance of jazz and baroque idioms in the development of the trio style in an attempt to demonstrate that música romántica, particularly in its trio format, represented the social class aspirations of Mexico’s post-revolutionary generation, and that música romántica itself became a romantic idea of a better future that never occurred. I devote particular attention to the influence of U.S. foreign, economic and cultural policies on the Incorporation of jazz, demonstrating that these provided the bases for musical innovation while simultaneously preventing economic development. This discussion lays the groundwork for case studies of two of the most famous trios: Los Tres Reyes and Los Tres Ases, who competed with each other to present to their audiences a more modern bolero that incorporated jazz and virtuosic elements. Finally, drawing from recent fieldwork, I explore the current state of trio music in Mexico City.
Consuming Atmospheres and Social Worlds: ‘Techno-Tourismus’ and Post-Tourist Tourism in Berlin’s Electronic Dance Music Scenes

Luis-Manuel Garcia, Tulane University

Ever since the fall of the Berlin Wall in 1989, Berlin has been an increasingly popular destination for tourists. The city's historical significance has attracted all kinds of tourists, but its reputation for alternative" and "underground" nightlife has drawn a particular kind of tourist: the post-tourist. Also described as "hipster " neo-bohemian, neo-romantic, or simply "new" tourists, they avoid the activities of conventional tourism (e.g. sightseeing, guided tours, museums, shopping) in favor of "everyday" activities that are meant to access the "real" Berlin: hanging out in offbeat cafés, flânerie around quirky neighborhoods, seeking out graffiti art, eating cheap street food, and partying with the locals. Rather than landmarks and souvenirs, these tourists come to Berlin to consume atmospheres and the social worlds that sustain them. This paper aims to examine the entanglement of Berlin's electronic dance music (EDM) scenes in the rise of post-tourist tourism to the city. In particular, it will focus on the emergence of so-called "Techno-Tourismus" (Tobias Rapp, 2009) since the early 2000s, which brings to the city large numbers of travelers whose primary goal is participating in EDM nightlife. These patterns of tourism have both invigorated and pressurized local EDM scenes, engendering ambivalence towards techno-tourists as well as conflicts between EDM scenes and the city, local residents, and property owners. This paper will engage with these issues through interviews with techno-tourists and locals, profiles of Berlin nightlife establishments, and engagement with the music that animates them.

Chromatopes of Noh

Michael Gardiner, University of Pittsburgh

Although it is widely known that timbre serves an expressive means integral to the instrumental and vocal sounds of noh, little research has been undertaken to reveal the impact of timbre designs upon conceptions of musical form with any amount of precision. The following article presents an approach specifically from the vantage point of timbre with the aid of spectrographic imaging software. Spectrographic images allow one to discuss in detail elements of the acoustic spectrum including overtones, non-harmonic bands of noise, formants, and changes of intensity. I name these timbre designs 'chromatopes' (chroma meaning color, and topos referring to a spatial motif or path). The first half of the paper reveals a set of spectral connections between the two drums, the ōtsuzumi and kotsuzumi, and the melodic elements of noh, the nohkan flute and the voice. The second half of the paper considers the chromatopes that follow from three common introductory sections in noh performances, a shidai, a nanori-bue, and an issei, and how these timbre designs interact with traditional conceptions of form.

Joking Matters: Music, Humor, and the Digital Revolution

Charles Garrett, University of Michigan

The profound impact of technological developments--including digitized audio/video, networked communication, and social media--on contemporary musical practices has been widely acknowledged, theorized, and studied. What has received little scholarly attention is the degree to which music and humor, often in combination with other media, have helped to animate today’s participatory, networked music culture while simultaneously mediating apprehensions about these revolutionary changes. Its ever-increasing simplicity of production and distribution, its popularity and accessibility within a media-rich environment, and its function as a shared means of social bonding have led to a remarkable proliferation of music-related humor, including music/video parodies, ironic mash-ups, amusing viral videos, countless YouTube clips,
and dedicated music-comedy acts. As one measure, Barely Digital, a web-based comedy network devoted to parodying digital and pop culture, has drawn more than a billion views for shows such as *Obama Girl* and *Autotune the News*. This presentation addresses how two virtual listening communities—one surrounding the musician Weird Al Yankovic, the other centering on the band Flight of the Conchords—gather around, respond to, exchange, and reshape musical humor, which variously functions to build and divide community, to satirize and celebrate the digital revolution, and to acknowledge and defuse cultural anxieties about modern life. In contrast to prior ethnomusicological studies of musical humor by Sutton (Javanese gamelan), Mahabir (calypso), and Flavin (Japanese music of the Tokugawa era), my approach integrates Internet-based research—drawing on social media sites, blogs, message boards, interactive websites, and electronic surveys.

**Constant Repertoire in Varying Performance Contexts: The Case of Djama Songs among the Youth in Ghana**  
*Divine Gbagbo, Kent State University*

This paper examines the processes involved in the production of contextual meaning in *Djama* (Jama/Dzama/Gyama), one of the indigenous forms of socio-recreational music performed by the youth of the Ga ethnic group in Ghana. Tyson (1999) reasserts that "Culture is a process, not a product; it is a lived experience, not a fixed definition." The preceding reiterates the centrality of contextual study of the various domains of music cultures (Nkethia 1990). Accordingly, any approaches to the description and analysis of a musical style should take due cognizance of the "conditions in which styles are formed, maintained, modified and abandoned" (Blum 1992). Reflexively, contextual factors inform the creative agency of performers, as their selectivity in turn facilitates the construction of meanings during performances. In resonance with the preceding perspectives, this paper further explores reasons that account for the popularity of Djama, which has literally become the official medium of musical expression for the Ghanaian youth, for multiple socio-cultural contexts including sports, funerals, weddings, and festivals. Given that certain songs are constantly used regardless of the context, I will analyze the lyrics of selected songs and situate them within their contexts of use, and then illustrate the creative devices that Djama performers use in ensuring that textual meanings of these songs change to match the context. This paper is based on a research I conducted in Ghana in 2010, and video clippings will enhance my presentation.

*I am New Orleans Like Carnival*: Production of Locality in the Music of Lil Wayne  
*Sarah Geller, University of California, Davis*

Lil Wayne is the most prominent representation of New Orleans in contemporary popular culture. Calling himself "LilweezyAna" (a play on his nicknames Lil Wayne and Weezy made to sound like "Louisiana," his homestate), he represents his city on a global stage. This paper explores Lil Wayne's performance of New Orleans at the interstices of sound, lyrical content, and image while confronting the ways in which Lil Wayne fans create meaning from that performance. The ways in which Lil Wayne's selfhood collides and coalesces with New Orleans epitomizes the dialogic relationship of identity and place in his performance: New Orleans made Lil Wayne just as Lil Wayne makes New Orleans. Textually, he identifies with New Orleans explicitly. Musically, Lil Wayne embodies New Orleans through stylistic tropes including "Southern" flow (rhythmic and lyrical cadence), production (heavily influenced by Bounce Music) and aural cues that make New Orleans-specific references. The feedback loop between the context-derivative and context-generative nature of Lil Wayne's self-conscious performance of New Orleans is further complicated by collective interpretations of that music by audiences, as evidenced by Wikipedia-style websites including Rap Genius (www.rapgenius.com) and Who
Sampled (www.whosampled.com). These sites allow non-New Orleans listeners to cultivate localized knowledge and sensibilities, while outsider interpretations of local references recontextualize and reshape the local for New Orleanians themselves. This analysis of Lil Wayne's representation of New Orleans as well as fan-mediated interpretations of that representation reveal the complexity and scope of producing locality in a contemporary context.

**Love, Loyalty, and Fear: American Reception of Thomas Moore's Irish Melodies**  
*Sarah Gerk, University of Michigan*

Thomas Moore's *Irish Melodies* of 1808-1834 contains songs so wildly popular that they defined Irishness across the globe for decades. Their ubiquity engendered variegated ideas about them, complicated by contradictions within Moore's public image. A dandy of the British aristocracy who fervently supported Irish independence, Moore embraced the roles of both colonizer and subaltern. This was problematized further in the United States not necessarily because of Irish immigration as one may think, but because of the American political context. The country was still in its infancy, a new republic experimenting with a new form of government after a rebellion against British domination. American reception of Moore's *Melodies* reveals both an allegiance with another country struggling with British colonialism and a fear that the Irish were unfit for self-rule, thus dangerous for the new country. Scholars on whiteness, such as Matthew Frye Jacobson, Noel Ignatiev, and David Roediger, have overlooked these feelings of sympathy towards the Irish. Such work relies on legal and political documentation that discloses perceptions of Irish immigrants' abilities to participate in representative democracy but does not examine how Americans felt about the political situation in Ireland. This paper draws on a collation of contemporaneous newspaper articles about Thomas Moore and the songs of his *Irish Melodies*, such as “Tis the Last Rose of Summer” and “The Harp that Once Through Tara's Halls” to show how such fears existed alongside feelings of community or fellowship for another colonized nation.

**‘Everyone Plays Both’: The Institutionalization of Arab Violin at Egypt’s Higher Institute for Arab Music**  
*Lillie Gordon, University of California, Santa Barbara*

Music institutions in postcolonial contexts often encompass multiple musical traditions that reveal historically and politically derived performances of identity. As a result of the particular ideologies impacting the institutionalization of Arab violin in Egypt, violin students undertake a dual curriculum in Arab and Western music. Similarly, violin teachers work within this dual curriculum to advance their students and transmit the aesthetics they value. In this paper, based on two years of fieldwork in Cairo (2008-2009, 2010), I investigate the complex musical experiences of violinists at the Higher Institute for Arab Music. I examine the ways that conceptualizations and aesthetics of Western and Arab music, including ideas about virtuosity and improvisation, align or misalign with realities of pedagogy and performance. I argue that by combining Western and Arab music training, the institutionalization of performance practice for the Arab violin has not merely signaled an articulation of established performance practices, but has altered those practices. In doing so, my work addresses the dynamic process of music education in the postcolonial world, itself derived from the interweaving of history, ideology, power, aesthetics, and practice. It also complicates the divisions extant in our own scholarship, as the music learned and performed by my consultants crosses and melds the very boundaries we as academics tend to uphold.

**Re-imagined in Northern Timbre: The Moravian Music of the Labrador Inuit**  
*Tom Gordon, Memorial University of Newfoundland*
This is a story of the northern imagination let loose on the cultural artifacts of Europe rather than the other way around. Two hundred years ago the music of high classicism was introduced to the Inuit of coastal Labrador by Moravian missionaries. Early on the Moravian missionaries ceded stewardship of this vast and complex repertoire of sacred choral/orchestral anthems to the Inuit themselves. From the middle of the nineteenth century, dynasties of Inuit organists and choirmasters animated the musical life of the isolated villages of what is now Nunatsiavut. What resulted after more than a century of Inuit re-composition of European music was a repertoire and performance practice that re-imagined musical artifacts of the Mozart/Haydn generation through a filter of Inuit expressive values.

Manuscript sources, archival recordings and the testimony of Inuit elders combine to document the Inuit imagination as it transformed the inherited music of European classicism. The Inuit approaches to timbre, tempo, harmony, voicing, inflection, instrumental technique, improvisation and ornamentation are analyzed, leading to the hypothesis of an Inuit inflection superimposed on this southern music.

Ultimately, the repertoire and performance practice of the Moravian Inuit of Labrador demonstrate a reversal of a usual paradigm of colonialism. While the introduction of European sacred art music to the Labrador Inuit was a form of cultural imperialism (and led to the near extinction of indigenous expressive forms like drumming and throat-singing), the Labrador Inuit appropriated this repertoire, transforming it into an expressive form irrefutably their own.

The Emergence of the Electronic Steelpans within the Steelpan Community:
Descriptions, Reactions, and Dramas
Mia Gormandy, Northern Illinois University

The steelpan is historically significant to the people of Trinidad and Tobago as it shapes their identity and evokes a sense of national pride. With technology rapidly emerging and developing in our world today, the invention of the electronic steelpan was inevitable. Three brands of electronic steelpans have been created, produced, and disseminated throughout Trinidad and Tobago, North America, and Europe. As a result, many people see this new invention as a threat to the already existing acoustic instrument. This paper accounts my experiences in Trinidad and Tobago during a steelpan festival where many first saw the electronic steelpans. The mixed reaction of the crowd allows for an interesting story. Not only does this technological invention cause rivalries among the steelpan fans, it also led to multiple lawsuits and political dramas between the inventors of each brand. For instance, Professor Brian Copeland is currently being sued by the government of Trinidad and Tobago for incorrectly placing his name as the patent holder of an electronic pan. The government agreed to invest $34.5 million TTD into this project stating that the citizens of Trinidad and Tobago will be the owners. Ultimately, with references to Kaczynski and Lanier’s view on technological advancement within our world today, I give a description of each electronic pan, discuss its emergence in the steelpan community, explore the new sense of nationalism evoked, and examine the effects this new electronic instrument has had on steelpan performers, and politicians within Trinidad and Tobago and North America by extension.

Nation and Incivility In the Domain of Sheet Music Opera
Katie Graber, Otterbein University

In late-nineteenth-century United States, parlor performances of European opera arias were commonly associated with American ladies, but were rarely defended as an American form of
music making. Opera's publication as sheet music not only placed it in a feminine realm, but also brought it into proximity with other racialized music such as African-American, Irish, and German dialect songs. Families' sheet music collections give us clues about how people understood these now-disparate genres. In the nineteenth century, associations with other crude, foreign musics meant that parlor arias were heard neither as true American music making nor as true (refined) operatic renditions. Women in parlors were portrayed as amateur musicians generating mediocre renditions of banal popular arias. An 1872 article in the Chicago Tribune stated that "there are very few young ladies who bring away from their boarding-school or seminary experiences more than the ability to use the most common French and German phrases, [and] the faculty of playing the piano badly." In order to understand the significance of this complaint about American ladies' inability to perform sophisticated Europeanness, this paper will analyze the mutually reinforcing notions of race, ethnicity, gender, refinement, and nation in that era. These ideas were especially salient in relation to opera, a genre that was saturated with contradictions - elite/common, foreign/American, white/other, feminine/masculine - in its variety of contexts and venues.

**Fujishock Totally Fucked Us: Punk, Peru, and the Neoliberal Turn**

*L. Shane Greene, Indiana University*

This paper focuses on the ‘turning points’ in Peru’s recent political-economic history and Lima’s underground punk scene. Typical narratives of the Lima punk scene, which began in earnest around 1983, narrate a significant rupture in, or simply a decline in the ‘authenticity’ of, the movement simultaneous to the rise of Alberto Fujimori to the presidency in the early 1990s. Most often the narrative is a primarily political one, suggesting that what made Peruvian punk so subversive in the 1980s was a complex association to underground militant politics by the Maoist insurgency known as the Shining Path. This was undone as a result of Fujimori’s successful, and successfully authoritarian, campaign against the Shining Path in the early 90s. But this paper asks a slightly different series of questions. To what extent did Fujishock, i.e. the neoliberal turn which Fujimori’s government implemented (part of a wider plan to ‘restore order’ not only politically but also economically), play a role in the oft narrated demise of Lima’s punk scene? Was it just a matter of the influx of shitty knock off Fender guitars made in East Asia that flooded the country? Or what? How do widespread economic changes factor into the way Peruvian punks narrate the early 1990s moment as a moment of rupture within the movement?

**This Bar is Not-For-Export!: The Politics of Locality in the Neighborhood Tango Scenes of Buenos Aires**

*Jennie Gubner, University of California, Los Angeles*

My research explores innovative ways to produce scholarship about how communities form and transform around the social experience of popular music in modern cities. More specifically, I am interested in what I call global musics in times of localization—or what Nestor García Canclini calls reterritorialization (1995)—referring to what happens when globalized popular music styles (specifically those integrated into "world music" industries) experience local revivals in their countries of origin. My doctoral research is focused around the current revival of tango as a form of musical social life in the neighborhoods of Buenos Aires, Argentina. In recent years, the cultural politics of Buenos Aires have aided in building a booming tourist tango industry that has saturated the urban landscape with exoticized stereotypes of the genre. Parallel and intertwined with this industry, networks of neighborhood live-music bars have developed that seek to reclaim tango as a "local" popular music, rejecting the city’s tendency to brand the genre as a for-export culture. Through these participatory performance spaces—and strengthened by alternative media networks—multiple neighborhoods in Buenos Aires have created tango scenes
that prioritize local values and aesthetics. Yet, as Appadurai reminds us, "locality is an inherently fragile social achievement" (1996:179), and as more foreigners find their ways into these neighborhood scenes, their social dynamics begin to transform. Using film and traditional ethnography I will discuss how discourses of locality are constructed, performed, and challenged in one neighborhood and how film can offer new and exciting approaches to studying these processes.

The Cosmopolitanism of Eastern Arab Art Music in the Oeuvre of Fairouz and the Rahbani Composers
Kenneth Habib, California Polytechnic State University, San Luis Obispo

Spanning six decades, the Lebanese superstar singer Fairouz has been the focus of a music cultural phenomenon that has centered in Lebanon, reverberated throughout the Levant, penetrated all corners of Arab society, and resounded in the diaspora as well. Her powerful connection with multiform audiences has tied to her intimate relationship with the Rahbani family of composer-poets with whom she has collaborated on a nearly exclusive basis. With a synergy giving rise to an artistic output of over one hundred albums, they have conceived and executed the artistic process from creation of music and lyrics to staging, performance, and record production. Following their upbringing in the traditions of Eastern Arab art music, their songs reflect masterful use of the customary systems of metric modes (iqa`at) and melodic modes (maqamat) realized in monophonic and heterophonic textures as well as consummate skill in the vocal and instrumental practices of the region. However, with their training in Western European art music and American popular music as well, and with Lebanon's long history of existing as a crossroads between cultures "east" and "west," they also selectively have woven Euro-American aesthetics seamlessly into a musical fabric that has been received as quintessentially Lebanese. This paper draws upon ethnographic research conducted in the United States, Lebanon, and other Arab countries to improve socio-historical and theoretical understandings of Eastern Arab art music through investigation of the ways that the wide-ranging oeuvre of Fairouz and the Rahbani composers is both cosmopolitan and at home in Lebanon.

Disruption and Dialogue in Fieldwork
Fredara Hadley, Indiana University

Inviting another researcher into the fieldwork experience can be challenging because it introduces new personal and scholarly insights into the process of ethnography. A fellow ethnomusicologist invited me to join her during her research in Nashville, Tennessee to attend a bi-annual joint worship service between a mainline Protestant church and an African American Baptist church. She invited me because she assumed our dual roles as both scholars and cultural bearers would provide insights on the worship experience that otherwise might go unexplored. This deliberate break from her flow of solo research illustrates how collaborative fieldwork models can lead to a more rich and rounded account of experience.

Guided by Harris Berger's theory of stance and Mellonee Burnim's theory of the cultural bearer "I suggest that this particular event was impactful precisely because it unearthed aspects of our stances as both ethnographers and cultural bearers. By attending this event together, we created a space in which the two of us were able to discuss the impact of the joint presentation of our separate cultural/religious traditions and discuss how this event affected both our cultural/religious performance and our research. The methodological choice to invite a colleague for whom there is both unfamiliarity and common interest is an invitation for ethnographic
disruption that highlights the importance of preserving the possibilities of stance and accounting for our own ethnographic stance in the construction of narrative.

**Not One to Toot Her Own Horn: Melba Liston's Oral Histories and Presentations**

*Monica Hairston, Columbia College Chicago*

*Sherrie Tucker, University of Kansas*

African American trombonist, composer, arranger, Melba Liston, is remembered by those who knew her as a valued, but reluctant soloist, and a quiet, modest person, who preferred to score arrangements than to play a featured solo with the band or hold forth in interviews. Yet she did both. Her trombone solos with the bands of Dizzy Gillespie, Dexter Gordon, Quincy Jones, Randy Weston and others are celebrated for their lyricism, embrace of a wide range of tone, style, and feeling, and rich pallet of tone colors. Her interviews and presentations similarly found her belying her modest demeanor to speak out in many ways, sensitive to the relationship between her performance of subjectivity and the parameters in which she navigated the dynamic interaction of conversation over time. This co-authored and co-presented paper draws on theories of oral history and performance and raced and gendered subjectivity in order to explore what Liston said when and to whom in a variety of conversations in which she collaborated with interviewers and students and spoke about her life and career as a trombonist and arranger. How can Liston’s presentational, narrative, and improvisational strategies as a speaker and interviewee inform our understanding of jazz as a collaborative endeavor?

**Asserting Sovereignty Through Song: The Medicine Dance and Seven Drum Religion of the Columbia Plateau**

*Chad Hamill, Northern Arizona University*

The first Euro-Americans to set foot in the Columbia Plateau region were Lewis and Clark, dispatched by Thomas Jefferson in 1804 to chart the most direct transcontinental water route from the Missouri river to the Pacific ocean. From that point forward, agreements were made and remade between the federal government and Columbia Plateau tribes. In 1854-1855 Governor Isaac Stevens (the first Governor of Washington Territory) negotiated ten treaties with tribes on both sides of the Cascades. All ten treaties share one important feature: they contain language pertaining to the right of indigenous people to hunt and gather foods in usual and accustomed places "a fundamental right at the center of Columbia Plateau lifeways. From 1874 to 2005, there have been 354 legal opinions on this issue from various jurisdictions ranging from territorial courts to the US Supreme Court. In addition to being reaffirmed in the courts, this most basic right is reaffirmed in the Seven Drum Religion and the medicine dance, traditional ceremonies with roots that reach back to the Beginning. This paper will explore the role of these ceremonies as critical sites in the ongoing struggle for sovereignty, discussing the ways in which the songs and dances continue to keep the People anchored to their ancestral homelands while keeping the forces of colonization at bay."

‘The History is in the Music?’: Music, Museums, and the Politics of Presence in Post-Apartheid Cultural Tourism

*Nicol Hammond, New York University*

The end of apartheid in South Africa in 1994 caused a gradual shift in the nature of tourism to South Africa. While once visitors focused on wildlife and environmental tourism, the significance of the social and political change that occurred in the 1990s led to the emergence of a new type of cultural tourism which emphasizes the difference of South African culture from Euro/American culture, while simultaneously memorializing the anti-apartheid struggle. This change in focus
has led to an increased representation of South African music as both an essential component of the cultural tourism experience, and as an economically significant souvenir or artefact of encounter. Nonetheless, while cultural difference, political transformation, and the end of violent conflict are celebrated by this new cultural tourism, fear over safety, a desire for physical comfort, and squeamishness about the exploitative potential of conventional poverty tourism have led many tourists to South Africa to seek out cultural contact in museums, rather than in-person contact with ordinary South Africans. This paper will examine the role that music plays in producing museum visits as ‘experiences’ rather than as more conventionally passive encounters with knowledge. A comparative approach to three South African museums: the Origins Centre at the University of the Witwatersrand in Johannesburg, the Ladysmith Cultural Centre in Ladysmith, KwaZulu-Natal, and the District Six museum in Cape Town, will facilitate the application of Leslie Witz’s Critical Curatorial method to explore the intersections of liveness, mediation, and community self-representation in new South African tourism.

Heritage Extraction: Music and Memory in a Mining Town
Bradley Hanson, Brown University

In 2001, Howard "Louie Bluie" Armstrong, a pioneering African-American stringband musician and National Heritage Fellow, became the center of a cultural heritage movement in LaFollette, Tennessee, the community where he was raised in the 1920s. Though a success with folk music audiences and the subject of a well-received documentary film, Armstrong had been largely forgotten in the town he left as a young man. At age ninety-one, however, Armstrong was discovered and reintroduced to LaFollette by a group of residents organizing a cultural and economic coalition modeled on heritage, tourism, and "pride of place" industries. LaFollette, like many Appalachian coal mining towns, had by then earned a reputation for economic depression and social distress. Following the coalition's marketing efforts and public events, the community, in an extraordinary act of collective remembering, reclaimed Armstrong and his legacy. Though he passed away in 2003 after just one celebrated return visit, Armstrong's legend has since inspired a thriving yearly music festival, local exhibits, and community art projects. In his heritage afterlife, Armstrong serves as muse and brand for his former homeplace as it works toward cultural, social, artistic and economic renewal. Drawing on interviews and field research, I will offer a critical heritage case study at the intersection of remembering, forgetting, race, and expressive culture. Informed by the work of Laurajane Smith, Barbara Kirshenblatt-Gimblett, and Robert Cantwell, I show how one community is making something new from something old, and building a heritage infrastructure with complicated social engineering goals.

Politics and Privacy of Talent: Music at the Louisiana Correctional Institute for Women
Benjamin Harbert, Georgetown University

In 1961, 101 female inmates left the men at Angola prison for a new home in St. Gabriel. They were 2.8% of Louisiana’s inmates and worked as seamstresses, administrative assistants, and nannies. In 2011, 2,244 women make up 5.6% of the state’s inmates. Half are in the parish jails. The other half live in St. Gabriel at the Louisiana Correctional Institute for Women (LCIW).

Over the past fifty years, Louisiana prisons have reformed labor practices while raising minimum sentences. Inmates now do more time and less work in crowded facilities. As the Lomaxes once argued, music can relate to custodial circumstances. Relations still exist. Circumstances, however, have changed. This paper describes the lives of several singers at LCIW in order to suggest new ways in which music connects to custody, in the chapel, the sewing factory, and lockdown.
Like men, women use music to form communities and also to escape from the crowd. Several factors, however, differentiate women’s custody in Louisiana. Eleven male facilities help sort the diverse male population by offense, needs, and sentence length. At LCIW, the only state prison for women, lifers mingle with those doing a few months and violent offenders are on the yard with non-violent offenders. Women also have access to many educational and rehabilitative programs but no instruments are allowed. The women who practice music either sing on their own or in sanctioned groups. Women are the fastest-growing and yet most invisible segment of the nation’s prison population.

Transmission and Innovation: Keys to a Sustainable Future for the Siberian Epos

*Olonkho*

Robin Harris, Graduate Institute of Applied Linguistics

Recent scholarship in applied ethnomusicology has resulted in robust arts-focused adaptations of sociolinguistic models which had been created for evaluating levels of language vitality. Interacting with these new models in applied ethnomusicology, this paper will propose two key factors - transmission and innovation - for creating sustainable futures in intangible cultural heritage (ICH) traditions. These factors are examined in the context of the epic tradition of olonkho, a narrative song-poem genre which became virtually extinct during the Soviet years. Since its proclamation by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity” in 2005, olonkho is experiencing an energetic revitalization. My research demonstrates, however, that despite vigorous promotion of the revitalization process by the Sakha Ministry of Culture and the academic community, levels of transmission and innovation for traditional olonkho performance have not yet reached a stage that guarantees the survival of the genre as traditionally performed.

Hindrances to olonkho transmission include factors common to other declining traditions, such as societal changes that limit contact between young people and their elders, systems of formal education that marginalize traditional knowledge and skills, and the ubiquitous presence of mass media. In the case of olonkho, not only are the above factors mitigating successful transmission, but the number of master performers (olonkhosuts) has dwindled to just a few elderly people. Based on the interaction and vital importance of transmission and innovation, this paper will propose a number of measures for a sustainable future for threatened genres such as olonkho.

Staging Sustainability: Musical Performances of Loss and Survival in Indigenous Theatre

*Klisala Harrison, University of British Columbia*

This paper contributes to the growing literature on music and sustainability by investigating how Indigenous music specifically is used to stage sustainability issues. Several case studies have been selected from music in Indigenous theatre productions by Sámi of northern Finland, Sweden and Norway, and by Canadian Indigenous people. The focus is the understudied area of music in Sámi and Indigenous Canadian stage plays. Musical performance in Indigenous theatre dramatizes a number of tensions regarding what it means to ‘sustain’ Indigenous music, takes action on reviving and maintaining Indigenous traditional musics, and uses the stage to draw attention to ways that music can address environmental change, and the loss of language, community and health. How do the theatrical music performances promote what Ronald Niezen calls Indigenism, ‘the international movement that aspires to promote and protect the rights of the world’s “first peoples”’ (Niezen 2003:4)? Several involved issues of musical, cultural, environmental and health-related loss engage debates and assertions of Indigenous sovereignty over land, resources and people, and respond to circumstances of (neo)colonialism.
and neoliberalism. Through an examination of stage plays that enact power issues between Indigenous peoples and the dominant societies that surround them, this paper will highlight musical sustainability and its role in preserving Indigenous sovereignty.

**Hearing the Bump and Grind: Musical Labor and the Burlesque Revival in the Midwest**  
*Beth Hartman, Northwestern University*

Over the last several years urban areas in the U.S. have witnessed a veritable "burlesque explosion," with striptease performances, classes, and workshops cropping up seemingly everywhere. The existence of a variety of burlesque shows in Chicago alone--from the Super Mario Brothers-inspired "Boobs and Goombas," to the "classic" burlesque stylings of the Chicago Starlets--points to both the popularity of burlesque as a form of entertainment, as well as to diverging trends in revivalist performance practices and aesthetic principles. But despite the renewed interest in burlesque, and scholarship dedicated to it (e.g. Allen 1991, Glasscock 2003, Shteir 2004, Willson 2008), the sounds of the burlesque revival have yet to be investigated. This paper seeks to fill that gap, arguing that music plays a key role in contemporary burlesque projects, bolstering notions of authenticity and age value, and comprising a facet of what Raymond Williams calls a "formation"--an artistic movement that has a "significant...influence on the active development of a culture" (1977: 117). Drawing on my fieldwork conducted in Minneapolis and Chicago, I investigate the ways in which individuals utilize music from the past in order to present a particular brand of sexuality that is in stark contrast to--and purposefully removed from--strip clubs and other kinds of sex work. By viewing the burlesque revival from a musical labor perspective, and the ways in which nostalgia is a part of those labor processes, the differences among strip tease practitioners--and their market value--become apparent.

**Dulcimerica: Mediating a Musical Community through Video Podcasts**  
*Trevor Harvey, University of Iowa*

Contemporary mountain dulcimer enthusiasts, with their roots in the mid-twentieth-century urban folk revival, may be generally characterized as advocates of community-oriented, recreational musical practices. Over the past decade, these values were found to align with emergent socially-oriented, user-generated Web sites, such as YouTube, and dulcimer players, along with other folk musicians, adopted Web 2.0 technologies in an effort to expand and strengthen their socio-musical networks.

This paper examines the significance of the dulcimer community's utilization of YouTube in relation to long held values within the community of participatory and collaborative musical practices. Focusing primarily on *The Dulcimerica Video Podcast* series by Bing Futch, I investigate how the adoption of YouTube informs the mountain dulcimer community's sense of identity and group unity. Futch, who self-identifies as a descendant of Africans and Seminoles, is a popular performer and pedagogue who travels extensively across the United States giving private lessons, offering workshops to local clubs, and performing in regional festivals. Through a mixture of instruction, performance clips, and travelogue-narratives, Futch acts as a guide for dulcimer enthusiasts, mediating personal relationships and musical experiences between members of the dulcimer community. While Futch's racial identity, inventive instruments, and eclectic musical style may seem to challenge perceived notions of conservative traditionalism within mountain dulcimer culture, I suggest that through the *Dulcimerica* podcasts Futch demonstrates Lucy Long's assertion of the diversity and multiplicity of mountain dulcimer traditions as he mediates not only among contemporary participants, but also between the past and the future of the mountain dulcimer.
Nafisa Hasan, University of Toronto

Bangladesh gained independence through the Liberation War waged against West Pakistan in 1971. Throughout the nine-month war, iSwadhin Bangla Betar Kendra/i or Independent Bangla Radio Station aired a vast collection of patriotic songs composed during the anti-colonial movement in India by Bengali poet-composers such as Rabindranath Tagore (1861-1941) and Kazi Nuzrul Islam (1899-1976), among others, in addition to newly composed songs. This paper will examine the shift in the expression of patriotism and nationalist ideals through the emergence of Bangladeshi popular music, or what is known as "band music," in the aftermath of the Liberation War. It is my contention that band music, which combines folk and Western rock-and-roll, reflected the revolutionary spirit of the youth culture in post-war Bangladesh and that the incorporation of global (Western) music with local (folk) musical traditions created a "modern" Bengali national identity. The time period under study - 1971 to 1990 - involved years during which Bangladesh fell under military dictatorship. The military dictators imposed a conservative Islamist form of "Bangladeshi" nationalism, whereas the left-wing intelligentsia supported a romanticized "Bengali" nationalism signifying humanistic and folkloric characteristics (Schendel, 2000). I will present how band music modernized this latter form of "Bengali" identity. I will also inquire into the role band music played in disseminating this identity during the period of military and Islamic dictatorship. The subject will be explored through historical and ethnographic research, including fieldwork in Bangladesh, and interviews with musicians who pioneered band music.

Applied Ethnomusicology in Post-Conflict and Post-Catastrophe Communities
Erica Haskell, University of New Haven

Throughout history applied ethnomusicologists and cultural advocates have contributed greatly to facilitating conflict resolution and cultural development in post-war and post-catastrophe environments. In the wake of both conflicts and natural disasters these cultural aid workers bear much needed resources and are often welcomed with open arms to host countries. Informed by the author's field research in Bosnia, Kosovo and Cambodia, this essay explains the multiple roles applied ethnomusicologists and cultural projects in general can have in post-conflict and post-catastrophe situations. In both situations, practitioners have applied their skills to ease social upheaval, create economic opportunities for musicians, strengthen existing cultural venues and institutions as well as establish new ones. In other cases musical and cultural projects are developed and run by actors with relatively little expertise in cultural issues. This essay also addresses some fundamental issues applied ethnomusicologists face in navigating the diverse field of international development in which social, economic and political concerns often sideline equally important cultural ones. Humanitarian situations offer special opportunities and challenges to ethnomusicologists focused on aiding and advocating for musical communities at risk. Settings where outsider's involvement is widespread may allow applied ethnomusicologists added access to tangible and intangible resources although they may face daunting logistical problems. Post-conflict and post-catastrophe cultural and institutional voids have been filled by applied ethnomusicologists and other actors with new projects that employ resources to create new performance venues, media outlets, music schools, museums and sustainable businesses.

Heaven, Hell, and Hipsters: Attracting Young Adults to Megachurches through Hybrid Symbols of Religion and Popular Culture in the Pacific Northwest
Maren Haynes, University of Washington

The attraction of unconventional churchgoers to Seattle megachurch Mars Hill evades demographic trends. Youth ages 18-25 comprise the core of the church's 2000 weekly attendees, despite head pastor Mark Driscoll's controversial promotion of strict gender binaries and fundamentalist sectarian theology. Further confounding this growth, sociologist O'Connell Killen has noted that the Pacific Northwest boasts the country's lowest rate of church affiliation (2004). How, in this so-called "religious none-zone," has Mars Hill grown so rapidly among young adults? I suggest that only a portion of Mars Hill's regional growth relies on content preached in the pulpit. American churches increasingly engage with mass media outlets, "speaking the language" of secular society to attract converts (Quentin Schultz 2003). Ethnomusicologists Stowe (2011), Ingalls (2008) and others have examined the Contemporary Christian Music industry which consistently parallels the trajectory of popular music. Using a hybrid of ritual theory (Randall Collins 2008) and non-linguistic semiotics (Charles Peirce 1955), I compare these industry parallels to the connection between Mars Hill's music ministry and Seattle's vibrant indie music scene. By identifying Mars Hill's mimicry and re-inscription of local concert culture aesthetics, I posit secular ritual in a sacred space has created a potent ritual environment, contributing massively to the church's appeal among a majority "unchurched" demographic. Ultimately, I emphasize the central role of popular music forms in the contemporary proliferation of megachurches.

Deployments of Deadness at the Louis Armstrong House Museum
Michael Heller, Harvard University

From 1943 until his death in 1971, Louis Armstrong lived in a modest two-story house in Corona, New York. An avid amateur recordist, Armstrong recorded over 650 reels of audio documenting his life during these years. Though they sometimes contained performances or rehearsals, most of these tapes present Armstrong away from the stage, relaxing and conversing with friends at home. Forty years after his death, these artifacts remain a key component of the Louis Armstrong House Museum, a landmark that offers a glimpse into the offstage life of the jazz icon. Throughout a forty-minute tour, visitors are presented with a series of strategically-placed excerpts of Armstrong’s voice, played back in the same rooms in which they were recorded. According to museum docents, this re-grafting of Armstrong’s sonic presence into the physical space of his home often evokes powerful emotional responses from visitors, including occasional weeping. This presentation will examine the relationship between Armstrong’s home recordings and the physical presence of the house itself, exploring ways in which sound and place act as interwoven technologies in an ongoing performance of history. Using Jason Stanyek and Benjamin Piekut’s framework of sonic deadness, this work considers the forms of labor (economic and cultural) being performed by the recordings in the museum context. I argue that the sound of Armstrong’s voice is deployed as a form of sonic haunting (per Derrida, the reappearance of the past as a trace in the present) that echoes and supplements the spectral nature of historic house museums.

Center and Periphery in Indonesian Regional Pop
Andrew Hicken, University of Pittsburgh

In its very name, Indonesian regional pop (pop daerah) implies the existence of a central, national popular music in Indonesia and asserts itself as a peripheral alternative. Yet, with its centralized production and standardized, nationwide musical style, regional pop complicates the relationship between center and periphery at least as much as it clarifies it. This paper considers what regional pop can teach us about how peripheral" Indonesians understand
Indonesia and their place in it, arguing that there is a fundamentally love-hate relationship between center and periphery in rural Indonesia. Images of periphery in regional-pop videos and lyrics are considered, as is the decentralized, entrepreneurial way in which regional-pop producers and circulators operate."

Reaching Out, Turning Home, and a Glocal Sense of Place: The Musical Projects of Filippo Gambetta, Genoese Organetto Player
Andy Hillhouse, University of Toronto

Since the late 1980s, in North America and Europe, a transcultural, universalist folk festival model has been emerging that fosters musical exchange across cultural and genre boundaries. Building on connections made at such festivals, many touring musicians develop personalized, transnational, heterogeneous networks of collaborators. Their social and musical lives exist both in their communities of origin and on the touring circuit. In light of this, are transnational collaborations and the discourse around them markers of "home" and "locality", or of transcendence of the local? This question is particularly pertinent in relation to those who self identify as folk musicians, as they trade upon their identification with specific places. As a case study, I examine the various projects of Filippo Gambetta (b. 1981), a diatonic accordion (organetto) player from Genoa in Northwestern Italy whose collaborative network includes Canadian, Finnish, Belgian, Irish and Breton musicians. I demonstrate that while touring has strengthened his transnational connections, this has not negated his identification with Genoa and Italy. In fact I propose that transnational engagements often serve to reinforce such identifications, as touring musicians reflexively re-imagine "home" in relation to the universalistic folk festival milieu (Rasmussen 2005). In this process, the local is reconfigured as glocal (Robertson 1995). This paper is based upon multi-site fieldwork (Marcus 1995) in which I performed with Gambetta on tour and visited him at his home in Genoa, as well as at concerts and festivals in Italy, Holland and Denmark.

New Orleans Music and the Cultural Economy
Jordan Hirsch, Sweet Home New Orleans

Because local culture is what makes New Orleans a tourist destination, music is a primary resource for the economic infrastructure of the city. But are musicians rewarded with economic capital that is commensurate with their cultural capital? Drawing upon surveys and statistical data of musicians' earnings conducted by Sweet Home New Orleans, the founder of that musicians' welfare agency will discuss the possibilities and obstacles that musicians navigate through on a daily basis.

Hiphop in New Orleans: Genre and Archiving
Holly Hobbs, Tulane University
Alison Fensterstock, Independent Scholar

In a city known as much for Hurricane Katrina, violence, and poverty as it is its musical and cultural life, hiphop music occupies a singular space in New Orleans. Unanointed by the city's holy triumvirate of heritage/preservation/tourism, hiphop exists here as something of a rogue musical form. Real issues of hiphop-related violence and crime exist alongside institutionalized racism and urban youth prejudice and work in collusion with reductive ideas about "roots" versus "popular" music. These issues, added to retrograde conceptualizations of what preservation "looks like," have resulted in a simultaneous ubiquity and invisibility of hiphop in the city. Hiphop blasts out of car windows and community park stereo systems, brass band musicians weave hiphop standards into Sunday secondlines, and jazz virtuosos shout hiphop
call & responses from Bourbon street dives, and yet brass band and jazz music are most often studied as bounded systems with little to no room for thought about how hiphop, for example, works with them in communication. The effects of these realities range from a narrowed understanding of music-making in process to far more endemic issues, such as limited resources for hiphop musicians and the ways in which local hiphop music and performance are largely unsanctioned by dominant local power structures of festival and community and thus effectively shut out of processes of community building and negotiation. In this paper, Hobbs and Fensterstock discuss their experiences in archiving hiphop in New Orleans in order to help shed light on some of these complex issues.

Enemy Music: Blind Birifor Xylophonists of Northwest Ghana
Brian Hogan, University of California, Los Angeles

The funeral xylophone traditions of the Birifor peoples of Northwest Ghana are renowned across the West African hinterland for the cultural narratives and social critiques they convey through public ceremonies overflowing with musical artistry, surrogated song texts, and symbolic meaning. In these ceremonies, xylophonists as ritual specialists negotiate social, cultural, and spiritual relationships, critically remaking culture, history, and the self through a compositional cycle that interweaves songs of new and old. For most Birifor xylophonists this role leads to rampant jealousy within a local culture of competition and suspicion, making them targets for malicious gossip and witchcraft (suoba). However, for Birifor xylophonists with blindness, a physical condition with a longstanding history in the region, the perception of their minds, bodies, and music through a preexisting cultural ideology of ability leads to a compound form of subordination that relegates their very being to witchcraft. While the social and physical models of disability recognized in recent Western scholarship persist in Birifor culture, they are encapsulated within a previously untheorized spiritual model of disability that labels the disabled body as the result of corrupting mystical forces. Confronting this compound subordination of musicianship and disability, blind Birifor xylophonists identify, critique, and contest the locations of disability by composing and performing “enemy music” (dondomo yiel). Examining select compositions by blind Birifor xylophonists, this presentation references fieldwork recordings and song texts to amplify the unsung perspectives of musicians with blindness, while exploring the broader implications of the culture-specific aspects of ableism for music scholarship.

Social Media Video and the Festivalization of Electronic Dance Music in Europe
Fabian Holt, University of Cambridge

In the past five years, short videos circulated by organizers of electronic music festivals have brought electronic dance music (EDM) from indoor clubs into outdoor urban events for a broader audience. These videos, frequently posted to YouTube and other social video channels, have enabled the music and culture of EDM to go far beyond the music scene and to draw wider media attention. Based on multi-site field research, this paper examines the role of social media video as a central component of the festivalization of electronic dance music culture in Europe.

Drawing from social theory of cultural festivals, media studies work on social media, and ethnomusicology of popular music, this paper examines the uses of social video surrounding three festivals in Berlin, Barcelona, and Copenhagen, respectively. It demonstrates that in all three festivals, social video has not only boosted non-participant involvement and media spectatorship, but also that social video has become integrated into these translocal festival cultures themselves. Social video enables participants to create and share images of participation and above all strengthens the festival experience of being part of a larger event.
Much more than a generic media surface or marketing tool, the uses of social video are contingent to the aesthetics and culture of the individual music festival. By showing how social videos on YouTube serve in emplacing musical performance, this exploration shows the interconnection between online and offline musical practices and can help scholars to move beyond simplistic notions of ‘viral video.’

**Dancing the Body Politic: The Adoption of Dabka by Jordanian Bedouins**

*Kathleen Hood, University of California, Los Angeles*

Among the Bedouin tribes of North Badia, Jordan, one of the main genres of music/dance performed at weddings is the dabka, a line dance with accompanying songs. Although the dabka, along with its non-Bedouin folksong repertoire, has long been common throughout the eastern Mediterranean among settled villagers, it is a fairly recent addition to the Jordanian Bedouin dance repertoire and was added, one consultant insisted, only in the late nineteenth century. Associated with agricultural life and recognized as a wedding tradition, dabka is now recontextualized as a performance of traditional and modern Bedouin identity--particularly as embodied by men who must display strength and agility. The Jordanian Bedouins had begun to become settled at least as late as the latter half of the nineteenth century, and now, nomadic Bedouins form only a small percentage of the population in Jordan. This paper, based on recent and continuing fieldwork in Jordan, addresses the multi-directional and complex relationship between Bedouins, their local neighbors, and the national and regional communities to which they belong in order to explore the adoption of the dabka by the Bedouins. Because the adoption of the dabka dance and its song repertoire seem to parallel the path to settlement, I hypothesize that dancing the dabka exemplifies the Bedouins’ adaptation to new circumstances, embodies their new status as settled Jordanians, and reconnects them across borders with the broader pan-Arab community--a particularly salient point, since Bedouins consider themselves to be the original Arabs.

**Digital Tears: Shajarian’s Rebbena Prayer Chant as a Catalyst for Online Political Debate**

*Kamran Hooshmand, University of Texas, Austin*

Following the disputed Iranian elections of June 13, 2009, among the multitude of voices that criticized the government’s treatment of the opposition movement, one voice has maintained its momentum. The Iranian master vocalist M. R. Shajarian’s sublte stance against the state media and the consequent banning of all his music from the national media after 30 years has ignited a debate about art, religion, class and politics. In particular, the banning of the broadcast of the Rebbena prayer chant from the airwaves, sung by Mr. Shajarian during the month of Ramadan since the 1979 Islamic Revolution, has brought this debate to cyberspace. A preliminary study of social networking sites indicates that the chant has embodied other meanings. Primarily, the chant united many Iranians inside Iran and abroad in the Diaspora in their oppositional sentiments and their support for the popular singer. An overview of the sites shows where the chant was placed online for download; the news of Shajarian and his comments; and the debate over the meaning of the chant for fans. Analysis of these sites and the comments by the readers and fans reveal issues regarding the class background and the political affiliations of the responders and the use and potential power of social networking sites in forming an Iranian alternative online public sphere created around a singer, his music and his religious chant.

**The Korean SamulNori Legacy: Transformation or Fossilization?**

*Keith Howard, University of London*
A curious aspect of East Asian artistic production is how an intense period of creativity can be followed by an extended period of stasis. This poses challenges for understanding musical change and making judgments about the sustainability of music genres. A case in point is SamulNori/samullori, a quartet of percussionists and a genre of percussion music played on drums and gongs that is arguably Korea’s most popular traditional music today. The core repertory of SamulNori/samullori was created within a short four-year period that began in 1978. It assembled and recast the rhythms of rapidly declining local and itinerant percussion bands that had been a common part of ritual, entertainment, farming and fishing activities, strengthening sonic icons of Korean identity. As new quartets formed, they retained the core repertory, seeking distinction by extending or compressing pieces and by fusing segments of rhythms together. Today, the young musicians of 1978 have become teachers and managers, running competitions and arts organizations. Although some quartets have experimented with cross-genre collaborations or with adding new instruments, the core repertory remains, shared by all groups. This paper uses interviews, published accounts and personal observations as a (student) performer and teacher to explore how the genre might evolve and be sustained into the future. I first note that SamulNori was not without its initial detractors, and chart how it was received at the beginning of the 1980s. Second, as expanded percussion groups such as Dulsori replace SamulNori on international stages, I look at the genre’s potential futures.”

Tourism Off Center: Ainu Ethnic Tourism as Identity Construction and Artistic Expression in Modern Japan
Justin Hunter, University of Hawai’i at Mānoa

After the Meiji Restoration of 1868, the Japanese government enacted several assimilation strategies to unify the nation through education reform, militarization, and modernization. As a result, Japan’s minority populations were forcibly integrated into the mainstream society and were ostensibly transformed into dutiful, loyal Japanese citizens. This assimilation saw the decline of cultural difference and the rise of discrimination for those who resisted. The Ainu, Japan’s indigenous people, witnessed widespread decline in cultural rights and traditional life. In response, the Ainu began in the 1950s to reclaim traditional lands in Hokkaidô to create learning centers that simultaneously functioned as tourist sites for domestic and foreign travelers as well as teaching spaces for Ainu people to reconnect with their indigenous identity. Today these sites offer tourists ‘off center’ alternatives to Japanese domestic attractions, and are intentionally set apart from mainstream Japan by the Ainu. These places create space for Ainu to construct a separate identity from their daily Japanese life. From an interview in 2010, one Ainu artist asserts that though he lives a ‘dualistic life’, both Japanese and Ainu, when he performs Ainu music, he ‘becomes’ Ainu again. In this paper I explore the music being used to construct the Ainu identity in these tourist sites as both artistic expressions and intentional identity markers. In these performative spaces Ainu reclaim their indigenous heritage and demonstrate their Ainuness in modern Japan while mixing traditional and contemporary musical forms to construct modern Ainu identities.

Brownsville Banda Sinaloense: Brass Bands, Border Towns and Bimusicality
Susan Hurley-Glowa, University of Texas, Brownsville

In US/Mexican border town Brownsville, Texas, music students fill the dance clubs when their peers unpack their horns and present new banda musica arrangements. What is the connection between this music and these students? Less familiar than mariachi music, banda combines nineteenth-century German and Polish polka and military band styles with a local aesthetic. Traditional Sinaloense ensembles include clarinets, trumpets, trombones, Eb alto horns, singers, percussionists, and a virtuosic sousaphone bellowing out bass lines. Simonett’s new
scholarship provides the first in-depth social history of banda, exploring its origins and more recent connections to drug war politics, especially the new electronic technobanda style. For Mexican American music majors in South Texas, banda ensembles like La Kineña Banda Sinaloense provide an opportunity for instrumentalists to stretch their musical wings in culturally relevant, bimusical, exciting ways while utilizing the strong acoustic brass band skills developed in Texas public schools. Banda Sinaloense style is indeed a low brass player's dream: it makes a virtuosic musical hero out of the (often overlooked) tuba player through bass line improvisational shenanigans, harkening back to older Dixieland styles. It also provides musicians an opportunity to arrange, rehearse, and perform Hispanic music with great audience appeal, complementing their classroom and studio studies in music education. Based on fieldwork and video footage with ensembles, this paper will present multi-layered perspectives on bimusicality, music education, and the performance of banda as a contribution to research on this brass band tradition with deep roots in Mexican American and Mexican identity.

Reordered Listening: Studying the Effect of the Remix on Patterns of Music Consumption
Sheena Hyndman, York University

“Reordered listening,” a concept developed as part of my doctoral research, is the act of hearing music out of order by coming into contact with versions of songs before encountering the original song upon which the version is based. While experiences of reordered listening transpire in conjunction with cover songs, instrumental versions, commercial adaptations and so on, occurrences of this phenomenon have increased significantly because of the rising popularity of the remix: as encounters with remixed music as reordered events have become more common, there has been a shift in both music consumption patterns and in attitudes towards the remix as an artistic endeavor. That is, audiences are becoming more likely to both enjoy and seek out the work of remixers upon experiencing reordered listening, often without being compelled to search for the original song, which is ostensibly the intended purpose for the release of remixes by record labels. Furthermore, the experience of reordered listening frequently occurs incidentally, especially in urban public places, which reflects a changing sonic environment in which the introduction to remixed music vis-à-vis the reordered encounter has become normalized as a part of the experience of hearing music in public. Using findings from ethnographic fieldwork conducted between March and November 2011, this paper examines how reordered listening occurs in conjunction with the ubiquity of the remix. I consider how reordered encounters with remixes affect patterns of consumption, and how audience attitudes about the value of the remix, as compared to the original song, have transformed.

Worship on the Web: Building Online Religious Community through Christian Devotional Music Videos
Monique Ingalls, University of Cambridge

Music and religion have become conjoined in new and complex ways through video-sharing sites such as YouTube. To provide a window into the ways social media is contributing to new forms of religious sociality, this paper focuses on Christian worship videos posted to YouTube. In these devotional videos, amateur creators overlay commercial audio recordings of their favorite congregational worship songs with a variety of visual effects, including moving imagery, film clips, still photographs, song lyrics, and bible verses. Some of these videos garner hundreds of thousands of hits, generate long strings of comments, and motivate hundreds of users to subscribe to their creators’ YouTube channels.
Using internet ethnography and multimedia analysis, this paper describes the multiple uses for and the emerging aesthetics of Christian worship videos in focusing on the videos for four frequently sung congregational worship songs. I demonstrate how these videos represent both continuity and change in evangelical Christian devotional practice, arguing that worship videos are a twenty-first century form of iconography in which new technologies bring sound and image together in a new, virtual form of public worship. I then explore broader social and economic implications, examining how devotional videos reflect a growing visual emphasis within evangelical Christian congregational worship, and how this emphasis is redefining relationships among the Christian music and multimedia industries, churches, and individual worshipers. Exploring how YouTube influences the shape of public and private devotional practice suggests that it is a medium of increasing importance for scholars studying contemporary religious musics.

In Search of Refinement: Manifestation of Alus in Genderan Pathetan in Performances of Martopangrawit and Prajapangrawit
Maho Ishiguro, Wesleyan University

After listening to a recording of a gendèr performance by a renowned Javanese musician, Sumarsam makes a comment that left me wondering for the rest of the week: "pak X's style is so alus, so refined." What exactly is it that Sumarsam finds "so alus" in this particular performance of gendèran? Alus is a Javanese word that is deeply rooted in its culture. The English term that best expresses this all-encompassing word is refinement. In my studies on alusness in gendèran pathetan, the principal question is such: is the manifestation of an alus quality possible solely through music? If so, what musical components make one's gendèran playing alus and why? If not, what are the associations which belong to the domain outside of music and which play a role in the Javanese perception of affective properties of music? I analyze gendèran of pathetan pelog lima by Martopangrawit and Prajapangrawit, two musicians from the court of Surakarta known for their distinctive musical styles. Based on discussions with musicians of Javanese gamelan, I have constructed criteria for the analysis of musical styles. These criteria deal with a musician's choice in manner of playing notes. From the music analysis and interviews with informants it becomes evident that what is perceived as alus in performances of gendèran is not limited to musical features. Through biographical information about the two Solonese musicians, I examine the inseparable links between socially alus behaviors and the manifestation of alusness in a musical context.

Why Saints Love Samba: A Historical Perspective on Afro-Brazilian Agency and the Africanization of Catholicism in Bahia, Brazil
Michael Iyanaga, University of California, Los Angeles

This paper analyzes the indispensable role Afro-Brazilian samba music and dance have played in Catholic saint devotions for over two centuries in Bahia, Brazil. Overwhelmingly, scholars have treated samba as essentially profane, or, when acknowledging its sacred contexts, have associated it almost exclusively with African-inspired religions like Candomblé. However, throughout Bahia--particularly in the domestic sphere--devotees today celebrate Catholic saints with samba performance, for according to the beliefs of these devout men and women, saints love samba. Thus one commonly encounters samba dancing at the foot of saints' altars, as well as the performance of an extensive repertoire of saint-lauding samba songs. But these are not 21st-century innovations. In fact, written and oral evidence suggest that this inextricable link between saints and samba is centuries old. Utilizing oral histories, 19th- and 20th-century newspapers and travelers’ accounts, and nearly two years of fieldwork in Bahia, this paper reconstructs and analyzes over two centuries of samba music and dance in the context of
Catholic celebrations. While such findings certainly allow us to reinterpret and revise the heavily secular academic treatment of samba, the implications reach to a broader Black Atlantic context. Indeed, an understanding of samba’s role in the rearticulation of Catholic practices suggests new interpretive paths regarding how enslaved Africans and their descendants negotiated their own religious identities in Brazil. After all, the Africanization of European practices and cosmological worlds cannot be reduced to “unsuccessful assimilation.” Rather it is a lucid example of black agency and innovation in the New World.

Familiar yet Uncanny: Negotiating Cultural Identities within Serbian Bagpipe Musical Practice
Rastko Jakovljević, Serbian Academy of Sciences and Arts

The musical practice of the Serbian bagpipes, called gajde occupies a space that includes social, historical, regional and national references which creates its distinctive cultural identity. The gajde referenced pan-Balkan regional identity and other geopolitical strata, while also marking the distinction between ethnic groups such as Serbs and Vlachs, as a contrast between dominant and marginal cultures. Thus in the past, the instrument, performance and sonic meanings were familiar, distinctive and inclusive. Due to radical changes that occurred from the second half of the 20th century, such as modernization, political transition to socio-communistic ideology and other later developments, local communities maintained other musical instruments through dominant discourses of self-identification and nationalism. In contrast to ‘national’ instruments, the gajde were viewed as a part of broad regional and thus arcane or ‘blurred’ identity, thus due the gajde’s more diffuse attachment to national associations they became viewed as both different and familiar ‘uncanny yet strange’ (per Freud, Benjamin, Bhabha) to the society whose interests turned towards other practices that supported dominant national ideologies. Based on archival and fieldwork materials as well as publications, this paper explores the re-shaping process of gajde identity in Serbia, through the political and institutional imposition of a modernist ethnonational ideology. As a result of these processes, I claim that contemporary Serbian perceptions of the gajde struggle to reconcile its distinctive past with its uncanny present in the context of modernity.

Writing across Histories: Mariachi Mujer 2000 and the 2008 Beijing Olympics
Candida Jaquez, Scripps College

The participation of the US all women's Mariachi Mujer 2000 in the Beijing 2008 Olympics Opening Ceremonies signaled for cultural critics, community members, and professionals a new arrival of mariachi as a transnational phenomenon. The only North American ensemble included in these ceremonies, the group's participation opened an intriguing space to contemplate the intersections of historiography and historicity in constructing a narrative that emphasizes both performative aspects of the event itself and the socio-cultural meanings produced through mariachi as an aural icon imbued with nationalist tendencies and ethno historical considerations. Among the many challenges in approaching this historical narrative are the multiple agendas in thinking about the critical meanings of a "first" event of its kind, the politics involved in cultural representation (particularly for a racialized ethnic minority in a North American context), and the subtleties between Mexican descent identities. Drawing upon discursive practices surrounding the group's evaluation, selection, participation, oral histories with the musicians themselves, and resources documenting the group’s presence, this work examines potential approaches in writing an historical narrative as an analytical text that reveals mariachi’s ability to produce a nationalist tradition but also to conceive the broader concept of historical heritage on the world stage.

Birgitta Johnson, Syracuse University

With the exception of Nicki Minaj, many have noted the deafening absence of female hip-hop artists in mainstream popular music. For those who remember rap music’s early commercial periods when women regularly rocked crowds and the Billboard singles charts, the lack of female artists is yet another indicator that hip-hop culture has been co-opted by corporate capitalism. For those whose view of women in hip-hop is limited to video vixens and references to artists of the 1980s, the absence of female artists reinforces beliefs that hip-hop is an all boys club mired in hyper-masculinity and misogyny. The absence of headlining female artist in the 21st century, however, is not due to lack of viable artists. The underground scenes of urban America include many skilled artists daring to have a voice in a commercial genre currently lacking a significant chorus of female perspectives. These women and the fans that support them have been aided by affordable production software, electronic social networking, artists’ collectives, and hip-hop feminist scholarship. So why hasn’t all this activity broken through mainstream hip-hop’s plastic ceiling? This paper will delineate the myths about female hip-hop performers that have fostered a virtual gender lockout in mainstream hip-hop. Second, it will describe the response of female artists to being under-represented and how technology has empowered them to sidestep limitations to create alternative paths for artistic expression. Lastly, it will profile one teenage female emcee/songwriter and a west coast all female collective based in Los Angeles to illustrate this current era of empowerment for women in hip-hop performance culture.

Old-Fashioned and Outmoded? An Ethnographic Assessment of Sound Archives in Ethnomusicologies

Jesse Johnston, University of Michigan

Sound archives have been a part of ethnomusicologicological inquiry since the discipline’s beginnings. Some have described archives as hallmarks of the field, while others have suggested they are bastions of outmoded knowledge authority systems and have little significance for contemporary research. This paper investigates the value of sound recordings to ethnomusicological work by turning the ethnographic gaze toward the investigators. While the use of sound archives has varied by time, among different scholarly traditions, and between individual scholars, they appear to occupy an important, if controversial, position in the field’s epistemic infrastructure. In a 2004 citation study of archives in ethnomusicology publications, Sewald notes growing reference to recorded sound, accompanied by a coeval disparagement of archival sources. The present paper, based on an ongoing ethnographic study of ethnomusicologists and their work methods, reports on in-depth field interviews and observations of how ethnomusicologists relate to archives in their work. The research is conducted in the spirit of elucidating "what ethnomusicologists do" by asking and observing. The paper will address the following: Is the use of sound recordings oppositional to fieldwork? Do recordings have validity beyond the work of those whose fieldwork they were a part and source communities? How have changing communication and dissemination modes changed ethnomusicologists’ relation to archives? Ultimately, this research provides a richer description of the use of sound recordings in ethnomusicological work, deeper understanding of how ethnomusicologists view such use, and ultimately critically reassesses the role of archives in ethnomusicology by drawing on the worldviews of practicing scholars, broadly defined.

‘This Prayer Is UnSpoken’: Breaking Silence and Negotiating Queerness in Black Gospel Performance
This paper examines performances and discourses of two gospel artists, Ton3x and Jungle Cat, who embody longstanding tensions and contradictions concerning queerness and black Christian identity. Through a comparative description and analysis, I argue that these men attempt to actively break the silence around issues of sexuality that persists among gospel practitioners. Silence breaking is, in many ways, a highly creative act through which these gospel artists launch critiques and renegotiate their identities through social media. Expressing a progressive black Pentecostal masculinity through musical gesture and sound, they intentionally push boundaries of gender identity while carving out new social and spiritual homes through bodily performance. In so doing, they also give voice to “unspoken” forms of gospel praise.

The Gender Politics of Bata Drumming in Havana and New York City
Berta Jottar, Independent Scholar

Bata drums are the most sacred instruments in the channeling of divinities associated with Regla de Ocha, the Cuban-Yoruba religion also known as Santeria. Although the specific deities channeled through the bata drums transcend any given initiate’s gender and sexual identification and initiates and singers in religious events may be male or female, ceremonial performance of the batas is forbidden to women. Some female members from Cuba’s seminal Conjunto Folklórico Nacional, established in the 1960s, knew how to play orisha ‘toques’ (drum rhythms), yet it was not until the 1990s that female bata drummers like ‘Obbini Batá’ and ‘Rumba Morena’ became active in Cuba’s tourist scene. This presentation focuses on the Santeria priest Amelia Pedroso, the first woman who publicly performed and taught bata drumming to other women in the New York City area. Analysis focuses on the decidedly negative reactions to her activities within the religious community. Her musical ‘transgressions’ fundamentally linked to her sexuality, not only marginalized her within Santeria’s transnational community but ignited a series of heated debates about gender politics and bata performance generally, in both Havana and New York.

Planet YouTube: New Social Media and the Globalization of K-pop
Eun-Young Jung, University of California, San Diego

New social media are rapidly transforming the musical world, offering opportunities for near-instant exposure across the globe. This paper opens a new line of inquiry into the particulars of this media usage, focusing on Korean popular (K-pop) musicians and their production companies, who have been particularly astute in their rapid mastery of user-generated social networking sites and video sharing sites: Facebook, Twitter, and especially YouTube. In addition to exercising its typical functions of disseminating music videos and responding to fans’ feedback, the K-pop industry now aggressively exploits these new social media, facilitating explosive transnational musical promotion that, I argue, is resulting in accomplishments unimaginable only a few years ago. The K-pop band Big Bang, for example, won the 2011 MTV Europe Music Awards Best Worldwide Act Award. Their album Tonight became the first K-pop album to reach the top 10 on the U.S. iTunes chart and is the only non-English-language album in the top 100. Many others are now also taking center stage in the international K-pop craze. By investigating exemplary K-pop bands and their fast-growing visibility in the major social media spaces like YouTube, where the viewers’ reception is instant and often verbalized, this paper attempts to understand contemporary popular culture consumption behavior in the mediascape being created by the users of these new media. As background, this paper also
briefly reviews the K-pop world in the years prior to Facebook and YouTube and focuses on the changes in promotion strategies and market environments over the last half decade.

**Collaborative Fieldwork, Stance, and Ethnography**
*Deborah Justice, Yale University*

As a discipline built on musical experience, participant-observation, and fieldwork, ethnomusicology positions music and culture as lenses for studying the social creation of meaning. In doing so, awareness of fieldwork, analysis, and ethnography as similarly collaborative social acts has been central to ethnomusicology’s disciplinary contribution to the social sciences. Following Harris Berger’s recent phenomenological exploration of stance and perspective, this paper analyzes fieldwork conducted at the same event by different ethnomusicologists to position ethnography as the creation of meaning and claim the experience of ethnography as something with shape and structure that can be described and analyzed.

When I invited a fellow ethnomusicologist to participant-observe the same annual joint worship service between a black Baptist church and neighboring white Presbyterian church, as expected following phenomenologists H. Berger, P. Berger and Luckmann, and Schutz, our individual perspectives on the same musical elements—including congregational singing, movement, and song texts—resulted in contrasting ethnographic analyses. Interestingly, our interpretations reflected both our own backgrounds within these religious traditions and related trends within ethnomusicological research of these traditions. Interrogating such interplay between an individual’s ethnographic stance (in this case, in terms of training, ethnicity, and religious background) and broader ethnomusicological approaches to specific musics, this paper suggests that collaborative fieldwork provides a rich opportunity for researchers to both 1) better identify and articulate their own ethnographic perspectives and 2) attend to overlooked structures of experience that inform the dialogic relationship between stance, fieldwork, and ethnography.

**The Mechanics of Multiplanar Polyrhythm: How a Single Melody-Playing Musician Can Generate, Coordinate, and Manipulate Complex Three-Dimensional Motion in a Room Full of Dancing Couples**
*David Kaminsky, Harvard University*

This paper deals with playing techniques specific to the Swedish polska tradition, within which complex three-dimensional motion in a room full of dancing couples can be generated, coordinated, and manipulated by a lone musician playing a single melody line. In order to explain the phenomenon I propose a concept of "multiplanar polyrhythm." Whereas the "-rhythm" in polyrhythm is normally understood to refer to patterns of attack, in multiplanar polyrhythm it can mean any pattern of change in sound over time, be it on the level of attack, accent, timbre, pitch, or dynamics. By manipulating temporality along these multiple planes at once, a solo melody-player can guide motion along dancers’ vertical, horizontal, and sagittal axes simultaneously. Musical patterns of smoothness and accentuation, fuzziness and definition, intensity and lassitude, pitched height and depth, and timbral lightness and weight all combine in differing yet complementary patterns to create a multidimensional musical texture that compels specific kinds of complex motion among initiated dancers. Over the past few decades, Swedish folk dancers and musicians have been working together closely to develop this language of music-dance interaction, yet scholars have thus far not taken the opportunity to theorize the phenomenon fully. I aim to fill this lacuna using interviews with dancers, vocable singers, fiddlers, and various other kinds of instrumentalists; as well as my own experiences and
training as a polska dancer and musician. I build my work on existing scholarship on polska dance music, current general literature on music-dance relations, and theories of African melorhythm.

**The North Indian Dhrupad Musical Form and the South Indian Kritis of Muttusvami Dikshitar: A Comparative Study**
*Kanniks Kannikeswaran, University of Cincinnati*

The art music of India is widely perceived as a bifurcated stream of two distinct musical forms, Karnāṭiṣc and Hindustāni Music. Despite the core of commonality across these streams, there is literally a water-tight divide in the audiences that patronize these musical forms. South Indian Karnāṭiṣc music is different from North Indian Hindustāni music in practice and delivery; its musical repertoire is based largely on the compositions of a trinity of revered composers of the 19th century one of whom is Muttusvāmi Dīkṣīṭar (1775-1835) whose life included a five year sojourn in the North Indian city of Banaras in the late 1790s. The compositions of Dīkṣīṭar are cast in a mold different from that of his peers and predecessors; this difference and the presence of North Indian ragas in his repertoire have given rise to speculation regarding the influence of Hindustāni music, particularly dhrupad on the music of Dīkṣīṭar. This presentation explores the similarity between dhrupad and the kritis of Dīkṣīṭar along various dimensions such as compositional structure, field of rāgas and tālas, lyrical content, prosody, melodic flow the relationship between the dhātu (melodic construct) and the mâtū (lyrical framework), ornamentation and factors such as melodic and textual density. By placing this comparison in a larger context, this presentation illustrates the distinctive nature of Dīkṣīṭar's compositions, and brings to the discourse, the essential commonality that is at the core of Karnāṭiṣc and Hindustāni music.

**Contextual Divergence and the Development of the Mey in Turkey**
*Songul Karahasanoglu, Istanbul Technical University*

The process of nation building inevitably involves the construction and presentation of a unique national musical identity. Contestations over the double-reed aerophone, mey, is one such example of an instrument that has become marked as a Turkish folk instrument. However, the mey is just one member of a larger family of aerophones that is closely related to the Azerbaijan balaban, and the Armenian duduk. Their physical features are so similar that it is not uncommon for performers of one to play the others. This has led some to conceptually collapse the three down into a single instrument whose origin is usually attributed to a single nation---either Turkey, Azerbaijan, or Armenia. In the past, there have been significant debates surrounding the origins and consequent ownership of this cluster of instruments. In national discourses, these debates both oversimplify the complex nexus of cultural, religious and social interaction carried out in Anatolia and Central Asia, while simultaneously disregarding the nuanced histories and developments of the instruments within their respective emerging nation state systems during the last hundred years. This presentation is based on 10 years of field research conducted by a performer and researcher that explores how the cultural and historical role of the mey, balaban and duduk have been amplified, changed, and marked as a symbol of national identity, and the exclusions that this cultural construction entails.

**Bailes black and bailes nostalgia in São Paulo**
*Krista Kateneva, University of Texas, Austin*

This paper will explore some aspects of the history and current scene of bailes black/bailes nostalgia in the city of São Paulo, Brazil. These urban social dance events, adapted from the
private dances of São Paulo's economic elites and immigrant clubs in the late nineteenth and early twentieth centuries, have for nearly a century been some of the main spaces for social interaction and identity-construction for black paulistanos. Framed by a careful mix and adaptation of Brazilian and North American musical styles, the scene has been historically criticized for being un-Brazilian, receiving little positive attention from the Brazilian public structures. Yet, a closer look at the scene, at any moment of its existence, reveals a series of unique local practices involving dance, dress code, etiquette, uses of space, musical performances and so on. The culmination of this afro-paulistano social interaction practice in the 1970s and 1980s has been explored to some extent by Barbosa (2007) and Barbosa and Ribeiro (2007), and Bryan McCann has written about a related Black Soul movement in Rio. This paper will, however, broaden the scope and examine the scene at several moments throughout its history, seeking to highlight some of the continuities in this urban practice and explore the web of adaptations and resignifications involved in it.

Cumbia-billy and Raza-billy: Rockabilly's Latino Roots and Routes
Kim Kattari, Texas A&M University

In certain regions of the United States, the psychobilly subculture - a musical and stylistic blend of rockabilly and punk - has attracted a predominantly Latino audience. For instance, in parts of Texas and California, Latinos often make up about ninety percent or more of the audience and band member demographic. Although psychobilly music itself doesn't have a Latin American origin, many bands that play the style tap into the audience's shared ethnic heritage and expand beyond traditional psychobilly by incorporating cumbias, pachuco boogies, and folkloric favorites from Mexico. For example, one psychobilly band plays a hybrid style dubbed "cumbia-billy." Their setlist includes covers of songs that the audience recognizes from quinceañeras and weddings, such as "La Negra Tomasa," "Tiburón," "Camarón Pelado," and "Chicarrones." In this paper, I draw on my seven years of ethnographic research to trace some of the primary reasons why Latinos identify so strongly with the rockabilly and psychobilly scene. I argue that present-day participants in this subculture recognize rockabilly as a vital part of the Latino experience in the United States during the 1950s, although many do so in a nostalgic and romanticized way. Finally, I trace the ways that psychobilly has adapted its own musical traditions and practices to cater to the predominantly Latino audience in Texas and California. This presentation interrogates the often silenced legacy of Latino involvement in the development of rock'n'roll and explores the subcultural routes this participation continues to shape in current popular music.

The Search for the Lucknow Gharana
Max Katz, College of William and Mary

Since the publication more than thirty years ago of Daniel Neuman's pioneering work, *The Life of Music in North India*, scholars have debated the definition, significance, and history of the socio-musical unit known as gharana" -- the primary locus of identity for North India's hereditary classical musicians. As James Kippen, Stephen Slawek, and others have convincingly argued, the complexity of the gharana debate derives in part from the politics that pervade both Indian music-culture and the ethnographic enterprise itself. In this paper, I explore the problems and politics of scholarly work among North India's hereditary musicians through a focus on the Lucknow gharana, a prestigious lineage of sitar and sarod players claimed by three distinct musical families all based in the legendary cultural center of Lucknow. Teasing out the competing and conflicting claims of these three families through ethnography and history, my paper explores the contentious world of gharana politics in North India, revealing the significant role played by ethnomusicologists in both illuminating and exacerbating ongoing socio-musical rivalries."
Black Women Working Together: Negotiating Gendered Contexts in Jazz Collaboration
Tammy Kernodle, Miami University, Ohio

During the summer of 1957 jazz pianist/arranger Mary Lou Williams joined the Dizzy Gillespie Orchestra during their performance at the Newport Jazz Festival. This performance would mark Williams' returned to public performance after a three-year self-imposed hiatus, during which she vowed to never perform again. Instrumental in Williams’ return was Gillespie trombonist Melba Liston, who during the months prior to this performance frequented the Harlem apartment of the pianist. While the details of those visits are sparse, what is clear is that they found in each other a kindred spirit who understood the perils of life on the road for a black woman in all-male aggregations and the desire to move beyond being the girl in the band” to the acknowledgment of their roles as architects of jazz's evolving sound. Over the next 20 years Williams and Liston would expand their friendship to include a series of collaborative performances and works that would highlight Williams' desire to bridge the gap between liturgical music and jazz. This presentation will examine a series of collaborative endeavors between Melba Liston and Mary Lou Williams specifically during the years 1957-1965. It will investigate how these women extended beyond the role of instrumentalists within majority male bands to create arrangements that extended the jazz repertoire and expanded the definition and uses of jazz during the height of the post-bop years. It will also discuss their role in initiating the Pittsburgh Jazz Festival in 1964 and defining the musical performances of the inaugural and subsequent festivals. 

Aural Governmentality and Minority Discourse in China
Adam Kielman, Columbia University

I examine two parallel streams of Chinese minority musical activity in order to propose a framework for understanding musical expressions of ethnic and regional difference in contemporary China. First, I discuss state-sponsored performances of minzu tuanjie (“nationalities unity”) that have been central to the PRC's construction of Han and minority identities, focusing on the televised performances in the 2009 Sixtieth Anniversary National Day Evening Gala. I then discuss a vibrant underground scene in the southern cities of Guangzhou and Shenzhen made up of minority-led bands that fuse traditional musics with jazz, rock, and reggae. These bands offer a counterpart to centralized representations of ethnic and regional variation. However, rather than a binary of hegemony/resistance, I suggest that these two streams of musical activity are in fact closely intertwined in what I call "aural governmentality." Balancing Foucault's concept of "governmentality" with Chinese sociomusical philosophies from the Warring States Period (475 - 221 BCE), "aural governmentality" describes the ways musical production on all levels is enmeshed in state ideologies. I trace aural governmentality to efforts throughout Chinese history to categorize peoples and regions through the production of massive anthologies, from the three-thousand-year-old songs preserved in the Shijing, through revolutionary music gathered in the 1940s, to a 300,000-page anthology begun in the 1980s. As maps inscribe landscapes as places, anthologies, genre classification, and minority performance serve to reinforce ethnic and cultural topographies that the PRC is heavily invested in maintaining.

Composing the Future by Listening to the Musical Past: Islamic Exegesis in Javanese Folksongs
Dorcinda Knauth, State University of New York, Dutchess

Java’s rich literary past has long provided a source of inspiration for scholars and theologians, as they interpret ancient texts in a way they hope can be relevant for contemporary Indonesian
society. This literary, hermeneutic method provides composers with a model to similarly interpret historic musical works and folk songs, many of which are anonymously authored or ascribed to mystical figures such as Islamic saints. By focusing on ethnically Javanese works, the exegete gives power to local rather than foreign philosophies, and mainstream concepts promoted in the media as non-Indonesian (such as Western democracy or Legalist Islam) can be challenged by the alternate wisdom of ancient Javanese writers. The hermeneutic process has inherently spiritual implications as historic texts are believed to belong to an idealized past. With repeated study and a contemplative heart, the reader or listener gains access to great spiritual knowledge in their own lives. When these techniques are applied to folk music, the resulting compositions are more than simply arrangements, but creative works that allow both the performer and audience to engage in a meaningful dialogue between the present and an imagined Javanese past. This complicates the notion of composition, and provides the opportunity for the composer to gain authority as a spiritual leader, beyond simply being a musician. Examples are provided from original ethnographic research on popular Islamic music artists, with focus on the world music fusion gamelan ensemble Kiai Kanjeng and their director, the award-winning author Emha Ainun Nadjib.

**The Politics of Identity and Cultural Negotiation of North Korean Refugee Musicians in South Korea**  
*Sunhee Koo, University of Auckland*

North Korea, the last surviving Stalinist state, has isolated itself from international relations while making the nation the world's most militarized through its development of nuclear weapons. The North's emphasis on military power and detachment from the world market economy have led to suffering among the nation's people from serious famine and poverty. Over the past two decades, a number of North Koreans have escaped from their totalitarian government and have found a new home in South Korea. Currently, about 21,000 North Korean refugees reside in South Korea. While the refugees are provided with financial aid for their initial settlement by the South Korean government, they are required to attend educational programs to smooth their transition into the capitalist society; after the initial settlement period, they are free to live on their own. This paper investigates North Korean refugee musicians and performing arts organizations based in South Korea. Four major performing arts organizations have actively presented North Korean music and dance at national and international venues. Each group comprises musicians and dancers who were professionally trained in North Korean performing arts institutions and who served as government-employed artists prior to their escape. In this study, I explore the ways in which the refugee musicians and the performing arts organizations utilize their prior artistic training in order to establish themselves financially and socially in their new home. Ironically, in so doing they marginalize and stereotype their North Korean identity by showcasing cultural differences between North and South Korea.

**People of One Fire: Continuing a Centuries-Old Tradition**  
*Ryan Koons, University of California, Los Angeles*

"People of One Fire: Continuing a Centuries-Old Tradition" examines the chronology of two ceremonial gatherings celebrated by the Florida-based Muskogee-Creek settlement of Tulwa Palachicola. This community is one of the few Muskogee towns east of the Mississippi River with an unbroken line of tradition, with a heritage that includes a ceremonial calendar differing significantly from that of Oklahoma Creeks. Historical and ethnographic literature often center upon the summer Green Corn Busk; however, the winter Harvest Busk and the Soup Dance ceremonies as maintained in Florida are little known. The Tulwa Palachicola Harvest Busk celebrates the relationship between the community, Creator, and the World. Participants
engage in ceremonial songs and dances, ritual scarification, a remembrance of the new dead, and other formal events. In contrast, the Soup Dance gathering informally celebrates intercommunity relationships, observing the bonds between families, individuals, and the community as a whole. Soup Dance also offers a space for healing through the laughter and fun of Bench Dancing. Created in conjunction with the community, this 40-minute long documentary is based on field research conducted between 2008 and 2010. It features video and photographic footage from Tulwa Palachicola's 2008 Harvest Busk and 2009 Soup Dance, and narration by community members. This film offers a glimpse into a little-known contemporary Native American tradition. In addition to the ceremonial chronologies, it discusses cosmology, music and the environment, cultural gender relations, and the ceremonial functions of music and dance.

‘Oogie Oogie Wa Wa’ in the Land of Ice and Snow: Early Southern Perceptions of the ‘Eskimo’ in Music
Paul Krejci, University of Alaska, Fairbanks

Music serves as a powerfully effective vehicle to convey cross-cultural imagery. Over the past few decades, scholars have conducted extensive research on the history of musical stereotyping of the American Indian. Despite their exhaustive examination of Indian-themed music, little of what they wrote dealt with the Eskimo/Inuit peoples of the North American Arctic. To address this information gap, I have collected, organized, and interpreted numerous examples of early musical sources containing Eskimo and northern imagery. Largely through the medium of sheet music, phonographic recordings, and musical reviews, my paper examines late 19th and early 20th century southern perceptions of the ‘Eskimo’, the Arctic, ‘Eskimo’ music and the role of music in advancing ethnic representations in all their varying degrees of accuracy or lack thereof.

The manner in which southern composers represented the ‘Eskimo’ and the Arctic varied by personal attitude and knowledge, influence or use of indigenous music, and motive whether commercial, educational, or artistic. Analysis of individual experiences and the musical and lyrical content contained in their sheet music and recordings helps draw connections between the composers’ works and their approaches to creating Eskimo imagery through music.

Finally, musical reciprocity is a two-way street. While much of my paper concerns non-native musical depiction of ‘Eskimo’ culture, music, and environment, it will also address similar expressions from the other end, that is, Eskimo/Inuit conceptions of ‘southern’ musical culture with a focus on historical Alaskan Iñupiaq treatment of outside music.

Gender Representation and Identity Reconstruction in Music of the Amis People in Contemporary Taiwan
Yuan-Yu Kuan, University of Hawai‘i at Mānoa

The music of the Amis, one of the Taiwanese aboriginal groups whose social structure is still considered matriarchal, became the center of attention in 1996. When one of their traditional songs ‘Joyful Drinking Song’ was used by the German group, Enigma, for the new-age style single, Return to Innocence, that was subsequently played during the opening ceremonies of the 1996 summer Olympics in Atlanta, Georgia. This paper examines how Amis ideologies of indigeneity and gender are reconstructed through globalization by analyzing three versions of ‘Joyful Drinking Song.’ Traditionally, this duet, requiring a male and female singer, uses a unique polyphonic singing style. In 2010, it was arranged in pop style by the Amis singer Suming Rupi in his album, Suming, which won a national award. All songs in this album
promote traditional Amis values and ideology and are sung in his mother tongue, Pangcah. Translations into Mandarin, English and Japanese appear in the lyrics book. Suming’s success and its recognition by the Taiwanese Golden Melodies Award signal a new wave of indigenous awareness and the emergence of a reconstruction of native identity in contemporary Taiwan. By comparing the original recorded performance, the Enigma arrangement and the Suming version of, ‘Joyful Drinking Song ’ I draw out the interrelationships between the global music industry and the discourse of Taiwanese indigeneity. Further, by problematizing the decline of Amis matriarchal elements, I argue that Amis femininity has been re-defined in the face of a patriarchal worldview.

‘Outside the House There are No Laws’: Song, Sacred Space, and Social Relations at Shona Kurova Guva Rituals
Jennifer Kyker, Eastman School of Music & University of Rochester

The Shona ritual of kurova guva marks a moment of spiritual transformation, during which the spirit of a deceased individual is symbolically purified, carried home, and transformed into a mudzimu ancestor capable of interceding in the lives of living kin. Held a year after the funeral, kurova guva encompasses an unusual diversity of musical styles, integrating overlapping spheres of song, and resulting in a rich and sometimes cacophonous sonic texture. In particular, participants at kurova guva distinguish between the religious, familial, and ancestral associations of musical genres such as mbira, played inside the house of the deceased by family elders, and the secular, recreational qualities of genres such as jiti and jerusarema, performed just outside the house, primarily by children and young adults. At a pivotal moment in the ritual, however, family elders exit the house and process to the grave of the deceased singing songs of war (nziyo dzehondo), transcending the carefully established dichotomy between sacred and secular spheres. Mapping relationships between song, space, and social relations, I suggest that the spatial and temporal organization of song at kurova guva provides families with one means of confronting a lineage fractured by death. In addition to offering opportunities to memorialize and mourn their deceased kin, song also enables participants to accomplish the ritual goal of "bringing back the spirit," thereby maintaining relationships between the living and their vadzimu ancestors.

Multiethnic Femininity and Hungarian ‘Gypsy Jazz’
Barbara Lange, University of Houston

In the mid-2000s, several Roma (Gypsy) musicians and jazz critics proposed the genre dzsipszi-dzsessz. With this Hungarian spelling of ‘Gypsy jazz’ they asserted an identity contrasting with other Hungarian jazz genres, with other Hungarian Roma musics, and with the Roma and Sinti jazz of Western Europe. The exponents of dzsipszi-dzsessz, foregrounded female performers, all singers, as representative of this idiom. Yet some of these women self-identified as multiethnic and claimed only part Roma ancestry; they also resited being marked as Roma in a country experiencing rampant anti-Roma sentiment, for they aspired to broad-based commercial success. Many faced obstacles that Vickie Willis has identified for female jazz singers including the ability to compete and interact with instrumentalists via improvisation. Yet such exchange frequently destabilized traditionally construed notions of femininity (Willis 2008). Based on fieldwork conducted in the mid-2000s, in this paper I argue that these singers constructed hyper-feminine personae to frame multiple subjectivities and to disguise their artistic authority. Like the biracial performers theorized by Tomie Hahn, these singers intentionally switched codes. They created solo projects blending jazz, regional folk, and other ethnic musics. Improvising prolifically alongside instrumentalists, they juxtaposed timbres and vocable styles from different traditions. In particular, I discuss selected projects of two singers to
highlight these code-switching strategies: Bea Palya, who sexualized and later spiritualized her image; and Ági Szalóki who produced an album of smooth ethno-jazz and also performed experimental children’s music.

**In Synch with Lip-Synching: A Riff on Teen Sociality**  
*Patricia Lange, California College of the Arts*

Lip-synching is an old yet much-maligned musical practice. Critics argue that moving one’s lips to pre-recorded songs is inauthentic, unoriginal, and violative of ever-tightening copyright laws. Female teens in particular are seen as being self-victimized by enabling themselves to be viewed and consumed in sexualized ways through their choice of songs, movements, and costuming in lip-synched videos. In these accounts, girls are reduced to dancing ‘Lolitas’ who bring eyeballs to YouTube. However, these criticisms ignore the great variety of lip-synching videos, and how their characteristics may be manipulated to showcase an individual’s personality. For some teenagers, the performative aspect of lip-synching is important for experimenting with their identity and sexuality. Scholarly accounts ignore the phenomenological, physical, and social aspects of lip-synching. Yet, teenagers sometimes perform lip-synching videos with their friends and family, and synchronize themselves not only to the music but to each other in terms of body movements, facial expression, and shared experience of fun. These social synchronizations reveal powerful interpersonal connections that are more important to performers than are viewers’ criticisms. Using an anthropological approach, this paper focuses on lip-synching’s formal characteristics such as song choice, editing, and rhythmic body movements to explore how teen sociality may be experienced through personalized, audiovisual music production. It analyzes two ethnographic case studies in which female teens’ performances exhibit a ‘ludic self-immersion’ (Morse 1985) that is a vital part of musical experience. The paper asserts that the genre of homemade lip-synching videos is important and can facilitate individual self-expression and creativity.

**Somos Negros (We are Blacks): Race, Nation, and Transformation in Highland Afro-Ecuadorian Bomba and Identity, 1980-2008**  
*Francisco Lara, Monmouth College*

Based on ethnographic fieldwork conducted among the highland Afro-Ecuadorian communities of the Chota-Mira valley (2007-2008), this paper examines the recent development of la bomba (a local song and dance genre) from its decline in the 1980s to its revival and transformation in the 1990s as a means of critically assessing the current relationship between la bomba and afrochoteño identity (self-identifier). Though marginalized during the 1980s by afrochoteño youth eager to distance themselves from the perceived stigma of local black cultural traditions in pursuit of upward social and economic mobility, la bomba is today a nationally prominent signifier of a distinctly regional black ethnic identity positively associated with blackness. Its revival in the mid 1990s, which corresponds with the contemporaneous sociopolitical mobilization of Ecuador’s subaltern indigenous and afro-descendant populations, effectively bifurcated la bomba along two interrelated developmental paths: as static cultural tradition emblematic of African cultural heritage, and as dynamic cultural expression reflective of an emergent Diasporic black cultural identity. In situating la bomba’s recent development relative the sociohistorical dynamics informing perceptions and representations of race, ethnicity, and national identity in Ecuador, this paper shows how la bomba indexes and embodies the afrochoteño experience of and response to racism. It asserts that la bomba’s significance rests not in its ability to signify racial difference, but in its discursive mediation of those sociohistorical dynamics informing the perception and perpetuation of race and racism. This paper contributes to current academic discussions on music and identity in the African Diaspora.
Rise Up and Dream: New Work Songs for the New China
Frederick Lau, University of Hawaii at Mānoa

The economic boom in China since the 1980s has significantly altered a socio-political landscape once dominated by a Maoist ideology venerating workers. With the emergence of a capitalist-style market economy and the collapse of state-owned industry, the definition of ‘worker’ takes on completely new meanings. Instead of being hailed as the core of communist China, workers of the new era are underpaid migrant workers consisting of peasants and laborers from rural areas and the hinterland of the country. This mobile population lives in squatters quarters and slums in big sprawling cities where low-paid manual labor jobs are in ready supply.

This paper examines a new vocal genre called dagong gequ, or ‘work song.’ This genre has been popularized among migrant workers in recent years through cyber technology, social media, cell phones, and websites such as youku and tutouwang, the Chinese equivalent of YouTube. Produced in low-budget soft rock or folk rock style with colloquial lyrics, these songs articulate new sentiments and expressions that capture the hardship and dreams of migrant life. Different in substance from earlier ‘work songs’ or haozi, dagong gequ articulates what it means to be a worker in modern China. I argue that understanding this new grassroots musical movement offers a glimpse of the spaces between modernity, globalization, and locality. Central to my analysis is the question of agency and how workers define their trajectories in relation to a nation obsessed with being modern, cosmopolitan, and global on a grand scale.

Improvise!TM: Ethics and the Improvising Business
Mark Laver, University of Guelph

Group musical improvisation represents a profoundly collaborative creative process. The improvised framework demands that musicians collectively, spontaneously negotiate a set of dynamic musical and non-musical challenges. Similarly, in the post-fordist, global marketplace, unexpected challenges have become a quotidian part of the business experience. Just as a group of musical improvisers must negotiate sudden musical changes, unanticipated changes in the marketplace demand a collaborative creative response. Since the early 2000s a wide variety of corporations have begun looking to group musical improvisation as a model for corporate design. Corporations ranging from Starbucks to Procter & Gamble to Research In Motion have hired improvising musicians to run seminars and workshops in order to develop more improvisatory - and more profitable - business practices. Complicating this narrative, however, is the ethic that is commonly attached to improvised musical practice: as numerous scholars have suggested, improvised musics frequently emerge from marginalized communities around the world, and often represent kinds of musicking that purposefully challenge the logics of the free market economy. This paper grows out of my fieldwork with improvising musicians-cum-management consultants “Jazz Impact,” “League of Rock,” and “BOOM!”. In the first section of the paper I contextualize these groups’ work by surveying recent management theory. Second, I explore the tension between the contra-capitalist politics of improvised music and the adoption of improvised musical practices by for-profit corporations. Third, I discuss the ways in which musicians involved in management consulting negotiate this tension, both in their corporate work and their individual musical practice.

Contextualizing the 1743 Reform of the Music for the Sacrificial Rite at the Royal Ancestral Shrine
Anthony Law, University of Maryland, College Park
Having been designated Intangible Cultural Property No. 1 in 1964 by South Korea and an Oral and Intangible Heritage of Humanity in 2001 by UNESCO, the music for the sacrificial rite at the Royal Ancestral Shrine has long been a symbol of cultural history admired by most Koreans. While the voices of the modern participants in the performance have been considered in dealing with the scholarly issues such as nationalism, authenticity, and identity, etc. (Lee Hye Young 2006), the voices of the participants in the performance in its former royal context, i.e. a sacrificial rite performed by the king (or his proxy) during the Chosŏn dynasty (1392-1910) has not received much attention. From documentary sources we know that the music that had been performed for more than a century since the late sixteenth century fell short of the expectation of its participants. However, it was not until 1743 that the first change was made to the repertoire in an attempt to rectify the inappropriateness of the music. Though the stream of the disputes prior to the reform and the result of the 1743 reform have been examined (Kim Chongsu 1989), it remains necessary to contextualize the 1743 reform. Based on the minutes taken during the meetings of the king and his ministers, this paper examines the process leading to the reform and explores the important role of history in music, which in this case overrode the aesthetic and practical consideration of the reform.

**Has Ethnomusicology Met Its Calling An Ethnomusicologist’s Response to Biomusicology?**

*Francesca R. Sborgi Lawson, Brigham Young University*

Biomusicologists Brown, Merker, and Wallin have charged that ethnomusicologists have ignored the evolutionary roots of human music, and therefore have failed to meet their scholarly calling (2000, 20). This paper considers the implications of this charge by suggesting how biomusicological insights are potentially useful to musicologists as well as by demonstrating how the rich database provided by musicological research can indeed shed light on questions of interest to biomusicology. First, biomusicological research on the cognitive inter-relationships between language and music suggests new paradigms for both historical musicologists and ethnomusicologists. Second, biomusicological theories could be strengthened and challenged by ethnomusicological research into living cultural traditions. Finally, ethnomusicological and historical musicological research can contribute to one of the most baffling questions in biomusicology: is music a biological adaptation or a technology? Musical research on traditional musical cultures, Chinese musical philosophy, biomusicological research into whale and bird song, and modern bioacoustics are all considered in grappling with the adaptation versus technology debate.

**Living the Dance in Tarpon Springs**

*Panayotis League, Harvard University*

When 500 Greeks from the Dodecanese island of Kalymnos arrived in Tarpon Springs, Florida in 1905 to establish what was to become the most powerful sponge industry in the world, they quickly dominated the social, political, and economic life of the town, a reality that has continued to the present day. Remarkably different from the typical urban immigrant experience, this situation allowed the Greeks of Tarpon Springs to negotiate their relationship with American society from a position of relative power, without the immediate need to compromise linguistic, social, or occupational identity for the sake of survival. The cultural and artistic traditions of Kalymnos - foremost among them music and dancing - have played a central role in the construction of Greek-American identity in Tarpon Springs, and have enabled a creative negotiation on the community's own terms of the states of "hyphenated being" that characterize immigrant communities. Drawing on ideas of embodiment, intermediate states of being, and
ecological models of perception, this paper posits that musicians and dancers in Tarpon experience their bodies as a kind of resonant, experiential bridge between various cultural allegiances: a mobile site of tension and transcendence, and a secure place to explore the seemingly disparate notions of identity and ownership that confront them in their daily lives. Positioned on a constantly shifting spectrum with small-town America on one side and a fiercely traditional Greek island culture on the other, intermediate states of being are, for them, a way of life, a shared experience that contributes to social cohesion and a way to locate the self in a world where boundaries are blurred and harmonious resonance with one’s environment is often difficult to achieve. The music and dance traditions of Kalymnos have, in Tarpon Springs, been alchemized and transformed through their reaction to exile, isolation, and a gradually encroaching American identity, taking on a new set of self-sufficient meanings and serving as both a link and an antidote to the collective past.

**Politics of ‘Arirang’: Tripartite Function of a Korean Folksong in the Republic of Korea, Democratic People’s Republic of Korea and the People’s Republic of China**

*Byong Won Lee, University of Hawai’i at Mānoa*

*Arirang* is the most well-known and popular folksong of Korea, which originated from the central region of Korea around the time of the Japanese annexation of Korea in 1910. It has evolved to be the iconic song for both South and North Korea. Recently, the Chinese government has designated *Arirang* as a cultural heritage of the Yanbian Korean Autonomous Region of China. South Korean conservatives are suspicious of the Chinese gesture as it is one of the ongoing Chinese appropriations of Korean heritage, which includes the ownership of some historical events. South Korean government is actively promoting the song internationally as a musical icon. On the other hand, the North Korean government hosts the "Arirang Festival" in honoring the birthday of the late "Dearest Leader of Kim Il-sung," an effort to tone down the ideological stress through using a cultural title. This paper will explore the tripartite states of *Arirang*: as a musical icon through its nation-branding function in the Republic of Korea (South Korea), as a soft image-making medium in the Democratic People’s Republic of Korea (North Korea), and as a political embrace of minorities by the People’s Republic of China.

**We are All a Part of This: Novalima, Afro-Peruvian Electronica and Neoliberalism**

*Javier Leon, Indiana University*

During the first decade of the twenty-first century Afro-Peruvian musical forms underwent a radical aesthetic and stylistic change. After decades of having Afro-Peruvian music mainly associated with the performance of a canonical repertoire associated with folkloric dance troupes, younger generations of Afro-Peruvian musicians have come to explore the possibility of hybridizing Afro-Peruvians music with a variety of different cosmopolitan genres including jazz, experimental theater, and electronic music. This shift was paralleled by Peru’s rapid economic growth resulting from an ongoing intensification of neoliberal economic reforms. To many of the musicians and listeners these new musical forms have come to symbolize the emergence of an increasingly cosmopolitan and multicultural Peru. Furthermore, the hybrid character of these musical forms, as well as the mode of collaboration between Afro-Peruvian musicians and their partners, are deemed to embody the type of entrepreneurial and creative spirit associated with neoliberalism.

This paper examines one such musical collaboration, the Afro-Peruvian electronica group Novalima, seeking to problematize the apparent egalitarian quality that many advocates of neoliberalism project onto these types of partnerships. For many Limeños the collaboration of working class Afro-Peruvian musicians with upper-middle class criollos signals the long awaited
recognition and inclusion of Afro-Peruvians into the larger Peruvian society. However, successes in terms the ability of Afro-Peruvian musicians to have creative input and receive appropriate recognition and compensation for their role in these collaborations has not done away with enduring social and economic disparities that continue to prevent Afro-Peruvian musicians from assuming leading roles within these partnerships.

**Whose Hero?: Django Reinhardt, French Patrimony, and Romani Self-Representation**

*Siv Lie, New York University*

Django Reinhardt, the Belgian-born Manouche guitarist who rose to fame in the 1930s in France, is frequently lauded as the progenitor of the genre known as Gypsy jazz. As such, Reinhardt has been portrayed as, simultaneously: (1) a symbol of Romani integrity and creativity; (2) a luminary of modern European music; and (3) an unparalleled innovator in the international jazz canon. This paper investigates how Reinhardt manages to function as both “a hero of the Gypsy people” (Antonietto and Billard 2004) and as a chief figure in official narratives of French cultural heritage. I examine how French governmental agencies draw upon Reinhardt's legacy in promoting French arts industries, and what the impacts of such promotion are on Romani self-representation. Romanies are frequently subject to structural discrimination in France, yet the inclusion of Reinhardt in the construction of French patrimony has helped French officials to promote a public image of ethnic tolerance. The publicity accompanying state-supported festivals and public spaces named in honor of Reinhardt often highlights his ethnicity to advance a multcultural agenda while proclaiming him as an emblem of French national identity. How do these narratives compare to those offered by Romani individuals and collectivities? To what extent do Romanies have a voice, verbally and musically, in this cultural sphere? Drawing upon ethnography and text-based research, I sift through these apparent paradoxes in order to critique what Reinhardt's status as a major figure in French patrimony does for Manouches, and for Romanies more broadly.

**The Curbside Sound Machine: Approaches to Musical Nationalism in Contemporary Nicaragua**

*Scott Linford, University of California, Los Angeles*

In the last four decades, Nicaragua has shifted from dynastic dictatorship to revolutionary socialism to neoliberalism and back to a reformed socialism, heralding concomitant changes in what it means to make Nicaraguan music. Ethnomusicologist T.M. Scruggs has convincingly argued for the role of *musica testimonial* in contributing to the imagined community of Nicaraguan nationality in the 1970s and 80s, a musical collaboration with the Sandinista political movement that largely holds true to Thomas Turino’s narrative of modernist reformism. With this recent history as a departure point, this presentation explores contemporary approaches to Nicaraguan musical nationalism in the context of a socialist nation still defining its place in the globalized world. Through lyrical and musical analysis, interviews, and fieldwork, I investigate the different ways that young Nicaraguan musicians are working to reflect international influences and the lived experiences of a younger generation in a cultural nationalism that sometimes challenges and sometimes supports state policy. Some young bands faithfully reproduce pro-Sandinista songs from past decades, such as those portraying Jesus Christ as a Nicaraguan guerrilla revolutionary and Sandino as a *campe sino* hero, with a few nods to popular contemporary styles. Others create surprising juxtapositions by approaching national traditions with economic and technological savvy, presenting a novel vision of Nicaragua's place in the global soundscape. Building from a framework of ethnomusicological theory, I aim to contribute my own experience of fieldwork among young people at the intersection of music, nationalism, and globalization.
Recording the Networks of Sound in the Central African Republic
Noel Lobley, Pitt Rivers Museum, University of Oxford

One thousand hours of rare recordings documenting the forest soundscapes and music of Babenzélé communities in the Central African Republic have, until recently, remained locked in an old suitcase in an Oxford museum. Collected over a period of twenty-five years, these recordings include the sounds of Babenzélé hunters offering musical gifts to the forest to ensure psychological and ecological resilience; the sounds of women demarcating space as they gather food, calling and singing to each other; the sounds of insects, tree drums, water, work and play. They convey the lived relationship between Babenzélé people and their environment, one that has changed enormously over the three decades in which the recordings were made. How can we understand - and use - the knowledge found in these recordings? Why have they been made - and for whose benefit? What might Babenzélé communities want or expect from them? In this paper I will present a brief overview of the history and content of this archive of Babenzélé sound recordings that has been donated to the Pitt Rivers Museum in Oxford for curation. Through audio illustrations, I will consider the ways in which the recordings map networks of communication between Babenzélé men, women, and children, as well as their spirit dancers, to convey information about themselves and their environment. Lastly, I will introduce my current research exploring ways in which these recordings can be reconnected with Babenzélé people for their benefit, creating responsible and reciprocal communicative networks between academic institutions and local source communities.

Taganana, Alabama, and Improvising Near-Rhyme: Translating Canarian Dixieland Jazz
Mark Lomanno, University of Texas-Austin

Founded by trombonist Antonio Hernández, the Alabama Dixieland Band, based in Tenerife, celebrates the history of Canarian migration to the United States through performance of New Orleans-style jazz. However, the band's ties to New Orleans are deeper than an affinity for this genre: the community of St. Bernard Parish, Louisiana, a short distance north of New Orleans, was settled and is still inhabited by an isleño community from the Canary Islands. Among its members was Alcide Yellow” Nunez, a member of the Original Dixieland Jass Band, which recorded the first jazz record in 1917. Rather than mimetic representation of canonical U.S. jazz, ADB actively (re)creates Canarian identity through their performance of Canarian connections to New Orleans now largely forgotten. In the process of bringing these two musical cultures together, the group is continually translating through musical performance the same types of everyday acts that Canary Islanders improvise to overcome the local and global systems that constantly reify their liminal positionalities. This paper suggests focusing on translation as a potential mode through which liminality can be critiqued and counteracted. Just as recording technologies challenge the primacy of the live jazz performance, the technologies involved in these Canarian performances and the bodies that employ them possess potential for challenging trenchant hegemonic structures by creatively working with and around them. The paper calls also for attention to the ethnographer/researcher as embodied, translating subject, whose equally improvisational performance is just as dependent on spatial, temporal, and technological phenomena as those whom s/he studies.

New Orleans, the Latin Caribbean, and Louis Armstrong
Steven Loza, University of California, Los Angeles

New Orleans, the cradle of early jazz, has been noted for its diverse cultural history; it also sits atop the Caribbean and the Gulf of Mexico. How has this geographic and cultural matrix
represented the formation of jazz style and its culture, and what are some specific examples that can be examined to theorize this topic? In this paper, I will present some historical perspective on New Orleans and its relationship to music and musicians that played a role in early jazz, especially as related to Cuba and Mexico. I will then present an analytical sketch of St. Louis Blues" as recorded by Louis Armstrong, born, raised, and trained in the early jazz context of New Orleans. W. C. Handy developed a keen interest in Afro-Caribbean music, traveling to Cuba for inspiration and adapting Afro-Cuban themes to his compositions, e.g. the use of the Cuban habanera rhythmic figure in "St. Louis Blues.". Through a musical discussion of Armstrong's recording of this classic piece, my goal in this paper is to synthesize historical and musical data related to New Orleans' diverse culture, the role of Latin Caribbean music and musicians within this context, and the specific role of one of the city's native sons, Louis Armstrong."

**Recollecting the Red Past, Glorifying the New Present: Musical Narratives and Performances among the Pro-CCP Burmese Chinese in Rangoon**

*Hsin-chun Lu, Institute of Ethnology, Academia Sinica, Taiwan*

To the pro-CCP (Chinese Communist Party) Chinese immigrants in Rangoon, the 1960s is an era marked with fissions and discords. The Cultural Revolutionary musical agendas brought from China to Rangoon greatly inspired their patriotic euphoria, whereas the Burmese socialist regime's overwhelming ethnic repression, led by the ruler Ne Win, curbed any overt expression of their fervor. Maoist music ideas also stirred tensions and antagonism in Rangoon between the pro-CCP, or Pro-Red, promoters and their Chinese counterparts—the Chinese Nationalist Party, who retreated to Taiwan after their homeland was split in 1949. Such complex political turmoil intensified pro-CCP activists' patriotic sentiment and brought about their social unity, as exemplified by displaying the most active overseas expression of the Red Guard in dance, theater, and orchestras. This display ultimately triggered the notorious anti-Chinese riots in Rangoon that erupted in 1967, leaving them with haunting traumatic memories. This paper investigates how music constituted subaltern forms of publicity of Maoist ideas that circulated beyond Burma's state control during that difficult time, despite traumas. Drawing from extensive ethnographic and historical researches, I will also argue that today, this group has created a diversity of channels, i.e. publications, cyberspace, and public performance over the past twenty years for the selected music-related recollections of their 1960s past. Such nostalgic emotions enable the then pro-CCP activists who have now spread out across the world to create a new collective idea of home and forge a new sense of Chinese ethnicity.

**Music and Authority: The Changing Function of Music Under the Safavid Dynasty, 1501 - 1722**

*Ann Lucas, Brandeis University*

In the literature on Persian music, the Safavid Dynasty is often depicted as overseeing a period of drastic musical decline (for instance, Mashun 2003, Zonis 1973). Yet there is no actual evidence that either musical performances or consumption of music were curtailed under the Safavids. In fact, the Safavids memorialized their own music patronage in many visible ways, including a codex of musical writings compiled by imperial decree towards the end of their reign. In this paper, I will look at the changing place of music in the Safavid Empire. I analyze both song texts collections and music treatises from the Safavid codex, as well as musical writings from their dynastic predecessors, the Timurids, in order to demonstrate that music took on new significance within the Safavid's gunpowder empire, rather than simply declining. As divine monarchs, the Safavids sought to project a new kind of divine greatness at every opportunity. Thus, more music set out to convey the omnipotence of the Safavid Shahs to their subjects,
while less music was devoted to anything else. Within this argument, I will examine how Safavid songs fit into the broader ceremonial culture of the Safavids, referred to by historian Kathryn Babayan as the Safavid ‘Theater of Authority’ (2002). I will also examine how the more simplified discourse of music treatises from the Safavid Period, a significant factor in the conception of Safavid decline, is also tied to this Theater of Authority, where grand revelation was more valued that complex musical reflection and calculation.

**Fantasmas Africanos: The Specter of Race in Argentine Tango**

*Morgan Luker, Reed College*

In recent years, a growing group of musicians, scholars, and cultural institutions have begun to reevaluate longstanding narratives regarding the origins of Argentine tango in late 19th century Buenos Aires. Of particular concern have been the contributions that the city's historic community of Afro-Argentines may have made to the initial development of the genre, something that has been glossed if not outright denied in many previous accounts. The significance of such interventions clearly extends beyond the artistic realm, especially given tango's continued salience as a potent symbol of the nation both in Argentina and abroad. At the same time, very little of this work has directly explored the famously limited and unevenly documented historical record relating to the origins of tango, and little to none of it has engaged the now well established struggles for recognition and social justice on the part of Afro-Argentine social movements and cultural organizations. The moment of official recognition is therefore curiously marked by a simultaneous (re)erasure of the very subjects this work claims to exalt, raising the question of what the real allure of race is for these decidedly contemporary projects. I argue that much of this work, despite the progressive impulse at the heart of its revisionary project, ultimately does not represent a break with previous narratives of musical history and cultural memory as much as a further wrinkle in a long tradition of conjuring tango as an object of cross cultural fantasy and desire.

**Mu Kkubo Ery’Omusaalaba: Bridging Ethnomusicological Research and Composition in Justinian Tamusuza’s String Quartet**

*Charles Lwanga, University of Pittsburgh*

In the present century, Contemporary African Art music composers are highly preoccupied with the search for new musical idioms. Aaron Copland describes contemporary music as, ‘an extraordinary free and open-wide open-attitude towards all many possibilities.’ He argues that ‘the present day composer obviously feels that he can write any kind of music in, any, style that comes to his [or her] head. There are no limits anymore’ (1968). Particularly in Africa, art music composers have developed contemporary idioms from traditional music and blended them with Western/European idioms, which were first introduced on the continent through the influence of the Christian missionaries. Similar to Béla Bartók’s approach to composition, a methodology Akin Euba refers to as creative musicology, many composers have embraced field research in order to attain deeper understanding of how music materials function and define sociological contexts, and how research materials can be borrowed and transformed into compositions. Drawing from field experience as well as his gift for composition, Justinian Tamusuza, a Ugandan composer appropriates traditional Kiganda music materials into a contemporary African art musical style. While using the first movement of his string quartet Mu Kkubo Ery’Omusaalaba; this paper seeks to theorize influence in Tamusuza’s creative approach, giving specific attention to how he borrows traditional Kigandamusic materials, how he transforms/appropriates them in his creative inventiveness, and finally, how he blends them with Western/European musical idioms, an approach that not only defines intercultural composition, but strives towards bridging ethnomusicioclogical research and composition.
Music and Cultural Tourism in Post-Disaster Economies

Elizabeth Macy, University of California, Los Angeles

Today, in our highly mediatized society where disasters are instantaneously broadcast around the globe, death and destruction are viewed with an immediacy that connects us globally. In the case of the 2002 and 2005 Bali bombings and the after-effects of Hurricane Katrina, global opinion and consumption are forever altered for economies largely dependent upon outside interest and support. Under these circumstances, tourism suffers. The need to address how tourism, specifically cultural and music tourism, is utilized and depended upon following disasters, and how and when recovery occurs, is great, particularly in light of the growing number of large-scale disasters we see today. For areas designated as cultural tourism destinations, ones in which art, music, food, and cultural uniqueness are first and foremost in the development of a tourism economy, repairing that image and utilizing it for reinvigorating a disaster-ravaged locale becomes imperative. Music and cultural tourism are necessary aspects and components of disaster recovery in that they present the image and idea of cultural continuity where there is a perceived threat against it. Even with changing tourism goals and new developing kinds of niche tourism (targeting a shifting tourist body), cultural and music tourism are crucial in removing the stigma associated with disaster. This paper engages directly with the question of music’s ability to rebuild and reimagine tourism in a post-disaster context. Using music and cultural tourism in New Orleans and Bali as a lens through which to explore social, cultural, and economic change, I examine the post-disaster recovery process.

Masculine, Feminine, and Queer Sensibilities in Mexican Balada

Alejandro Madrid, University of Illinois at Chicago

In the 1970s, the balada became one of the most popular musical genres throughout Ibero-America. With the support of local and international media networks, this type of sentimental love song with roots in the bolero came to symbolize the aspirations for cosmopolitanism of many generations of Latin Americans. Notwithstanding the balada’s international success and its ability to articulate sensibilities across class barriers, it has been consistently criticized as a superficial music genre, a product of mass media that largely failed to engage and reflect the many political tensions and contradictions that characterized Latin America in the 1970s and 1980s. Against these opinions, I argue that by focusing on the performative power of these silly love songs one is able to discern the ways in which individuals in particular societies negotiate a variety of hegemonic discourses. Borrowing from Raymond Williams’s notion of structures of feeling, this paper focuses on how the baladas as well as the emotional and passionate performance styles of Juan Gabriel, Lupita D’Alessio, and Ana Gabriel allowed for the public presence of novel and defiant gender models. I show how these performances were spaces for the expression of many aspects of masculinity and femininity forbidden or repressed by Mexico’s patriarchal and chauvinist system of gender relations in the 1970s and 1980s. Particular attention is paid to the ways in which the balada allowed songwriters Juan Gabriel and Ana Gabriel to express queer and gay sensibilities without much animosity from Mexico’s largely homophobic society at the time. 

Pitching the Sale: A Cross-cultural Comparison of Operatic Topoi in Television Commercials

Suyin Mak, The Chinese University of Hong Kong

Recent ethnomusicological research has witnessed growing interest in the ways global and local factors interact in the production of meaning. The methodologies that have emerged,
though diverse, are inevitably grounded in the notion of musical style: when considering the ways in which communities of listeners recognize, construct and interpret musical meanings, reference to stylistic categories or distinctions is unavoidable. Yet the question of how styles may foster rhetorical linkage between music and meaning, and more crucially how the modes of such linkage may vary from community to community, have rarely been addressed. This paper adapts and broadens the topic theory initially proposed by Leonard Ratner as a semiotic model for the interaction between cultural themes and musical styles within a contemporary context in which the rhetorical act is clearly circumscribed: the television commercial. Comparative analysis of three television commercials from Britain, Korea and Hong Kong which all use Puccini’s “Nessun Dorma” as soundtrack, but which have very different intended messages, demonstrates the multivalent role of music in the promotion of social and cultural paradigms. I argue that these commercials not only articulate subsets of a global cluster of meanings associated with opera, but also posit new, locally defined connotations for the style. The analysis also problematizes opera’s place within current debates about “high” and “low” culture, and explores the extent to which these classifications are continually being repositioned.

**Eastern Ashkenazic Cantillation: Analytical Perspectives on Music, Text, And Liturgy**

*Yonatan Malin, Wesleyan University*

This paper explores musical nuances of biblical chant in connection with liturgical occasions and the text parsing function of the cantillation signs (te’amim). Prior analytical studies of Jewish cantillation have sought to demonstrate the antiquity and essential unity of diverse Jewish traditions (Idelsohn 1929) and establish historical continuity or discontinuity (Avenary 1978). In comparison, the goal of this paper is to provide a richly contextual analysis of chant melodies that are widely taught and used in American congregations today. Six sets of melodies used for different readings and liturgical occasions will be considered and compared. The analysis is richly contextual in that it explores multiple interacting features that give each set of melodies its unique feel. For example, repetition, descending contours, shifting pitch collections, and the unique use of half steps in Lamentations chant may be heard to express the unrelenting grief of Tisha B’Av, a holy day that commemorates the destruction of the first and second temples in Jerusalem. The text parsing function of the cantillation signs is widely acknowledged, and readers are taught to pause after disjunctive signs at multiple levels. The present analysis, however, explores direct connections between the melodic and text parsing functions of the te’amim. The analysis links with studies of music and text in canonical Western repertoires through its focus on musical syntax and linguistic parsing.

**‘We are called here to worship together’: Ethnographic Outsiderness and Insiderness in Religious and Popular Culture**

*Andrew Mall, DePaul University*

Recent ethnographies of Christian cultures illustrate the ways in which interpretations of experience and the researcher’s perspective are variously co-constitutive (Butler 2002, Magolda and Ebben Gross 2009, Ingalls 2011). Studies of popular music similarly reveal the multiple frames of analysis and meaning available when observers emphasize their own and participants’ subjectivity (Thornton 1996, Leblanc 1999, Pruett 2010). What, however, can ethnographic research reveal about the relationship between religious and popular cultures, as subjectively experienced by interlocutors and observers? How might the analysis of research methods into religious and popular cultures clarify the contributions of phenomenology and stance to the evolving nature of ethnomusicological fieldwork, which increasingly intertwines and overlaps with researchers’ quotidian lives?
In this paper, based on several years of ethnographic research at the Anchor Fellowship, I address the challenges of fieldwork as a religious outsider and cultural insider. The Anchor is a non-denominational evangelical church in Nashville, Tennessee. Initially born from members’ dissatisfactions with previous church experiences, the Anchor’s theology is explicitly inclusive, valuing the spiritual gifts and needs of all Christians regardless of their backgrounds, professions, or subcultural affiliations. Live rock music is an integral component of the church’s services, in which aesthetics of charismatic worship and rock club concerts overlap. In constructing a rich description of an Anchor worship service based on my observations, those of church-goers, and formal interviews of Anchor pastors, this paper confronts the multivalence of experience and the interpretation thereof, demonstrating the importance of phenomenology to ethnography of religious and popular cultures.

Uzbek Culture and the History of Musical Interaction
Elnora Mamajanova, State Conservatory of Uzbekistan

In discussions about the history of music in Central Asia, Persian-speaking peoples are often treated as the musical culture-bearers of the region, who are responsible for spreading authoritative musical ideas from the edge of the Arab world to as far afield as India and China. Yet Turkic peoples also played a significant role in the historical contemplation and spread of musical ideas over time. This paper will examine the role of Uzbek peoples in this historical propagation of authoritative musical concepts and aesthetics. Starting with research on the era of the Kushans (c. I-IV AD), I shall examine how local Uzbek traditions became enmeshed with other musical practices, coming into Central Asia from returning caravans and embassies of China, India, Iran and even Rome. I shall then look at Uzbeks under the Arab Caliphate, (c. VII-XIII AD.), where contact with Islam allowed Uzbek ideas about aesthetics to be merged into the artistic, musical, and literary legacy of a larger Islamic community. The integration of Uzbeks into the Islamic community specifically allowed the aesthetic discourses of the Uzbek thinker and poet Alisher Navoi to become very influential in musical and artistic thought after the fall of the Caliphate. I shall complete my argument by contemplating the role of Uzbek aesthetics in the development of different modal systems, such as mugam and dastgah, and consider how Uzbek aesthetics continue to play a role in musical aesthetics around the region.

Eastern Arab Maqam in Performance: The Case of Maqam Hijaz
Scott Marcus, University of California, Santa Barbara

The rendition of a maqam in eastern Arab music, whether in an improvisatory taqasim or a pre-composed composition, generally follows a common-practice understanding of the rules and features of that maqam. The musician or composer is not trying to be “out there” but rather to creatively stay within the general understandings of the mode. Beyond the notes of the modal scale, this understanding includes ways to begin a performance, which notes to emphasize, intonation issues unique to the maqam, specific ways that accidentals are used, use of variant upper tetrachords, common modulatory patterns, common melodic motives, and a specific path for moving through the mode’s many features. This body of knowledge is not generally taught; rather it is absorbed through listening to and watching performances and through learning respected repertoire. In the workshop, I will lead participants through the features of maqam Hijaz, one of the common modes of eastern Arab music, including a focus on the dynamic interplay between the existing (and minimalist) codified theory and practice. The workshop will have a hands-on format: participants can bring instruments or participate by singing. My presentation is based on extensive study in the U.S. and in Cairo and also longstanding experience as a performer and instructor of this music. This workshop has the enthusiastic
sponsored by the Society for Arab Music Research and also the Special Interest Group for Improvisation. Please note: I request a 2-hour time slot.

**Staff Benda Bilili and the Need to Overcome the Ableist Trope of ‘Overcoming Disability’**
*Elyse Marrero, Florida State University*

Staff Benda Bilili is a Congolese rock band from the streets of Kinshasa, in the Democratic Republic of Congo. The band is backed by former street kids, with the core members consisting of older musicians who have physical disabilities due to contracting polio during childhood. These older musicians were ostracized by non-disabled musicians in Kinshasa leading to the formation of Staff Benda Bilili. During my research of this band, I noticed the ignorant and problematic ways journalists describe Staff Benda Bilili, which include the lack of disability language etiquette, and the use of a common and irritating trope in describing successful persons with a disability: the trope of "overcoming disability." By referencing recent scholarship on Beethoven and deafness, through my analysis of the music video and lyrics of Staff Benda Bilili's song "Polio," and my critical take on a BBC article and video report about Staff Benda Bilili, I argue that this band has claimed their identity of disability. I also argue that the trope of "overcoming disability" is not only offensive but also discredits the musicianship of Staff Benda Bilili, and ignores the musical and non-musical accommodations these musicians have created for themselves. The paper calls for overcoming the use of the trope of "overcoming disability" and to change the typical ways ethnomusicologists describe musicians with disabilities. This discriminative language is what disables musicians with disabilities - not the actual physical, emotional, or cognitive difference labeled "disability" - and disables musical scholarship that focuses on deficit rather than difference.

**"Reluctant Hip Hop Warriors": Feminist Approaches to Hip Hop Community Projects**
*Charity Marsh, University of Regina*

Over the past five years I have directed and developed numerous community hip hop arts-based projects in Saskatchewan, Canada. In turn I have argued that in spite of the problematic and often racialized and gendered representations associated with hip hop culture, hip hop programs have the potential to illustrate and facilitate the creative, thoughtful, and artistic subjectivities of Indigenous youth and, to challenge the dominant gendered, racialized and racist frameworks on which the media so often relies, when presenting stories on hip hop culture and Indigenous youth in Canada. Transitioning away from the conventional approach to theorizing community-based arts projects as a discourse of intervention (i.e. targeting "at risk" youth), in this talk I will demonstrate how, by incorporating feminist approaches and methodologies in hip hop community projects, a recognizable sense of place, a connection to a global world, meaningful arts practices of resistance, and a powerful form of expression that makes sense for Indigenous youth attempting to create a space for themselves both in and outside of a colonial/settler framework can be achieved. Drawing on the Scott Collegiate/IMP Labs Hip Hop Project as one example, I argue that for these students, hip hop has become one strategy for expressing and making sense of present-day lived experiences including ongoing legacies of state enforced residential school programs, traditional ideas of gender and family, the current climate of contentious government initiated truth and reconciliation processes, and systemic issues of racism, poverty, and violence faced by young Indigenous people today.

**‘Háálá Ayóó Divin’ and Other Paradoxes of Navajo-Language Christian Music**
*Kimberly Marshall, University of Oklahoma*
In this paper I contribute to the discussion of the role of music making in language revitalization by examining the musical performance of Navajo Pentecostals. I aim to add complexity to the picture of musical language revitalization by demonstrating that indigenous-language music does not always aid in indigenous-language revitalization. Among Navajos, the influential and indigenously-led tent revival movement of charismatic Christianity continues to provide one of the major public venues for the performance of spoken Navajo. In such a setting, the popularity of Navajo-language hymn performers like Elizabeth Bryant and Virginia Graymountain may seem to suggest Navajo tent revivals as a ripe context for the propagation of the Navajo language. However, my research indicates that Navajo Pentecostal musical practice reflects a language ideology whereby Navajo language is used in static and interjectory ways. For example, there is almost no new Navajo-language composition, a potent factor when combined with the near English-language exclusivity in the praise music used to manifest the central rite of spiritual gifts in this faith community. I therefore argue that, despite originating in an indigenously-led and indigenous-reaching setting, overall Navajo language music-making among Navajo Pentecostals does not significantly contribute to language revitalization."

‘All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave’: The Cultural Politics of Black Women Musicians with an ‘Axe’ to Grind
Mashadi Matabane, Emory University

Black women have a broad participation as musicians in the United States from the 18th century to the present. Yet the architecture of their musicianship, with the electric guitar in particular, remains obscured. An iconic American instrument important to the creation, innovation and spread of blues, gospel, and rock, powerful racial-gender politics have heavily invested in a tenacious representational domination and idealized elevation of the electric guitar as a culturally white and/or masculine enterprise. My title is borrowed from the canonical black women’s studies book of the same name as a way to describe popular cultural representations and academic scholarship where white male electric guitarists are privileged, all the ‘women’ seem to be white and all the ‘blacks’ are men. By comparison, pioneers like Memphis Minnie, Sister Rosetta Tharpe, and Peggy ‘Lady Bo’ Jones; and their contemporary guitar-playing counterparts like B.B. Queen, Tamar-kali, Suzanne Thomas, and Shelley Doty (to name a few) are under acknowledged. Why is their cultural presence still so powerfully overlooked, rendered spectacle or as an anomaly? Through a black feminist theoretical analysis coupled with oral history interviews conducted with different electric guitarists, this paper considers how the electric guitar impacts their self-presentation, cultural expression, and performance practice. It also considers how these musicians: 1) challenge dominant social meanings and cultural fantasies about the instrument, 2) demonstrate creative possibilities valuable to the politics of location specific to black women in the United States, and 3) critique popular (often narrow, pathologized) representations of the black female body.

Popular Jazz, Digital Aesthetics and Transnational Networks in the New Europe
Kristin McGee, University of Groningen, the Netherlands

In Northern Europe, the revival of popular, mixed-genre vocal jazz speaks to a continued fascination with prior symphonic, dance-oriented styles gaining prominence during the golden decades of the 1930s, 40s and 50s as American jazz producers cultivated popular aesthetics and acquired prestige within an American-dominated star system. While earlier popular vocal jazz projects - formulated within local professional networks - solicited studio musicians and analogue recording technologies, the recent commercial success of jazz-tinged popular albums relies upon transnational networks of producers exploiting sophisticated software to digitally manipulate iconic sound signifiers from prior decades. Moreover, mixed-genre producers
challenge conventional Major versus Indie models (Hesmondhalgh 2008) as they simultaneously exploit both the local labor of precarious Indie arts entrepreneurs and the transnational distribution networks of professional Major jazz subsidiaries. This presentation highlights the intermediated nature of European popular jazz by investigating the complex engagements of a variety of European musical participants promoting flexible, cosmopolitan and neo-jazz identifications, which in turn invite a critique of gentrification and multiculturalism in the New Europe (Bohlman 2004). Dutch jazz vocalist Caro Emerald, for example, sensationalized European audiences upon the release of her deeply nostalgic, pop-inflected and digitally manipulated debut *Deleted Scenes from the Cutting Room Floor* (2010). In particular, I examine the mimetic configurations guiding Emerald’s musical recordings and live performances to illuminate the intersections between dance music, digital media and transnational jazz collaborations as producers reposition European jazz aesthetics and musical tastes cultures within late-capitalist systems of articulation.”

**What Does Ethnomusicology Have to Say to Music Therapy?**
*Monique McGrath, University of Toronto*

Music therapy has a history of collaboration with allied disciplines, such as psychology and education, to gain insights into the application of therapeutic methods in clinical practice. More recently, music therapists have reached out to the field of neurology to better understand notions of music and the brain. While these collaborations have allowed music therapy to establish a role in the health care systems of several countries, they have overshadowed an important element when seeking integrative methods of treatment, that of culture. When working with clients, music therapists are responsible not only to respond to clinical diagnoses but also to establish an holistic approach appropriate to the person. Integral to the clinical process, I argue, is engendering an awareness of each client’s cultural background and the ways in which music inhabit that client's lived experience. Through the lens of a music therapy case study with a client coping with Alzheimer's in a long term care facility in Toronto, I will explain how music therapists can look outside that discipline and its clinical practices to achieve a deeper understanding of the ways in which music affects us, and how music relates to other socio-cultural and psychological factors that influence healing. There is a need for music therapy to adopt more cultural relativity in its perspectives. This paper will demonstrate how ethnomusicological theory and methodology strengthen such inquiry and allow for deeper understanding of the role of music and healing.

‘Of course I’ll be at the Electric Pow Wow’: Electronic Music Shaping Urban Aboriginal Communities
*Melody McKiver, Memorial University of Newfoundland*

As of 2006, half of the Aboriginal (First Nations, Inuit, and Métis) population in Canada lives in urban centres. A Tribe Called Red is an Aboriginal DJ collective based out of Ottawa, Canada who hold monthly club nights called Electric Pow Wow. These events are dedicated to showcasing Aboriginal DJ talent and creating a space for urban Aboriginal people. A Tribe Called Red's productions and Djing span across multiple genres of electronic dance music, but what has gathered them the most attention is their remixing of samples from intertribal powwow songs within dubstep and moombahton productions. Using an ethnographic approach, this paper is an examination of how the Electric Pow Wow factors into A Tribe Called Red's approach to music as a process of decolonization, and shapes place for urban Aboriginal people. I approach the Electric Pow Wow as a multi-sited place. It is foremost a club night, which A Tribe Called Red has toured across Turtle Island (North America), drawing a diverse audience which caters to, but is not exclusive to urban Aboriginal people. The Electric Pow Wow
has provided a framework for collaboration with other Indigenous artists of various disciplines, creating a place for new artwork to take shape. There is a beginning trend to use Electric Pow Wow as a genre to describe the electronic music of Indigenous artists. Drawing from recent work in Indigenous studies, I will explore the larger processes of how music guides the creation and maintenance of urban Aboriginal communities.

Pushing at the Edge of the Social
Louise Meintjes, Duke University

This ethnographic case study located in Msinga, KwaZulu-Natal, South Africa positions an aesthetic that plays with acoustic and athletic limits of the body in relation to experiences that push at the boundaries of the social. Zulu ngoma aesthetics value stridence, density, and athletic dare. Performers ride on an edge that threatens to throw them out of balance, whether by jeopardizing their technical control or by overpowering them with the experiential force of the dance. Within this aesthetic I analyze improvised moments that interrupt the flow of a performance event, arguing that the management of such disruptions marks the limits of the social while often rendering good strident aesthetics. I consider the form and value of such disruptions, that is, the politics of the turn to ngoma song and dance to say something otherwise unspeakable. Within its hierarchical male institution, performing that which is beyond the limits of public narration pushes at the edge of the social while enacting fraternal relationships of care. In the context of a rural community managing a legacy of violence, a labor surplus and contaminating disease, the poetics of silence reveal Zulu notions of personal dignity. Ngoma’s strident aesthetics enables participants to test the limits while working to sustain the local.

Finding a Voice: Negotiating Multivocality
Katherine Meizel, Bowling Green State University

The voice is often understood as a kind of sonic fingerprint, embodying a unique, unalterable, and authentic Self. But what dynamic processes and ideologies are at stake when one body generates many voices? An African American opera singer changes her sound to record blues; a conservatory-trained Latino vocalist leads an Afro-Venezuelan band in California; a Canadian-born diva learns a different way of singing through the traditional music of her parents’ Korean homeland. Such a fluidity of genre necessitates the confrontation of ethnicized and gendered stylistic boundaries, and indicates more than mere practical or aesthetic adaptability. More significantly, it points to the ways in which the voice figures in the infinitely complicated work of negotiating who we are. The proposed project investigates how singers trained in Western classical tradition experience this kind of multivocality, and the explicit and implicit sociocultural meanings they make in the process. Multivocality, an idea most strongly associated with Victor Turner’s studies of ritual and with Mikhail Bakhtin’s literary theory, can describe a symbol with diverse meanings and transformative power, or an authorial ‘plural consciousness’ of interlinked social voices vital to the construction of identity. This paper presents a preliminary attempt to recover multivocality from its abstract treatment, and to reembody it. Through the ethnographic exploration of the production, perception, and sociocultural implications of vocality, it explores how classically trained singers negotiate identity through the act of singing with many voices.

Music Interventions, Structural Violence, and Self-Harming in Women’s Prisons in Britain
Maria Mendonca, Kenyon College

Recent British government reports have drawn attention to the ways in which elements of imprisonment are likely to impact women differently from men. One issue that has received increased attention is self-harming (intentional, direct injuring of the body, most often carried out
without suicidal intentions) while inside prison. The statistics are compelling: in 2009, 37% of women prisoners self-harmed, compared with 7% of male prisoners; viewed from another perspective, women accounted for 43% of all incidents of self-harming, despite representing only 5% of the prison population. As one means of addressing this problem, and following the success of other arts initiatives in engaging other ‘hard-to-reach’ prison populations, several women’s prisons have used music-based projects as a means of tackling self-harm among these particular women. While both the women involved in these initiatives and observers report positive and powerful effects of self-harming behavior, it is also worth considering whether this musical involvement critiques or supports the larger issues of ‘structural’ violence in the prison system, particularly in light of a prominent commentator’s recent suggestions to ‘overhaul the system to address the incompatibilities of accommodating women in a system designed by men and for men’ (Corston Report, 2007). This paper investigates the complicated (and at times, contradictory) relationship between public-sector music interventions and social agendas based on ethnographic work in women’s prisons in Britain with Good Vibrations, a music project centered on the Javanese gamelan, and other UK-based prison music initiatives.

**Political Modes of Musical Representation: Folk Music Anthologies in Romanian Ethnomusicology**

*Maurice Mengel, Syracuse University*

While the most important genre of ethnomusicological publication today is arguably the ethnography, other branches of music research rely on different modes of representation. In the context of folk music research, the folk song/folk music anthology were and - in some cases still are - the most important publication type. In this paper, I outline the development of the anthology in Romanian ethnomusicology, highlighting how the anthology relates to political projects such as nation-building and the governmental technologies. Drawing on Romanian examples, I trace the history of the anthology back to the 1850s, when folk song collections contributed to the invention of a Romanian national identity. I show how the anthology changed during a period of professionalization around 1900, how the new notion of "folk music" transformed the genre and how Brăiloiu contributed to the standardization of the genre while also experimenting with it in the 1920s and 30s. At this time, Romanian ethnomusicology by and large resisted the racial radicalization that was characteristic of other disciplines in Romanian research and music research elsewhere. I also follow the genre through the socialist period, when its political entanglement underwent a drastic change and where it finally acquired a rival, the folklore typology. This paper is an attempt to reconcile ethnomusicology with folk music research, a domain we claim is part of present-day ethnomusicology, but whose history we tend to ignore.

**Identity, Peace and Learning at Rural Music Festivals in Colombia's Caribbean Coast**

*Ian Middleton, University of Illinois at Urbana-Champaign*

Since the 1970s, Colombia's Caribbean coastal region has witnessed the establishment, by local practitioners or aficionados, of many yearly festivals dedicated to mainly rural, autochthonous musical practices. In this paper I focus on three traditions: Gaita (flute and percussion music), Tambora and Bullerengue (both bailes cantados, sung dances with percussion), and their festivals in Ovejas, San Martín de Loba and María la Baja respectively. I argue that these festivals are not only times and places of reunion, celebration and revelry for specific social groups and cultural cohorts, but have also come to be signs of individual, group, local and regional identity; signs and promoters of peace in still tumultuous times for the region; and sites of intense learning and academic engagement. I also develop the argument that they are represented and experienced in ambivalent ways, both as means of preserving, folklorizing"
and presenting traditions once close to extinction, and as contexts for nurturing live, vital and expanding musical practices. This leads to a novel analysis of such events as occupying a position between the established categories of participatory celebration and presentational, "folkloric" festival. My ethnographic, semiotic approach emphasizes participant testimony obtained during multi-sited fieldwork I conducted in 2008-09 in the musics' rural heartlands (in the departamentos Cordoba, Sucre, Magdalena, Bolivar and Cesar) and the city of Cartagena, Bolivar."

**Mainstreaming Jazz in Serbia: Dixieland, Balkan Jazz Fusion, and the ‘Serbian Symphonic Jazz Suite’**

*Brana Mijatovic, Christopher Newport University*

Recent articles and books on jazz in America increasingly view jazz as a form of popular music that has moved from the margins to the mainstream and back several times throughout its relatively brief history (Bernard-Donals 1994; Stanbridge 2004, 2008; Ekins 2010; Nicholson 2005; Whyton 2011). Surprisingly enough, jazz in Serbia has undergone a similar development since its first appearance in the 1950s. This paper discusses the recent surge in the popularity of jazz among mainstream audiences as being driven by two leading jazz bands on opposite ends of the stylistic spectrum and one symphonic jazz event: The Belgrade Dixieland Orchestra, which entertains and educates with their theatrical approach to performance and dance choreographies, participates in various corporate promotional events, and has several annual concerts; the Vasil Hadzimanov Band, which plays 'Balkan Fusion Jazz' employs personal and professional charisma and utilizes various forms of social media to connect with fans; and a 2011 performance of the *Serbian Symphonic Jazz Suite* by a renowned musician of the older generation, Stjepko Gut. While the first two have been steadily building their presence on the Serbian music scene and throughout southeast Europe, broadening their audiences to pop and rock fans, Stjepko Gut has engaged classical and oldies music fans. In this paper I discuss the increasing popularity of these different jazz styles for non-jazz audiences using the theoretical framework of ‘mainstreaming ’ or a process of inclusion involving personal initiative, creative collaborations, continuous presence in the media, the importance of discourse, and institutional support.

**Dances with Samurai: Mimesis, Alterity, and the Tokugawa Roots of Blackface in Japanese Popular Culture**

*Richard Miller, University of Wisconsin-Madison*

When Commodore Mathew Calbraith Perry arrived off the coast of Shimonoseki, Japan in 1853 with the self-imposed mission to "open up" Japan to trade with the United States, he brought along gifts he hoped would awe the Japanese authorities and delight the Japanese people: a complete set of Audubon's *Birds of America*, a miniaturized but working steam train, modern naval ships and weaponry, and all the pageantry soldier, sailors, marines, and three bass bands could muster. In doing this, Perry consciously mimicked the stereotype of an "oriental potentate." However, Perry also brought a different kind of mimetic practice to Japan, a blackface minstrel troupe, the Original Ethiopian Olio Minstrels. Perry's compatriots remarked in their journals how immediately and completely blackface performances were enjoyed by Japanese audiences in spite of their complete lack of experience with American stereotypes of Black slaves and freemen or the white cultural productions being parodied--not to mention the English language of the dialog. Unbeknownst to Perry and his crew, Japanese were prepared to appreciate blackface with a long tradition of mimetic othering of their own: *Kankan odor*, a carnivalesque caricaturing of foreigners drawing from public memories of embassies from China, Korea, Okinawa, and the Dutch East Indies enclave in Nagasaki. This paper examines
the structural and performative homologies between Kankan odor and blackface minstrelsy, arguing that the continuing popularity of blackface in Japan, however transformed, owes more to deeply rooted practices of mimesis than it does to actual experiences of alterity, even in today’s Japan.

Unwitting Dissidents: The Aceh, Indonesia Punk Case
Rebekah Moore, Indiana University

Last December police arrested sixty-four teenagers at a punk concert in Aceh. Their heads were shaved; they were plunged into a nearby lake for a communal bath and sent to a police detainment camp for two weeks of “re-education.” Acehnese authorities claimed the youths were in danger of moral corruption; western imports like punk are invasive, encouraging young people to abandon Muslim customs and values. Outraged human rights advocates, musicians, and journalists in Indonesia and around the globe argued the teenagers were criminalized and psychologically traumatized by their confinement; punk, some suggested, articulates Acehnese youths’ deep-seated estrangement from local ethics. This presentation examines a widely publicized case trapping teenagers in the middle of a debate over moral judgment and the freedom of expression. Punk style is stigmatized as a threat to traditional beliefs, on the one hand, and extolled as a symbol of creative freedom, on the other. I relate my reluctant decision to argue against Acehnese authorities and for free creative expression, as an ethnomusicologist living in Indonesia asked to publicly respond to the case. Finally, I ask colleagues attending this conference how you would respond: Would you condemn music censorship, supporting the individual right to choose what to compose, consume, and wear? Or would you lean toward analytical distance, conceding to local authorities to determine what is best for their people—much as the Indonesian government decided when Aceh was granted territorial autonomy and the right to govern according to sharia. Which side are you on?

The Danzon and Cuban Musical Influence on Early Jazz
Robin Moore, University of Texas, Austin

Jazz scholars have repeatedly lamented the lack of historical data describing the emergence of early jazz repertoire in New Orleans. Not only do no recordings of jazz exist prior to 1917, but few written sources from the turn of the twentieth century make any mention of the emergent musical style. As a result of this absence of information, historians have had difficulty discussing the development of jazz improvisation with any degree of specificity. In framing jazz as an exclusively North American phenomenon rather than part of broader hemispheric artistic trends, mainstream jazz scholars may have created unnecessary obstacles for themselves in terms of such historiography. This paper uses analysis of a Cuban danzon recording from 1906 as a window into the formative years of jazz. The danzon is especially significant as the first African-American music ever recorded, and a style known to have been performed in New Orleans in the late 1880s. Analysis suggests that many parallels in form, rhythm, and style exist between the danzon and early jazz repertoire, and that instrumentation associated with the final ‘hot’ (partially improvised) sections of the danzon bear striking similarities to the clarinet-trumpet-trombone frontline of New Orleans. Danzon style ties jazz to broader regional developments, and underscores the fact that the histories of Latin American music and music in the United States are fundamentally intertwined.

Signatures of the Audible
Jairo Moreno, University of Pennsylvania
The limit displays a double logic: it entails a certain grasp of what exists outside its spatio-temporal boundaries and which it includes or comprehends either by its negation or by its regulation, even and particularly if this ‘outside’ is unknown. This doubleness of the limit complicates the very categories of the known and the unknown, categories shaping axial notions such as fact and value, the natural and the supernatural, the rational and the sensory, and indeed the human and non-human. It too complicates and enables the law(s), that sovereign force that knows and regulates what it knows and what it does not know but over which it nonetheless seeks absolute control.

This paper examines the logic of the limit as it signs the structure of the audible in two sources: Plato’s account of love, truth, and belief in Phaedrus and Lévi-Strauss’ sense-based account of Amazonian myths in *The Raw and the Cooked*. In both, hearing marks human finitude, not least for the human ‘inability to define itself, unambiguously, in relation to silence and noise’ (Levi-S.), but also signals the arbitrary and impossible demarcation of a limit between human and non-human, reason and unreason, fact and value. In Plato, speech lapses into the madness of song under the spell of the ‘summer music of the cicadas’ sound that presents the truth of human love. In Amazonian myth, heightened awareness of sound (noise, silence) ties the mute resonance of the vegetable and mineral domains to the ever vulnerable voice of human reasoning.

**Celtic and Traditional music as Development Resources in Contemporary Northeastern Portugal**

*Susana Moreno Fernández, Universidad de Valladolid*

The celtic music movement can be traced in Portugal to the 1980s when the Festival Intercéltico do Porto was inaugurated in the city of Oporto, in 1986, followed over a decade later by the Festival Intercéltico de Sendim celebrated annually since 2000 in Terras de Miranda do Douro in the area bordering Spain in northeastern Portugal. Since then, several smaller celtic music festivals have been organized in other parts of northern Portugal. In this paper, I will examine the interrelated contribution of ‘celtic’ and ‘traditional music’ events and related institutions toward the social and cultural development of Terras de Miranda. In this rural, underdeveloped area, since the 1990s, the promotion of local music and culture has been part of initiatives of cross-border cooperation, and development supported by local, national or European institutions. Drawing on my fieldwork since 2007, as well as on archival and on-line research, I will analyze the celebrations and cultural dynamics involving ‘traditional’ or celtic music” that brought prosperity to the area, exploring some connections between celticism and commerce. Specifically, I will focus on the Festival Intercéltico de Sendim which has been crucial for attracting tourism, boosting local economic and social development, and catalyzing a wide array of local activities that contributed to promoting musical traditions (especially bagpipe playing) locally, nationally and internationally. "

**Stylistic Trends and African Influence in John Coltrane’s Stellar Regions**

*James Morford, University of Washington*

In this paper, I present original musical analysis of selections from one of John Coltrane’s last known studio sessions to show how the representation of his music from this period as "free" is somewhat misleading, and how boundaries of content and organization result in the exhibition of traits attributable to Coltrane’s engagement with African music. Porter (1998) and Simpkins (1975) have discussed Coltrane’s direct contact with African musicians and recordings of African music, and this is supported in interview statements and by Coltrane’s connection with Nigerian musician, educator, and social activist Babatunde Olatunji. This direct engagement
complicates the possibility that 'Africanisms' found in Coltrane's music can be attributed to 'African retention' (Maultsby 1992). Examples of small- and large-scale trends both within and between compositions demonstrate elements of structure and stylistic consistency in quartet recordings from February of 1967, posthumously released as the album Stellar Regions. Particular attention is given to two pieces, "Stellar Regions" and "Iris," through the utilization of techniques related to set theory and Shenkerian analysis. The comparison of multiple recordings of "Stellar Regions" from this session provides additional depth to Porter's analysis of "Venus," a saxophone-drum duet arrangement of the same piece recorded one week later. Ultimately, I illuminate a harmonic analogue to Wilson's conception of 'fixed' and 'variable' rhythmic groups in "Stellar Regions" and explore the permutations of a three-note motif in "Iris" to show how both pieces exhibit what Agawu calls the 'minimalist impulse' in African music through 'inter-domain compensation' (2011).

Choreographing Productive Citizenship: On the Cultural Work of Music in NGOs in Uganda
Allan Mugishagwe, University of California, Berkeley

This paper examines the cultural work of music in two NGOs in Uganda: Watoto Child Care Organization and Uganda Heritage Roots. For several years, Uganda has experienced different plights such as turbulent political regimes, the war in the north, poor economic conditions, and the AIDS epidemic. These events have resulted in the proliferation of numerous NGOs in the country. The organizations engage in aid provision efforts aimed at improving the living conditions of individuals affected by the plights. The two NGOs that are central to my study teach musical practices to their aid recipients as part of the mandate to improve their ways of living and enable them to become self-sufficient and "productive" citizens. How are musical practices envisioned as being crucial in the intervention efforts of these NGOs? In light of the cultural diversity within the two NGOs, what kinds of musical practices are selected for performance and what informs the selection process? What values are intentionally/unintentionally transmitted through the musical practices selected? How do the values transmitted/acquired connect with Ugandan indigenous values or western values, and are these initiatives part of a cultural revival, neo-colonial or globalization process? This paper will add to the scholarship on musical practices in Uganda by bringing an ethnomusicological perspective to bear on the interdisciplinary debate about the intervention efforts of NGOs in the country. It will also demonstrate that music is not "merely musical" by showing how it can be integral to the processes involved in the transmission/acquisition of values (Guilbault 2005:41).

The Elektrosaz as a Subculture in North Kurdistan/Southeastern Anatolia
George Murer, City University of New York, Graduate Center

In the urban and village wedding circuit of the Diyarbakır/Bismil/Derik vicinity of Southeastern Turkey, a fervently espoused elektrosaz (electrified long-necked lute) aesthetic represents a deep engagement with the timbral and morphological characteristics of local zurna and rebab dance repertoires (halay/gowend, agr delilo/grani) as well as with electronic signal processing technologies originally developed to accommodate rock guitarists. At the same time, with the emergence of social media and cyber-sociality, a shift has occurred from elektrosaz player as an accompanist and detail in the normative framework of wedding festivities to elektrosaz player as an iconic focal point not only for collective dance events but for a mutual empowerment network among young Kurds united in devotion to the ongoing construction of an emergent domain of elektrosaz practice and convention. Considering the musical personae of key figures in this movement, such as Bismil'Ili Sedat, Derikli Welat, Tufan Derince, and Bismil'Ili Çeto, this paper examines, in a capacity in turns descriptive and analytic, an elektrosaz subculture that
neither rejects nor excludes its regional parent superculture but is constituted by young musicians and their peers who, through their own interactions, their presence both at weddings and in the cyber-social arena, and as architects and custodians of an evolving aesthetic vernacular, collaboratively absorb responsibility for important planes of inter-community relations and Kurdish self-representation.

**Longing after God: Popular Christian Worship Music Marketing Discourses and the Modern Technological Sublime**

*Anna Nekola, Denison University*

Within the recent worship revival” in American evangelical Christianity, the Christian media industries have not only provided materials to help church leaders implement changes to worship services but they have also supplied the greater consumer marketplace with products, especially audio/video recordings of worship music, designed to encourage and enhance one's "lifestyle" of worship outside of church. In particular, Christian magazine advertisements for popular worship music overwhelmingly depict people listening via personal headphones, while promising to effect a dual transformation: to transform any secular space into a sacred "sanctuary " and to transform the listener spiritually by transporting her into the presence of God. Drawing on radio and sound studies as well as technology studies, I examine how these advertisements of a mediated personal listening experience reinforce the ongoing privatization of religion by depicting the act of worship as personal and individual. Though they may be listening to a musical form of worship created for communal practice, these listeners transform their mundane experiences outside of church into a private sacred ritual by using the music and their individuated listening technologies as a way to re-construct memories of pleasurable spiritual experiences and link themselves to an imagined community of worshipers. Furthermore, drawing on David Nye's claim that Americans continually seek to create ever new occasions and technologies that will evoke transcendent sublime, I explore how these marketing discourses participate in creating "pedagogies of desire" where Christians who are already longing after God are promised transformation and transcendence if they only buy and listen."

**The Contemporary Matters: Diction in Fisk Jubilee Singers’ Concert Spiritual Singing**

*Marti Newland, Columbia University*

Concert spiritual singing emerged as a vocal genre led by the Fisk Jubilee Singers in the 1860s. The Fisk Jubilee Singers are a select choral ensemble comprised of sixteen students at Fisk University, a historically black university in Nashville Tennessee, who shaped the performance practices and global popularity of concert spirituals with their style of operatic, acapella spiritual singing and their status as college educated singers. The ensemble continues perform concert spirituals for university and alumni events, popular music industry affairs, as well as private performances for patrons. Their concretized renditions of songs sung by enslaved Africans in the United States incorporate aspects of African American Vernacular English (AAVE) within the lyric representation in scores. While stylized as a key characteristic of concert spirituals, the dialect incorporated into concert spiritual scores continues to challenge the Singers in performance. Fisk Jubilee Singers manage speculations about the nineteenth century singing of enslaved Africans as well as aspirations for recognition as classically trained singers in their performances. At the center of this effort lies the choice to vocalize the dialect represented in concert spiritual scores or modify the text into General English. I argue that their diction choices unsettle modern race constructions drawing from fieldwork with the ensemble, voice studies and critical race theory. Focusing on the current Fisk Jubilee Singers’ performance of the spiritual ‘Great Day’ I investigate the fraught politics of AAVE diction in this contemporary performance by the ensemble and highlight the role of vocality in the performance of race.
Flowers, Butterflies, Music, Death: The Extended Meanings of Floral Imagery in Nahua Songs
Kristina Nielsen, University of California, Los Angeles

Pre-Columbian Nahua musical texts are rich in their use of deeply spiritual representations employing worldly imagery and metonymy, such as that of flowers and butterflies, to embody both music and the dead. While the metonymy of flowers and music is well documented (Tomilson), other appearances of flowers in Nahua literature are worthy of further exploration. Pre-Columbian Nahua poetry, such as Nezahualcoyotl's, implies additional meanings in its use of floral imagery. These poems include lines such as, "like a painting we will be erased-like a flower we will dry up" that demonstrate significance beyond the well-established metonymy (trans. Leon-Portilla). Since these poems were often performed to music, I argue that they serve as a further extension of the meaning attributed to flowers in their metonymical relationship with music. Additionally, I explore the use of floral imagery in Nahua music and its representation of life and death in songs and poetry. This complex symbolic representation related life, song, flowers, and the dead, as music called the deceased residing in Tonatiuhican back to earth as butterflies and hummingbirds. The relationship between flowers and songs extended beyond metonymy into other facets of Nahua beliefs, as flowers are employed in representations of both the fleeting nature of life as well as the eminency of death. Through investigation of floral imagery and music, elements of the pre-Columbian Nahua understanding of life and the afterlife become apparent and provide new insight into the construction of the Nahua's cosmos.

Beyond Berlin: Theorizing the Rhine Belt within German and European Electronic Dance Music Culture
Sean Nye, University of Minnesota, Twin Cities

Since German unification, the focus on the "Berlin Republic" has appropriately gravitated to Berlin in discussing German urban experience and electronic dance music culture (EDMC). This focus has resulted, however, in the partial neglect of multiple German urban experiences and the continued transformation, in particular, of popular culture in the Rhine region. This paper argues for a theorization of "the Rhine Belt" within the new structures of the Berlin Republic, the European Union, and European popular culture. While the Rhine region has long been recognized as having central historical importance to European culture, a theorization of the significance of EDMC for the region has yet to be developed. Drawing on ethnographic research in the region, the paper provides an overview of the musical institutions and festivals that have supported the rise of EDMC as exemplary for "pop on the Rhine." The "Rhine Belt" as a coinage applied to EDMC emphasizes the industrial heritage as well as the postmodernity of the Rhine region in post-1989 Europe. The paper will argue such EDMC institutions are results of the intense cultural exchange and gradual dismantling of borders between Germany, France, the Netherlands, Belgium, and Luxembourg, arising amidst the expansion of high-speed transportation and the gravitation of European political institutions to the Rhine region. It will thus provide a revised understanding of the Rhine region through the complex intermingling of EDMC with representations of European popular culture and urban life.

Incorporated Ethnicity: Music, Tourism, and Cosmopolitanism in Northern Vietnam
Lonán Ó Briain, University of Sheffield

Since the 1990s Sapa has transformed into what the Lonely Planet now calls "the destination of northwest Vietnam, [a] gateway to another world of mysterious minority cultures and luscious landscapes" (http://www.lonelyplanet.com/vietnam/northwest-vietnam/sapa). Staged
performances of indigenous music and dance in Sapa focus on the culture of the resident ethnic minority groups, in particular the Hmong. In addition to informal street performances, the local authorities organize formal shows for tourists in the guise of cultural heritage preservation. This paper examines how the commodification of Hmong culture and the incorporation of Hmong identity are manifest in the most successful of these formal shows, the Cat Cat village show. The analysis, framed by the concept of *Ethnicity, Inc.* (Comaroff and Comaroff 2009), considers how local traditions are made palatable for a cosmopolitan tourist audience at the "contact zone" (Pratt 1992) of the performance. The calculated omission of certain vital aspects of the traditions, which are supposedly being preserved, demonstrates how these performances engender neoimperialist power relations where those with the money dictate the musical content, albeit indirectly. Furthermore, by representing Vietnamese-Hmong culture as tribal, exotic, or oriental the authorities are adopting a strategy of their former colonizers, the French, in order to justify their subjugation of the indigenous population. This practice intentionally counteracts the historical centrifugal tendencies of the minorities living at the periphery of the Vietnamese state (see Scott 2009). The research, based on fifteen months of fieldwork in northern Vietnam, contributes to studies of musical tourism and cosmopolitanism in postcolonial Southeast Asia.

‘Patrimony of the Soul’: Flamenco, UNESCO, and Andalusian Regional Identity

*Brian Oberlander, Northwestern University*

In November of 2010, flamenco was inscribed onto UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity. As the votes were cast and counted by an international committee in Nairobi, Kenya, the first installment of a weekly flamenco showcase was airing on Canal Sur Andalucía from a small theater in Seville. Taking the impending vote as its raison d’être and defining itself explicitly as a means of support for flamenco -- this musical heritage of Andalusia, this "patrimony of the soul" -- *El Sol La Sal El Son* was only the most recent in a remarkable series of flamenco festivals, demonstrations, educational programs, news reports, and public statements that had proliferated since the music’s nomination a year earlier. In dialogue with recent critiques of UNESCO’s "world heritage" campaign, I situate this flowering of claims and activities within the unique discursive space opened up by the Representative List, where conceptions of, debates about, and ideological investments in flamenco were re-formulated in response to the specific prospects and constraints associated with nomination. Taking *El Sol La Sal El Son* as a case study, I trace subtle shifts in the discourse of Andalusian regionalism as revealed in the program's musical performances, along with the introductions, interviews, and filmic techniques that frame them. Pervaded by the language of "intangible cultural heritage," the program re-positions Andalusia vis-à-vis the central Spanish government, the Gitano (Spanish Romani) community, and issues of Moroccan immigration that presently trouble the region's borders.

**South American Acoustics: Amerindian Perspectivism and Non-Linear Musical Histories**

*Ana Maria Ochoa, Columbia University*

In this paper I explore two issues that question the limit of music and its relation to alterity as a ‘cultural’ history. The first is the place of music, sound, and hearing in the constitution of Amerindian perspectivism. Amerindian perspectivism has been defined as a philosophy in which it is stated that humans think that animals think that they are human. Thus what to a human is the putrefying carcass of a dead animal, to a vulture is delicious food. This paper seeks to explore the acoustic fundamentals of Amerindian perspectivism and how they question the limit between nature and culture. At another level, I explore how such a philosophy inserts itself within a non-linear history of the pluriverse. South America is the continent with the largest
variety of species and as its geological separateness yielded a particular history of human-nature relations. This has been profoundly influential on Western ideas of music and sound since European "natural" and "civil" histories of the eighteenth and nineteenth century were based on colonial accounts of the period. Thus I discuss how the notion of limit generated by the perception of sounds of nature and of indigenous peoples in South America was crucial for defining what counted as music or not. Such an idea ultimately emerges not only from European interpretations of South America as alterity but also from the geological and philosophical history of the Americas."
discussion. This study uses videos and interviews conducted in 2011 at dance events in Romanian/Hungarian villages of Kommando, Kalotaszentkiraly, and Valaszut and refers to Taylor's work on tanchaz (2008).

Creative Ethnomusicology as a Form of Representation: A Study of the Works of Samuel Akpabot
Bode Omojola, Mount Holyoke College

Two modes of representation tend to characterize the works of African ethnomusicologists who combine research work with creative activity. In addition to publishing the results of their studies in academic journals and books, many of them engage in creative activities, which flow directly from their field research. The writing of musical compositions that are based on indigenous oral traditions, a vocation, which Kofi Agawu (1992) characterizes as a ‘metamusical’ representation of ‘existing traditional musics’ began in the works of early African ethnomusicologists and composers like Fela Sowande of Nigeria, and Ephraim Amu of Ghana. Notably, Akin Euba has vigorously sustained this trajectory. For such African researchers, scholarly work and the writing of musical compositions constitute two related ways of translating and representing indigenous African musical traditions. My presentation will concentrate on the works of Samuel Akpabot (1932-1999), a prominent Nigerian practitioner of creative ethnomusicology in the twentieth century. Focusing on selected works, I examine the nature of the relationship between Akpabot’s research activity and creative work, and discuss how the engagement between the two is insightful about the process and dynamics of translating an oral tradition into a written form.

The Role of the Amateur Group in the Theory and Practice of Safeguarding Kunqu in the PRC Post-2001
Min Yen Ong, University of London

Kunqu opera was selected as one of the Masterpieces of Oral and Intangible Heritage of Humanity by UNESCO in 2001. This brought attention to an otherwise neglected genre. Government policies were implemented and financial support was invested to safeguard the genre. Today, there are seven national Kunqu troupes and a small number of vibrant amateur groups made up of Kunqu enthusiasts of varying ages and retired professional performers, working to ensure the continual transmission of Kunqu. However, UNESCO and national initiatives, recent academic research and general publicity have focused on the former (the national troupes). It is the role of the Kunqu amateur groups that I seek to discuss. In this paper I aim to explore the power play between top-down and grassroots initiatives, by examining the impact of government strategies and UNESCO intervention on practitioners within the amateur groups, and contrasting this with the vital role and functions that the amateur groups play in safeguarding Kunqu in the PRC today. My research draws from fieldwork among practitioners in Beijing, Tianjin, Suzhou and Shanghai, those in positions of authority in the PRC and time spent with UNESCO Beijing. In demonstrating this fine balance, I shall reveal the complexity, the obstacles, and the reality of how Kunqu is being promoted, enhanced and re-contextualised in the PRC today.

Karna, Symbol of Ancient Heritage: How this ancient instrument survives in isolation of a small village in North Iran, through religious rituals.
Bahram Osquezadeh, University of California, Santa Barbara
Roshanak Nouri, University of Gilan
Records of the Karna, an ancient instrument of Iran, dates back at least one thousand years to the time of Iranian epic poet Ferdowsi (940 A.D.). But according to historical objects and artifacts of the Achaemenid Empire, its 2500 years of history seems certain. A rare instance of the Karna exists in the Northern Province of Iran, Gilan in the small village of Mashak. It is made entirely of reed and its length is between 10 to 14 feet long. This huge instrument is still used in some Muslim shi'ite rituals. Reminding of aboriginal didgeridoo, this instrument is usually longer and has a massive and dreadful sound which is only capable of producing 2-3 notes. Unlike didgeridoo very little or no research has been done on this instrument. About 20 years ago we started the project by undertaking fieldwork in Mashak, collected a Karna and its horn and interviewed the only master of this instrument, Mr. Hajipour who died 5 years later. Unfortunately, most of his students died later too. Among his very few students remains Mr. Sohrabi. Based on fieldwork and ethnographical interviews in the small village of Mashak, this paper addresses musical, social and historical aspects of the Karna, as well as the implications of new ways of conducting rituals in areas in which Karna was prevalent. We also explore different aspects of the instrument, its performance practice and pedagogy, especially in today's Muslim rituals and sociopolitical relationship between the performers, people, and the government.

Rehearsing Publics in a 'Turkish Art Music' Ensemble in Berlin

Michael O'Toole, University of Chicago

How are publics imagined through the practices of rehearsal? How does the rehearsal space itself constitute a form of imagining a public? Ethnomusicological studies of publics, drawing upon the work of Michael Warner and Charles Hirschkind, have tended to focus on how publics are constituted in and through musical performance as well as media forms such as radio and recordings. And yet crucial to the formation of publics through performance are the ways in which publics are imagined and represented in the practice of rehearsing for a performance. In this paper, I will consider the ways in which a variety of potential publics are imagined and represented in the rehearsals of an amateur ensemble for Turkish Art Music in Berlin, Germany. Drawing on participant observation at rehearsals and concerts, as well as interviews with ensemble members, I will argue that the activity of rehearsing enables participants in this ensemble to imagine themselves as members of multiple publics, as well as to situate the ensemble itself as a form of public-making. I will argue that this process of public-making through rehearsing is crucial to understanding the political context of musical practice for Turkish Germans in Berlin, where the formation of publics is deeply intertwined with local constructions of ethnic, religious, and musical difference. By imagining multiple forms of local, national, and diasporic publics through the practices of rehearsing, performers of Turkish Art Music in Berlin can craft varied interventions in struggles over the representation of identity and citizenship in contemporary Germany.

Building Bridges Between Traditional and Western Art Idioms in Joshua Uzoigwe’s Music

Marie Agatha Ozah, Duquesne University

The use of folk music in western art composition has its roots in the works of Béla Bartók (1881-1945). Motivated by his interest in folk music and contemporary renaissance of attention in rational national culture, Bartók in 1908, collected and studied old Magyar folk melodies, and later incorporated elements of these peasant music into his compositions. His style thus became a symbiosis of oral folk music, classicism, and modernism. Akin Euba has, in recent times, popularized this approach to musical composition through his theory of creative musicology. This blending of traditional and Western art idioms have underscored the compositions of many African art music composers, including Joshua Uzoigwe, a Nigerian
ethnomusicologist and composer, who have explored and utilized traditional music resources as the principal basis of their modern art music compositions. Among Uzoigwe’s many works is his famed ‘Talking Drums’ for piano. This collection consists of five pieces that draw upon rhythmic and melodic characteristics of Igbo folk music. My paper focuses on one of these pieces, ‘Egwu Amala’ because its sonic and rhythmic structures are derived from Egwu Amala, a popular women’s dance genre of the Ogbaru people of southern Nigeria. I argue how Uzoigwe’s ethnomusicological scholarship and compositional skills articulate intercultural approaches to contemporary African art music creativity. Engaging Egwu Amala as a pre-compositional resource, I analyze the musical components of this traditional dance to explain those unique folksy characteristics that influenced the conception, creativity, and the structure of Uzoigwe’s contemporary piano composition, ‘Egwu Amala.’

Festival Son Raíz: Building Community and Signifying Identity and Culture Ownership Across Mexican Regions
Raquel Paraíso, University of Wisconsin, Madison

Social changes in Mexico during the beginning of the second half of the twentieth century contributed to the disappearance of social contexts and conditions for the performance of traditional music. By 1980s, governmental institutions, musicians and cultural promoters started to organize festivals in different regions as a way to overcome the abandonment of musical traditions and traditional culture. Festivals functioned as platforms for gaining back social places and spaces for the music, as well as to create new ones in which to share, experience, promote, and revitalize the legacies of these music cultures. Creating community and reinforcing identity within and across regions were particularly important at these festivals. For six years (2005 to 2010), Son Raíz stood out as a festival interplaying between institutional sponsorship and non-governmental initiatives. It showcased different Mexican musical traditions, cutting across regionalisms to signify a larger Mexican cultural identity and to bridge a community of musicians and cultural promoters. The festival also served as a cultural medium in which traditional music was utilized as a powerful tool for social change, a means of dialogue among cultural regions, and a banner of ownership of one’s culture. Building community and signifying cultural identity took place not only through music performances, but also through theoretical dialogues in roundtables intended to come up with effective plans of action to empower communities to have more control over their own cultural property, and to give traditional culture a more central place in society.

Latin American Bolero Crooning and the Technological Mediation of Sentimentalism
Daniel Party, Saint Mary’s College

This presentation takes as a point of departure Martin Stokes’ groundbreaking work on the political uses of sentimental music under Nasserite Egypt. I use Stokes’ theoretical model to study a similar process in a quite different geopolitical context, namely 1950s Latin America. At midcentury, Latin American bolero, the most popular genre of romantic music in the hemisphere, was transformed from a genre defined by live performance styles (in cabarets, concert halls, and radio) to one dominated by the sound of studio recordings. Moreover, technological innovations, such as the arrival of improved microphones and other recording equipment resulted in a new auditory experience, one dominated by the singing voices of suave male crooners. While bolero crooners unquestionably relied on microphone amplification for their sound, the Latin American music industry tried to create the illusion of an unmediated singing voice by rendering invisible the presence of the microphone. I take Stokes’ call to unnaturalize” the use of the microphone in the study of popular music to better understand the aural codification of sentimentality and its implications. I trace the musical transformation of
bolero and try to explain its reception, which was strikingly polarized between adoring female fans and unresponsive male music critics."

Las Vegas and Virtual Tourism: Sonic Shaping of Simulated Worlds  
*Lynda Paul, Yale University*

In 1998, anthropologist Barbara Kirshenblatt-Gimblett noted that, "Increasingly, [tourists] travel to actual destinations to experience virtual places." Over a decade has passed since Kirshenblatt-Gimblett demonstrated this phenomenon in *Destination Culture: Tourisms, Museums, and Heritage*, but the observation remains pertinent today: physically real locations such as Las Vegas, Macau, and Disneyland serve increasingly as the material grounds upon which virtual tourist experiences are carefully constructed. In such places, visitors from afar travel physically to one location in order to be immersed in sights and sounds that simulate other places and times. In the case of Las Vegas, the visual dimensions of such simulations (architectural replicas, etc.) have been theorized in a number of studies, but the role that sound plays in these virtual touristic experiences is only beginning to be addressed. This paper contributes to this discussion by investigating the multi-layered ways in which sound contributes to the creation of virtual touristic worlds on the Las Vegas Strip. I move from the sounds of the Strip itself (the hawkers’ cries, the casinos’ themed music) to the elaborate and frequently exotic sound worlds of the Strip’s most prominent entertainment today: its seven Cirque du Soleil shows. I argue that these shows self-reflexively mirror Las Vegas’s strategies of virtual tourism, using music in particular to evoke a sense of experiential travel by asking the audience to be virtually absorbed in a spatially or temporally distant world, and ultimately creating a sense of expansive touristic experience within the otherwise emphatically site-specific shows.

Attacking the Airwaves: Radio, Performance, and Conflict in Tanzania’s Neoliberal Music Economy  
*Alex Perullo, Bryan University*

One of the arguments favoring neoliberalism is that people prosper, socially and economically, through removing the dominance of the state and encouraging private property, free markers, and free trade. With less state control or oversight, however, the expansion of individual entrepreneurial freedoms often allows those in positions of power the ability to manipulate and exploit situations for their benefit. In Tanzanian broadcasting, for instance, many radio stations are successful businesses that influence public opinion about artists and their music. In using their positions as authoritative arbiters of popular culture, radio staff can promote artists on the airwaves that they are financially invested in and work with other stations to prohibit competing artists access to the airwaves. In response to what is viewed as a misuse of the airwaves, many artists have used other media, government agencies, and concerts in a campaign called Anti-Virus to publicly discredit radio stations that create unfair business practices. Radio stations have responded in kind by banning the artists that perform with Anti-Virus from the airwaves. This back-and-forth points to anxieties over free markets, contestations over fairness and forms of accumulation, and emerging approaches to free speech. It also emphasizes a restructuring of social relationships between radio, artists, and audiences in contemporary neoliberal economies that many artists argue is fundamentally reshaping the way people listen to and interpret popular music.

Kosovo Roma: SEM Audiovisual Series No. 3  
*Svanibor Pettan, University of Ljubljana*
The third project in the SEM Audiovisual Series, Kosovo through the Eyes of Local Romani (Gypsy) Musicians, provides an alternative view of the Balkan region of Kosovo from the usual media coverage that is typically limited to examinations of the mutually conflicting interests of ethnic Albanians and ethnic Serbs. Because Romani musicians were able and willing to perform music of various origins and styles, they enjoyed the status of superior specialists in Kosovo until the 1990s. They successfully adapted to the multiethnic, multireligious, and multilingual reality of Kosovo and served various audiences in both rural and urban settings. This documentary film, accompanied by an extensive study guide, presents five characteristic types of Romani ensembles in Kosovo, four sources of the musical repertoire of a single semi-nomadic Romani community, creative localization of a selected tune of foreign origin by various Kosovo Romani ensembles, and the response of Romani musicians to the challenge of increasing political tensions in Kosovo in the early 1990s. The study guide extends the film footage through four decades and follows the events up to the present time.

**Defining Guadeloupean Gwoka Music**  
*Marie-Hélène Pichette, Université de Montreal*

Defining Guadeloupe’s traditional gwoka music is a challenging task. Because of its relation to slavery and its controversial past, the conception of what gwoka should be depends on who is talking, be they musician, scholar, member of the audience; everyone seems to have a slightly different perception. As part of the inscription process on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity, clearly defining the element presented is a crucial step towards its acceptance. Drawing from ethnographic research with Guadeloupceans involved in the gwoka musical practice, my paper focuses on defining the cultural object at stake. More than just a musical structure, gwoka is a way of life that can only be defined when taking into account every element involved in its performance: dance, body movements, interaction with and participation of the public among others. I suggest that it is through elements of performance that the beginning of a consensual definition can be drafted. Relying on performance-based studies developed by ethnomusicologists Regula Qureshi (1986) and Monique Desroches (2008), I intend to show that gwoka music is more than an African-derived music originated with slavery and dealing with political struggles: it is a rich musical practice with its musical particularities as much as its historical context.

**Music in Korea's Hiroshima**  
*Joshua Pilzer, University of Toronto*

During the Asia-Pacific War (1930-45) many Koreans were recruited to work in Hiroshima and Nagasaki’s military factories. In the Allied nuclear bombings 40,000 Koreans perished; most of the 30,000 survivors returned to their hometowns throughout the Korean peninsula. The largest percentage of Koreans in Hiroshima was from the rural Southeastern Korean district of Hapcheon, which has come, over the past several decades, to be known as Korea’s Hiroshima. This paper gives an overview of my new project on the musical lives of survivors and their families in and around social welfare facilities in Hapcheon, illuminating how music can be a resource for survival, sense-making, and community building. First generation survivors sing Japanese children’s songs to engage with complex memories of childhood in Japan, forge connections with Japanese victims, and sustain connections to the land in which many of them were born. First generation survivors mix Japanese and Korean language in song and talk in complex negotiations of transnational identity. First and second generation victims select and modify popular and folk songs preoccupied with illness, disability, and the passage of time. Victims play Korean traditional percussion instruments as means of improving physical health, expressing physio-social competence, and socializing. Lastly, victims often turn to faith and
prayer to try to explain their experiences, and to attempt to positively impact the fates of the dead, themselves, and the Russian Roulette of inter-generational transference of radiation-related illnesses."

**Jazz and Vodun in Beninois Brass Bands**  
*Sarah Politz, Harvard University*

Since the early 1990s, a generation of globally minded musicians in the People's Republic of Benin has been adapting traditional vodun music and American jazz, including New Orleans brass band styles, in original arrangements and compositions for an international audience. The music of vodun is integral to Benin's local spiritual practices, and permeates many aspects of Beninois cultural music. Because of vodun's diasporic connections in the Americas, especially in New Orleans, Haiti, and Brazil, its representation by Beninois brass bands can be seen as a symbolic assertion of Benin's place in a globalized black Atlantic. The Gangbe Brass Band and the younger Beninois ensembles that have emerged in their wake act as cultural brokers between post-colonial Africa and Euro-America, although they often play this role implicitly through their musical choices, rather than explicitly through rhetoric, activism, or message. In this paper, I focus on those musical choices, which are also implicitly political and social, particularly the use of specific local markers of vodun music invoked alongside modern jazz harmonies and New Orleans brass band orchestration. I read the political history of vodun practice in Benin in conversation with musicians' accounts of their own formative musical and religious experiences, and then use these materials to inform the musical analysis of a Gangbe composition. By filtering an eclectic selection of influences to produce their work, the brass band musicians of Benin embody an analogous negotiation of the myriad forces joining to form new Beninois cultural identities.

**The Cairo Opera House: Historical Perspectives on an Egyptian Cultural Landmark**  
*Tess Popper, University of California, Santa Barbara*

Inaugurated in internationally-attended festivities in 1869, the Cairo Opera House symbolized the cultural authority of the Egyptian nation in the early stages of the modern Arab 'renaissance' a literary, then political movement generating new nationalist sentiment in the Ottoman Arab provinces. Sponsored by the Egyptian ruler Khedive Isma'il, the Opera House became a major feature of his modernizing projects based on Western political and cultural models. In this paper I discuss nineteenth-century depictions of Isma'il, hailed as promoter of the performing arts, which he regarded as a necessary component for defining Egyptian national identity as a 'modern' nation capable of achieving equal status with the European powers. Through a series of posters from the Opera House museum and from its current website, I present an overview of trends in international cultural ties established by Opera House management since the era of Khedive Isma'il and his aspirations for Egyptian modernity. I then discuss how contemporary discourse addressing the origins and ideological implications of this cultural institution reflects the complexities involved in interpreting a non-Western society's response to colonial experience. Edward Said's depiction of the Opera House as a product of, European cultural colonization leading to direct British control of Egypt in 1882, for example, stands in contrast to a recent Egyptian director of the Opera House depicting the institution as 'an Egyptian cultural landmark,' a significant feature of the modern Egyptian nation. In a brief coda, I demonstrate the House's Facebook networking presence during the January-February 2011 uprisings in Cairo.

**Democratizing Music With Free Technology**  
*Bryan Powell, GOAL- Giving Open Access to Learning  Radio Cremata, Aspira*
The Internet has revolutionized music and music education. Today music is learned, written, produced, recorded, and shared digitally across borders and cultures. Indaba, GrooveZoo, Synthesia and YouTube are only a few of the many free and readily accessible multi-platform digital tools being widely used by people to learn, create, collaborate, and share music. The purpose of this presentation is two-fold. First, it explores a diverse group of students’ perspectives on the functionality, feasibility and overall experiences associated with learning piano and music production through Indaba, GrooveZoo, Synthesia and YouTube. Second, it reports quantitative data regarding students who were measured on timed music learning tasks to determine the speed of mastery of piano music on notation based piano/keyboarding learning music software compared with Synthesia and YouTube. This mixed-methods approach captures the lived experiences and rich perspectives of participants through ethnographic field techniques, along with experimentally controlled quantifiable data. Ultimately, the purpose of this research is to highlight the ways in which free music technologies are affecting the evolution of the music education. The implications of this research point to a paradigm shift in music education. Free and available technologies are radically changing who makes music and how it is made. 21st century music educators need to be aware of this phenomenon, arm themselves with new teaching strategies, and adapt to the ever-changing musical landscape so as to remain relevant and avoid extinction.

Refugee Music Divided Within: ‘Sacred’ Anthem or Commercial Folk Pop

Ulrike Praeger, Boston University

"We lost everything. But not our music. And not our musical talents," said 85-year-old Gretl Hainisch explaining the significance of music for her and other ethnic Germans who were expelled from their native regions of Bohemia, Moravia, and Czech Silesia to mainly Germany in the aftermath of World War II. Still today, for Hainisch and some 70 other “Sudeten-German” refugees interviewed for this study, singing and playing traditional folk songs and other music associated with the Czech lands are central for revitalizing the memories of their "lost" homeland in the “assimilated diaspora” of post-War Germany. Within this music, a certain repertoire acquired after the expulsion a "sacred" connotation of loss and belonging for Sudeten Germans. This repertoire is at the same time brought to the German host population as commercial entertainment by television shows devoted to folk and popular music. For example the song "Feierobnd," which signifies death and loss in a Sudeten-German context, is in recent shows performed by smiling young ladies as a commercial folk pop tune representing beauty and youth. In this process, meaning and significance of the music are altered, which instils a fear of cultural loss in the Sudeten-German community. The music in one guise consoles while in another disturbs. This study of Sudeten-German music in postwar Germany thus intersects with broader musical and cultural themes, such as music as marker of home and identity reconstruction in processes of acculturation, and music reception in transcultural contexts.

Between ‘East’ and ‘West’: Rabindranath Tagore’s Aesthetics of Song

Matthew Pritchard, University of Cambridge

Between "East" and "West": Rabindranath Tagore’s aesthetics of song Last year marked the 150th anniversary of the birth of Rabindranath Tagore, one of the most celebrated figures of modern Asian culture. Amid all the discussions of his poetic and political visions and their relevance today, there was relatively little international attention given to the side of his creativity which has had the greatest consequences for his native culture of Bengal: more than 2000 songs, known as Rabindrasangit or "Tagore music". As Tagore predicted, they seemed to have gained a “permanent place” in the collective Bengali psyche - but he also foresaw an inevitable
wider incomprehension, for "it is nonsense to say that music is a universal language". This paper explores the dissemination of Tagore's musical heritage in a globalized world against the background of Tagore's own writings on music and aesthetics (collected in the volume *Sangit Chinta* (Kolkata, 2004)), looking at the consequences of his binary construction of "East" and "West", his exploitation of modern Western ideas of the composer, notation, and copyright within an Indian setting, and his ambivalent attitude to other Western concepts such as harmony, the aesthetics of "expression", and "polished" performance. Tagore's position on these issues helped to shape Rabindrasangit as a genre positioned uneasily but fascinatingly between "East" and "West", Indian classical tradition and globalized popular culture.

**Listening Made Visible: Dance as Kinetic Listening within South African Jazz Appreciation Societies**

*Brett Pyper, Klein Karoo National Arts Festival*

Among the vernacular cultural practices where music meets dance in contemporary South Africa, township jazz appreciation societies provide some remarkably creative and sociable instances. Functioning at some remove from the formal jazz club and festival circuits that characterise the neoliberal post-apartheid public sphere, these associations of jazz lovers performatively curate aspects of the international jazz repertoire in ways laden with local significance. Among these localizing practices, improvised solo dancing at collective listening sessions plays a crucial role, significantly shaping musical aesthetics and intensifying social interaction. Here the blues aesthetic inherent in late swing can be brought to resonate with sartorial or choreographic signifiers of African modernity, or the abstract lines of post-1960s avant-garde jazz grounded in danced grooves felt to echo a precolonial past. Providing a contrapuntal, self-consciously 'African' cultural line to the cosmopolitanism inherent in globally circulating jazz culture and recordings, these vernacular dance practices offer, I argue, instances of 'kinetic listening' where musical reception is rendered socially visible, providing particular insights into the ways in which jazz music is received and experienced in these distinctive local contexts. In so doing, my study of the social life of jazz within this milieu takes its cue from general calls for a more ethnographically grounded cultural and historical contextualisation of musical listening and auditory experience more broadly, in particular recent moves within ethnomusicology and popular music studies to more fully theorise listening as a cultural practice.

**To Sing or Not to Sing: Three Divas Resisting Erasure in Lucknow**

*Regula Qureshi, University of Alberta*

Since the 19th century Lucknow has been the center of a rich female performance culture combining song, dance, and poetry in a formalized, yet highly personal and interactive interpretive style, the mujra. Patronized by feudal nobility, highly trained and literate women (tawaif) performed at feudal courts, and in their own celebrated salons (kotha). Individuals among these matrilineal artists were able to rise from their status as a service professional by consorting with high status patrons. But soon after Independence, their flourishing public performances were silenced by police closures of salons across Northern India, along with a government ban tarnishing their moral image. Lucknow bore the brunt of this destructive campaign, so that most of its female performers disappeared into silence and poverty, stigmatized by the social identity of courtesans. How their male patrons remembered this heritage has been expressively represented in their writings, films, and personal conversations, creating a nostalgic image of mujras and their enticing performers. What is needed now are ethnographic and critical explorations of the lives and particular practices by individual performers in their unique local social, historical and musical contexts. Above all we need to
hear their voices representing themselves: not just as cultural idols of the past, but as women and agents of their own art and lives--then and now. This paper presents what I learned from three remarkable singers about their world, navigating between performance and respectability through silence.

**From Dümbelek to Darbuka: The Invention of a Turkish Drum**

*Nicholas Ragheb, University of Texas, Austin*

How can we understand the invention” of musical instruments in a way that acknowledges both the physical development of the instrument and also the perceptual transformation that allows us to conceive of the instrument as a distinct category of musical object? I will discuss how the Turkish "darbuka" drum historically has been an unstable instrument category, and how a variety of drums produced by local artisans and known by distinct names such as "deblek " "dümbelek " and "küp" were gradually merged into the singular category "darbuka." The adoption of metal-spinning and metal-casting technologies has led to larger-scale and more standardized production processes. Turkish folklorists and musicologists have also deployed the term "darbuka" in an increasingly inclusive manner in recent times, effectively erasing the identities of various regional drums as unique instrument categories and reconstructing them as varieties of one category of cylindrical drum. This reconstructed category of "darbuka" is not static, however, and some scholars have continued to restructure it into distinct instrument categories based on different associations between construction materials and methods, notions of place, and the instrument’s role in "folk" and "art" music performance. Drawing on the notion of "technological frame" (Pinch & Trocco 2002) as well as Ruth Solie’s (1993) theorizations of the mechanisms that produce social difference, I attempt to explain how communities "invent" an instrument through a continuous process of negotiation influenced by the technological innovations in production as well as linguistic mechanisms, and how these shape perceptions of the musical object.”

**Gestural Lineages and Embodied Ethics in Hindustani Vocal Music**

*Matthew Rahaim, University of Minnesota*

Observers of Indian classical music have long commented on the extensive hand gestures of Indian vocalists, but ordinarily dismiss them as insignificant or even morally suspect. It turns out, however, that the gestures improvised alongside vocal improvisation (like those that accompany improvised speech) are closely co-ordinated with the voice, forming elaborate, dynamic melodic images that complement the vocal line. Gestural action embodies a special kind of melodic knowledge: an implicit, non-verbal music theory. The transmission of this musical knowledge through gesture results in lineages of vocalists who not only look and sound similar, but also engage with music kinesthetically according to similar aesthetic values and ethical stances. The ethical valences of these gestural dispositions are often expressed quite explicitly: humility vs. arrogance, sincerity vs. pretense, gentleness vs. harshness, etc. This paper first demonstrates a few cases of the inheritance of gestural dispositions in teaching lineages, and then proposes a new way to theorize the interwoven traditions of embodied melody, aesthetics, and ethics that link generations of teachers and students.

**Music, Agency, and the Social Construction of Space in New Orleans**

*Julie Raimondi, Tufts University*

For many New Orleanians, music is a vehicle in which to use, experience, form emotional attachments to, and make sense of space. New Orleans has a wealth of musical and cultural traditions that are practiced on regular bases, and the musical actions of individuals and groups
encompass a diverse array of spatial experiences. The study of space and place in ethnomusicology, however, has been slow to incorporate spatial theories based in phenomenology, humanistic geography, and social anthropology. In this paper, I explore the social construction of space, following the terminology of anthropologist Setha M. Low, to analyze the spatial intricacies of musical performances and experiences in New Orleans. I place special emphasis on the agency of individuals and groups to socially construct space, as they 1) enable place attachment, 2) fix memories into space through music, 3) exercise their rights to musical performance in public space, and 4) grow a musical community that is bounded by the built form. I provide brief examples of people practicing agency through music, in three ethnographic snapshots that serve as case studies: The Ernie K-Doe Mother-in-Law Lounge, the "second line" parading tradition, and the New Orleans Habitat Musicians' Village. In so doing, I explain my assertion that music is a spatial enabler in New Orleans.

'Repossessing the Land': A Spiritual Retreat with Maher Fayez and a Movement of Coptic Charismatic Worship
Carolyn Ramzy, University of Toronto

Over the last decade, Egyptian Coptic Christians have witnessed a vibrant surge in satellite religious programming. While the popular Coptic Orthodox Church Channel (CTV) represents Orthodox mainstream culture, Coptic Protestant channels such as SAT-7 present alternative views. As both feature live streaming of community worship, this paper addresses one worship convention as it was aired for SAT-7: famous Orthodox musician, Maher Fayez's retreat "Repossessing the Land." For three days, a mixed congregation of Orthodox Copts and Protestants sang Arabic devotional songs known as taratīl. Along with these impassioned musical worship sessions, Fayez invited three Ghanaian and Nigerian guests speakers from the Global Apostolic and Prophetic Network, an organization "dedicated to raising leaders in Africa and establishing the presence of God in every sphere of society," (gapnetwork.org). Their sermons not only drew on Fayez' original themes, but also called on Egypt's Christians to rise and "repossess the land" specifically in the name of Jesus. Coming at the heels of the January 25 revolution and a sudden spike of sectarian violence between Egyptian Christians and Muslims, I investigate how these sermons have transformed these songs from what Peter Manual calls "ideologically ambiguous entities" (1993:17) to songs that are conditioned by ideological subtexts (Hall 1973) embedded in their sounds and texts, transforming them into religious national anthems. Furthermore, I explore how the presence of SAT-7 TV cameras and crew further heightened the viscerality and intensity of Coptic devotional song experience, particularly as the community grapples with post-revolution economic and social instability.

To Them It's Blood: The Politics of Boy Scout Indigeneity in the Urban Drumscape
Trevor Reed, Columbia University

With the advent of the United Nations Declaration on the Rights of Indigenous Peoples comes renewed interest in how indigenous personhood is constructed within an increasingly post-colonial world. In this paper, I trace indigenous identity production in two contrasting subcultures at government-sponsored pow-wow events in New York City: urban Native American drum groups (drums") and non-Native suburban Boy Scouts. I begin by examining the production of "drumscape" - the creation of indigenous homeland in sound - by urban drums as they figure collective memories of ancestral lands and recordings of reservation-based singing into 'traditional' vocal timbres. Next, I trace the transformation of non-Native, suburban Boy Scouts into indigenously mediated men through the fabrication of Native American dance regalia. I examine how these youth work pan-indigenous philosophies, histories, types, and material culture, alongside Boy Scout ideologies and ethics, into their own indigenous persona and
subsequently perform as Native dancers at urban pow-wow events. In performance, Native and non-Native individuals become virtually indistinguishable from one another as each engages in feelingful response to the pow-wow drum-beat; however, tensions arise between Boy Scouts and members of New York’s Native American community over notions of ‘blood’ and lineage as each asserts his or her indigenous identity within this politically charged context. Drawing on recent work in indigenous studies and performance theory, I utilize indigenous music and dance performance as a point of entry for understanding the larger processes at play in the figuration of post-colonial indigenous identities in the cosmopolitan environment.”

**Hip-hop Mapuche and the Fronteras of Expression and Activism**  
*Jacob Rekedal, University of California, Riverside*

This paper analyzes musical activism in Araucanía, a centuries-old frontera (borderland), where physical and symbolic exchange between the Mapuche and other civilizations (Tiahuanaco, Inca, Spanish, Chilean) have long characterized social and cultural life. Discord between Mapuche and Chilean approaches to resource exploitation and social organization produces a resonant frequency of political mistrust in Araucanía. Popular music, for its part, breaks ground when performers erode preexisting categories, challenging audiences to interpret their expressions in new contexts. In a recent collaborative performance of the song "Ñi Pullu Weichafe" (Warrior Spirit), Mapuche rapper/social worker Jano Weichafe, and Chilean rockers La Mano Ajena, crossed fronteras by singing of the controversial forestry industry in Araucanía, combining Mapuche language with the sounds of hip-hop, cumbia, klezmer, Gitano music and the blues. Counteracting exclusion, "Ñi Pullu Weichafe" blends languages and musical/cultural signifiers to assert solidarity among different oppressed communities who nonetheless each configure in Chilean national life. Weichafe notes, "Through music, you can reach more people . . . awaken consciousness . . . without necessarily going around throwing rocks . . . " Weichafe criticizes the vague commingling of the words terrorista and Mapuche, resulting from violence in Araucanía (and other regions) by a radical minority of encapuchados (veiled insurgents), and their prosecution as terrorists. Jubilant reception of "Ñi Pullu Weichafe" outside of Araucanía leads to a productive discussion of how musical activism in Chile both cultivates collective fascination with rebellion, and "awakens consciousness" through performed solidarity and political discourses in pre-Colombian languages.

**The Revival of ‘Red Songs’ in 2011: Singing in Praise of the Chinese Communist Party**  
*Meng Ren, University of Pittsburgh*

July 1, 2011 was the 90th anniversary of the funding of the Chinese Communist Party (CCP); meanwhile the day also marked the climax of the nation-wide craze of "singing red songs." The "red songs" praise, compliment and commemorate the CCP and the various revolutions led by the Party. This paper highlights the purpose and function of "red song" singing in contemporary China. In major cities of China, state-run danwei (work units) organized professional and amateur choirs to perform "red songs" in various events celebrating the CCP’s birthday. For instance, in Zhengzhou of Henan province, choirs from state-own work units such as business firms, schools, hospitals, and factories all participated in a large-scale "red song" singing competition with an avowed theme of "Without the CCP, There will be no New China," organized by the local government. The "red songs" commemorated China’s history of resistance to foreign conquest, revolutions against authority and celebration of victory (Bryant 2004), and helped generations of Chinese to overcome hardships and deprivations. What does it mean for the young people who are unfamiliar with the past to engage with such genre? How does the danwei system assist the "red song" campaign and related political propaganda? By drawing upon my research concerning the "red song" singing activities in Zhengzhou and
interviews with members of danwei-based choirs, this paper explores the reasons, significance and receptions of the Chinese "red songs" revival, as well as the role of the central government and local danwei in promoting those songs.

Ainu-Language Popular Music and Standard Language Ideology
Nate Renner, University of Toronto

Ozoro omap, ozoro omap [I love bums, I love bums] ... we want independency " sings one of the few remaining speakers of the Ainu language, Oki Kano, blending ancestral words with English on his 2010 album, Sakhalin Rock. Ainu people, like members of indigenous communities in other parts of the world, were forced to abandon their language in the late 19th century. As the rapidly modernizing Japanese government extended their domain to include diverse populations like the Ainu, indigenous to Hokkaido and other northern islands, language standardization proved a means to homogenize cultural identities and naturalize ideology about Japanese superiority. Policymakers developed a register of speech they hoped would be spoken across Japan exactly as it was written and disseminated. Standard Japanese was believed to convey the rational ideas of modernity through clear and efficient reference, while the Ainu language was naturalized as culturally inferior due to its lack of written script. Today, efforts to revive Ainu language are in full force, but many programs operate within the framework of modern language ideology that posits speech's primary function is to refer and convey fully formed ideas. Songs examined in this paper were co-composed by Kano and children from Asahikawa Ainu language school by assembling flash cards in humorous or aesthetically pleasing ways that have little or no referential meaning. Revitalizing language through games that become rock songs, challenges standard language ideology by asking, "What ways besides reference and clarity can marginalized people use language to maintain and revitalize culture?"

‘C’mon, Get Out Bashar’: You Tube, Rap, and the Arab Spring
Marc Rice, Truman State University

During the Arab Spring uprisings of 2011, music videos uploaded to You Tube were created to disseminate information, to express outrage, and to inspire action. Artists working in rap in particular had a dynamic impact on the movement, as their videos directly connected with the young audience at its center. Their videos were viewed and commented upon by thousands, and their stories, which included imprisonment and assassination, served to unify and further motivate the young protesters. My paper examines the work of three musicians, the Tunisian El General, the Syrian Ibrahim Qashush, and the Israeli Noy Alooshe. I began by compiling a You Tube playlist of several dozen videos representative of their work, and the impact they have had on the Movement. I next analyzed the music and lyrics of their official music videos, discovering three distinct styles that mix hip hop with Middle Eastern elements. I also located my analysis within the dramatic biography of each musician, focusing especially on the imprisonment of El General and the murder by government forces of Qashsush. I then examined the reception of their music, using journalist accounts and the commentary section of their videos. Their legacy includes not just written commentary, but other music videos uploaded by fans and admirers to honor them. I have found that You Tube, like other components of the New Media, is a game-changing technology for political protest, and that rap has been embraced by participants of the Arab Spring as a primary mode of expression.

‘Ethnomusicology at Home’: A Study of Indonesian Etnomusikologi
Indra Ridwan, University of Pittsburgh
Indonesians are peripheral to the production of knowledge about music in Indonesia in the sense that cultural outsiders" still dominate academic research and publication. This essay presents a critical review by a cultural "insider" on published research about Indonesian music written by Indonesian scholars in both English and Indonesian. I will examine changes in the way that Indonesian ethnomusicology is defined and practiced, especially during the last 30-40 years (since the development of programs and departments in ethnomusicology, including the University of North Sumatra [USU] in 1979 and the Arts Institute of Indonesia [ISI Surakarta] in 1988). The focus of early Indonesian ethnomusicology was traditional music in central Java and Bali. However, since the 1980s, research has been conducted in regions outside Java and Bali, and since the 1990s includes not only traditional music but also popular music. Further, since the 1990s, research on Indonesian music has been carried out not only by ethnomusicologists but also by scholars from other disciplines including Anthropology and Sociology. An increasing number of Indonesian scholars have studied in ethnomusicology programs abroad and foreign scholars have influenced Indonesian ethnomusicological approaches, theories, and methodologies. Indonesian ethnomusicology has struggled with, and in some ways succeeded in, developing its own identity. For example, Indonesian ethnomusicologists typically see their work as having an application to national development, new musical composition, and music education. By examining recent trends and patterns in research, I will describe the theoretical and methodological implications of doing "ethnomusicology at home" in Indonesia."

Echoes of Violence: Music, Post-Memory, and Indigenous Voice After the Truth Commission in Peru
Jonathan Ritter, University of California, Riverside

In the wake of Peru’s Truth and Reconciliation Commission (TRC) and the publication of its final report in 2003, Peruvians have continued to struggle over how the political violence that devastated their country in the 1980s and 90s should be remembered. Recent events, including recurrent attacks by politicians and military leaders on the commission’s work and its recommendations, as well as ongoing debates over the legitimacy and accuracy of public commemorations of the conflict’s victims, reinforce the consensus view that truth commissions mark the beginning, rather than the end, of processes of historical reflection, revision, and reconciliation. In this paper, I consider various musical interventions into these post-TRC processes and debates in Peru, focusing in particular on those that claim to represent the voices and perspectives of the conflict’s victims’ predominantly rural, indigenous peasants from the southern Andean highlands. While some of these musical interventions arise directly within indigenous communities, including the composition and performance of testimonial songs in contests sponsored by human rights organizations, others draw upon anthropological research and the TRC report itself to craft fictionalized representations of indigenous music for recent ‘testimonial’ films and novels. Though such representations carry inherent risks, both of sensationalizing the violence and overemphasizing the alterity of indigenous responses to it, they also play a key role in mediating and transmitting traumatic memories of the war to what Miriam Hirsch (2008) has called the ‘postmemory generation’ those born or raised after the conflict who are now coming of age in Peru.

The ‘Crude Empathy’ of Song
Dylan Robinson, University of Toronto

Verbal testimony on colonial injustice and oppression, and the witnessing of such testimony, plays a central role in Truth and Reconciliation Commissions. Yet hearing testimony comprises only one part of the public’s engagement in national projects of redress. The South African and Canadian TRCs have given rise to art works that both reflect survivors’ experiences back to
others in the community who share this history, and act as a mobile memorial repertoire that addresses a wider international audience. This presentation examines how trauma is mediated in two works: Phillip Miller’s REwind Cantata that includes recorded testimony from the South African TRC, and Fatty Legs, a musical adaptation of Inuit residential school survivor Margaret Pokiak-Fenton’s book of the same name, narrated by Pokiak-Fenton in performance with the Camerata Xara Young Woman’s Choir at the 2011 TRC National Event in Halifax, Canada. Despite a wealth of media-specific theory on the reception and representation of trauma by different art forms (LaCapra 2000; Sontag 2003; Kaplan 2005; Bennett 2005), less attention has been given to how musical representations of trauma foster empathetic relationships with listeners. I here question whether the affective investments listeners develop with music engender an overidentification with victim narratives and mask a fundamental lack of affinity between witnesses and survivors (Boltanski 1999). I examine in what cases music and song might be said to enable a kind of ‘crude empathy’ a ‘feeling for another based on the assimilation of the other’s experience to the self.’ (Brecht 1949)

Thomas Mapfumo and Wadada Leo Smith: Improvisation and Transdiasporic Collaboration
Jason Robinson, Amherst College

In 2000, African American trumpeter and composer Wadada Leo Smith collaborated with Zimbabwean trumpeter, vocalist, and activist Thomas Mapfumo to record Dreams and Secrets (Anonym Records), an album that brought together N'Da Kulture and the Blacks Unlimited, their respective groups. A charter member of Chicago’s Association for the Advancement of Creative Musicians (AACM), an influential community-centered African American musician collective that formed in the 1960s, Smith’s work draws from a broad spectrum of African American and African diasporic popular and experimental music traditions. With overlapping influences, Mapfumo is perhaps best known for his pioneering of chimurenga, a politically-charged activist music associated with social and political struggle in Zimbabwe. In this paper, I examine the intricate intercultural processes at work in Smith’s and Mapfumo’s collaboration through the concept of "transdiasporic collaboration." Such collaborations feature African and African-diasporic musicians making novel music together with the express intent of theorizing diasporic relationships. Dreams and Secrets draws heavily on improvisation; indeed, improvisation acts a metaphor for the negotiation of sameness and difference central to their project. In a review of the album for Afropop Worldwide, Banning Eyre argues that "how much you like ... [Dreams and Secrets] will depend on how much you like the two disparate styles of music it merges," and concludes that "it’s a bold idea well begun, but not fully realized." In contrast to this, I maintain that trandiasporic collaborations illuminate the process-oriented, conjunctural realities of diasporic identity. Such music is continually evolving, never stable, never "finished."

Local Makers, Global Players: Tabla Design and Construction in an International Marketplace
Allen Roda, New York University

Whenever possible, serious tabla players are closely involved with the production and tuning of their instruments, such that tabla making is a highly interactive craft. By contrast, international customers rarely have the time or ability to return to the shop repeatedly each time their tabla need tightening or repair, and they periodically have unique customs and packaging restrictions that do not impact local customers. Growing global popularity for tablas has led to much greater interaction between tabla makers and internationally-based clientele, whether through brief interactions at the shop, increased orders from distributors in major cities like Delhi and Mumbai, or through mobile phones and the internet. In my analysis of tabla construction and the
international trade of tablas, I investigate various effects of globalization and tourism on local tabla makers in Varanasi. In particular, I explore direct influences on design and innovation, impacts on labor and customer relations, and ways in which tabla makers and customers utilize new technologies to circumvent distributors and middlemen and work around governmental restrictions on the import/export of rawhide. Building on ethnographic work with multiple families of tabla makers in Varanasi, oral histories of tabla making in previous eras, participation of tabla players and makers in online forums, and analysis of new innovations in tabla design, this paper looks at the current tabla economy of Varanasi in relation to its remembered past.

Cultural Rivalry in the Crescent City: The Development of New Orleans’ Social and Cultural Life during the Antebellum Golden Era.
Gillian Rodger, University of Wisconsin-Milwaukee

By the 1840s, the American population of New Orleans was well established and had come to dominate the business life of the city. The American social and entertainment world had also come into its own, and offered a choice of theaters, as well as musical concerts, circus performances, and both public and private balls. Focusing on a number of the city’s most prominent social institutions, including the French Opera House and the St. Charles Avenue Theatre, rival social organizations and ball societies and the seasonal celebration of Mardi Gras, I will show how the desire to create a superior social life drove the Americans to establish venues for musical and theatrical performances in New Orleans. The division of the city into three municipalities, each with its own council in 1836 enabled the American quarter to grow and its cultural life to flourish. By the 1850s, the social life of the city had shifted up-river from the French to the American quarter, but that social life continued to be shaped by the customs and seasonal patterns employed by the Creoles in earlier periods. The aim of the new American residents was first to match, and then to eclipse the institutions that catered to the Creole population. The divided nature of the city’s population--split between American and French/Spanish, Protestant and Roman Catholic, newcomer and locally-born-- and the yearly social rituals that preceded Lent, also encouraged this proliferation of entertainment, which resulted the city’s reputation for a lively social life that continues to the present.

Feminist Approaches to Electronic Music and Sound Historiography
Tara Rodgers, University of Maryland

Over the last decade there has been a surge of scholarly interest in sound studies, an interdisciplinary field that examines the historical and cultural bases of sound and listening, the influence of science and technology on musical performance and experience, and the relationships of sound to philosophical thought. My research brings feminist approaches to this field by documenting the roles of women as cultural producers in electronic music, and examining how notions of social difference are produced in the technical language and iconography commonly used to describe sounds. This talk will elaborate on methods and findings of two of my recent projects. The first, Pink Noises: Women on Electronic Music and Sound (Duke University Press, 2010), employed ethnographic research to document creative practices of women in the field. The second is a history of synthesized sound from the nineteenth century to the present, based on archival research of acoustics textbooks, synthesizer product manuals, and other technical documentation. It applies feminist critiques of representation to sounds and audio technologies themselves--interrogating the cultural politics of their design and the terminology used to describe them. I will conclude with an assessment of the very different yet complementary processes of ethnographic and archival research in these two projects.
Urban Spaces and Jazz Improvisation: Hearing the Hang in the US, Chile and Argentina
Alex Rodriguez, University of California, Los Angeles

Throughout the music's history, jazz has developed alongside what its musical practitioners call hang.” Both noun and verb, the (to) hang is a location and process of social interaction that has coexisted with jazz since its early days in New Orleans and prohibition-era New York City, kept alive today in clubs such as Smalls in New York and The Blue Whale in Los Angeles. Like jazz itself, this four-letter word carries multiple meanings; the (to) hang is a central characteristic of jazz improvisation, with roots in 20th-century urban life. Today, the deep, improvised communication inspired by hang(ing) has proliferated beyond the United States, with examples in many other countries. Chile and Argentina, the focus of this presentation, provide two examples: the decades-old Club de Jazz de Santiago and makeshift Buenos Aires basement bar La Pedraza, two popular hangs in their respective jazz communities. By describing some of the musicians navigating these spaces in the United States, Chile and Argentina, this paper demonstrates how digital technology and global educational networks are connecting these geographically distant environments. This emergent digital space presents new challenges for improvised discourse among jazz aficionados as it mirrors the intimacy and communal spirit afforded by the original hangs. This paper considers how this transition--coming at a time when many jazz clubs have been forced to close--can imbue these new connections with an "ethos of hang " ushering this jazz practice into the 21st century."

‘He’s Callin’ His Flock Now’: Sefyu’s Postcolonial Critique and the Sound of Double Consciousness
J. Griffith Rollefson, University of California, Berkeley

On the 2006 track ‘En Noir et Blanc' the Parisian rapper Sefyu (Youssef Soukouna) makes the case that ‘black and white' thinking is a form of colonial nostalgia for supposed purer times. Notably, to make his case that ‘mixité is nothing tragic, the track traverses the Black Atlantic from Paris via Senegal to New Orleans, indexing the sonic contours of black American music and articulating them to the global experience of postcoloniality. Sefyu’s track establishes the transatlantic intertextual link by sampling Nina Simone performing Ellington/Strayhorn’s ‘Hey, Buddy Bolden' from the 1956 musical allegory A Drum is a Woman. The sample is a splintered and echoing phoneme from the line: ‘When Buddy Bolden tuned up you could hear him clean across the river.' Indeed, Simone’s track about Bolden, the New Orleans trumpeter who Ted Gioia calls ‘the elusive father of jazz’ ends with the lines ‘He’s callin’ his flock now. Here they come....' In this paper, I embed a deep reading of Sefyu’s track in the context of my fieldwork experiences with hip hop communities in Paris to underscore Sefyu’s underlying assertion that 'double consciousness' is the particularly American form of the global postcolonial condition. In so doing, I introduce Edward Said’s dialectical or ‘polyphonic' model of ‘contrapuntal analysis' from his 1993 Culture and Imperialism as a frame to argue that we can hear the interdependence of colonizer and colonized resonating in hip hop’s production of a paradoxically commercial authenticity and conclude that hip hop is a constitutively postcolonial art form.”

‘El Carnaval de Río Sucio No Es Festival’ / ‘The Carnival of Río Sucio Is Not a Festival'
Brenda M. Romero, University of Colorado at Boulder

The bi-yearly Carnaval de Río Sucio in the departamento Caldas of Colombia is considered national Intangible Cultural Heritage, an impressive emblem of two neighboring mulatto and indigenous factions' success in overcoming ethnic and class divisions. Beginning in 1915, drawing on a widespread, centuries-old familiarity with the colonial Matachines
music/dance/theater/rhetorical complex in despair over the mutual desecration of each other’s neighboring fiestas, an insightful cleric assigned a monstrous devil figure to appear to punish those who spoiled the religious celebration. The double-entendre that permeates the fiesta is based on the idea that the devil has become good, connoting permission to vent antagonisms, large and small, via theatrical gatherings (convite). Carnival directors, called Matachines, have reappropriated colonial religious forums for rhetorical decrees, decretos, by combining them with elements of humor and parody that characterized Matachines and other masked European genres belonging to the people since the Middle Ages. In addition, numerous cuadrillas, large representative community troupes dressed to a particular theme, engage in choreographed song displays (sometimes competitive) that demonstrate cosmopolitanism and social awareness, often in parody. Today the Carnaval de Río Sucio has become a way of life for many, a means of recreating social identities in a repeating cycle of creativity and renewal. Based on participant observation at the Carnaval in 2007 and field interviews in 2011, the presenter describes a society unified around signifying carnivalesque identities made viable via music, dance, theater, and rhetoric. Río Sucio, or ‘muddied waters” (Applebaum), is a metaphor for cultural mixing.”

**Negotiating Marginality Through Musical Discourse at Pride Festivals**

*Todd Rosendahl, Florida State University*

Pride festivals are events that are both political and celebratory in nature, and focus broadly on issues of gender, sexuality, identity, and human rights. Many from outside, and even within, the queer community view pride festivals as spaces for creating and celebrating a unified group identity. While this is partially true, it is also a space in which positions of centrality and marginality are negotiated, particularly for gendered and racialized groups found within the larger, queer community. Pride festivals have become sites of power struggles grounded in debates and negotiations over the politics of queer identities. This negotiation can, at times, reproduce the same structures of marginality that the festival was intended to combat on a societal level, thus creating internal marginalization within an already marginalized group. In this paper I examine the negotiation of marginality through musical discourse (interviews, media reports, town hall meetings, official Pride documents, etc.), and through music as discourse (the musical performance itself), which I view as two central components for understanding the relationship between music as a performance of identity and as a subject for initiating and sustaining dialogue on social power within the queer community. With over one million participants and roughly 300 musical performances each year, Pride Toronto is one of the largest pride festivals in the world. As such, it is a particularly useful case study for examining the connections between social power, identity politics, and musical performance.

**The Missing String Incident: Social Tension and Release in an Upstate New York Prison Music Room**

*John Runowicz, Independent Scholar*

Among inmate populations ‘rec’ time (as in ‘recreation’) is a highly valued part of the weekly schedule. This can include working out at the gym, going to the library, or just watching television. At the Adirondack Correctional Facility in upstate New York where I was an inmate from August 2010 to February 2011, there was a room set aside for musical activity. The space was utilized on a regular basis by a small group of inmates both black and white of varying musical ability and taste whose ages ranged from early twenties to late fifties. Soon after my arrival at the prison I became involved in the room, first as seeker of rec, and then as teacher, musical director, and researcher. The room was small, a fifteen by ten foot space. At any one time there would be about five or six men there. The close proximity of the environment, the
often intense emotional responses engendered by music making and prison life in general, the vying for control of the evolving agenda for musical activity, and the relationships among the regulars made for often complex social interaction. In this paper I will discuss a representative event, a particularly piquant moment that exemplifies the social tension and release endemic to music making within the institutional strictures of the correctional system. My intent is offer an inside view on, and contribute to the discussion of, the value of prison recreational activity involving music.

**Seeds, Barbs, Rats, and Panthers: SDS, Weatherman, and Radical Re-Contextualization of Beatles' Songs**

*Craig Russell, California Polytechnic State University*

The Beatles released their epic *Sgt. Pepper* in 1967, the same year that the leftist Liberation News Service (LNS) was syndicated in Washington, D.C. In the next three years, Beatles albums became inextricably intertwined with American popular culture, political activism, and underground newspapers such as the *Chicago Seed*, *Berkeley Barb*, *Subterranean Rat*, and *Black Panther*. Until now, no study has thoroughly examined the highly specific links connecting the Fab-Four with the American underground press. I will take eighteen Beatles songs and show how activists co-opted Beatles lyrics and radically re-contextualized them in underground publications for their own political purposes, specifically in the context of: Students for a Democratic Society (SDS); Yippies; the Revolutionary Youth Movement; Weatherman; the Black Panthers; and the Free-Speech, Women's, and Gay Liberation Movements. The editors at the *Seed* claimed that *Sgt. Pepper's* songs were catechisms, sermons, and advertisements for LSD—a drug they saw as issuing in a new utopian epoch. Psychedelic Beatles songs became code for leftist political leanings, owing largely to the *Barb*’s weekly "Sgt. Pepper” anti-war column, Jerry Rubin's and the *Seed*’s editors usage of "Walrus” as a nickname, and the Chicago 8’s adoption of "We Get By With a Little Help from Our Friends" as their motto along with its subsequent re-use by Weatherman. LNS columnist A. J. Webberman provides detailed and politically-charged "translations” of the *White Album*’s obtuse lyrics. To close, I will spotlight how the Beatles' songwriting was influenced by the LNS, providing links that have escaped notice until now.

**New Orleans Music Under Seige**

*Matt Sakakeeny, Tulane University*

New Orleans music is celebrated for its plenitude and accessibility: jazz funerals, community parades called second lines " Mardi Gras parades, school marching bands, and Mardi Gras Indian ceremonies fill the streets and other public spaces with sound. The promotional campaigns of the local tourism industry circulate images, sounds, and descriptions of these cultural traditions to lure visitors to New Orleans. Meanwhile, the City Council and the New Orleans Police Department have ramped up attempts to silence or contain music in public spaces, arresting musicians for violating noise ordinances, attempting to triple the permit fees for community groups that organize parades, and violently breaking up Mardi Gras Indian processions after nightfall. This presentation will explore the predicament facing musicians who are celebrated as cultural icons while remaining vulnerable to aggressive policing and lopsided policies."

‘El Madi Fate’ (‘The Past is Gone’): Moroccan Hip Hop, Urban Nostalgia and Nass el-Ghiwane

*Kendra Salois, University of California, Berkeley*
From their first release in 1970, the legendary Casablanca band Nass el-Ghiwane voiced a nostalgia which placed local expressions of Muslim piety at the center of their imagined past subject. As second-generation migrants from around the country, the band members combined a variety of inherited expressive traditions in their urban milieu to create what is credited as the first national popular music. Grounded in the local and global Black Atlantic forms of the Moroccan Gnawa and 1970s rock, their music nonetheless reaffirmed the discursive bond between Moroccan identity and Muslim faith. Today, young Moroccan hip hop musicians, especially those born and raised in Casablanca, proudly claim descent from this creative lineage. This paper argues that Nass el-Ghiwane’s potent brand of nostalgia, produced during the political, economic, and cultural instability of the 1970s, provides sonic and ethical inspiration for Casablanca youth struggling to define themselves under the equally profound instability wrought by neoliberalization. Armed with hip hop’s aesthetic and critical approaches, musicians legitimate themselves to defenders and detractors alike by quoting cherished Nass el-Ghiwane lyrics, imitating the band’s arrangement and performance practices, and invoking their narratives of loss in contemporary critiques of socio-economic change. In sampling lyrical, musical, and sentimental resources from Nass el-Ghiwane, hip hop musicians not only authenticate themselves within the transnational hip hop tradition by reappropriating their heritage, but also argue for their fundamentally urban, contemporary Moroccan identity, one with its own distinctive expressions of Muslim faith.

The Dancing Ground: Embodied Knowledge, Health, and Visibility in New Orleans Secondlines
Daniella Santoro, Tulane University

The performative traditions of New Orleans secondline parades offer profound insight into localized expressions of health and the body. The city’s streets, the setting for these weekly jazz parades and community events, can also be seen as a stage where the body emerges in central focus and public visibility. Evolving out of the traditional New Orleans jazz funeral, secondlines commemorate and reference expressive traditions and improvisations of the Afro-Creole diaspora, celebrate local neighborhood identities, and mark complex racialized spaces and histories. Additionally, as public, festive and symbolic spaces of music, dance and movement, secondlines privilege the body as a site of commemoration and knowledge production. How do local expressive practices inform individual and shared conceptions of health and (dis)abled bodies? How do secondline parades reconcile competing notions of visibility as marked by cultural tourism, popularized images of African American expressive traditions, and biomedical narratives of "healthy" bodies? What is that secondline beat and how do individuals define the parade experience in reference to wider discourses about their bodies’ capabilities and physical expectations. This research contextualizes the transcendental aspects of secondline dance by focusing on the parade as a means of transformation and as a representation of localized conceptions of health, aging, and disability in New Orleans and the contemporary United States.

The Indirect ‘Consequences of Colonialism for Indian Music’
Justin Scarimbolo, University of California, Santa Barbara

Scholarly debate on the social and cultural consequences of colonialism in India has often focused on its more disastrous effects: the construction of caste, Hindu-Muslim communalism, and in regard to music, a nationalist-inspired movement for reform that displaced populations of hereditary professional musicians. In this paper I explore a contrasting perspective, focusing on new possibilities for musical patronage that resulted from an innovative British policy of indirect rule " wherein select states retained substantial autonomy even as they were bound by treaties of subordinate co-operation. Specifically, I trace the career of Sir John Malcolm, a powerful
official of the British East India Company, who during a volatile period of transition from Maratha to British paramountcy in 1818, played a crucial role in effecting treaties with native rulers and lesser chiefs, some of whom became the most prominent patrons of music in Central India. This paper follows Malcolm's activities both on the battlefield and in his diplomatic negotiations with Maratha leaders to argue that the disaster and political displacement of British imperialism, expressed through the policies of indirect rule, "indirectly" helped create conditions in which musical patronage, as a realm of relative cultural autonomy, flourished in native princely courts during the early nineteenth century."

Staging the State: Performing Hidden Transcripts in Ghana's National Dance Ensembles
Paul Schauert, Oakland University

In Ghana, a parliamentary democracy, criticisms of the government are unsurprisingly common as its citizens regularly and openly lambaste their leaders for political corruption, rampant unemployment, low wages, inadequate utility services, high inflation, and a dysfunctional transportation system. While participating in this democratic process, members of Ghana’s national dance ensembles, however, are in a precarious position; on the one hand, they are employed by the state, consequently having an implicit duty to uphold its ideologies and legitimize its power, yet these artists remain citizens, actively joining fellow Ghanaians in a critique of political authority. This paper examines the clever and often surreptitious ways in which participants in Ghana's state dance troupes manage to 'voice' their indignation with their government even as they perform under its direct observation. Employing the work of James Scott, I examine the ways in which artists subtly perform an insidious 'hidden transcript' that challenges the power and practices of the Ghanaian state, while simultaneously staging a 'public transcript' that maintains the status quo through elaborate spectacle and pageantry. With clandestine gestures, intentional silences, and coded reconfigurations of nationalist rhetoric, drummers and dancers find inconspicuous ways to slip under the radar of state officials’ gaze, expressing veiled frustration with their government’s inability to provide for their needs. In this way, I offer an 'anthropology of the state' - a view of the state from below - as I show how artists come to understand their government and their relationship to it through music and dance performance.

Cocreation for Continuity: A Methodology that Ethnomusicologists Can Follow to Help Good Things Last Longer
Brian Schrag, SIL International

The 1990s and 2000s have witnessed a growing interest by the international development community in the precarious status of many ethnolinguistically-based artistic traditions. UNESCO's Intangible Cultural Heritage initiative and the Australia Research Council's Sustainable Futures project exemplify conceptually sophisticated initiatives to spark their revitalization. Sometimes missing in such initiatives, however, is a grasp of the underlying mechanisms through which an artist's activities may propel a tradition toward sustainability. I address this lack by proposing a participatory approach to directed involvement with communities called cocreation. Cocreation consists of seven interrelated activities that lead to the production of new artistic works with deep and extensive community embeddings: meet a community and its arts; specify goals for a better future; select content, genre, and sparking activities; research an event containing the chosen genre; spark creativity; improve new works; and integrate and celebrate old and new works. In short, cocreation provides a model to guide ethnomusicologists as they join communities in working toward a better future.
'Grog Time o’ Day': Southern Ports, Multiethnic Labor, and the Development of Sailors’ Chanties
Gibb Schreffler, University of California, Santa Barbara

New Orleans is known as an origin site for several musical forms, yet one that may not often come to mind is the genre of sailors' work-songs called *chanties*. Contrary to popular media-based narratives since the mid-20th century, most of the chanties that we know of today, dating from the mid-19th century, did not originate in British vessels, but rather in American ships and under the distinct formative influence of African-American songs and practices. By examining a wider variety of period sources than had been used by the "definitive" writers on chanties (e.g. Doerflinger 1951, Hugill 1961)---who were limited by the research technology and frames of reference of their time---my broad research has mapped African-American work-singing to illustrate its role in shaping what would become an ubiquitous practice among multiethnic sailing ship crews. For example, the song "Grog time o' Day" was documented being sung by African-Americans in a variety of land-based work contexts in the American South and the Caribbean, in addition to its use aboard ship. One context in particular, the stowing of cotton for export in ships in southern U.S. ports, provided an intermediary context between inland work-songs and sailors' songs, as Euro-American seamen eventually joined African-Americans in this labor-intensive occupation. In this work of historical ethnomusicology I focus on presenting the evidence from New Orleans and nearby Mobile (AL) to suggest these were main sites for the development and spread of a new song genre.

Singing Towards a Cure: The Role of Marshallese Music in Local and Transnational Anti-Nuclear Movements
Jessica Schwartz, New York University

This paper considers how Marshall Islanders employ musical performance in the search for, and as a facet of, a cure for the nuclear damages caused by the United States nuclear testing program (1946-58). Many Marshallese feel a majority of their health problems are caused by insensible radiation, and the word "radiation" itself is central to a number of protest songs that demand help with cures. These songs share more than just a desire to rid their environments and bodies of radiation; they evidence the irrevocable changes caused by the introduction of radiation and US militarism. Moreover, songs that convey the ways in which the nuclear legacy has impacted the entire archipelago exist in tension with the United States' legal demarcation of only four atolls (Bikini, Rongelap, Utirik, Eniwetok) as affected areas for the purposes of compensation. I explore musical performances, skits, and ceremonial laments as potent counter-narratives to US legislation, which provide Marshallese alternative arenas for cross-atoll collaborations which voice concerns over the health of particular communities and the entire country. Further, I suggest Marshallese utilize these expressive modalities as avenues of inquiry and rehearsal towards cures to the illnesses and societal upheavals of the nuclear testing program---land pollution, relocation, lack of medicine and treatment, and general social instability. Confronting larger issues of Marshallese health and sociocultural shifts in both local and transnational settings, musical youth groups and community-based song circulations contribute to transnational anti-nuclear movements by articulating the reach of radiation geographically and generationally."

That’s a Rap? Imagining the Multiple Origins of Taiwan Hip-Hop
Meredith Schweig, Harvard University

For the last two decades, Taiwan has been the epicenter of hip-hop culture in the Chinese-speaking world. The underground scene has produced noted rappers MC Hotdog, Soft Lipa,
and Dog G, and the island's Mandopop industry has incubated the careers of megastars Jay Chou and Wang Leehom. Although pop sensation Yu Chengqing's 1987 Mandarin-language song "Yes, Sir!" has been discussed as a point of origin for this phenomenon, many have suggested that Yu's performance recalls the traditional storysinging genre shulaibao more than it does American-style hip-hop. Likewise, Hoklo-language works like Blacklist Workshop's "Democracy Bumpkin" and Lim Giong's "Bullets at Hotspring Village," produced around the same time, have been compared alternately to rap and to the Taiwanese musical narrative genre liam-kua. In this presentation, I analyze the nature of engagements among rap song and selected genres of traditional musical narrative performance in Taiwan, and attempt to untangle the discursive web that links them. I ask: What historical circumstances precipitated this linguistic slippage, and how does it affect the conception and production of rap today? Drawing on my long-term fieldwork with the island's hip-hop community and invoking theoretical literature on the invention of tradition (Hobsbawm and Ranger 1983, Otto and Pederson 2005) and the aesthetics of historiography (White 1987), I argue that the ambiguous genesis of Taiwan rap has not constrained artists, but rather has created an expansive space in which they are free to imagine a range of sonic and textual possibilities for the genre.

Music Circulation and the Informal Economy in Tbilisi, Georgia
Brigita Sebald, University of California, Los Angeles

After the fall of the Soviet Union the state-controlled music industry was dismantled but Georgian-language popular music - including rock, rap, and Soviet-style estrada - has not yet been integrated into the international music industry. This appears to make it unique in the popular music literature. Because Georgia does not have a music industry, many of my interview respondents claimed that music distribution does not occur, and that begs the question of whether popular music can even exist without being circulated in some way. In Georgia, music circulation is analogous to and symptomatic of the larger system of clan capitalism, where relationships are shaped by a series of tightly bound familial-like networks that determine who makes popular music, and its lyrical and musical form. Based on my observations during two years of fieldwork conducted in Russian and Georgian, popular music functions as a kind of social capital that lends prestige to the political leaders, who act as patrons, to listeners, who use it to increase their social standing, and to musicians, who use greater access to resources to enhance their popularity. Since musicians are patronized by economic leaders who are simultaneously vying for political control of the country, popular music also becomes a place where political power is debated and determined. The system of circulation illuminates the complex relationship between neo-feudalistic social structures like clans and patronage that operate on a local level, as well as the international neoliberal capitalist system of cultural production.

Sonic Citizenry: Creating national identity through recorded sound
Sonia Seeman, University of Austin

The formation of the Turkish Republic in 1923 as a mono-ethnic nation state was accompanied by the shaping of Turkish citizen-subjects. Established in 1927, Turkish state radio was integral to this project. State-supervised radio sought to shape the ears of citizen subjects as Turks in a set of policies that continued until privatization in 1994. However during this same time period, privately-owned recording subsidiaries continued to produce recordings from the late Ottoman period up through the present, constituting a sonic public sphere that sounded in alongside--- and in tension with---state controlled broadcast media. Through this process, formerly cosmopolitan musical genres and sounds in commercial recordings were gradually modified in line with state policies, using a set of sonic reformulations that re-cast groups now marked as
non-Turkish alterities. This essay examines how ethnically-marked genres were used in commercial recordings as negative portrayals to shore up normative Turkish ideals of male and female gender roles. Drawing from journal articles and literature from the 1920s-1930s, sonic portrayals in commercial recordings, visual information from advertising and record catalogues, this study examines the sonic encoding of national identity at the early period of identity negotiation. These sources reveal how normative ideals of the new Turkish ‘male’ and ‘female’ were encoded through stereotypical portrayal of ethnically-marked ‘male’ and ‘female’ thus providing a repertoire of stylized characteristics to guide every-day behavior. In turn, these ideas were encoded into sound to create sonic stereotypes that underscored and heightened the difference between ‘minorities’ and ‘Turks.’

Dithyrambalina: A Shantytown Sound Installation in Post-Katrina New Orleans
Daniel Sharp, Tulane University

This paper explores the cultural fault lines underlying Dithyrambalina, a sound installation built out of Post-Katrina scraps by the artist Swoon and her collaborators. Dithyrambalina is one of many art exhibits built in New Orleans neighborhoods for the Prospect series, a recurring exposition of local and international artists that attracts tourists to visit art installations placed in areas hard-hit by the 2005 hurricane. At Dithyrambalina, visitors explore a seemingly animate shantytown house teeming with unusual musical instruments built into the floor, walls and ceiling. Aleatory, visitor-produced cacophony gives way to euphony as all the instruments throughout the site are tuned to E major. Amidst the easy consonance, however, dissonance can be found in the relationship of the site to the city, which mandated the regulation of noise levels and access to the site, and in the relationship of the site to the surrounding neighborhoods. Permit issues led to the construction of a fence, and the required signing of release forms for reasons of safety and noise. The utopian rhetoric of the artists, who seek to bring happiness to a space they view as beleaguered, has bumped up against the liability issues that often accompany official municipal sponsorship. In this presentation, I examine this play of participation and exclusivity as it unfolds on the boundary between the Lower Ninth Ward, a 90% Black neighborhood notoriously hard hit by the hurricane, and the Bywater, an enclave of bohemian artists that is newly 90% White.

Balkan Beats DJs and Club Culture: Producing Gypsy Music
Carol Silverman, University of Oregon

In the 1990s, clubs in western Europe began to draw large crowds of young non-Roma to dance to remixed Balkan Gypsy music. This paper analyzes the production of this ‘Balkan Beats’ soundscape by a growing DJ subculture, comprised of hundreds of performers on five continents. Based on fieldwork in western Europe and the US, I explore how DJs choose their materials and define ‘Balkan music’ noting that 90% of their repertoire is Romani brass music; Balkan, Gypsy, and Brass are now interchangeable labels. Interrogating the issue of authenticity and the construction of the ‘fantasy Gypsy’ my analysis highlights social, class, and ethnic differences among the various positionalities in this soundscape: the DJs, the clubbers, the marketers, and the Romani musicians whose music is sampled. DJs, clubbers, and marketers are mostly neither Roma nor from the Balkans. Balkan Beats promotes an acoustic style; non-Balkan DJs tend to shun amplified musics that feature synthesizers even though they are widespread in Romani communities; DJs from the Balkans, however, have a more eclectic repertoire. Some DJs are young and naïve about the Balkans and some do serious research. Some DJs remix for the love of it and make little money; on the other hand, a few are well paid. Roma, operating from a marginal class and social position, play an ambivalent role in this soundscape; they may be invisible or may provide ‘authenticity’ through guest live performances
or collaborations with DJs. Finally, marketers promote the music as a multicultural exchange that counteracts racism.

**Public Bodies: Syrian Dabke and the Politics of Belonging**  
*Shayna Silverstein, University of Chicago*

Embodied discourses are a critical means to address the dynamics between family, community, and state and to explore how these are engendered through public spaces and as popular culture. Engaging with the Syrian performance practice of dabke, an agile and quick-footed social dance aligned with improvised sung melodies and a polyrhythmic groove, this paper examines how popular culture is a site for the making of public intimacies (Guilbault 2010) that are embedded in the routines of everyday life in Baathist Syria. Drawing on extensive fieldwork in the live performance contexts of village weddings, I conceptualize dabke as a site for embodied interactions that reveals the ways in which bodies are either regulated by or resistant to forces of power when situated within plays of power between particular actors, institutions, and the state. Are people placing faith in those systems and resources that provide an alternative to the state? Is the regime unable to compete with certain internal actors and institutions who are able to provide more solid assurances? This paper explores the various ways in which public intimacies are formed through the ritual and recreational movements associated with dabke that take place among non-state actors and institutions. When the power to move is affected by one’s position in specific social and political conditions, the act of dabke demarcates processes of inclusion and exclusion within public spaces and between social groups in ways that articulate the complex identity politics of contemporary Syria.

**The Repercussions of the Galician Celtic Music Movement in Northern Portugal: A Case Study of Bagpipe Bands**  
*Dulce Simões, Universidade Nova de Lisboa, Portugal*

Since the 1980s, instruction in bagpipe performance has been institutionalized throughout Galicia through local associations and the official educational system, transforming this instrument into an icon of traditional music and a symbol of counter hegemonic culture in the region. This phenomenon stimulated the formation of new bagpipe bands and the organization of music-related events centered on the bagpipes, articulating political and economic interests. In addition, changes were introduced in the morphology of bagpipes leading to new standardized models used in Galicia. Despite the negative reaction by some musicians and constructors to these changes, they contributed to the formation of bagpipe bands, and to the promotion of Galician bagpipe groups and musicians in the international celtic music market. In this paper based on field and archival research as well as internet sources, I will briefly introduce Galician bagpipe bands and analyze their repercussions on the formation and invention of similar bands in northern Portugal since 2000. Through case studies of the bands of Sao Bernardo de Aveiro and Sao Tiago de Cardielos, I will attempt to demonstrate the importance of cross-border cultural flows in the activities of these groups.

**Enchanted World: Sacred Ecology and Indigenous Music-Making in Northwest Mexico**  
*Helena Simonett, Vanderbilt University*

An eminent scholar of Aztec culture concludes that indigenous mentality before European contact was a mentality of participation, rather than of causality, and that the fundamental indigenous mode of perception was a holistic rather than an analytical one. Ethnographic work among indigenous (Yoreme) musicians in northwest Mexico supports this idea. While creative processes in ceremonial music-making spring from a fusion of sensory modalities (aural, visual,
kinesthetic), intuitive understanding rests in perceptual skills that emerge through a process of development in a specific environment - the thorn scrub covered mountains to which the Yoreme refer as juiya annia, the world of sensation. Their ‘enchanted journey’ into juiya annia, to borrow from Suzel Ana Reily, facilitated by ceremonial musical practices, promotes an experience of cosmic wholeness that bridges the gap between intellectual imagination and bodily sensations.” As the musicians and dancers immerse into the enchanted world, self-consciousness is being replaced by a primary consciousness that is emotional, holistic and unburdened by self. This paper explores the relationship between the creative process in ceremonial music-making and the conceptualization of the world - one that is not a matter of construction but of engagement, not of building but of dwelling, not of making a view of the world, but of taking up a view in it. Dwelling is simultaneously a deeply epistemological, phenomenological, and ontological event.”

**Fueling the Creative Spirit of the Nation's Youth**  
*Hope Smith, California State University, Chico*

This presentation will examine the contribution of children and youths to the contemporary dimension of Carnival. The annual festival of Carnival arts in Trinidad and Tobago has been widely researched and discussed (e.g. Riggio, 2004) but such studies have focused mainly on an adult view of the adult festival, even though young people play a significant role in the celebration. Carnival enjoys a high profile on the islands, in addition to activities sponsored by various government entities and the public school system, there is also considerable support from non-government organizations as well as private enterprise and entrepreneurship. Carnival also features a number of competitions in calypso, soca, and steelband that involve hundreds of school-age children and young adults, and it is clear that the play of children and youths has an important role in contemporary Carnival culture. The nationalist impulses that support the various Carnival arts may at times take the form of an intervention in the lives of children and youths to counteract negative influences and societal problems, however, they also provide a way to channel the playfulness of children and youth into creative and artistic endeavors that both preserve tradition and re-energize the annual festival.


**Jazz in Ireland: Historicity versus Intermusicality**  
*Therese Smith, University College Dublin*

Until 2005, if one traveled eastwards from Ireland to Russia, Ireland had the dubious distinction of being the only country, other than Albania, not to offer a third-level (degree) course in jazz (Guilfoyle, 2001). Yet Ireland had a history of engagement with jazz, certainly from the Harlem in Montmartre” florescence of the 1930s (Stack 2001). Ireland’s largest jazz event - the [Guinness] Cork Jazz Festival--was founded in 1978, annually attracts ca. 40 000 visitors from around the world, and regularly headlines renowned international jazz artists. Contemporary jazz gigs (in whatever style) attract sell-out audiences and jazz has developed distinctively on the island, and also influenced other types of music, most notably traditional Irish music (O’Flynn, 2010). Part of the difficulty for jazz in Ireland stems from the long-established and entrenched dichotomy between music performance and musicology, as well as a historically conservative adhesion to the European Art tradition. That situation has improved considerably over the past two decades, but tensions continue to exist between the "ology" and the practice, or, to borrow from Nettl and Solis (2009), between improvisation, art, education and society. This paper will examine the founding of the first degree-programme in jazz at the Newpark Music Centre in Dublin in 2005 and what impact this has had on the contemporary jazz scene in
Artisanship, Innovation, and Indigenous Modernity in the Eastern Highlands, Papua New Guinea: Ataizo Mutahe’s Vessel Flutes

Gabriel Solis, University of Illinois

In Massy village, outside Goroka, the capital of the Eastern Highlands Province, Papua New Guinea, an artisan named Ataizo Mutahe makes clay flutes, which he sells, mostly to tourists, in Goroka. These flutes, though based on multiple local precedents, are unique. They are the product of Ataizo’s life in the village, and a life spent interacting with economic migrants from other parts of the Highlands. The flutes and Ataizo’s account of making and selling them overflow and explode the languages of development and lack, cultural preservation and loss, and indeed the languages of radically bifurcated tradition and modernity that dominate discussion of Indigenous musical practices in the region. Drawing on critical Indigenous theory and on fieldwork in Australia and Papua New Guinea, I argue that these discourses have failed to come to terms with local innovation. Because of the ways they resist these discursive structures, Ataizo’s flutes are an ideal case study to develop a new perspective on Indigenous modernity in contemporary Papua New Guinea and beyond. Drawing on Dipesh Chakrabarty’s work in Provincializing Europe, I propose a theory of Indigenous modernity in which Indigeneity is seen as central to the project of conceptualizing modernity at large. Contra Marshall Sahlins, I argue Ataizo’s work focuses attention on Indigenous modernities not defined by a logic that makes them failed or marginal in Western terms. Crucially, this view of Indigenous modernity provides a compelling argument for the continued importance of indigenous peoples’ music in ethnomusicology, shorn of romanticism and "Imperialist nostalgia."

Chornobyl Songs: Musical Heritage and the Challenges of Environmentalism in Post-Soviet Ukraine

Maria Sonevytsky, Columbia University

In 1986, the small town of Pripyat, in what was then the north-central region of the Ukrainian Soviet Socialist Republic, was the site of one of the most severe nuclear catastrophes in human history. The isolated and remote villages near Pripyat, now known as the Chornobyl Zone, had preserved a unique and colorful tradition of polyphonic and heterophonic singing. In those villages, time was marked through ritual songs that served as the bridge between the mundane and spiritual realms of human experience. After the disaster of 1986, 160 villages—approximately 160,000 inhabitants—of Kyivan Polissia were evacuated and resettled, disrupting the life cycle rituals that had bound communities together for as far back as anyone in those villages could remember. Some resettled villagers fought to preserve elements of their traditional life, while some traditions quickly faded away. Some older villagers, unable to accept life away from home, simply moved back into the Chornobyl Zone, where a few souls still exist today, and where wilderness has ferociously reclaimed the land in the absence of real human settlements. Set in the broader context of Ukrainian neopagan movements that emphasize the preservation and celebration of the natural world, as well as fledgling Ukrainian efforts in environmental activism (propelled, in part, by the Chornobyl catastrophe), this paper reviews the work of political, ethnomusicalological, and revival folklore ensembles in preserving and honoring the traditional musical heritage of the Chornobyl Zone.

Melba Liston Filmscore Composer: Crossing Events

Dee Spencer, San Francisco State University
The film score may be regarded as the least-explored area of collaboration in jazz history. Yet, many jazz musicians such as Duke Ellington, Oliver Nelson and Quincy Jones scored for motion pictures. In May 1976 the comedy/drama film "Smile Orange" was released. This film is now regarded as a cult classic representing a Jamaican approach to the American "Blaxploitation" film genre. These commercially successful films were produced by African Americans and were intended for African American audiences. However, the appeal of these films extended beyond the intended viewers. The mixture of comedy and serious drama reflecting the African American experience in urban America was widely appealing to mass audiences. Much like its American counterparts, "Smile Orange"'s appeal was its funk inspired sound track. This music would mark a historical first in which the black female composer entered the film-music paradigm, in this case, an African American woman living in Jamaica, and a jazz composer and musician collaborating with reggae musicians.

This presentation will be an analysis of the music of "Smile Orange" as well as the collaborative nature through which this project came to fruition. It will also explore the dynamics of the working relationship between film director and composer, and how Liston's music reflected her interest in the relationship between African American music and the African diaspora. It will discuss how Liston's collaborations with Jamaican reggae artists, which served as a transnational reinterpretation of contemporary popular culture in the 1970s.

**Gwoka: From Tradition to Intangible Cultural Heritage**

*Florabelle Spielmann, EHESS-Paris*

Building on the recent inscription process of the Guadeloupian form gwoka on the Representative List of the Intangible Cultural Heritage of Humanity (Unesco), my contribution will discuss the issues linked to the institutionalization of lively heritage where communities have developed their own systems for transmitting their knowledge and skills. In Guadeloupe, a local organization that has proven expertise and experience in safeguarding ICH was in charge of the inscription process. They endeavoured to ensure the widest possible participation of communities and gave a central role to the practitioners in the identification and definition of elements of that ICH. The spirit of the Unesco Convention was amazingly respected. However, this inscription, which suggests that all members of the community agree on a common heritage, questions the way communities relate to the heritage being institutionalized. Based on my direct involvement in the inscription process of gwoka in Guadeloupe, on my field work in Zambia and Jamaica where I met with communities whose traditions have been recognised masterpieces of ICH by Unesco, on an ethnomusicologist position experience working for a festival dedicated to ICH in Paris (2007 - 2010), I suggest that institutionalizing heritage doesn't go without challenging cultural expressions. The relation to the traditional practice, which was personal and local, becomes collective and global. In this shift of paradigm, identities are renegotiated through the construction of a national institutionalized heritage. In the particular political context of Guadeloupe, this process opens new dynamics of representation and empowerment for cultural practices in the postcolonial world.

**A Queer Organology of the Harp**

*Henry Spiller, University of California, Davis*

Long hours practicing and performing behind a concert pedal harp have convinced me that it is perhaps the West's queerest musical instrument. In this paper, I examine some of the harp's
history and characteristics in light of critical theories of sexual identities and desire (e.g. Foucault, Lacan, Sedgwick, and Butler) to explore the question: how does a musical instrument become correlated with sexual identities? I argue that players and listeners find it viable to map non-hegemonic desires and sexual identities to the many ambiguities that surround the harp: its equivocal phallic imagery (does it represent the player's own phallus, or does it penetrate his spread legs?); the deceptive enharmonic pedalings that allow the essentially diatonic harp to "pass" as a chromatic instrument and the closeting of the ungraceful mechanism that enables this chicanery; the feminine associations that both enabled female harpists to break the gender barrier of professional orchestras and contributed to the harp's marginal placement and role in the orchestra; and the commonly-held and frequently-denied assumption, at least in the late 20th century, that any male harpist is gay. In line with Foucault's argument that pre-modern sensibilities regarded homosexual behaviors as discrete acts rather than components of stable identities, I propose that the harp's history of ambiguity has long lent itself to enacting a variety of alternative desires and identities, including assertive women, gentle men, womanizers, and even asexuality, but which many in the 20th century, in keeping with modern sexual politics, conflated into a monolithic homosexual identity.

Max Weber's Musical Modernity and the History of Aurrality

Benjamin Steege, Columbia University

Max Weber's posthumous text on music sociology (1921) has long intrigued readers for its engagement with early comparative musicology, as well as for its pithy application of his "rationalization thesis" to music. Weber suggests that the hallmark of Western music has been a peculiar tendency toward fixity, culminating in the notated homophony of harmonic tonality. By contrast, traditional forms of music-making beyond the West are portrayed as driven by more fluctuating, though also more refined, aural discrimination. Yet, due partly to the study's incompleteness, its interpretation has remained elusive. Recent scholarship (Braun 1999, Wierzbicki 2010, and de la Fuente 2011) has acknowledged that Weber's argument cannot be reduced to a celebration of Western rationalism. As in all his work, rationalized cultural phenomena remain haunted by the irrationality that Weber believes first produced them. But, as this paper argues, the ambivalence over the character of musical "modernity" might also be said to derive from a less familiar problem: a specifically aural one, which Veit Erlmann (2010) has interpreted through the intertwined fates of "reason and resonance" in European discourses of perception. In an ironic twist, Weber reads the very locus classicus of the rational—the harmonic ratios—as the source of music's irrational qualities. Conversely, "primitive" musicians' aural attunement is viewed as attaining a self-presence otherwise reserved for Occidental reason. Weber's cross-pollination of "reason" and "resonance" tellingly inverts the values at the heart of his social theory and may point toward unexpected insight into the ambivalences of early comparative musicology generally.

Revolutionary Performance, Revolutionary Lives: Concepts of Progressive Change among Artists in Nepal

Anna Stirr, University of Hawai'i at Mānoa

This paper interrogates the boundaries of the term cultural revolution" in the context of ongoing interaction between Maoist and non-Maoist artists in Nepal. At least since the 1940s, both the Nepali left and right have cloaked their policies in rhetorics of newness and radical departure from the old, with both "revolution" and "development" as key words guiding their agendas. Among performing artists, what counts as revolutionary or progressive has traditionally been defined by the topics of songs. While artists identifying as revolutionary dismiss love songs as bourgeois, focusing instead on songs with direct political messages, mainstream discourse
outside of revolutionary circles dismisses political songs as not art, but rather mere sloganeering, and thus "undeveloped." But, beyond song words, ethnographic attention to musical sound, dance, and the everyday patterns of artists' lives reveals a great deal of interaction between "revolutionary" and "mainstream" camps, as well as some significant similarities between their aesthetic and social values. Based on ethnography with artists in both camps, along with recordings and written accounts of their activities since the 1970s, this paper examines the overlaps between movements, with attention to artists' ideas of what it means to live a revolutionary, progressive, or "developed" life, and how to perform these ideals in their art. It questions the primacy of party- and state-led ideology in evaluating reasons for cultural revolutions, and highlights the importance of structural violence and entrenched inequality to artists' ideas of progressive change.

**Shifting Properties: Ownership, Informality and the Digital Music Video in Bolivia**  
*Henry Stobart, University of London*

Musical works are theoretically protected in Bolivia by the 1992 copyright law, protection that is reiterated in the new Constitution (ratified by national referendum in 2009). In practice, however, recent governments have made few serious enforcement efforts, seemingly prioritizing access over the rule of law. Bolivia's large scale national record industry has almost entirely collapsed and the recorded music market is dominated by small-scale producers and unlicensed circulation, a situation escalated by digital technology. The digital medium that came to dominate the market in the early years of the new millennium was the VCD (video compact disc). For most Bolivians the arrival of digital music meant a shift from analogue audiocassette to digital audio-visual VCD (the CD mainly restricted to the middle classes), where the visual became fundamental to the ontology the music. It quickly became unthinkable to produce a popular music recording without video images. This paper examines some of the consequences of this ontological shift for artists, the production process, and music reception. It approaches these issues through examining the production of a music video by the indigenous artist Gregorio Mamani (1960-2011) in which he added video footage to audio recordings he had originally released in the late 1980s. However, although the featured artist and composer, Mamani did not own the rights to these audio recordings. These questions relating to property are examined in the context of varied aspects of formality and informality, rather than the legal/illegal dichotomy so often invoked in 'piracy' discourses.

**International Music Festivals as a Zone of Awkward Engagement in U.S.-Cuban Relations**  
*Timothy Storhoff, Florida State University*

While the U.S. and Cuba do not have a direct economic relationship or engage one another politically, new connections have recently been established through cultural exchanges. President Obama called for a 'new beginning' in the U.S.-Cuban relationship and has relaxed the musical embargo of Cuba. More Cuban musicians have been able to perform in the U.S. because the State Department resumed issuing cultural exchange visas to Cubans, and the Cuban government is allowing more musicians to travel abroad. Music festivals are one of the leading venues for these exchanges and are a primary site for musical interaction between performers and participants from the U.S. and Cuba. However, the irregular nature of U.S.-Cuban relations combined with the disparate goals and political intentions of both festival actors and institutions turn international music festivals into zones of awkward engagement. Like other global economic processes, the connections created through transnational musical interaction are awkward, uneven and discontinuous. Despite initial appearances as disruptive, awkward relations are productive and vital to entering into future fruitful collaborations. By analyzing recent music festival performances and related controversies in both the U.S. and Cuba, this
The **Bal and the Kuller**: Slang, Stereotypes, and Popular Song in Postwar Kosova  
*Jane Sugarman, City University of New York, Graduate Center*

During the early 2000s, in the aftermath of the Kosova war, two stereotypic figures emerged in the youth slang of the capital city of Prishtina: the *bal*, a villager transplanted to the city who still kept his village ways; and the *kuller*, a privileged young urbanite who dressed in distinctive ways, hung out at a few select cafes and clubs, listened only to certain types of music, and peppered his speech with English-derived expressions such as *Kull be njeri!* or ‘Cool, man!’ One principal way that these stereotypes were disseminated was through commercial recordings of popular songs in hip-hop, dance music, and alternative rock styles. Often highly comical, but also mean-spirited, such songs both registered and fueled a growing tension among distinct social groups, serving as vehicles for individuals of different class and family backgrounds to claim primacy in urban life and marginalize rival groups. In this paper I examine the role of slang in these songs as a means of both constructing in-group identity and stereotyping the behavior of other groups, and ask what factors might precipitate such processes of social differentiation. I argue that, although pitched at the level of personal appearance, behavior, and ‘taste’ the critiques deployed by these songs in fact point to more fundamental concerns: the opportunities for advancement that each group was perceived as possessing within the postwar economic order, and shifts in the new country’s class structure that have empowered certain groups economically and politically in unexpected ways.

The **Performance of Sacred Text and the Construction of Religious Experience in the Contemporary Jewish Community**  
*Jeffrey Summit, Tufts University*

At a time in America when worshippers, across religious traditions, are seeking more intimate and personal experiences with their faith traditions, lay congregants are employing many strategies to assert control over religious life. For many contemporary American Jews, across denominational lines, this search for deeper spiritual expression has led to a reconceptualization of the meaning and experience of reading Torah “chanting biblical text during Sabbath and Holy Day worship. There is no other venue in Jewish worship where worshippers can step so deeply into the epicenter of religious expression. This promise of intimate access to religious experience has led increased numbers of adults to study chant traditions. These worshippers, with busy work schedules and limited discretionary time, seek opportunities for intense experience in many aspects of their lives and this paper contextualizes the performance of biblical chant in a broader interest in heightened life experience among these Jews. As such, this paper examines the dynamics of a radical shift in Jewish life where the experience of the individual, through the performance of sacred chant, increasingly takes precedence over communal responsibility, authority and religious obligation. Combining ethnographic interviews with Torah readers, analysis of congregational reception and an examination of the aesthetics of chant performance, this paper presents a reconceptualization of the numinous in contemporary Jewish life where God’s presence becomes real at the intersection of chant, the individual, community, and sacred text.”
Exploring, Experiencing, and Embodying Music Through Movement: A Workshop in East Javanese Masked Dance  
*Christina Sunardi, University of Washington*

This one hour workshop explores Javanese gamelan music through dance movement, building on scholarly studies of the relationships between music and movement in diverse styles of dance performance from different areas of Indonesia—including West Java (Spiller 2010), Central Java (Kartomi 1973), Bali (Tenzer 2000), and South Sulawesi (Sutton 2002). In the workshop, participants will be encouraged to explore and experience relationships between music and dance through their own bodies by focusing on dance and music from East Java. Drawing on field research in and subsequent visits to East Java from 2005 to 2011, I teach selected movements from the masked dance Gunung Sari. I teach as I have been taught and thereby emphasize links between music and dance. I sing the accompanying drum pattern(s) while demonstrating a movement and then invite participants to follow as I repeat the movement and drum pattern(s). In addition to teaching participants to manipulate the dance scarf, I teach them to use a set of ankle bells, which further connects dance movement to musical sound. I play a field recording in order to teach partakers to focus on specific aspects of the accompanying gamelan music: the drumming, the skeletal melody, and the gong. To review the highlighted relationships between movement and music, as well as to give participants a sense of the stunning artistry of expert performers, I conclude by showing an excerpt from a field video of a dancer performing the movements covered in the workshop.

The Candombe Drumming of Uruguay: Contextualizing Uruguayan Identity through Afro-Uruguayan Rhythm  
*Clifford Sutton, University of Miami*

This lecture-demonstration explores the drum rhythms associated with Uruguayan *candombe*, an Afro-Uruguayan music and dance, promoted nationally--and internationally--as Uruguayan cultural heritage. At the heart of this cultural form, both musically and symbolically, is the drum--commonly referred to in Uruguay as tambor--and collective drumming performances known as llamadas. Scholars of Afro-Uruguayan history, culture, and music, are quick to acknowledge the significance of the drum to candombe culture, linking it to Afro-Uruguayan discourse and the politics of national identity. Historian George Reid Andrews comments on these types of studies in his book, *Blackness in the White Nation: A History of Afro-Uruguay*, indicating that the majority of the research is only available in Spanish, primarily conducted by Uruguayans, and therefore written "within an explicitly national paradigm" (2010: 19). Additionally, missing from the majority of available works are transcriptions and contextual analyses of these drum rhythms, which would serve to illustrate their musical and cultural significance. This study combines an examination of existing literature with nine months field experience performing with, and observing, candombe musicians and ensembles in Montevideo, the capital city of Uruguay. In this presentation, my intent is twofold: first, to provide those interested in Latin American and Caribbean musics with materials to aid in understanding llamada rhythms and their application in collective drumming performances; and second, to define and contextualize associations between these rhythms and their socio-cultural identities.

Centripetal and Centrifugal Fusions in Indonesia: Dwiki Dharmawan’s Cosmopolitan Regionalism  
*R. Anderson Sutton, University of Wisconsin-Madison*

In 1975 Guruh Soekarnoputra, son of Indonesia's first president, stunned Indonesia's young elite with a cassette album that seemingly looked forward and backward, outward and inward at
the same time, celebrating Indonesia's age-old regional musical traditions while mixing them with Western-style pop, jazz, and art music. Taking Guruh's lead and moving from a sensational start as a jazz keyboardist, Dwiki Dharmawan, in a variety of musical endeavors, has, I contend, done more to constitute a range of musical practices that signify Indonesia than any other of his compatriots. This paper outlines Dwiki's diverse musical output in light of verbal discourses around his music. The music ranges from his long-standing ethno-jazz-pop fusion group Krakatau (consisting of jazz musicians from his earlier jazz-fusion group), collaborations with Islamic pop musicians (Hadad Alwi), and a highly fluid music project he calls "The Soul of Indonesia" (which has included rock musicians Dewa Budjana and Indro Hardjodikoro in a 2009 touring version, and a large Western orchestra and Balinese gamelan performing in Indonesia in 2008). The verbal discourses include album liner notes, print and digital commentary by Indonesian ethnomusicologists and cultural scholars, and my conversations with Dwiki and his colleagues since 1999. What emerges—and challenges us to rethink the standard notion of neat pockets of local gamelan and other styles, securely wedded to their places of origin—is a newly complex view of how musicians in Indonesia are interacting with one another, and how they engage the cosmopolitan world, both within Indonesia and beyond."

‘Wutless’ Music: Fastness and (Un)Interpretability in Kittitian and Nevisian Soca
Jessica Swanston, University of Pennsylvania

Discussions in the Kittitian-Nevisian public sphere have, in the past five years, framed fastness in music as a catalyst for destruction and immorality. Similarly, public discussion surrounding the controversial 2010 St. Kitts-Nevis W.I. Road March competition largely focused on issues of respectability and national identity within the context of Carnival's dual audience of both locals and foreign tourists. While both the 1975 and 2010 St. Kitts-Nevis Carnival Road March competitions featured song entries entitled "Rum Song," the 1975 version, by famed calypsonian Arrow, won the title as best and most popular song for that year, and the 2010 version, by the Kittitian band Small Axe, which was performed in the local brand of soca called "street style," lost the title. Instead, a new performer with a marked nationalist soca anthem was judged to be the winner. This paper sees both the "Rum Song" of 1975 and of 2010 and their respective performers as delineating an historical and musical discourse about ideological tempo within small-island Anglophone Caribbean popular music. Considering the Anglophone Caribbean notion of "wutlessness" or (worthlessness) that hinges on conceptions of meaning and intelligibility as tied to specific types of words, sounds, and movements, this paper posits fastness and specifically too fastness—a recurrent theme in intergenerational dialogue on the islands—as a useful lens for examining how contemporary soca in St. Kitts-Nevis seeks to create a Kittitian-Nevisian sound that points toward an international -beyond intra-Caribbean--sensibility through deliberate use of "wutlessness."

New Orleans Music and the State of Education
Derrick Tabb, Roots of Music

The ongoing vitality of New Orleans music depends upon future generations of musicians entering into the tradition. Yet music education has been systematically cut from elementary and middle schools in New Orleans, removing a critical piece of the puzzle in the socialization of young musicians. The founder and director of an enormously successful afterschool program will discuss the benefits of music education for middle school students and the need for future change.

The Role of Music and Dance in Renewing Ancient Relationships Between the Delaware and the Haudenosaunee
Delaware refugees forced to leave their homelands gave the Delaware Skin Dance and the dozens of short songs that accompany it to the Haudenosaunee, or Iroquois, for safe-keeping. The Haudenosaunee continue the Delaware’s once ceremonial tradition in a social context, dancing the Delaware Skin Dance at the end of every Social in their Longhouses and at public events. This paper argues that interactions involved in singing and dancing the Delaware Skin Dance link the past with the present in ways meaningful to Delaware and Iroquois people while reaffirming and renewing an extension of interconnected relationships. I explore these activities through three lenses. First, I focus on interactions that occur between singers and dancers during contemporary performances. Next, I discuss “singer genealogies” and the distinctions in form and style they have produced. Lastly, this paper looks at how performance of the Delaware Skin Dance in the past, present, and future creates connections over a vast range of time and space that not only links Delaware and Haudenosaunee people with one another and their mutual or respective ancestors, but also with other living beings. Seeking to understand musical exchange and performance interaction from a Delaware worldview, my understanding of Delaware musical thought is also informed through study of the Munsee Delaware dialect. I conclude by discussing how musically-related interactions were important for the Delaware as they now are for the Haudenosaunee in achieving balance through forging and sustaining relationships—be they interpersonal, intercommunity, or with the Creator.

The Contested Terrain of Creations and Continuities: The Banjo in Diaspora
Barbara Taylor, University of California, Santa Barbara

Since 2005 I have followed four loosely interconnected groups of banjo activists, both black and white—all of whom have some stake in the banjo as players, collectors, builders, or researchers—who are revisiting and revising four chapters of the Early Banjo. This multi-faceted cultural initiative to render the blackness and Africanness of the banjo culturally legible arises in a long legacy of disputation over the meaning of Africa in the Americas. Wallaschek’s Primitive Music (1893) inaugurated the “origins controversy,” in which the provenance of Negro spirituals was attributed either to slave imitation of their white master’s music or to black creativity under slavery. This debate prefigured and was woven into the now iconic Frazier-Herskovits debate, in which the creationism of black sociologist E. Franklin Frazier was pitted against the theory of African retentions developed by white, Jewish anthropologist Melville Herskovits. In this post-Black Liberation era Herskovits’s theory of Africanisms enjoys an inchoate hegemony in the popular imagination, and Frazier’s creationist, assimilationist views are in eclipse. Yet, in Early Banjo discourse creationism and retentionism, though still conventionally opposed in an incommensurable binary, come together to underpin and frame a revisioning of race and the American past. I argue that reading the Early Banjo initiative against this intellectual history situates it in current questions in African Diaspora scholarship of cultural mixing versus specific cultural tenacities, and reveals the continuing salience of questions of national identity and cultural origin in the accreted and circulating racial meanings of the African banjo in America.

Shared Moments: The Experience of ‘Tuning In’ at Irish Traditional Singing Sessions
Vanessa Thacker, University of Toronto

At Irish singing sessions in Dublin songs are sung from a seated position while the majority of both singers and listeners keep their eyes cast down or closed during performance. This de-emphasizes the visual aspects of performance and places greater emphasis on the experience of sound and the expression of lyrical content for singers and listeners alike. However, when all present join in the song during a chorus or final verse line, the experience of the song changes
for both the main singer and the singing listener. This paper will take a phenomenological approach to analyzing the individual and collective experience of the song as a shared moment, and the conceptualization of the moment within song. Phenomenologists have often approached the intersubjective experience of music as a mutual 'tuning in' (Schutz, 1977[1951]; Porcello, 1998) to others through a concurrent experience of internal-time consciousness. The present moment is built upon retention of the moments preceding it and a protention of the expected moments to come. This results in an experience of duration and time that is malleable, and that is a prime site for the creation of meaning. In the case of the Irish singing session the interactive experience of the moment is one that is full of participatory discrepancies in the form of different tempos, pitches, and vocal qualities. Consequently this paper will address how this shared moment in song is experienced both individually and collectively, and how this experience shapes conceptions of performative time awareness for Irish traditional singers.

Raqs Sharqi and Tsalagi: Finding Native American Identity in Bellydance
Stephanie Thorne, Florida State University

Through a historical legacy of trauma which has comprised of numerous sociological, psychological and spiritual upheavals, many Native Americans within the United States have found themselves searching for reclamation and a re-connection to their cultural identities and family traditions. More specifically, a cavernous void of cultural dis-connection was left behind as a result of the one hundred years of Euro-American infiltration and training at U.S. 'Indian' boarding schools. This work will explore the journey of Nadirah Soraya " a young Tsalagi (Cherokee) woman, in her discovery, grounding, and re-connection to her indigenous identity and traditions through the expressions of and participation in raqs sharqi, popularly known as "bellydance" - a dance form rooted in the traditional folk dances of Egypt, which was brought to international attention during the country's nationalist movement in the mid-twentieth century and popularized through the lens of Hollywood glamor. Utilizing ethnographic methodologies, I will discuss Nadirah Soraya's exploration of pow-wow dancing and its connection to her practice of bellydancing. Additionally drawing from post-colonial theories and hybrid psychological studies - those which combine the use of cultural beliefs and Western psychological practice - I will explore the larger processes of individual and cultural-identity reclamation and healing through music and dance."

Ethnotheory Unravelled: An Analytical Approach to Understanding Balinese ‘Rules’ for Kendang Arja Improvisation
Leslie Tilley, University of British Columbia

The paired drumming traditions of Bali are known for their intricate interlocking patterns. Drum-strokes on the higher kendang lanang intertwine seamlessly with patterns of like strokes on the lower kendang wadon to create complex composite patterns. Almost invariably, these patterns are exactly composed. Yet, in the cyclic kendang playing of the Balinese dance-drama Arja, both drummers improvise. How these simultaneously improvising drummers are able to weave their patterns seemingly effortlessly around one another, often at very high speeds, is an analytical question that has only begun to be investigated (e.g. Hood, 2002). Most Balinese Arja drummers claim adherence to several broad guiding principles that govern improvisation, placing the two drums in various opposing roles: emphasizing on- vs. off-beats, for instance, or underscoring beat structure vs. highlighting a larger cyclic framework. These indigenous "rules," however, are general guidelines only; the reality is never that simple, and drummers have considerable freedom within these regulating systems. The purpose of this paper, therefore, is to elucidate further on these ethnotheoretical categories through musical analysis. Kendang Arja improvisation, which is made up of small cyclic patterns, lends itself well to a close,
microscopic study. Thus, drawing from variation analysis and musical pattern classification
techniques employed by Tenzer (2000), Arom (1991) and Toussaint (2005), I will analyse the
diverse improvisations of several master Arja drummers from different villages across the
island, in an effort to gain a more complete understanding of both the freedom and the
limitations of these essential Balinese musical concepts.

**Cadenza, or Just an Ambiguous Fermata: The Position and Reading of the Musical Experience in Holocaust Narrative and Testimonial Studies**

*Joseph Toltz, University of Sydney*

The place of music in Holocaust testimonial studies occupies an ill-defined role in a greater historical narrative. Post liberation, Jewish historical commissions collected recordings of songs of camps, ghettos and partisans. In the 1970s, biographies of musicians from the Auschwitz orchestras appeared, and modernist repertoire composed in the Terezin ghetto was rediscovered. In 1992, Gila Flam's study of Łódź addressed musical experience as a feature of life in a Nazi-run ghetto, through direct musical testimony from survivors. Shirli Gilbert's recent work has addressed the pitfalls in categorising musical experience and activity as redemptive narrative, while Alan Rosen's work on the 1946 project of David Boder reveals the crucial role that music and recording played. Should we consider music separate to other testimony? How does music function in the context? Why was it that it took so long to be admitted into the conversation? Was the silence enabled by Theodor Adorno's aesthetic imperative formulated in the wake of the complicity of music in the Nazi project? My paper will propose the development of a discourse of musical testimony in light of more recent studies of musical reception. The concept of musical testimony offers the possibility for new approaches to the Holocaust, working with survivors as living witnesses. It allows for interaction with the generations succeeding the initial survivors, thereby contributing to Jewish memory studies, liberating Holocaust studies from the reliance on generational memory, and permitting new forms of commemoration.

**Singing at the Limit of the Human**

*Gary Tomlinson, Yale University*

Musical information, in its differences from language, famously forces the issue of the workings of semiosis. This has recently inspired a rehabilitation of Peircean semiotics (Turino in ethnomusicology, Cumming in music theory), one mirrored in other human-scientific fields (Kockelman in anthropology, Deacon in evolutionary theory). Here Peirce’s *interpretant*, the sign-making link between perceiver and informational surroundings, frames semiosis as an active, poietic process, with the perceiver construing information as sign and shaping the environment as it does so. This process is not limited to humans, but opens the construal of information-as-sign into the broader animal kingdom. Neo-Peircean semiotics, then, offers a transhuman, indeed a *parahumanist* vantage on musical information.

This paper arises from a larger project aiming to describe the formation of human musicking. It sketches from a Neo-Peircean vantage a long, incremental emergence of music, one not dependent on musicocentric adaptations or linguistic exaptations. Working from the deep-historical border of the human and prehuman, it understands music as a sedimentation of responses to environmental information and affordance, one constitutive, through an interplay of feedback loops, of both hominin sociality and changing hominin environments and selective pressures. More generally, it describes how such feedback interactions, mutually constructing organisms, species, and environments, can join with a poietic semiosis to model the emergence of music and other complexities of modern humanity from a hominin past in which they did not exist.
Sourindro Mohun Tagore, Hindustani Music and The Colonization of the European Mind
David Trasoff, Independent Scholar

The Bengali musicologist Sourindro Mohun Tagore (1840-1914) is already recognized as a key figure in the early stages of the transformation of Hindustani Classical Music from a narrow court-based music practiced predominantly by hereditary Muslim families into a "national" music increasingly adopted by upper-class Hindus. He is also known for his efforts to influence European attitudes towards the Indian art music tradition. Recent research has revealed new information regarding the extent of Tagore's influence in the West. At a time when Europeans were most deeply involved in colonizing India, Tagore was engaged in a project to "colonize" the European mind, with a considerable degree of success. Tagore communicated his theories about the history of music, through publications and letters, with the various learned societies in Europe and the United States, and reinforced his views by manufacturing and distributing collections of musical instruments to individuals and institutions he believed would be influential. Site visits to several institutions that now hold collections of these instruments demonstrate the extraordinary commitment of resources that Tagore put into his project. Original documents uncovered at several of these institutions suggest that Tagore is the source for a number of conceptions (and misconceptions) about Hindustani music that remain significant almost one hundred years after his death. This paper will present new information documenting Tagore's activities and influence in Europe, and suggest avenues opened for further research through examination of this material.

Musical Analysis, Repatriation and New Media: A New Strategy to Safeguard Endangered Aboriginal Australian Song Traditions
Sally Treloyn, University of Melbourne
Matthew Dembal Martin, Mowanjum Art and Culture Centre

In recent years the repatriation of song recordings from archives to Indigenous communities has been a key activity of ethnomusicologists in Australia. Such efforts are motivated by a number of factors: to return cultural property to appropriate stakeholders, as a research method to assist documentation of songs, dances and associated knowledge and as a strategy to safeguard endangered song traditions for the future by supporting intergenerational engagement around records of cultural heritage. At the same time there are numerous anecdotal reports of people using repatriated recordings to replace live performances. As a result, there are fewer opportunities for singers to perform and fewer opportunities for intergenerational transmission of the skills required to sing. Repeated use of a recording may lead to a situation where a single version of song is then performed time after time. There are several culturally significant factors guiding this tendency, including a desire to maintain relationships with deceased relatives whose voices are captured on the chosen recording. However, in the case of Centralian-style Australian Aboriginal music where the form of a song varies according to changing aesthetic, cultural, environmental, and political factors, this practice may be detrimental to the tradition. Drawing on examples from the Kimberley region of northwest Australia, this paper will investigate how musical analysis can be incorporated into new media pedagogical tools and documents that, when presented together with archival recordings, may preserve the compositional principles that underpin song performances and therefore enhance the potential for repatriated recordings to safeguard traditions.

Claiming Orthodox China: The Institutionalization of Chinese Music and its Political Implications during the ‘Cultural Renaissance’ Movement in Taiwan
Tsan-huang Tsai, Chinese University of Hong Kong
Across the Taiwan Strait, in opposition to the PRC's idea of revolution, Chiang Kai-shek publicly launched the "Cultural Renaissance" movement in November 1966 on the 100th anniversary of Sun Yat-sen's birthday. "To encourage the creation of new literary and art works that are relevant to contemporary society and informed by the ideals of the cultural renaissance" was among this movement's ten goals. Under this principle, performance practice of traditional music and newly composed works were also affected by this political ideology; consequently, the approaches taken by Taiwanese musicians differed greatly from those in the PRC. Drawing from data generated from archival documentations and oral histories, this paper aims to understand the process of rebuilding, institutionalizing, and reinventing Chinese traditional music in Taiwan within its socio-historical context. In comparison with other art forms, music is particularly difficult and abstract in the construction of this nation-building project, where being "authentic" became the way to claim Taiwan as the Orthodox China. With specific reference to the Confucianist ritual performance, the music of the seven-stringed Zither qin and the thirteen-stringed Zither zheng, the paper further explores how Taiwan's nationalist government selected music cultures that were closely related to the elite class of China's historical past to challenge the authority of musical and theatric productions of PRC's Cultural Revolution and how a similar pattern could be observed in the post-revolutionary era of today's PRC.

**Not One to Toot Her Own Horn: Melba Liston's Oral Histories and Presentations**  
*Sherrie Tucker, University of Kansas*

(a co-authored and co-presented paper)

African American trombonist, composer, arranger, Melba Liston, is remembered by those who knew her as a valued, but reluctant soloist, and a quiet, modest person, who preferred to score arrangements than to play a featured solo with the band or hold forth in interviews. Yet she did both. Her trombone solos with the bands of Dizzy Gillespie, Dexter Gordon, Quincy Jones, Randy Weston and others are celebrated for their lyricism, embrace of a wide range of tone, style, and feeling, and rich pallet of tone colors. Her interviews and presentations similarly found her belying her modest demeanor to speak out in many ways, sensitive to the relationship between her performance of subjectivity and the parameters in which she navigated the dynamic interaction of conversation over time. This co-authored and co-presented paper draws on theories of oral history and performance and raced and gendered subjectivity in order to explore what Liston said when and to whom in a variety of conversations in which she collaborated with interviewers and students and spoke about her life and career as a trombonist and arranger. How can Liston's presentational, narrative, and improvisational strategies as a speaker and interviewee inform our understanding of jazz as a collaborative endeavor?

**‘Detalhes tão pequenos...’: Romantic Music as Mediation**  
*Martha Ulhôa, Universidade Federal do Estado de Rio de Janeiro*

Brazilian songwriter Roberto Carlos celebrated fifty years of career in 2010. With circa 120 million records sold throughout Brazil and Latin America as well as two Grammy Awards, Carlos is the most emblematic figure of música romântica (romantic music) in Brazil. Some critics have explained his success as the result of a well-orchestrated marketing campaign through media. However, the stylistic and performance changes he has experienced through his career have not prevented him from continuously making the charts and remaining a resolute public favorite. One should assume that it was more than just marketing strategies what insured the fidelity of his fans across generations. In order to problematize these interpretations, this paper explores Carlos's trajectory through Jesus Martín-Barbero's concept of mediation. I argue that Roberto Carlos challenges everyday life through a direct rhetoric and a simulation of contact. This
process, based on the oral, the visual, and the appearance of proximity, affects a new social temporality, one where fragmentation, and repetition "mediate the time of capital and everyday time." The dynamics behind such mediation include standardization, capitalist serial reproduction, and the repetition of a model that works as "a variation of the same or the identity of a diverse group." Such a process is evident in the melodrama, the adventure narrative or thriller, as well as the refrain-based song. In this "aesthetic of repetition," the recognition and identification experienced by consumers (e.g. Carlos's fans) are fundamental aspects in the value of symbolic goods and the pleasure obtained from them.

**New Orleans Music and the Problem of Hip-Hop**
*Truth Universal, Grassroots Hip-Hop Showcase*

There is something of a consensus about the cluster of genres that make up New Orleans Music": brass band, jazz, blues, rhythm & blues, soul, and funk. Just how hip-hop fits into to this understanding of what constitutes New Orleans music has been the source of great debate, with some arguing that hip-hop has no place in the tradition and others placing it squarely within the legacy. This problem is compounded by the many forms of hip-hop, including "bounce" (a regional style), "mainstream" (a national commercial style) and "grassroots" (a national underground style with regional variants), which are themselves contested categories. The director of a hip-hop collective will situate this aggregate of hip-hop within and against the aggregate of "New Orleans Music."

**Two Music and Language Revitalization Projects on Vancouver Island**
*Suzanne Urbanczyk, University of Victoria*

Vancouver Island is home to several severely endangered Salish and Wakashan languages. There is a growing movement to revitalize each of these languages, by various means including music. This paper will discuss two collaborative projects in which music is the focus, and which aim to reflect the goals of the communities in terms of their music and language revitalization. Kwak'wala -- a Wakashan language spoken on the northern part of Vancouver Island and adjacent mainland of British Columbia -- has a rich history of documentation. There are literally thousands of pages documented in the late 1800s by George Hunt and Franz Boas. During the potlatch ban, Austrian ethnomusicologist Ida Halpern worked alongside several Kwak'wakawakw elders to record their family's songs, resulting in the documentation of hundreds of songs of various genres, 25 of which were published by Smithsonian Folkways recording Kwakiutl Music. The central goal of this project is to analyze the recordings and prepare an instructional DVD that outlines the musical patterns of the different musical genres. Just to the south is Ey'ajuthem, a Salish language. Very few historical documents exist of the language and only one recording of a traditional song has been located in the British Columbia Archives. Therefore, this project aims to develop new songs in collaboration with community members. These songs are designed for language learning, including songs related to body parts and actions. Both projects will be discussed in the context of language and music revitalization.

**Gharana as Emplacement: The Social and Symbolic Geography of the Imdad Khan Gharana**
*Hans Utter, Ohio State University*

The importance and function of the gharana system has been frequently discussed in ethnomusicological literature. This paper attempts to offer a new perspective on gharana by analyzing the formulation of Imdad Khan gharana as a process of Jeffrey Malpas calls
emplacement—the grounding of self and society in a meaningful geographic, psychologically, and historically situated place. Place is both imagined and real; it can be experienced as an inner state of emplacement, constructed from symbolic, narrative, and imagined elements, and the physical, social, and economic dimensions of daily life. The aftermath of the 1857 mutiny, especially for Muslim musicians, created a landscape filled with localities stripped of the symbolic, historical, and agential dimensions that inscribe and create the sense of meaningfully experienced place. Through examination of the psychological, economic, and cultural adaptive strategies compelled by colonial rule and competing interpretations of Hindustani music, I will demonstrate how the gharana operates as network and mode of emplacement, as an adaptive strategy and a narrative. Employing a hermeneutic analysis of the gharana's etiological narrative, including Imdad Khan's chillakashi riyaz, I will analyze how gharana mythos facilitates emplacement in space, time and practice—gharana is both location and potentiality: a linkage of the past, present, and future unfolding of new creative possibilities.

Oki Kano’s Dub Ainu Band as Ainu Tonkori Revival?
Kumiko Uyeda, University of California, Santa Cruz

The tonkori is a plucked zither unique to the Ainu, an indigenous people who reside mostly in Hokkaido, the northernmost island of Japan. Ainu musician Oki Kano is perhaps currently the most prolific and visible representative of Ainu music, who first began his musical career with a solo album of canonic tonkori pieces in 2001, then in 2004 formed a fusion band Dub Ainu performing Ainu songs and originals in a reggae genre. Today his band is marked by traditional Ainu attire, electric tonkori, and songs performed in the Ainu language. Kano was instrumental in the political outcome of 2008 when the Japanese government formally recognized the Ainu as Indigenous Peoples of Japan. This was a culmination of a political struggle of over 50 years, which was preceded by roughly 70 years of subjugation by the Japanese government. In 2011, he is less politically engaged: producing other Ainu revival groups, promoting his band by touring throughout Japan, and collaborating with international musicians. Based on my fieldwork and interviews with Kano and Ainu activists conducted in the summers of 2010 and 2011, this paper follows Kano’s career and investigates the revival aspect of Kano’s music. I examine how he negotiates his role as a leading tonkori musician with not only the Ainu society, but also of the majority Japanese. By deconstructing the resurgence of Ainu music to revivalist discourse, this paper discusses how social and political movements informed Kano’s success and the possible creation of a new Ainu music location.

‘We Can Drink Ourselves to Death but I’m a Guy with Money and I will Take That Risk’: Hip-Hop, Reality TV, and Alcoholism in Estonia
Triin Vallaste, Brown University

Estonian hip-hop duo Öökülm’s single "Whiskey" tells the story of a destitute drunk and samples excerpts from the drunk’s notorious impromptu reality television appearance. The single went viral and became the ultimate binge-drinking party anthem among Estonian youth. Although "Whiskey" tests the limits of what hip-hop is and means in Estonia, the hip-hop community proclaimed it "the dopest" rap track of 2007 because of its "piercing social critique." Öökülm’s production articulates, perhaps unwittingly, pressing Estonian social concerns: 1) ethical questions in the Estonian media regarding the filming of drunk people who are unfit to give consent, and 2) the Estonian state prioritizing tax revenue over Estonian citizens’ health, since government regulations keep the cost of alcohol low while levels of alcoholism remain high. However, when I asked DJ Melkker, the producer of "Whiskey," about his sampling practice as a social critique, he responded, "This track has no specific meaning or aim—it's just cool." As Tricia Rose notes, it is vital not to reject “those practices that ruin our quest for untainted
politically progressive cultural expression.” Engaging with the commodification of social marginality, alcoholism, and reality television spectatorship in rap tracks like “Whiskey” necessitates dealing first and foremost with ethnographic realities, perhaps at the expense of finding an empowering, progressive politics in hip-hop. This paper contributes to the growing body of work on global hip-hops, employing an ethnographic approach that attends to the particular historical and sociopolitical processes that shape cultural production in Estonia.

Arctic Dreams: Contemporary Musical Imaginings of the Canadian Arctic
Jeffrey van den Scott, Northwestern University

As early as 1950, anthropologist Zygmunt Estreicher characterized the music of Western Hudson Bay as the purest form of the musical style of the Inuit. While several studies have treated the appropriation of Native American music, the Inuit of Northern Canada are missing in this body of literature. The symbolic place of the Inuit, however, is highly visible in Canadian culture today. Since 1990, the purity of Inuit musical style has captured the attention of Canadian composers, leading to numerous imagined settings of the Arctic landscape and its peoples alongside literal re-presentation of Inuit music as part of cultural and political trends. Through these presentations, Inuit are seen both as ideal people and idealized people.

Many of these imagined Arctics come from composers who have spent little or no time in the arctic itself, yet the use of arctic imagery helps in answering the question of what it is to be a Canadian composer in the past twenty years. In this paper, compositions by Michael Colgrass, Christos Hatzis, and T. Patrick Carrabrè will be examined as representations of the Canadian arctic and contrasted with the experience of life in the arctic as experienced by Inuit in the Kivalliq Region.”

Ethics in the Analysis of African Intercultural Art Music
Chris Van Rhyn, Stellenbosch University

At the one end of the spectrum, scholars have warned against the dangers of applying a Western, formalist analytical discourse to African music. This may stem from a view of the purpose of analysis as a means of determining the ‘value’ of music (deeming it ‘high art’ or a ‘lesser’ type of music), ignoring its potential as translation. At the other end of the spectrum, some have interpreted the cautions against the application of Western analytical techniques to African music as a reinforcement of so-called metropolitan privileges (Agawu 2003), and have contested Ethnomusicological anti-formalism and the ethnographic ‘context’ as the last instance of inquiry (Scherzinger 2001). Where is African intercultural art music - with its roots in both Africa and the West, and by definition ‘high art’ - situated within this discourse? This paper will explore the notion of ethics in analysis by examining the validity of existing discourses, in which the focus is mostly on either Western art music or traditional African music, when applied to African intercultural art music. It will further be shown how broadening the scope of the term ‘intercultural music’ to allow for references to elements other than the musical characteristics of the composition (such as the cultural identity of the composer) can provide an alternative problematization of ethics in analysis. Analyses of selected 20th and 21st-century African art music compositions will serve to demonstrate theoretical points.

Administering Lusofonia through Musical Performance: Cultural Entrepreneurs in Lisbon since 2006
Bart Vanspauwen, Universidade Nova de Lisboa
Since the turn of the millennium, Portugal has played an important role in promoting lusofonia and supporting organizations that sponsor Lusophone-oriented events. Especially since 2006, when the documentary Lusofonia, a (R)evolução was produced by the multinational Red Bull Music Academy, Lisbon has increasingly been the stage for Lusophone musical manifestations. Individual cultural entrepreneurs have been essential to the organization of Lusophone events and spectacles. This presentation analyzes the most significant musical examples in the last 5 years. Drawing on Guilbault's Governing Sound (2007), I take the concept of governmentality as an useful point of departure to analyze both nation-building and transnation-building in the symbolic community tradition that is continuously evoked and invented by the concept of lusofonia. I want reveal how the discourse and actions of specific cultural entrepreneurs 'administer' the idea of lusofonia by means of musical performance. I will especially want to clarify how cultural NGO's mediate between governmental and commercial institutions that defend the idea of lusofonia, on the one hand, and migrant musicians from Portuguese-speaking countries with their own agendas, on the other. In other words, my focus is on the administrating agency of Lisbon-based NGOs as well as its effect on expressive culture in a transnational Lusophone space. This project contributes insights into the contemporary social realities of Portugal, and it will be significant not only to music studies but also to cultural policy studies.

From Unison to Harmony: Old Order Amish Church and Youth Singings in Lancaster, Pennsylvania
Yuanyuan Voelkl, University of Maryland, College Park

Rooted in the Anabaptist movement of the sixteenth century in Switzerland and southern Germany, the Old Order Amish people migrated to the United States in the eighteenth and nineteenth centuries. They have largely kept unique life ways that strictly surround their religious belief and traditions that are greatly at odds with modern American mainstream society. This paper compares and contrasts the church singing in plainchant and youth singings, in both unison and harmony, of Old Order Amish in Lancaster County, Pennsylvania. The bi-weekly church service at homes is mostly homogeneous across Lancaster County and maintains the core status in the religious and musical life of the Amish, where they sing slow tunes from the Ausbund, a sixteenth-century German Anabaptist hymnal. The special singing style not only transmits the medieval plainchant tradition, but also facilitates the collective memories, religious and cultural values of the Amish. Singing during the rumspringa years provides young people the chances to meet and choose future spouses. The tunes and singing style vary from one youth group to another. In the last three decades youth singings have largely adapted four-part harmony and the learning of notation. The Amish themselves hold various opinions on the shift from unison to harmony, which can be an example of how musical change from plainchant to harmony takes place in a closed religious community. The coexistence of unison and harmony also reflects how the Amish struggle to survive in the modern society while preserving the traditions.

Under the Kilt: The Pipe Band as a Tool of Cultural Submission
Erin Walker, University of Kentucky

For Scots and non-Scots alike, the sounds of the bagpipes and the pipe band serve as a cultural metaphor for Scottish ethnic identity, immediately conjuring up the material culture and romantic imagery of the clannish, kilted Highland Scot. This nearly global association has been constructed on a series of transformations of cultural practices within Scotland itself—as well as throughout greater Britain and the lands of the Scottish diaspora—which began in the 19th century. During this period, the pipe band moved from military spheres to serve a range of civic
and social purposes within Scotland, and its appeal was rendered greater by the ideas of "tartanization" and "Celticism" that flourished in the 19th century. These concepts were fueled by the romanticization of the Highlander in British literature, Queen Victoria's affinity for summer holidays at Balmoral Castle, and the formation of Scottish and Celtic heritage societies embracing Highland dress, music, and sport. The primary goal of this paper will be to study the role of the pipe band in the construction and transformation of Scottish and Celtic identity through an examination of the meanings, values, and musical practices that are built into ideas of "Scottishness," or, more generally, "Celticness," from the mid-19th century to the early 20th century in the British Isles and North America. It will also raise far-reaching questions concerning the nature of group and individual identity, as well as the ways in which identity functions and is recognized both within and outside a particular cultural group.

Improvising Subjectivity: Negotiation and the Audibility of Difference in Canadian Experimental Music
Elle Waterman, Memorial University of Newfoundland

Enduring and deterministic narratives in Canadian music scholarship such as the multicultural mosaic" and the "idea of north" fail to address the fluid power dynamics that inform what I characterize as a far more improvisational relationship between music and identity in contemporary Canada, based on "an ability to negotiate differences, and a willingness to accept the challenges of risk and contingency" (Heble). From 2003 to 2008 I conducted a comparative ethnographic study of eleven experimental music festivals across Canada. Driven by economics and ideology, festivals strategically promote national and regional identities, such as Ontario's ethnic diversity and the distinctly Quebecois musique actuelle. To what degree do particular performances affirm or contest such strategies? How do performers improvise subjectivity, make difference audible, and thus contribute to shaping broader narratives of identity? Analysing the dynamics of a particular performance offers a rich ground for examining intercorporeal encounters and meaning making through music (Stanyek, Wong). In this presentation I discuss two improvisational performances that complicated the identity politics of regional festivals in 2007: the intercultural trio Safa (Amir Koushkani, François Houle and Sal Ferreras) at the Open Ears Festival in Ontario; and the bilingual poetry/noise music duo Mankind at the Suoni per il Popolo in Montreal. Understood as dynamic and dialogic processes of communication where individual histories are brought to bear in immediate articulations of social relationships (Lewis), these improvisations embody philosopher Charles Taylor's concept of the "demand for recognition" by which subjects contest reified identity myths.

Feminist Perspectives on Ethiopian Music and Migration
Ilana Webster-Kogen, University of London

In response to the conspicuous absence of women from the musical canon, feminist musicologists endeavour to bring forth women's contributions to musical culture. However, women continue to be excluded from many studies of itinerant and migrant musicians, an absence not fully accounted for by the skewed sex ratio among labour migrants. To fill this gap in Diaspora scholarship, I focus on the influence of migration on women's roles in music. Buttressed by a case study of six Ethiopian female musicians, I argue that the emergence of a sizeable, and geographically dispersed, Ethiopian Diaspora over the last half-century, as well as concomitant shifts in Ethiopian religious and cultural identity, have given rise to a vibrant, diverse Ethiopian Afro Diasporic scene domestically and internationally. To illustrate the many facets of this phenomenon, I look at Asnaketch Worku and Emahoy Tegue-Maryam Gebrou, whose 1970s Ethiojazz songs were influenced by traditional music; Aster Aweke and Gigi, who performed Amharic-language pop music in the USA; and Zeritu Kebede and Cabra Casay, two
rising world music stars whose discourses are infused with identity politics and new religious
tropes. The development of a transnational Ethiopian culture transpires through the personal
stories and musical styles of these six performers. Although Kay Kaufman Shelemay brings new
perspectives to bear in her ongoing research among Ethiopian-Americans, few other scholars
study Ethiopian musicians. But as transnational or transcultural ethnographic subjects rise in
popularity among researchers, the place of women's traditions within the home-host culture
identity will demand more emphasis.

Neoliberal Logics of Voice: Playback Singing and Public Femaleness in South India
Amanda Weidman, Bryn Mawr University

This paper explores the impact of neoliberal logics on the careers and music-making practices
of female playback singers in the South Indian Tamil film industry. Known as such because their
voices are first recorded in the studio and then ‘played back’ on the set to be lip-synched by the
actors, playback singers have been professional musicians and public celebrities since the
1950s.

Two structural changes in the field of playback singing took place in the wake of India’s
economic liberalization in the 1990s: 1. the shift from the monopoly of a few singers to
competition among many, 2. the switch from recording almost entirely at two big studios in
Chennai to the opening of many small recording studios around the city. These have led to
changes at the level of vocal sound, performance practice, and discourse about music-making.
For instance, while older singers imagined themselves as merely providing the voice for songs
that others had composed, and cultivated a non-emotive, physically still style of performance on
stage, younger singers employ a discourse of ‘creativity’ and ‘freedom’ and cultivate a chatty,
mobile, and accessible persona in stage performance. While older singers prized the instant
recognition of their voices and accordingly developed a consistent vocal sound across
thousands of songs, younger singers are hired because they have experience in various
musical genres and can sound different in each song they sing. This paper will explore the
implications of such shifts for the negotiation of public femaleness in the new India.

Recording Rehearsing: The Hidden ‘Process of the Classical Studio Session’
Gregory Weinstein, University of Chicago

Western classical music recordings provide a complete and continuous interpretation of a
musical work. However, the record’s apparent linearity obscures the complex musical processes
and collaborations involved in producing that rendition. These processes include fixing mundane
technical details, as well as instances of musicians and recordists collaborating to work out
musical ideas and interpretations. Moreover, the technological features of the recording studio
allow musical collaborators to refine or alter their interpretations. Musicians have the opportunity
to listen back to a recording and adjust their performance accordingly; they can discuss the
musical work and benefit from the feedback of colleagues; and recordists have the ability to edit
a convincing and ‘continuous’ interpretation during post-production. This paper will consider
these ‘hidden’ elements of classical record production as a part of a multi-linear rehearsal
process through which a musical work is brought into linear existence on record. I will draw on
my experiences at a variety of classical recording sessions in the United Kingdom in order to
demonstrate how a musician’s concept of a work can change dramatically during the course of
a recording session, and how such shifts in interpretation are usually uniquely mediated by the
studio environment. By considering the recording process as a rehearsal where musicians and
recordists can experiment musically and technologically, we can shed new light on conventional
notions of the musical work and the nature of musical collaboration.
Musical Expressions of Regional Nationality in Indonesia: A Case Study of Koplo
Andrew Weintraub, University of Pittsburgh

During Indonesia’s New Order regime (1967-1998), the symbolic and material production of national identity through language, government policies, education, mass media, and music was highly centralized in the capital of Jakarta and exerted a hegemonic force on Indonesians living in the peripheral regions. The Indonesian economic crisis and political upheaval in 1997-98 stimulated regional modes of cultural production and circulation that complicate the center-periphery model of culture in New Order Indonesia. This paper addresses the development of koplo, a regional form of dangdut that has become an important economic force in Indonesian popular music and enjoys popularity outside its region of production in East Java. Dangdut, a genre that originated in Jakarta in the early 1970s, exemplifies national-popular music with its Indonesian-language lyrics, hybrid musical style, and discursive construction as music for the masses. The economic crisis of 1997 made it difficult for Jakarta studios to produce and distribute recordings of dangdut. Access to cheap audio and video recording technology, new forms of distribution (e.g., youtube), and a do-it-yourself attitude stimulated the development of local musical expressions. Koplo, named after hallucinogenic koplo pills" (pil koplo), articulates the instability and energy of the post-Suharto era: fast, chaotic, and threatening to spin out of control, but full of energy and hope. In the post-Suharto era of decentralization and democratization, a case study of koplo forces scholars to examine regional musics as a challenge to the symbolic and material realities of center and periphery in Indonesian music.”

‘Cuban Music is African Music’: Negotiating Africa and its Diaspora on the World Music Stage
Aleysia Whitmore, Brown University

World music musicians have long negotiated transnational difference. In Orchestra Baobab and AfroCubism, two bands that combine West African and Cuban music, musicians grapple with ideas about Africa and its diaspora, cultural ownership, cultural differences, and their own identities. Drawing upon six months of ethnographic fieldwork attending concerts and interviewing band members in Mali, Senegal, and Europe, I argue that musicians employ unique discursive strategies as they position themselves on the world music stage and in the Black Atlantic. Orchestra Baobab, a Dakar-based band comprised of Senegalese musicians, became known in the 1970s for making the Cuban music popular in Dakar at the time more Senegalese by singing in regional languages and employing traditional singers. The musicians see their music as a natural product of the long history of West African/Cuban exchanges: not "foreign", but "African", cosmopolitan, and symbolic of the musicians’ worldliness, "open ears" and Senegal’s cultural diversity. Members of AfroCubism, a collaboration between Malian and Cuban musicians formed in 2008, also see their music as symbolic of historical transatlantic connections. However, their imaginings of African-diasporic connections collide with their in-person interactions. Frustrations with different performance styles are constantly juxtaposed against their discussions of transatlantic connections and their desires to learn each others’ music. Building on scholarly work on world music, the African diaspora, and cosmopolitanism, this study provides insight into how musicians enact musical and cultural mixing, presenting themselves in different ways as they negotiate their own desires and those of the larger world music stage.

Elvis Presley and the Reanimation of Robert E. Lee
Elizabeth Whittenburg Ozment, University of Georgia
A medley of American songs containing ‘Dixie’ – ‘Battle Hymn of the Republic,’ and ‘All My Trials’ was arranged by Mickey Newberry for Elvis Presley in nineteen seventy-one. Critics since have read ‘The American Trilogy’ many ways. Some believe the medley was a response to the nineteen sixties Civil Rights movement (Jeansone, Luhrssen and Sokolovic 2011), or as a political statement commenting on America’s white cultural hegemony (Pratt 1979), or a blatant avoidance of politics (Marcus 1991). While these explanations have great merit, this paper will focus on how an Elvis recording subverts these interpretations when used by an amusement park to re-narrate ‘The American Trilogy’ as a Lost Cause anthem. Elvis’s recording is heard by approximately five million visitors annually at Stone Mountain, the world’s largest granite carving, which stands on the outskirts of Atlanta, Georgia. This paper examines Elvis Presley’s contribution to the Stone Mountain Lasershow Spectacular, where music and sculpture are combined to commemorate the American Confederate South. Stone Mountain’s Lasershow is fitting of Rojeck’s (1993) definition of postmodern heritage tourism (post-tourism) as a combination of commodification and consumerism, attracting tourists through spectacular representations of familiar signs. I posit that this amusement park light show reworks Elvis’s ‘American Trilogy’ to glorify Robert E. Lee. I believe the construction of Stone Mountain’s laser light show models a larger trend in neo-Confederate multimedia art that re-narrates mainstream American popular music through Civil War imagery.

Performing Culture Every Day and Once a Year?

*Trevor Wiggins, Independent researcher/musician*

In the Dagara area of northern Ghana (along with most of the rest of Ghana), ‘cultural festivals’ are regular events. These draw on a tradition of celebrating a local ethnicity, and an expression of nationality. The performance of traditional culture at such events now generally involves established musicians, and young people (usually still attending school) who dance and sing. This culture is recognized as an important expression of ethnicity, but, since at least the 1960s, has been in retreat in urban centers as people use the ‘media’ for recreation. Traditional culture is now often taught more or less formally, on specific and limited occasions, and involves only a small group who will become proficient, so is entering a state of preservation. With the arrival of mains electricity, local and national radio/tv in virtually every location, children in villages that were the previous assumed carriers of tradition are also choosing to follow their peers in the town in their choice of entertainment. Children adapt dance moves from (inter)national pop videos, and the culture they ‘perform’ every day draws on a mix of symbols, used to express who they are and who they aspire to be. Is it appropriate to characterize them as victims of the relentless march of western popular culture?

**Slave To The Rhythm: Click Tracks and Drum Machines in Recording Studio Practice**

*Alan Williams, University of Massachusetts, Lowell*

Click tracks, electronic pulses to mark tempo, were first utilized in film scoring sessions where musical cues had to precisely fit with specific numbers of film frames. Throughout the 1970s, electronic tempo guides were gradually incorporated into popular music recording practice. In some cases, early drum machines became a central compositional element for pop musicians such as Sly Stone, requiring musicians to conform their performances to the unwavering mechanized tempo. In other cases, click tracks were utilized to help musicians maintain a steady pulse in performance, though these sounds were never intended to remain part of the final recording, creating the illusion of human-generated, mechanical precision. Since that time, click tracks in varying forms have become a standard, though frequently contested method of recording practice. Based on ethnographic field observation and interviews, this paper investigates the complex relationships that recording musicians maintain with mechanized
tempo generators, from outright dismissal, to surprisingly positive embraces. In one regard, electronic tempos are employed in order to eliminate what Charles Keil once referred to as "participant discrepancies." But some musicians, particularly drummers, claim to find a heightened musicality in the liberation from the role of 'time keeper.' This paper endeavors to make a contribution to the growing scholarship surrounding recording studio practice (Porcello, Meintjes, and others) by focusing on this relatively under-examined aspect of the recording process.

S/he Sings Just Like a Woman: Sonic Construction of Gender in East Asian Theater Arts
Heather Willoughby, Ewha Woman's University

Despite the fact that Peking Opera, Japanese kabuki and Korean p’ansori have been studied separately as distinctive East Asian theater arts, there is virtually no comparative research; as part of a larger research project, this paper will focus on the unique ways the voice is used for gender construction in these genres. More specifically, this is an analysis of sound aesthetics and other performative aspects demonstrating the sound and image of an ideal woman in East Asia. For example, in Peking Opera, there are distinct role types for and/or portraying women, each of which represents a specific ideal female; the costumes, movements and vocalizations are all stylized so as to depict a particular category of woman. Likewise, the male actors performing women’s roles in kabuki do not merely attempt to "act like a woman" but rather create and construct an "ideal female likeness" (Mezur 2005) both visually and aurally. P’ansori also provides an interesting case to investigate verbal expressions of gender ideals as both men and women play all characters in any given story, creating a transgeneric space, with little or no change in physicality, timbre or pitch to distinguish between male and female characters. By comparing and contrasting these East Asian arts, we can better understand why the ideals developed as they did, why they have continued through time despite remarkable changes in the "real" world in terms of women and their ideal roles, and how the vocalizations reflect significant information of the nations of origin.

The Imposition of Co-writing Practices on Music Row and the Strategic Responses of Nashville Songwriters
Chris Wilson, University of Toronto

Songs currently produced on Music Row—the area of downtown Nashville where most commercial country music originates—are expected to be co-written by two or more individuals. This is done in the belief that if more writers and publishers are advocating for a song it has a greater chance of being recorded. The recent expectation of co-written songs now affects every choice Nashville songwriters make about when, where and with whom to work. Controversially, this expectation includes writing with newly signed performers who are novice writers, creating a situation in which experienced songwriters, at the request of their publishers, willingly part with potential royalties, gambling that such collaborations have greater odds of being fruitful. While the expectation of co-writing is a clear imposition by country music's gatekeepers on the work of songwriters, responses to this imposition are manifestations of the creative adaptations to imposed parameters that define a Nashville songwriter's work. "Commerce vs. creativity" is a phrase bandied about on Music Row when describing decisions made in country music production, and this duality is reflected in the process through which songs are co-written in Nashville (seen in choices made about everything from scheduling to utilizing chemistry between writers). Through this talk I explore the production of country music songs from a perspective unprecedented in scholarship to date: an ethnographic appreciation of the perspectives and practices of the individuals who create them.
Rehearsing the Social: Becoming a Performer in Kampala’s Classical Music Scene
Suzanne Wint, University of Chicago

Methodologically, rehearsals are some of the most fruitful spaces for ethnomusicological research; yet monographs prioritize the performance or ritual over the rehearsal, despite the critique that studies of the everyday (de Certeau, De Nora, Berger and Del Negro) have levied upon ritual studies. In practices in which improving a sound product for public consumption is a goal, the rehearsal is often overshadowed. In this paper, I shift the focus to the rehearsal as an important space of socialization, both in terms of learning to be part of a performance tradition, and attending to social bonds important to the local performance scene. By examining the case of Western art music performance in Kampala (Uganda), I show how practitioners use the space of the rehearsal to rehearse the etiquette of classical performance, the presentation of oneself within boundaries of appropriate behavior for the performing group, and the cultivation of relationships of reciprocal obligation so important within society beyond the rehearsal. Specifically, I consider a number of ethnographic moments in rehearsals with Christ the King 10 O’Clock Choir that highlighted what the group considered proper interaction between conductor and choir, choir and audience, between members, and between musicians of different performing groups.

Andes and Amazon, Peru: The Sustainable Futures of the Music of the Quechua Q’eros and Harakmbut Wachiperi Groups
Holly Wissler, Independent Scholar

I am currently in the challenging process of integrating my research and music sustainability activities with the Andean Q’eros and Amazonian Wachiperi cultures into a larger bio-cultural conservation and development project spearheaded by Amazon Conservation Association (ACA), Washington, D.C. My work includes documentation, revitalization, and future sustainability of the rapidly changing and disappearing ritual music and intangible heritage of two groups: the highland Quechua Q’eros and the near-extinct Harakmbut Wachiperi, groups situated on the extremes of the River Q’eros. This river connects fragile and diverse areas of the Andean-Amazonian cloud forest and is the site of ACA conservation projects with local communities, protecting the forests for local inhabitants and future generations.

On November 25, 2011, UNESCO nominated the Wachiperi Esu'wa (healing songs), to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding. This paper will address the following questions: How do efforts in music sustainability in collaboration with ACA, the Ministry of Culture-Peru and Intercultural Bilingual Education contribute to an overall, holistic approach to conservation in which all aspects, physical and cultural, are considered? How is music and intangible heritage revival work linked to creating a stronger Q’eros and Wachiperi identity that could be translated into political power and economic opportunities? How does the revitalization of ancestral songs about animals, plants, nature and healing strengthen ties to the environment and contribute to conservation? How do we create effective workshops and products so that approaches are culture-centered, and in which the Q’eros and Wachiperi have their own voice?

Pious Performances: Assimilating the Gnawa into Islam through Moroccan Popular Culture
Christopher Witulski, University of Florida

The soundtracks from spiritual beliefs percolate into popular culture, quickly engaging the sound of public life. As the musical components of Morocco's Gnawa practitioners conflated specific aesthetic and Islamic values through performance, aurally joining sub-Saharan and Sufi rituals,
their sound became a malleable part of the Moroccan popular culture industries. In this paper, I illuminate how artists, both from within and outside of Gnawa tradition, utilize the intersection of the musical and spiritual, demarcating novel boundaries for public (popular) Muslim values. While much of the literature outlines implications for the Gnawa, a population of previously enslaved West Africans brought to Morocco through the slave trade, in the international music industry, the Gnawa's expanded position in Morocco's domestic popular culture remains neglected. Drawing upon a variety of analytical approaches, I outline techniques used by musicians to align themselves with various moral aesthetics. Vocal timbre, for example, becomes a proxy for either authenticity (in the case of the Essaouira-based Guinia family) or Sufi ritual (M'allem Abd al-Kebir's "sweet" tone mirrors Quranic chanters), demonstrating how aesthetic decisions emphasize both spiritual legitimacy and performance practice. Second, I ask how popular musicians define the sound of the Gnawa. As Gnawa practices become part of Morocco's aural soundtrack, pragmatic artists incorporate songs into inspired popular contexts. By questioning how actors assimilate these sounds while extracting specific moral implications, this analysis highlights the place of aural piety in the mediated musical product.

**Singing Contemporary Uyghur Folksongs in the Chinese Northwest**  
*Chuen-Fung Wong, Macalester College*

Senses of loss and nostalgia permeate the contemporary urban folk singing of the Uyghur people—who are Turkic-speaking Muslims in northwest China—often accompanying icons of a dispossessed rural, pre-modern past. Recent studies have looked at the post-1990s genre of "new folk" as an important venue for the performance of ethno-national sentiments through a variety of musico-textual tropes appropriated from traditional folk genres. The singing of sorrow and grief, some argue, has worked to interrogate the post-1950s official aesthetics of modernist reformism and its celebratory "singing-and-dancing" minority musical stereotypes. This is complicated simultaneously by a growing interest among middle-class Chinese audience in the imagined authenticity of certain rural minority folk traditions. This essay concerns how contemporary folk Uyghur singing has brought about an idealized national past. I look at how symbols of a pre-modern rurality are musically evoked in contemporary folk against a multitude of global popular styles to register a subaltern sense of musical modernity. I argue that convincing practices of cultural hybridity have been essential to the successful articulation a credible modern voice for the minority experience of deprived homeland and suppressed nationhood in contemporary China.

**Ángel Guaraca: el Indio Cantor de América: Contesting the Ecuadorian 'White-Mestizo Nation'**  
*Ketty Wong, University of Kansas*

This paper explores the re-signification and modernization of indigenous music in Ecuador's highland region in the aftermath of the international migration and socio-economic changes in the early 21st century. It examines the ethnic, racial and social-class tensions surrounding the musical production of Angel Guaraca (b. 1975), a charismatic indigenous singer and songwriter from the province of Chimborazo whose songs are pejoratively labeled "chicherá" by the elites. Guaraca has innovated indigenous musical genres (sanjuanito and yumbo) with modern arrangements and song lyrics that address the experiences of Ecuadorian migrants in the diaspora. By accentuating indigenous social markers in his performances and by elevating the image of the poncho as a national symbol in his songs, Guaraca shows pride for his ethnic heritage and articulates images of an Ecuadorian "indigenous" nation. By doing so, he challenges the elites' vision of Ecuador as a white mestizo (mixed) nation. Unlike previous chicherá singers, who were largely ignored by the mainstream media, Guaraca is often invited
and introduced in television programs as the new *música nacional* phenomenon. Because of the elite connotations that the term *música nacional* has as synonymous with Ecuador's most representative national/mestizo music, calling Guaraca a "música nacional phenomenon" signals a shift in the collective view of Ecuador as a mestizo nation. Based on ethnographic research and observation of concerts, video clips, and comments posted on YouTube, this paper examines Guaraca's music and performances as sites where indigenous and working-class people rearticulate and contest hegemonic images of a mestizo nation.

**Sound, Aesthetics and the Narration of Religious Space in Jerusalem’s Old City**

*Abigail Wood, University of Haifa, Israel*

Discussions of religious space in Jerusalem’s Old City are often grounded in static, structural imagery, incorporating visual metaphors (four quarters divided by religious affiliation; iconic views of the Dome of the Rock, the Western Wall and the Church of the Holy Sepulchre). Nevertheless, listening to - rather than looking at, or writing about - the city offers new perspectives on the dynamic construction of religious space in this complicated, conflicted, enticing place. Sound is a physical phenomenon, shaped by landscapes and built space, and experienced as part of a wider sensory environment. Yet sound also opens up aesthetic and affective space, adding texture to a conflicted and over-narrated place. Based on examples drawn from extended fieldwork in the Old City, I will consider the roles played by the aesthetic ear in (re-)creating and parsing religious spaces in Jerusalem. By performing music in the city, by citing religious texts or by pronouncing aesthetic judgements on the soundscape, inhabitants and visitors alike open up interpretative spaces that contest everyday life, invoking instead the transcendental quality of music or the analogical capacity of textual exegesis, while drawing upon a broad corpus of literary, artistic, historical and narrative interpretation of the city. Nevertheless, the powers attributed to sound and music deserve fine interrogation: aesthetic narratives are also vehicles for the wielding of power - and will a performance piece involving a hundred triangle players really create a space for redemptive discourse?

**J.H. Kwabena Nketia as Musical Agent during the Independence Era in Ghana**

*Aja Wood, University of Michigan*

The International Journal of Music Education referred to J.H. Kwabena Nketia as the "most prominent scholar in the field of African music" internationally (1992). In Ghana, Nketia is well-known not only for his scholarship, but also his compositional work, where his name is associated with instrumental and choral compositions such as *Monkamfo No* and *Monna N’ase*. As a native Ghanaian born in 1921, Nketia experienced Ghana’s struggle from a British colony to the first independent African nation firsthand. I explore how Nketia was instrumental in this change as a musical agent, utilizing his talents and skills to help forge the nation of Ghana purposefully through culture and the arts. Thus, I cast Nketia's musical work together with his scholarship and institution building as an act of social agency, which embraces and promote the idea that nationalism can be gained through cultural and artistic means. I examine his experience as a composer and -- considering his vast cultural and musical knowledge -- how musical nationalism is enacted through his patriotic composition, Republic Suite for flute and piano. I argue that Nketia does not simply represent Ghana as a nation within this piece; he also creates it in a social act of performance and as a musical agent that confirms nationhood to the audience through special and personal knowledge of diverse cultural aesthetics. Thus as a musical agent, music functions as a necessary social process that generates discourse integral to the sustainability of an ideology through intellectual and artistic production.
Period Whispers: Staging the Harpsichord’s Disadvantage in Postwar Exotica Recordings
Jessica Wood, Duke University

Numerous easy-listening albums produced in the U.S. during the 1950s-60s featured not only non-Western percussion instruments and futuristic Theremins, but also historical harpsichords. While the liner notes to these albums often played up the instrument’s "primitive," 18th century origins, the rental harpsichords used in these albums were anything but historical, built either by German keyboard factories or by the Detroit-based builder John Challis. These builders believed that the historical harpsichord was an "underdeveloped" mechanism requiring technological intervention in order to survive the 20th century, and thus incorporated modernizing adaptations designed to strengthen and stabilize the mechanism. In fact, these adaptations hampered the instruments’ resonance. Often called "whisperchords," these postwar harpsichords projected poorly, and required feats of sound engineering to make them audible in recordings; this version of the harpsichord thus provided an ideal sound and symbol through which to dialectically stage the cutting-edge sophistication of high fidelity recording. Following previous studies in critical organology (Neuenfeldt 1997, Waksman 1999, Dawe 2001), this paper demonstrates the ways that postwar exotica albums staged the harpsichord as an exotic symbol of pre-modern and technologically-dependent. Through close reading of liner notes and tracks, I show how musical tension is derived in the way that the sound and musical material of the harpsichord is alternately assimilated by or "othered" from its surrounding jazz ensemble. Ultimately, I demonstrate how, through its multiple processes of technological mediation, the postwar harpsichord became a repository of larger ideas about technology’s role in enabling "disadvantaged" species and timbres.

Class Negotiations and African-American Social Dancing
Jennifer Woodruff, Bates College

In this paper I examine African-American girls’ musical practices, specifically social dancing, as classed activities. In Durham, North Carolina, social dances such as the "Dougie" and the "Soulja Boy", as well as informal dance moves such as "popping" and "grinding", are sources of fun, socialization, and musical learning for girls at a local Boys and Girls Club. Yet the dances are constant sites of concern for some African-American adults in the community, both club insiders and outsiders, who worry about girls’ movements, dress, and choices in music. I interrogate this concern vis-à-vis an analysis of the fraught relationship between Durham’s black middle class and local cultural politics. While girls’ social dancing is a salient entry point into understandings of gender, racial, and sexual identification, adults’ discourse around dancing proves useful in understanding ideological class boundaries and rigorous attempts to circumscribe a local black middle class.

Patrolling the Chinese Internet: Song Censorship in 2011
Hon-Lun Yang, Hong Kong Baptist University

The proliferation of the internet in China’s everyday life is a defining feature of new Chinese modernity. While this technology has opened up an alternative channel of communication, it has also become a site of contestation between the government and its people. In 2011, the People’s Republic of China’s (PRC) Cultural Bureau issued three decrees to ban three hundred songs circulating on the internet. This drastic measure censored renowned singers such as Lady Gaga, Beyonce, Backstreet Boys, Jay Zhou, Zhang Huimei, and Khalil Fong. Their songs were condemned as ‘endangering the cultural security of the nation.’ Netizens responded by posting critical comments. It is hard not to see the state ban as a way for the state to reinforce
the power and control over its citizens while it claims to be protecting national security. In fact, the state has been trying to control the internet since 2006. In 2009 it required all internet music distributors to submit imported songs for governmental screening beginning in January 2010. In this paper, I examine the context of the ban by tracing the government’s internet policies in past decades. I problematize issues of censorship as a convergence of social processes related to glocalization, state ideology, censorship, and new technology. With data gathered from internet discussions, blogs, and on-line as well as face-to-face interviews, I argue that politicization and governmental control of the internet has interpolated the modern Chinese soundscape as a space of dissent and discontent.

**Interpreting the Qin in Tokugawa Japan: Ogyu Sorai’s Studies on Chinese Music**

*Yuanzheng Yang, University of Hong Kong*

The presentation tackles an extremely important issue in East Asian music and Tokugawa intellectual history - the question why Japanese political thinker Ogyu Sorai (1666-1728), in the last phase of his career, composed a series of works on the Chinese qin music based on his reading of the two ancient manuscripts discovered in the early years of Kyoho (1716-1736). Written in Japanese, Ogyu Sorai's four treatises on Chinese qin music has been looked upon as short introductory essays prepared for non-literati musicians. Nevertheless, close scrutiny reveals that Ogyu consciously applied Confucian teachings to political issues through his music projects. Ogyu was awesome in this regard not because of his expertise in Chinese philology, but due to his ability to manipulate existing facts and present them in a manner that was convincing to his contemporaries. In short, Ogyu himself was absolutely conscious of the political implications of his Chinese qin music studies, both within Japan and without. Therefore, an in-depth inquiry into the nature and causes of Ogyu's studies on qin music is indispensable in pursuing a full picture of Ogyu's ideology. The results drawn from this presentation not only sheds new light on the history of East Asian music, but also addresses crucial lacuna in the study of Tokugawa intellectual history.

**Music Meets Technology in the Survival of 21st Century Cantonese Opera Production**

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In the midst of a wide range of performing arts in Hong Kong, Cantonese opera continues to be active as a living tradition, thanks in part to the very same new technologies often blamed for the declining popularity of traditional arts. Cantonese opera has to compete for resources, venues, and audiences with other more popular events like Western classical and popular concerts. However, iPhone and other modern technology helped it to survive. In 2011, I produced and took part in the music accompaniment of a Cantonese opera production (The Purple Hairpin) with a group of young performers. We relied on seasoned professionals for the supporting roles, musicians and production team, in order to present a complete opera.

It is encouraging to realize that Cantonese opera, perceived by many as a sunset industry, survives in today’s Hong Kong with a new generation of young professionals. They use iPhones to record rehearsals and circulate among themselves audio and video files of old performances via emails for references. Based on my direct involvement and participation in the production and performance, I would like to argue that there is a clear ‘system’ of realizing Cantonese opera which works effectively in the fast-paced and highly commercial Hong Kong society. This relatively old and traditional genre sustains itself in the modern Hong Kong city, by adapting to technology which, instead of displaces, on the contrary, accommodates and even enhances conventional practices. With respect to efficient and economic production, issues of
transcription, use of notations and performance practice in a modern society will also be addressed.

'Free From Jazz': The Jazz and Improvised Music Scene in Vienna (1971-2011)
Thomas Zlabinger, York College Cuny

Focusing on an incredibly diverse scene that is under-documented, this paper investigates the historical, social, and cultural aspects of jazz and improvised music in Vienna by examining the wide variety of musical genres represented by jazz and improvised music labels during the last four decades. From this work, I have gleaned various trends regarding the jazz and improvised music scene in Vienna. One of the most striking is the near-absence of a racialized discourse among musicians and critics and of stereotypical markers of blackness" in performance such as "playing in pocket" and call-and-response. Moreover, the absence of an African-descendant population in Austria due to the country's near-lack of a colonial history distinguishes it from the U.S.. Even without a recent colonial past, one of the common threads throughout Austria's history is cultural mixture (Brook-Shepherd 1996) due to its geographic location and its propensity to merge with its neighbors through marriage rather than might. Additionally, Austria's jazz scene did not resist a U.S.-model of jazz performance practice while other jazz scenes in Europe and around the world struggled to "be free of America" (Atkins 2001). Therefore the construction of the jazz and improvised music in Vienna is better seen as a process of cultural layering rather than the more familiar process of signifying (Gates 1988) in the U.S. I highlight this aspect of Vienna's scene in particular as I examine the recordings of musicians like the JazzWerkstatt Wien, Christian Muthspiel, and Matthias Rüegg."