Young Tradition Bearers: The Transmission of Liturgical Chant at an Eritrean Orthodox Tewahedo Church in Seattle

David Aarons, University of Washington

"My children know it better than me." says a first generation immigrant at the Holy Trinity Eritrean Orthodox Church in Seattle. This statement reflects a phenomenon among Eritrean immigrants in Seattle, whereby second generation youth are taught ancient liturgical melodies and texts that their parents never learned in Eritrea due to socio-political unrest. The liturgy is chanted entirely in Ge'ez, an ecclesiastical language and an ancient musical mode, one difficult to learn and perform, yet its proper rendering is pivotal to the integrity of the worship (Shelemay, Jeffery, Monson, 1993). Building on Shelemay's (2009) study of Ethiopian immigrants in the U.S. and the transmission of liturgical chant. I focus on a Seattle Eritrean community whose traditions, though rooted in the Ethiopian Orthodox Church, are affected by Eritrea's turbulent history with Ethiopia. Drawing on thirteen months of ethnographic research, I examine how the process of musical transmission from priest to youth authorizes the youth as significant tradition bearers. Following Corsaro (2011), I argue that the youth are not merely passively enculturated, but are empowered as leaders through the knowledge of and ability to render the liturgical chant and hymns of the Orthodox tradition. Not only does this research contribute to an understanding of a rarely studied diasporic ethnic community in ethnomusicology, but also to a lesser-studied age demographic. By focusing on the "expressive practices" (Minks, 2002) of children and teenagers, this research highlights the importance of youth involvement with music for the preservation of religious and cultural traditions.

Singing the City: Informal Choirs and the Promotion of the Amateur at the State's Fingertips in Urban China

Ruard Absaroka, School of Oriental and African Studies (SOAS), University of London

Drawing on extensive fieldwork across Shanghai, this paper examines the agency and spatial practices of two kinds of amateur choral group. The first group is typified by choirs that congregate primarily in public urban parks. The second generally meet in Neighborhood Committee Offices (juweihui) or directly under the aegis of, Sub-district Cultural Bureaux. Both groups primarily sing 'revolutionary' songs of their collective youth. I address the nature of group interaction, and proficiency, and then turn to the municipallevel marshaling of informal musical activities to meet wider goals concerning cultural showcases such as the 2010 World Expo. Forming an essential sonic backdrop to the better known imperatives and pressures of modern creative industries, such generationally inflected but ubiquitous grassroots musical practice provides poignant insights regarding the underbelly of regimes of aesthetic production and regulation in contemporary China, and calls into question many common assumptions about the nature of 'popular' culture. This investigation of musical life in the heart of a re-globalized megalopolis

then forms a prism through which to rethink the dialectics of the amateur in music-making in general. If 'the amateur' is ambiguous and contested, I argue that State sponsorship is also paradoxical. Does it indeed function here as a 'redemption of the mundane' (Biancorosso 2004), a societal-level positioning gesture validating the musical tastes and moral unassailability of baby-boomer retirees? Or is support for amateur practice merely self-interested, and fails to fully counteract other matrices of value-formation, thereby also limiting potentially empowering impacts in economies of musical and symbolic capital?

Emotion and Temporality in WWII Musical Commemorations in Kazakhstan

Margarethe Adams, Stony Brook University

The social and felt experience of time informs the way we construct and reconstruct history, a phenomenon particularly relevant to commemorations of past traumatic events. Ethnomusicological studies of commemoration have for the most part not viewed historical conflict through the lens of emotion and embodied temporality; and while recent ethnomusicological scholarship on conflict has attended to trauma and the body, it has largely focused on present conflict. This essay examines how the felt experience of time, re-wrought in musical and dramatic commemorations, is crucial in maintaining the relevance of past events in the present. In Kazakhstan, historical reenactments of World War II often take the form of popular war songs and their dramatization on stage. These songs essentially form a chronology of the war, a narrative string of emotional vignettes that force a collective remembering of traumatic events. Paul Ricoeur proposed that it is through chronosophy 'essentially assigning meaning to time' that we construct the temporal 'architecture' of 'our civilization'" (Ricoeur 2004:156). I seek to understand how these temporal structures and narratives are felt and accepted as history, and, more broadly, how and why the present is interested in the past. In examining, through ethnographic research, the role of emotion and felt temporality in musical, dramatic, and cinematic representations of WWII in post-Soviet Kazakhstan, I hypothesize that the heightened emotions in repeated commemorations are key to bringing past events into the present. thereby maintaining their significance."

Endangering and Empowering: The Personal Politics of a Royal Ensemble in Central Thailand

Supeena Adler, University of California, Riverside

The *khrueangsai pii chawaa* ("string instruments with Javanese oboe") ensemble in central Thailand is a unique and highly-regarded ensemble known for its repertoire, tuning, high level of difficulty, and overt and exceptionable virtuosity. *Khrueangsai pii chawaa* is now maintained only by the Fine Arts Department of the Thai government, and is reserved for very special functions including royal processions and dramatic performances of royal literature. At present, the well-known master musician *khruu* Piip

Khonglaitong directs this ensemble at the Fine Arts Department in Bangkok. Very few musicians are able to participate in the ensemble because he tightly restricts the number of musicians who can participate, due to its history of association with royal authority and the royal musicians who created the ensemble, including khruu Piip's father. Khruu Piip's tight control endangers the future of this ensemble while at the same time empowering the elite musicians who are accepted to participate. As a result, the khrueangsai pii chawaa ensemble is rare and kept largely outside of the gaze of ordinary spectators and even the Thai classical music community. Based on extended research in Bangkok from 2008 to 2013, I focus on the uniquely powerful figure of $khruu+i/\sim$ Piip to examine how the power of royal authority functions to keep this musical ensemble endangered by design, so that those chosen few who participate maintain strict control over the tradition and preserve their elite social status in Thai classical music community.

Àdúrà àwítunwi (A prayer repeated): the art of Fújì singing (90 minutes)

David Aina, Lagos State University

In a city split between reality and competing aspirations, Fújì occupies a liminal space physically and socially. The bourgeoisie associate it with Islam, tribalism, illiteracy, petty crime, street violence and poverty, putting it at odds with current Governor Fashola's gentrification of Lagos State. A culture of classism and a history of education emphasizing Western mimicry, e.g. "dressing corporate" and speaking "Queen's English", devalue Fúiì music. musicians and listeners. Meanwhile, a flourishing of amateurism and populism in Fújì, exemplified by the Fújì Musicians' Association of Nigeria (FUMAN), is revitalizing Fúil through free shows in street markets. Recorded in Lagos from 2011-2014, the documentary explores perceptions of Fújì music from within and without, revealing the dichotomy between Fújì as a symbol of the urban poor and the "Big Man-ism" of successful artists (Waterman 2002), including K-One, Pasuma, and Saheed Osupa. Fújì contrasts the corporatebranded Naija Hip-Hop favored by upwardly-mobile Lagosians in positive ways: Muslims and Christians perform and listen to Fúil: women are succeeding as Fújì singers; Fújì uses deep, poetic Yorùbá, bringing vitality to the language. The ornamented vocalizations of Quranic chanting (Vidal 2012) and the poetics of Yorùbá praise-singing (Barber 1995) form a self-confident expression of admiration and respect for others, local community and ethnic identity. The sixty-minute video is in Yorùbá with English subtitles. A tenminute introduction will include detailed acknowledgements including the role of FUMAN in the documentary's production. Twenty minutes will be allowed for audience discussion. Possible discussion topics are security risks during fieldwork and translating/subtitling.

$T\ddot{u}rk\ddot{u}$ Bars, Alebesk and Transnational Aesthetic among Alevis in Germany

Ozan Aksoy, New York University

There is a sizeable Alevi minority among the predominantly Sunni Muslim immigrant groups from Turkey in Germany. One of the key social activities for the members of Alevi community has been attending türkü bars, musical venues that feature folk music" along with other kinds of music from Turkey. Sanctioned formerly by the Turkish Radio and Television officials. *türkü*. drawing on Alevi musical repertoire along with others, has come to be used as a generic term for folk tunes in Turkey. Türkü bars, cover-band bars where performers regularly play a repertoire consisting of traditional and contemporary folk tunes, have transcended standard entertainment activities for many immigrant groups from Turkey. Drawing on my ethnography of türkü bar musicians and their audiences in Germany, in this paper I document how "Anatolia" or the "first homeland" has been reimagined and recreated sonically and spatially in the türkü bars. Some of the most popular songs at türkü bars can be classified in a grev area that I call alebesk, a hybrid genre between arabesk and "Alevi music" and türkü. Alebesk combines an arabesk stance, türkü, and transnational aesthetic typically associated with Alevis. Alebesk lyrics may also include commentary on social inequalities, issues related to immigration and urbanization, and longing for places and people left behind in Anatolia. In this paper, I lay out the process by which Alevi musicians and audiences in Germany both create and maintain a new transnational aesthetic embodied in alebesk and at türkü bars."

Kreuzberg-Neukölln Sessions: Klezmer Music and New Jewish Space in Berlin

Phil Alexander, SOAS, University of London

This paper theorises a new cultural space for klezmer and Yiddish music in Berlin. In the early 2000s, as the reunited German capital was optimistically embracing klezmer's symbolic pluralism, several large-scale civic commemorative projects neared completion, spaces of Jewish memory which took rupture and dislocation as their startpoints. Klezmer's ambiguous straddling of historical imagination and cultural revival raised concerns that the music had become a catalyst for German angst, part of an official Jewish discourse of atonement and reparation. Participants themselves articulately countered these accusations, and a proliferation of keen amateurs has by now distilled into a pool of world-class international musicians - including many Jews - whose overlapping urban musical experience make contemporary Berlin one of the centres of a global-Yiddish artistic conversation. To illustrate this, my paper looks at the rapidly growing jam session in Bar Oblomov, a fortnightly hub of creative exchange which sits well in the city's enthusiastically freewheeling musicscape. It is not the first klezmer session in the city, but its location, performance semiotics and fluidity speak to a new kind of Jewish space: contingent, performative and playful. Drawing on my participation as a session regular and alongside interviews with key players.

the paper explores the cultural resonances of this type of musical contact-zone. In particular, I argue that temporary urban spaces like this represent a new sort of Yiddish musical behaviour, one which absorbs the contradictions of revival and legacy and makes Berlin pivotal in an ongoing creative dialogue.

Sounding Portugueseness through Liturgical Art Music in a Brazilian Community

Barbara Alge, Hochschule für Musik und Theater Rostock

This paper looks at the role that liturgical art music in the community of Morro Vermelho (Minas Gerais) plays in the discourse of a Portuguese identity of the place. It departs from the assumption that this discourse is influenced by historiography on colonial art music from Minas Gerais, on one hand, and the discourse on the Portuguese origin of the festival of Our Lady of Nazareth in which this music is performed, on the other. While there are historical contingencies in the link of Morro Vermelho with Portugal through the encounter of gold in the Brazilian mining regions in the eighteenth century. I argue that the identity narrative is in Morro Vermelho related to a particular conception of local history that distinguishes it from other places in Minas Gerais and serves contemporary aspirations such as patrimonialization, sponsorship and tourism. By naming the local agents of this narrative, I give insight into power relations within the community power relations that, so I argue further, reflect hierarchies of colonial times, mainly differences between the "white, cultured, civilized, 'Portuguese'" elite and the "black, uncultured" descents of enslaved Africans, I further point to contradictions in choosing the liturgical art music for the Portuguese identity configuration by looking at the discourse on "musical mulatism" in Minas Gerais (Lange 1946) and by showing how this identity configuration creates a space of resistance for certain members of the community. The paper contributes to the discussion of multiple identity configurations within the national Brazilian territory.

Calypso and Soca in the Diaspora: The Brooklyn Connection Ray Allen, Brooklyn College, CUNY

This paper will focus on Straker's Records and Charlie's Records, two Brooklyn-based companies that played a vital role in the evolution of modern calypso and soca (soul/calypso) styles in the 1970s and 1980s. Granville Straker (a native of St. Vincent) and Rawlston Charles (a native of Tobago) immigrated to Brooklyn in the 1960s. In the early 1970s each opened a record store specializing in calypso and catering to Brooklyn's growing West Indian population. Over the next two decades they recorded and promoted many of the era's top calypso and soca artists, distributing their records throughout the West Indies and in Brooklyn where they continue to manage record stores today. As transnational entrepreneurs and cultural brokers, Straker and Charles were responsible for the cycling of numerous singers, musicians, and arrangers between Trinidad and Brooklyn. In their role as talent scouts and producers they indelibly shaped the sounds of that era's calypso and soca

styles, working with such influential singers as Sparrow, Kitchener, Shadow, Chalk Dust, Stalin, Calypso Rose, and David Rudder, as well as musician/arrangers Art de Coteau, Pelham Goddard, Ed Watson, and Frankie McIntosh. Conclusions will argue that modern calypso and soca music evolved in the context of a constant two-way interchange of musical ideas, practices, repertories, and styles, as well as the movement of singers, musicians, arrangers, and producers, between the Trinidaian homeland and Brooklyn's West Indian community. Soca, in particular, will be re- envisioned as not solely a Trinidadian expression, but rather a transnational style to which Brooklyn's diasporic community made substantial contributions.

Embodied "Sounds": Musical Culture, Popular Agency, and the Public Display of Political and Social Power in State Sponsored Festivities, in 19th-Century Puerto Rico

Noel Allende-Goitía, Interamerican University of Puerto Rico

This essay deals with the musical culture in Puerto Rico, during its long 19th Century, displayed in Central and local government's festivities and the popular manifestations of celebratory rejoice. A close readings of government's documents, personal memories, and «costumbrista» literature [literary Costumbrism from 1789 to 1896, on one hand, show the specificities of the public displays of political and social power exercised by the Island's social and political elite and, on the other, the popular agency manifested during the same celebrations. We are able to assess the level of coexistence, within a same cultural context, of the everyday life of popular dances and musical culture and the capacity, and mechanisms of the social elite and the political institutions of, both, the co-option, and the appropriation of the popular culture. The Island's musical genres, -i.e.: the creolized contradanzas, danzas, aguinaldos, seguirillas, caballos, old fandangos, new canciones criollas, and the Africans and neoafricans candungués, sicás, holandeses, danuéses, and others (danced with a variety of drums called bombas)- are presented in these documents as class and political power embodied sounds. The study of the public displays of the social and political elite's exercise of power in state festivities, and the popular agency shown in them, has two objective; one, to broaden our present understanding of a period of time so rooted in Puerto Rico's popular and intellectual imagination, and, second, to reconsider old beliefs about the Island's musical culture: i.e.: the danza, the aguinaldos and seises con décimas, and bomba drums dances.

Team Science and Ethnomusicology: The "Community of Voices" Study and the Interface of the Sciences and the Humanities Theresa Allison, University of California, San Francisco

The National Institute of Health, a major funder of health sciences research in the US, has begun funding large scale studies led by two or more co-principal investigators. This trend reflects the growing recognition that it takes a team involving more than one discipline in order to "do science" in the 21st century. The team itself may include not only scientists, but researchers from other

branches of the academy. This paper examines one such collaboration, the involvement of a geriatrician/ethnomusicologist in a large cluster-randomized wait-list controlled trial of the effects of singing in a choir upon the health and well being of community-dwelling elders in San Francisco. The "Community of Voices" study, led by a neuroscientist, uses validated measures and established health sciences methodology to test the effects of a year long choral program. Simultaneously, it involves a partnership with community organizations to determine the feasibility of integrating choirs into 12 senior centers across San Francisco. Now that the trial is underway, the project has branched out into a qualitative study of well established senior choirs in order to better understand the role that these groups play in the lives of older adults. Following a discussion of the clinical trial, the paper presents a conceptual framework for the ways in which ethnomusicologists can serve pivotal roles as co-investigators and advisors, and particularly of the ways in which the early involvement of ethnomusicologists in research design can advance the development of mixed methodology research.

Team Science: The Role of Ethnomusicology in Music and Public Health Interventions

Theresa Allison, University of California, San Francisco, Chair – Panel abstract

During the 2013 SEM pre-conference on music and global health, scholars across disciplines presented the results of "team science," collaborative efforts between ethnomusicologists, public health advocates, not-for-profit corporations, musicians, music therapists and scientists. Although such collaborations are diverse and frequently effective, the optimal role of ethnomusicologists in such teams remains unclear. This panel attempts to clarify the roles of ethnomusicologists within public health, patient advocacy and health science research teams. The first paper explores three arts interventions: a household hygiene project in Peru, a sanitation project in India, and an artistic expressive project in a Boston prison, foregrounding the role of the ethnomusicologist in each. The second paper examines an American patient advocacy institution, a summer camp for individuals with Williams Syndrome and their families. With the ethnographer as researcher, this paper demonstrates how we can move from patient empowerment and support to a nuanced understanding of how to create a pathway to intellectual citizenship for individuals with WS through music. The third paper considers what happens when an ethnomusicologist joins a research team designing a randomized clinical trial on the effects of singing in a choir upon community dwelling elders. Through an analysis of a health sciences research project, this paper presents a conceptual framework for the roles that ethnomusicologists can play in music interventions. In particular, we assert that the early and continued involvement of ethnomusicologists in research design can inform the development of more sophisticated methods of assessing the impact of music and health interventions.

Geomorphically Organized Sounds and the Symbolic Use of Instruments in the Garhwali Popular Music Industry

Andrew Alter, Macquarie University

Connections between particular sounds and geographically conceived places/spaces seems to be a recurrent part of many repertoires in different parts of the Himalayas. A number of examples exist in which ritual repertoires are linked to pilgrimage pathways, to specific spiritual sites or to a geomorphic ordering of space through sound. In the North Indian region of Garhwal, these connections are most directly made within wedding processions in which particular repertoire items are mapped against particular landscapes and pathways. Though similar connections between sounds, spaces and places are not nearly so obvious in other musical repertoire, the underlying assumption that sound can reference places remains an important undercurrent to practice. When such symbolic references are used within popular music idioms, the connection between sounds and particular places is far more abstract. Yet, the ability of musical sounds to reference the regional location of Garhwal within a broadly conceived mountainous space seems to confirm to an underlying assumption that sound and space/place are connected in some way. Consequently, in conjunction with more obvious regional identifiers such as language, rituals, deities and costumes, sounds help construct a shared regional identity amongst listeners. This paper examines a selection of popular music songs, films and VCDs from the Garhwali popular music industry and notes a number of consistent uses of particular sounds to represent a regional identity and/or a mountainous geography.

Voicing Senegalese Hip Hop: A Critique of Prescriptive Research Models

Catherine Appert, Cornell University

In the year leading up to Senegal's tense 2012 presidential elections, the country's rappers mobilized under the banner of Y'en a Marre ("we've had enough"), a movement protesting government corruption. Two years later, Y'en a Marre still sparks interest from U.S.-based cultural exchange programs, journalists, and researchers. While select Y'en a Marre rappers have obtained elusive U.S. visas for speaking and performance engagements, many others are weary of the global preoccupation with a movement that has run its course but that continues to over-determine hip hop's trajectory in their country. Drawing on ethnographic research in Dakar from 2011 to 2012 and again in 2014, this paper evokes the voiced critiques of Senegalese rappers themselves to examine the profound material consequences of western interpretive frameworks on Senegalese hip hop. Highlighting connections between the current privileging of Y'en a Marre and an older, equally prescriptive insistence on rappers as "modern-day griots," I show how western investigators have consistently bypassed widespread, locally meaningful engagements with hip hop as music to instead find its value in "ancient" African underpinnings or contemporary political overtones. As a result,

rappers often face a polarizing choice between their artistic convictions and the enticing possibilities of entry into the global narrative of "Senegalese hip hop." Ultimately, I argue, western interest in Senegalese hip hop has been instrumental in transforming a politically inflected musical movement into a musically inflected political one, where public acts of dissent supersede music making as the primary yardstick of hip hop legitimacy.

Dueling Identities: The Cultural Politics of Japanese Immigrant Music Making

Susan Asai, Northeastern University

How did music reflect the Japanese immigrant's attempts to maneuver between the ideologies of superiority and expansion of the United States and Japan in their geopolitical battle over the Pacific around the turn of the twentieth century? The resulting transculturated identity - zaibei doho ('Japanese in America') - in which *Issei* envisioned themselves as being both "frontier Americans and imperial Japanese," and their sense of entitlement in being regarded as "honorary whites" proved to be delusional in the face of growing American fear of Japan's military prowess and imperialistic successes. The oppressive and shifting sociopolitical circumstances that Japanese immigrants negotiated, particularly in California, shaped the Issei's emergent identity, and their Japanese music making remained a stronghold through these changes. This historiographical study of Issei music making in California illuminates music's purpose as a source for aesthetic enjoyment, a symbol of their cultural heritage, and an acculturative strategy. Performing Japanese music underscored Issei ethnic cohesiveness and subverted their subordination. Although progressive and well-educated Issei valued and performed Western music, it proved ineffective as an acculturative strategy. Music making created an aesthetic and nostalgic space for Japanese immigrants, but it also framed how they desired to be represented as part of the national culture. This pioneering study reveals how the intersection of ethnomusicology and cultural politics serves to advocate for alternative sites in broadening the national culture of the United States.

Single Moms and Tiger Moms: The Politics of Parenting in Chicago's Music Education Programs

Meredith Aska McBride, University of Chicago

Parents and parenting have emerged as major concerns for Chicago's wide array of music education programs. These programs tend to have specific visions regarding parents in the populations that they serve, visions that are heavily influenced by class, race, and gender. Roughly speaking, free and reduced-tuition programs often portray themselves as surrogate parents for their students, foregrounding self-discipline and notions of citizenship along with instrumental technique. These programs are often framed as responses to parental incapacity to pay tuition and, implicitly, as responses to parental failure to provide appropriate support and guidance. On the other hand, tuition-dependent programs tend not to discuss parenting at all (instead

focusing on the quality of their music lessons) and expect parents to have significant time, energy, emotional, and financial resources to support their children's musical pursuits. Both of these models are highly, if not explicitly, politicized, and do not reflect the diverse realities of parenting in Chicago. At the same time, both models take for granted that parents, rather than, for example, schools, should provide for children's music education. This paper argues for the need to critically analyze the discourse around parents' roles and responsibilities vis-à-vis music education. It examines first to what extent parents should be responsible for providing music education; second, to what extent should it be considered a failure if they do not; and third, the ways in which music education is intertwined with notions of citizenship both in rhetoric and in practice.

Learning More than Music: Competing Ideologies of Music Education Meredith Aska McBride, University of Chicago, Chair – Panel abstract

Which music is taught to students in school, utilizing which methods? Which children, from which families, are most able to take advantage? Although questions like these are typically relegated to pedagogy programs or policy debates, such issues are deeply connected to the ways musical cultures are disseminated. In a time of increasingly privatized arts education, establishing a scholarly discourse around music education is all the more relevant and necessary. With this panel, we hope to enhance the Society's capacity to address diverse contexts of music-making and highlight the direct connection between the politics of music educational ideologies and the musical cultures they produce. The paper "Single Moms and Tiger Moms" examines the politics and stereotypes of parents and parenting in the rhetoric of music education administration in Chicago, "No Accident of Birth" addresses how beliefs about the nature of talent influence the educational pathways of music students and their parents. Our final paper, "(Re)membering Haiti," investigates the crossengagement of parents, teachers, and children in the politics of repertory. Here, Protestant antipathy toward vodou has created a moral panic around the teaching of mizik klasik (Haitian classical music), much of which draws upon vodou-influenced Haitian folk music. These three presentations tie together questions of identity, politics, and ideology across divisions of class, race, and nation and foreground music education as a critical site of further inquiry.

Performance at the Edge of Tribal in Eastern India

Carol Babiracki, Syracuse University

The performative frame of iconic, authentic indigenous (tribal") identity in/of Jharkhand, India has been remarkably stable across performance spaces, contexts, and geography. Whatever the regimes of identity politics in play (global pan-indigenous rights, national "unity in diversity " state and regional cultural branding, ethnic group and village distinction) the frame is the same: outdoor, gendered, collective singing and dancing, circling counter-clockwise, to the exuberant accompaniment of large drums. Other indigenous music,

such as epic narratives, song-stories, ritual chants, and solo instrumentals, have not made the cut to public icon status. This paper presents two contemporary cases that trouble the edges of that hegemonic, performed, indigenous identity in Jharkhand. In the first case, a troupe of musicians who have been denied official tribal status successfully crosses into tribal performance territory, and in the second, young tribal innovators break out of the circle to challenge tribal (and non-tribal) performance tropes. Together, these two cases expose the neo-colonial underpinnings of iconic tribal performance and the dueling forces of globalization that battle at its edges: pan-indigenous identity politics on the one hand, and neo-capitalist economics on the other."

Musical Expression and National Identity in U.S. World War II Sites of Japanese American Forcible Civilian Containment Alecia Barbour, Stony Brook University

Over 110,000 Japanese Americans - two-thirds of whom were native-born U.S. citizens - were incarcerated in federally managed "Relocation" centers in this country during the Second World War. Several thousand others were interned as "Enemy Aliens" in separate facilities. With an emphasis on the governance of separated families and civilian populations who were transferred between programs and jurisdictions during the Second World War, I detail specific instances of music making and music listening from sites of Japanese American incarceration under the administration of the War Relocation Authority and Wartime Civil Control Administration, and from specific internment camps for "Enemy Alien" internees that were overseen by the various agencies of the Enemy Alien Control Program, I collectively consider these sites as those of forcible civilian "containment." Building upon preliminary ethnomusicological scholarship that demonstrates musical expression in these places to have been prevalent and important, and informed by education scholarship that contends the relocation and internment centers featured an emphasis on nationalistic re-education processes in formal school settings, I contribute further analyses, and argue that musical expression in America's World War II sites of Japanese American civilian containment was consistently politically charged for camp administrators. Offering examples from civilian containment facilities in Arizona, California, New Mexico, and New York, I conclude that administrative perceptions of the interned and incarcerated civilians' religious and national values were central to the ways in which these administrative listeners evaluated and sought to actively impact the "American-ness" of forcibly contained civilians.

Music in the Rada Atlantic: A View from Trinidad

Ryan Bazinet, John Jay College

This paper takes as its starting point the poorly understood Rada people of Trinidad, a group originating with a free Dahomean settler named Robert Antoine, who migrated to Trinidad from West Africa in 1855. A small,

tightknit community, the patriarch of the Trinidad Rada family is currently Henry Antoine, great-grandson of the original founder, who currently splits his time between Montreal and Trinidad. Mr. Antoine is one of only three master drummers in the tradition still living, making the future of the religion somewhat precarious. Drawing on materials including my interviews with Mr. Antoine, field recordings of Trinidad Rada music, and my related research on music of the Trinidad Orisha religion, in this presentation I present the Rada culture of Trinidad in transnational context, giving attention to previous scholarship on Dahomev-derived music and culture elsewhere in the African diaspora, in Cuba, Haiti, and Brazil. Topics discussed in the presentation include the comparative dominance of Yoruba Atlantic traditions: historical patterns of population movement through 19th century African imperial warfare, transatlantic slavery, indentured labor, and emancipation; and the role of free Africans - rather than slaves - in developing African traditional religion and music in the Americas. Viewing the Rada Atlantic as a single, integrated unit of analysis, while remaining focused on the Trinidad case as a point of reference, this paper makes connections between music traditions often treated as isolated practices, with the aim of sharpening our understanding of history and culture in the Atlantic world more broadly.

Re-thinking Existing Paradigms in Afro-Caribbean Ethnomusicology Ryan Bazinet, John Jay College, Chair – Panel abstract

This panel of four papers, each about a different Caribbean island, addresses topics that have generally existed at the periphery of Afro-Caribbean ethnomusicology, either because they are poorly understood or because they do not fit comfortably into existing paradigms. Two of the papers focus on neo-Dahomean Rada music, first in Trinidad, then in Haiti, Rada groups are considered highly African, but are curiously overshadowed by - and sometimes lumped in with - the Yoruba, who are generally approached as the locus classicus in studies of New World Africanisms. The other two papers - on Jamaican Revival music and on sacred-secular hybridizations in Afro-Cuban music - investigate crossovers between the religious and profane musical realms, suggesting productive ways of thinking about the fluid space between those categories. Revival music has been marginalized in the scholarship on both sacred and secular music, perhaps owing to its relative lack of "Africanisms" and its ostensibly limited influence on Jamaican popular music. The final paper, which examines the blurry boundaries between the sacred and secular realms in various genres of Afro-Cuban music, confronts the resistance of musical scholarship to genres that are difficult to categorize. Taken together, these four papers continue to complicate notions of authenticity and purity that are still commonplace in African diaspora culture studies. However, they also reconsider taken-for-granted categories of analysis and call into question the divisions we often rely on in our field. Iconoclastic in various ways, these papers have the potential to extend and diversify Caribbean music studies.

Tobacco Use and Vocal Timbre in Tuvan Throat-Singing: Preliminary Observations

Robbie Beahrs, University of California, Berkeley

Tobacco smoking has been shown by voice pathologists to affect vocal fold physiology and cause audible changes to voice quality (Damborenea 1999). Despite the undeniable health risks of cigarette smoking, anecdotal accounts by singers in many music traditions have linked tobacco use with effects to short-term voice quality that are perceived as aesthetically desirable for certain performance situations. In this paper, I explore some of the effects of tobacco consumption on perceived vocal timbre as it relates to the practice of Tuvan *khöömei* throat-singing. I use a combination of three different approaches. First, I draw on ethnographic work with Tuvan khöömeizhi (master throat-singers from the Tuva Republic, Russia) and international fanpractitioners regarding subjective observations of cigarette smoking's underacknowledged role in the production of specific vocal timbres judged as aesthetically desirable. Secondly, I use audio recordings of two lifetime smoker/non-smoker performers to compare three parameters of acoustic vocal sound most often linked with smoking in the scientific literature. Thirdly, I discuss observations from my own experiences training with and without using tobacco before competing in the VI International Khöömei Symposium in Kyzyl, Tuya (2013). Through a synthesis of preliminary observations about cigarette smoking and its relationship with khöömei throat-singing, I hope to open up new angles for voice and music research that accounts for substance use in connection with cultural notions of health, taboo/stigma, performance enhancement, as well as perception of altered voice quality.

"I-and-I Vibration": Performing Commonality and Difference in Rastafarian Music and Language

Benjamin Bean, Goucher College

In the spirit of their anti-colonial heritage, Rastafarians collaborate in articulations of their movement through Nyahbinghi chants, reggae music, and a sacred conversational activity known as "reasoning." Participants in these discussions exchange "sounds" - ideas, scriptures, proverbs, and quotes from prominent figures in the movement - as a means of simultaneously proclaiming individuality and seeking group cohesion through open dialogue. The concept of "word-sound power" - that music and verbal communication carry vibrations affecting the material and spiritual universe - elucidates the centrality of "I-and-I" to Rasta cosmology. Considering musical and conversational word-sound power as highly significant activities within the movement. I explore how notions of vibration and utterance relate to perspectives on individuality and the I. Through a phenomenological lens, I examine recent interviews along with my previous research in Jamaica and several years of immersion in the Philadelphia reggae scene as a professional musician, focusing on perceptions of cultural expression and identity. Inviting participants to speak from individual experience in dialogue with the ethnographer and other interviewees. I focus on how "I-and-I" as an

epistemological grounding might inform a new challenge to traditional constructions of "I and thou" or "us and them." Additionally, I ask how the Rastafari movement offers a set of unique perspectives on postcolonial identity, constructions of nationality and race, and creative strategies of non-violent resistance. The uniquely Rastafarian style of linguistic inversion, of which "I-and-I" is central, begins to suggest how identity is negotiated and expressed through music and verbal creativity.

Women in Fieldwork: Ethnomusicologists Sexed and Sexualized Julie Beauregard, Oregon State University

Over the last three decades anthropologists and ethnographic researchers in related disciplines have written self-reflexively about the sexual component of fieldwork with increasing regularity (Gable, 2011; Loftsdottir, 2012; Newton, 1993; Rubenstein, 2004; Willson, 1995), though a long history of silence is also acknowledged (Altork, 1995; Warren & Hackney, 2000). A wide range of topics has been approached, such as sexual desires of the ethnographer (Dubisch, 1995), difference between researchers' and subjects' coding of sexual identity (Conaway, 1986), and sexual violence or rape (DeWalt & DeWalt, 2011: Moreno, 1995; Warren & Hackney, 2000). Although studies of gender's role in ethnomusicological fieldwork exist, discussion of the sexual aspect of fieldwork is almost nil (Beaudry, 2008; Cooley, 2003). To date, Babiracki (2008) and Shelemay (1994) provide the only relevant, though cursory, examples. This paper fully theorizes the sexed and sexualized woman ethnographer, a "physical as well as intellectual [person]." situated within musical fieldwork (Markowitz, 1999, p. 162). The predominant dynamic of the female student/researcher working with a male teacher/subject, ways in which women ethnomusicologists may be sexed and sexualized in the field, and the impact of these factors on relationships in the field, music learning, research, and researcher safety are examined. As professional identities honed within the confines of American academe necessarily shift when entering the field, a sexually neutral researcher stance can longer be assumed. Implications for ethnomusicology are discussed including means of vulnerability reduction, transparent reporting, and ethical considerations.

English Lessons from Eminem: Gender and Hip Hop in Vietnam's Globalized Communities

Lisa Beebe, University of California, Santa Cruz

Hip hop, a musical practice rooted in the racial and class struggles of the US in the 1970s, is now globalized to the point that musicians from diverse national backgrounds engage the style to express local priorities and gender identities. As Vietnam's top female rapper, Suboi consciously manages her image, performing a careful balance of tough hip-hop tomboy and feminine pop star. Besides Eminem and Foxy Brown, Suboi cites her experiences growing up in urban Saigon as her primary influences. Through a careful reading of two of Suboi's music videos--"Run" (2013) and "Chất Riêng Của Tôi" (My Quality, 2010)--this paper investigates how Vietnamese rappers

incorporate elements of hip-hop from the United States such as graffiti and breakdancing with urban Vietnamese aesthetics to represent youth rebellion and cosmopolitan awareness. Switching lyrically between Vietnamese and English and timbrally between rapping and singing, Suboi mediates between multiple gender codes of American hip-hop and Vietnamese popular culture. Including diasporic Vietnamese perspectives from my field work, I draw upon these two music videos as a starting point to form a framework for understanding how Vietnamese hip-hop, while invested in a Vietnamese identity, operates on a transnational scale.

Mozart at Qalandiya Checkpoint: The Politics and Aesthetics of a Palestinian Musical Intifada

Nili Belkind, Columbia University

"The quintessential Palestinian experience... takes place at a border, an airport, a checkpoint...it is at these borders and barriers that the six million Palestinians are singled out for 'special treatment,' and are forcefully reminded of their identity," writes historian Rashid Khalidi (1997: 1). This is perhaps most salient in the Occupied Palestinian Territories (oPt), where spatial mobility is governed by physical checkpoints staffed by armed soldiers and an insurmountable bureaucratic paper trail required for obtaining passes, visas, permits, and residencies from the occupying power. Hence, the 'barrier' frame is not only a major preoccupation but also a deeply embedded signifier of identity in people's psyches, bodies, and sense of collectivity. With the decline of armed struggle in the aftermath of the second intifada (2000-2005). expressive culture - including music, theater, film, etc. - figures more prominently in constructing Palestinian collectivity through projects of resistance, nation-building, and international diplomacy. Such activities are often framed colloquially as "cultural intifada." This paper details a performance by the Youth Orchestra founded by the oPt-based Al-Kamandjati music conservatory at Qalandiya checkpoint. Established by the Israeli security apparatus to control the movement of Palestinians between the West Bank and Jerusalem, Qalandiya is a daily passage point for thousands of Palestinians. In this performance, the orchestra re-territorializes the checkpoint as a Palestinian space by confronting its disembodied surveillance technology with embodied, collective sonic power. Beyond confronting the brute hierarchies established by the occupation, the orchestra challenges the national, social, and moral orders that undergird its logic.

Phenomenology and Contemporary Ethnomusicology Harris Berger, Texas A&M University

Since the 1970s, a variety of ethnomusicologists have engaged ideas from phenomenology, an intellectual tradition that seeks to ground philosophy and social research on a rigorous analysis of lived experience. Despite the importance of phenomenology for social and cultural theory, and despite the prominence of many of its ethnomusicological adherents, phenomenological approaches are still far from mainstream in our discipline. This paper will

discuss foundational insights from the phenomenological tradition, examine a few of the approaches to it taken up by scholars in our field, and suggest some of the ways in which ideas from the tradition can be put to work in ethnomusicology today. While phenomenology has multiple, sometimes contradictory, strains, a common thread running through much of this work is an emphasis on the corporal and social nature of the subject--the notions that lived experience is essentially, not contingently, embodied and that, while one's experience of the world is always one's own, that world is a public world and the fact of a personal subjectivity presupposes a social world of others. The paper will show how phenomenological ideas about embodiment and sociality unite the varied approaches that scholars in our field have taken to ethnographic work and illustrate how their insights into temporality, the body, and performance offer powerful new perspectives for ethnomusicology. The paper will also suggest how a phenomenological orientation squares with contemporary approaches to subjectivity from critical studies and illustrate the utility of a phenomenological ethnomusicology for research on the politics of culture.

A Cultural History of Drumset Proliferation: Case Studies from New Orleans to Cuba and Trinidad

Matthew Berger, Prescott College

Few American innovations have had as far-reaching and profound an impact on the world's music as the drumset. First used in the United States in the late 19th century and developed extensively throughout the first half of the 20th century, the drumset (also known as a drum kit, trap set, or trap kit) is now an international cultural icon. From early jazz and Louis Armstrong, to African American blues and gospel, to rock and roll pioneers like Chuck Berry and the Beatles, punk music, hip-hop, Trinidadian calypso, salsa in Cuba, South African jive, Eastern European klezmer, Japanese pop, and much more, the drumset has played a central part in the evolution of music around the world. Although the origin and general history of the drumset have been explored, there is a lack of scholarship addressing the details of individuals, groups, and circumstances responsible for its proliferation. Many important players and proponents of the instrument are underrepresented or entirely un-credited. This study traces lesser-known aspects of early drumset history and development in New Orleans and illuminates the details of how, when, and by whom it was incorporated into the music of Cuba and Trinidad. The proposed presentation (requiring minimal table space and no additional audiovisual equipment) will use written material, photos, transcriptions, and audio examples played through headphones to highlight the spread of the drumset and demonstrate how existing percussive practices in Cuba and Trinidad were adapted and applied.

Thinking in Mbira: A Longitudinal Cross-Cultural Musical Study Paul Berliner, Duke University

This presentation grows out of a forty-year interdisciplinary project involving the author and Zimbabwean mbira expert Cosmas Magaya (and associates) in documenting the mbira repertory and its creative practices. I discuss the methodology underlying the study's collaborative research and various challenges associated with interpreting musical vocabulary and transformational processes in an oral tradition in which innovation is an inherent feature of performance. Rooted in my earlier studies of mbira music and jazz improvisation, and drawing on the wealth of new mbira scholarship, the project is concerned with the analysis of Shona mbira music (its forms, creative processes, and aesthetic values), with documentation of its practices of transmission, and with cultural preservation. My collaborative work with musicians pursuing the goals of scholarship (ethnography and music theory), pedagogy, and music advocacy/activism has resulted in a multi-volume, mixed-genre book that includes musical texts, sound recordings, video excerpts, and analysis (The Art of Mbira, U. Chicago Press, forthcoming). This paper samples the representational model developed over the course of the study for Magaya and his associates' repertory and improvisational practices, and discusses the challenges of addressing the project's multiple goals.

Kindie Pop: Distinction and Domesticity in the US Independent Children's Music Scene

Tyler Bickford, University of Pittsburgh

Ethnomusicological studies of children's music-making have emerged as a growing field of study in recent years, establishing that children around the world are important participants in musical production, consumption, and participation. But in many large-scale societies with commercial culture industries, music produced by adults is a dominant form of children's music. While research has established that children are important social and musical agents, it is equally important to understand how adults actively define and circumscribe that agency in their interactions with and ideologies about children. To better understand the ideologies that inform adult music-making for children, this paper examines the recent growth of independent children's music in the US over the last 15 years, in a movement recently termed 'kindie' ('kid' + 'indie'). Working from interviews with dozens of children's music artists, producers, and professionals, as well as analyses of music recordings and observations of performances and industry gatherings, this paper identifies two contradictory values that structure kindie music: on the one hand kindie musicians are deeply invested in the value of childhood, family, and domesticity, and on the other hand they strongly privilege musical value and discerning taste. While these values are not necessarily opposed. I argue that within the kindie community they exist in profound tension, such that the pursuit of musical value is continually seen as a movement away from child listeners, while adults are established as the legitimate arbiters of taste and children's preferences are repeatedly marginalized from children's music.

Screening and Discussion: Banjo Romantika

Lee Bidgood, East Tennessee State University

"Banjo Romantika" (2013, 65 min) is a collaborative documentary joining a decade of ethnographic fieldwork and a filmmaker's insight; the film is an intimate, observational portrait of people making bluegrass music in the Czech Republic. With historical context for Czech engagement with American culture, BR illustrates the domestication of bluegrass through the communist period and after the 1989 "velvet revolution." Czech bluegrassers today-projects by amateur pickers, master musicians, artisans, etc.--imaginatively re-create bluegrass music and the banio. BR includes concert footage of groups like Druhá Tráva and Reliéf, interviews with banjo innovator Marko Čermák and luthier Zdeněk Roh, pub jams and a visit to a Czech bluegrass festival. The framing device, a concert featuring musicians from Tennessee performing Czech songs, leads viewers to in-between spaces in which the differences between "Czech" and "American" become blurred. The sounds and stories of this film allow us to consider where music belongs and how it can connect us in ways that we might not expect. The introduction of the film (15 minutes) will highlight issues of territory and ownership, ("Whose IS this music?") and will also address the opportunities and difficulties involved in fieldwork and "afterwork/post-production" collaborations between a documentary filmmaker and an ethnomusicologist. The discussion after the film (20 minutes) will introduce some of the representational issues that have come up in screenings of the film in the Czech Republic and open the floor for audience feedback. Total presentation time: 100 minutes.

Hear What You Want: Sonic Politics, Blackness, and Racism-Canceling Headphones

Alex Blue, University of California, Santa Barbara

In 2013, Beats By Dre began a partnership with creative think-tank Prettybird to launch commercials promoting their new product, Beats Studio Headphones with Adaptive Noise Canceling. Spots showing prominent athletes Kevin Garnett and Richard Sherman withstanding and silencing a barrage of racially-charged questions and insults displayed the agency bestowed upon the user: the ability to "cancel out the haters" and enter a personal, musical zone while in a bellicose public space. Given their content, it is hard to hear these commercials and claim an objective colordeafness. They force viewers, regardless of race, to identify with--or, at the very least, to recognize--the black male athletes facing racial scrutiny. Promising the power to "Hear What You Want," the ads are not just selling headphones--they are monetizing black identity and the power to ignore racism for an audience that has not necessarily lived these experiences. What complications arise from the sale of a musical technology that is assumed to be neutral, but actually carries multiple social, cultural, and racial implications? While scholars in ethnomusicology, sound studies, science and technology studies, et al, have written at length about cultural uses of technology, in this paper, I nuance these conversations and turn the focus to the racial coding of sound, space,

and music technology. By drawing on work done by Josh Kun, Mack Hagood, Alexander Weheliye, and others, I will demonstrate that the Beats by Dre headphones are but one of the most recent occurrences in an enormous pantheon of highly racialized music technology.

Afro-Diasporic Interstitial Space: A Preliminary Exploration of the Blurred Boundaries between Sacred and Secular in Afro-Cuban Music

Rebecca Bodenheimer, Independent Scholar

Sacred-secular border crossings within expressive practices have been pervasive among Afro-diasporic communities since the beginning of transatlantic slavery, a phenomenon that scholars have attributed to the absence of Enlightenment-derived notions of rationalism and dualism within African epistemologies. While the hazy boundaries between the religious and profane realms have been explored in relation to several Afro-diasporic musics 'such as hip-hop and reggae,' Cuban musicology has maintained categorical distinctions between the two. This paper aims to situate Cuban music-making within a larger Afro-diasporic framework that recognizes little distinction between the sacred and secular realms - what I refer to as Afro-diasporic interstitial space - and to challenge the validity of the separation of Afro-Cuban music into these categories. With the larger goal of expanding this paper into an in-depth study, I will briefly examine examples of sacred-secular musical hybridizations within three Cuban practices: timba (contemporary dance music), hip-hop, and the music that accompanies the cajón de muerto, a religious ceremony honoring dead ancestors. Notwithstanding my belief that a shared epistemology inspires sacred-secular border crossings across different sites of the African disapora. I also want to explore how the Cuban case is unique owing to the state's shifting ideologies vis-à-vis religion in recent decades. In 1991, the government decriminalized religious practice, a policy that resulted in increased public displays of religiosity. Examining the imbrication of the sacred and secular realms is thus particularly productive in the contemporary moment, as it signals a more general rearticulation of socialism in post-Soviet Cuba.

Sharing Sounds: Musical (Re)Creativity in the Era of Creative Commons

James Bodiford, University of Michigan

With recent advances in digital music production software, the power to sample and creatively manipulate sound in all its constituent forms has never been more simple, efficient and accessible for the common musician. Yet, as this technological capacity expands, its full creative potential has been stifled in the commercial arena by what many artists see as an out-of-date and overbearing system of copyright protection. This paper examines the emergence of Creative Commons licensing, though which content producers customize default permissions for the re-use, re-mixing, and/or sampling of their material, as an alternative, non-commercial path forward in the

development and dissemination of sample-based musical innovation. Drawing on ethnographic field research conducted among electronic musicians in Santiago, Chile, this paper analyzes a series of experimental musical productions and collaborative social interactions directly related to the share economy supported by Creative Commons, as well as to the free culture ideology commonly associated with it. It further considers these developments in relation to the theoretical contributions of Creative Commons founder Lawrence Lessig, in order to draw distinctions between what he defines as the "read-only" culture of the past, marked by passive consumption and professionalization, and the "read/write" culture of the future, wherein technology and open-source networks present unprecedented opportunities for artists to creatively engage, recycle and contribute to the mediated soundscape that surrounds them. This discussion concludes by examining musical exchange in the Commons as part of a more open and inclusive public sphere, in contrast to the commercial culture paradigm.

Creating the Jibaro Aesthetic: Creolization and Popularization of the Seis

Jaime Bofill Calero, Conservatorio de Musica de Puerto Rico

The seis represents the largest corpus of Puerto Rico's creole music. Originally the 19th century music and dance of the rural peasant, known as the jibaro, the seis eventually became part of the commercial wave of ethnic music recorded during the early 20th century by companies such as Victor and Columbia. The commercialization of the seis peaked during the 50 's and 60's as jibaro musicians diversified the genre into the complex of styles we know today. During this period jíbaro musicians were also recording a wide array of musics including popular 19th century salon and Latin American folk styles such as the bolero, fox trot, guaracha, plena, tango, joropo, milonga, danza, and mazurka, all of which greatly influenced the jibaro seis. Although modern sounds and foreign influences made their way into the seis, jíbaro musicians managed to maintain a unique creole flavor, which is a hallmark of the genre today. Using historical, ethnographic and analytical methods, this study briefly demonstrates the process of creolization of the seis during the 19th century and the transformation of this folk music into a popular idiom thanks to the mass media during the 20th century. Although jibaro music is commonly romanticized as the folk music of Puerto Rico's heartland, this paper reveals the ways in which popular culture has shaped the 'traditional' iíbaro aesthetic.

Island Sounds: New Perspectives on the Exchange of Folk, Popular and Elite Music in Puerto Rico and the Caribbean

Jaime Bofill Calero, Conservatorio de Musica de Puerto Rico, Chair – Panel abstract

This panel examines the exchanges and intersections between the realms of the folk, popular and art music of Puerto Rico through the varied methodological lens of four Puerto Rican scholars. Although all four

presentations discuss topics related to traditional Puerto Rican musics such as the rootsy seis and aguinaldo or salon styles such as the aristocratic danza. their ethnographic, historical, and geographical perspectives vary greatly thus complementing each other and creating a more holistic view of the implications these musics have within Puerto Rico and the Caribbean. Particular attention is given in two of the papers to one of the most iconic but least studied musical traditions of the island known as jíbaro music. The first paper examines the impact of the US recording industry on the jibaro music aesthetic, while the second deals with influence and recreation of iíbaro styles in Colombia's popular music scene. Our third paper contextualizes jíbaro as well other Puertorican musics (i.e.; danza and bomba) within the feasts and public celebrations of the 19th century as representations of social class and political power. The final paper of the panel analyzes early twentieth century views of gender relationships and masculinity through the ethnographic music recordings of John Alden Mason (1914-15). It is our aim through this panel to demonstrate that Puerto Rican music is an experience not only shared on the island by different ethnicities and social classes but also throughout the greater Caribbean region.

Let's Sing Poetry: Historical Returns and the Collective in Contemporary Polish Singer-Songwriter Practice

Andrea Bohlman, University of North Carolina - Chapel Hill

The genre of poezja śpiewana --sung poetry--cohered in Polish musical culture in the 1970s. As a diffuse practice it has been nurtured across diverse venues. from established cabaret cellars to state sponsored festivals to clandestine domestic salons, loosely assembled through the shared undertaking performing the poetic through music. Though earmarked as Polish through generic designation, the tradition's repertories and performance styles have been crucial in configuring its communal performance settings as sites of translation, whether amongst languages, vocal timbres, or artistic media. In the process of performing these relationships and audiences have approached the genre as an invitation to debate the challenges of community and civil society. Between public and private, the singer-songwriter culture was long celebrated as a connecting fabric for factions of the Polish opposition to state socialism precisely because of its ability to corral an international musical repertory and to encourage disconnected musical voices to share the stage. Triumphalist narratives of the Solidarity movement in Poland, for example, position select authors as paragons of musical politics. Building upon my ethnographic fieldwork in Poland, I ask how contemporary practitioners and their publics contest enduring narratives of political heroism and leadership projected through musical poetics. I argue that today poezja śpiewana offers a space for individuals to revisit and revise collective pasts, building upon the translation and revision processes at the heart of the dispersed practice. Facing the challenges of the New Europe, these communities reject a dominant academic and popular discourse on post-socialist culture as nostalgic to perform anew a politics of civil society in sung poetry.

Sung Poetry Beyond Poetics: Comparative Perspectives on Cultural Performance, Memory, and Community

Andrea Bohlman, University of North Carolina – Chapel Hill, Chair – Panel abstract

The connection between music and poetry is palpable in many cultural contexts around the world. In many places, repertoires of sung poetry play an especially critical role at moments of community formation when people's individualities and bounded subjectivities recede and are washed over by a sense of being part of a community, be it national, ethnic, postcolonial, or otherwise. Sung poetry is valued not only for its poetics but for its association with social memory. By singing poems, musicians and other social agents transform poetry into cultural performance. And yet most studies of music and poetry fixate on formal analysis and a discussion of "pure" aesthetics. The contributions to this panel seek to transform the scholarly discourse on music and poetry by shifting the terms of engagement to sung poetry's expediency-that is, its uses by social agents for particular ends--in the many overlapping processes of community-building that characterize social life in late modernity. Attending to performance, as a ritualized event in space and time. can be a fruitful method for deducing how music and words extend into the cultural sphere, serving as a bridge between poetic content and the domains of social memory and identity. Based on fieldwork in Morocco, Italy, Poland, Russia, and Israel/Palestine, the panelists employ a comparative ethnographic approach to demonstrate how people imagine and contest notions of community by conceptualizing, framing, and performing poetry as music.

Reverend James Cleveland's Peace Be Still in the Midst of the Civil Rights Era Tempest

Will Boone, University of North Carolina at Chapel Hill

On September 15, 1963 four young African American girls were killed in a racially-motivated church bombing in Birmingham, Alabama. Four days later, during a live recording in a black church in Scotch Plains, New Jersey, an 11year-old girl named Geraldine Griffin sang lead on "I Had a Talk With God;" a track that would be included on the bestselling gospel album of the Civil Rights era, Peace Be Still by Reverend James Cleveland and the Angelic Choir. While news reports about the Birmingham bombing described one version of reality for black Americans--rife with terror, violence, and hatred-the sound of Griffin's confident and empowered 11-year-old voice, coming through the speakers in approximately one million African American homes, perhaps suggested a different, more hopeful, version of reality. This paper examines the album Peace Be Still in its historical context, and applies the concept of the Spirit-filled imagination--an idea developed in the course of my vears of fieldwork in contemporary African American churches--which focuses attention on the ways that musical practice functions as a medium through which people negotiate existential struggles. I argue that, despite the fact that James Cleveland rarely--in speech or lyrics--offered explicit social or political commentary, his recordings--which combined an unwavering faith in a God of

deliverance with a celebration of black culture--communicated hope and empowerment to African Americans living in a world marked by what Martin Luther King, Jr. called "a great deal of frustration and despair and confusion."

New Voices in Auckland's Indian Performance Scene

Alison Booth, Auckland University of Technology

This paper examines young, educated recent migrants from India who are producing representations of a new and globalised India through the production of live performance events in New Zealand. These migrants grew up in a post-liberalisation India where global popular culture was increasingly part of an Indian sound and media-scapes that includes commercial FM radio, cassettes and satellite TV in which music, reality, and youth culture programming are prevalent. Their events challenge the cultural performance environments and conventional notions of identity established by earlier generations of Indian immigrants. These events are transcultural, transnational and diasporic nature; they define alternative understandings of Indian identity through their choices of event content, venue, and production practices. For these producers and performers hip hop and rock are as much a part of Indian identity as sitar or bharatanatyam. This research demonstrates the shifting patterns of cultural flow (Hannerz, 1997) within an increasingly globalised popular Indian culture. This phenomenon asserts its growing importance in Auckland's cultural production market via live performances and its media attention. This study presents recent ethnographic data collected through interviews with producers and performers in Auckland who represent this growing global, transnational Indian performance culture. The case studies demonstrate a range of cultural perspectives and individual understandings of India as a place they have lived, visited or vicariously experienced through family and the virtual world. These findings document the cultural perspectives and creative endeavours of new 'global India' performers and producers in Auckland's cultural performance scene.

Europe's Bayadère Craze

Joep Bor, Leiden University

Historian Thomas Trautmann writes in his excellent Aryans and British India that British Indomania 'did not die of natural causes' but 'was killed off.' In this paper I'll demonstrate that Indomania reached its peak in the 1830s. For it to be 'killed off' a stronger drug was needed than Charles Grant's perverse paper about the moral depravity of the Hindus, and the equally perverse History of British India (1817) by James Mill. British attitudes towards India were divided. On the one hand, missionaries and evangelistic politicians strongly attacked Hindu idolatry and the 'obscene songs' and 'filthy dances' of the bayadères and nautch girls. On the other hand, these 'votaries of pleasure' were very much in vogue among European tourists in India, and inspired numerous poets, painters, choreographers and composers. Daniel Auber's opera-ballet La Bayadère (1830) or The Maid of Cashmere was as much a hit in France as in Britain and the USA and caused a genuine bayadère craze.

Indian dance and music were also important topics in orientalist discourse, particularly after [the British music critic] William Stafford noted in his History of Music (1830) that there is no doubt but all learning and science came originally from the [E]ast." His influential colleagues Gottfried Wilhelm Fink and François-Joseph Fétis were also convinced that everything originated in the East. Most importantly, the 'real' Bayadères - five devadasis from Thiruvendipuram who performed all across western Europe--were as celebrated in the late 1830s as Ravi Shankar in the late 1960s. "

The Color of Sound: Timbre in Ralph Ellison's *Invisible Man* Sydney Boyd. Rice University

What does it mean to hear color? As its title suggests, Ralph Ellison's *Invisible* Man (1952) focuses largely on achieving visibility for the black body, yet its structure is so audibly laced that it suggests sound is not something we simply hear. Bookended by Louis Armstrong's So Black and Blue, Invisible Man curiously locates the body in sound. Consequentially, the body's visibility relies on its attachment to a voice. Defined as the color of a sound, timbre assigns a visual element to what we hear. We can use timbre to engage in the critical conversation about sound in *Invisible Man* and explore what it means if the color of sound denotes race. While ample critical attention has been spent on music in the novel, timbre rarely enters critical vocabulary, and those who do use timbre as a theoretical term to discuss race do so to argue it works as type of racial signifier. As such, timbre introduces a paradox in which neither the embodied nor the disembodied black voice ideally attaches to the black body. Timbre fosters a meeting of the body and the black voice, allowing us to confront the suspended black body in Ralph Ellison's novel and, in turn, infer the corollary of its location. This essay uses timbre to investigate the disembodied black voice in *Invisible Man* asking, finally, what it means not to see color, but to hear it.

Wal-Walanginy (Breathing/Singing): Revitalizing Aboriginal Music of Southwestern Australia

Clint Bracknell, University of Western Australia

Cultural, linguistic and musical vitality is regarded as key to Indigenous people's health and wellbeing. Aboriginal people descended from the original speakers of Noongar, an ancient endangered language of southwestern Australia, have signalled the need to consolidate regional song idioms in order to assist in a crucial process of language revival. Although Noongar people constitute the largest Aboriginal cultural group in Australia, Noongar songs have been critically overlooked in all previous studies of Aboriginal Australian vocal music, which have focused primarily on central and northern areas of the continent. As a so-called 'native' researcher operating in the nexus between archival research and repatriation, applied ethnomusicology and cultural sustainability, I have analysed and reconstructed a range of archival song texts for repatriation to Noongar people via the Wirlomin Noongar Language and Stories Project, a community-driven language maintenance

organisation. Analysis of Noongar vocal music highlights the centrality of song in Noongar culture and indicates the existence of a distinctive regional style, which is intrinsically linked to language, land, identity and story. While a full musical revival is unlikely, the consolidation of Noongar musical traditions has inherent potential to positively impact Noongar cultural sustainability initiatives. This ongoing project suggests future strategies for ethnomusicologists working with Indigenous communities. The increasingly endangered state of traditional music in southwestern Australia, and the paucity of Indigenous music research in the region necessitate a pressing and urgent need for this study.

The Role of Language and Gender in Competing Conceptions of Trinidad Parang as Sacred or Profane

Danielle Brown, Independent Scholar

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 are Trinidad's Christmas traditions, rooted in 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. Once a male-centered genre, in recent years women have come to dominate traditional Spanish-language parang performance, with an emphasis on religious texts. In contrast, their male counterparts have gravitated towards English-language fusions that blend parang with various local genres, such as soca and chutney, and whose text is often secular. Some of the lyrics of these hybrid songs are filled with sexually suggestive double-entendres that are more associated with Trinidad's carnival ethos than Christmas, and which some feel are sacreligious. However, my research suggests that parang is a conflation of several musical styles, both sacred and profane, and that secular displays of machismo were a crucial aspect of traditional Spanish-language parang. Yet, such secular aspects of the tradition, which were ripe with colorful language, are all but forgotten in Trinidad as most Trinidadians are no longer proficient in Spanish, and parang performance has been adapted to the stage for competitions where religion, femininity, and 'proper' decorum are emphasized. Nonetheless, these profane masculine songs were an integral part of the parang tradition, and are now (perhaps) revived through contemporary English-language parang.

Bulgarian Acoustemological Tales: Narrativity, Agrarian Ecology, and the *Kaval's* Voice

Donna Buchanan, University of Illinois, Urbana-Champaign

In Bulgarian organological lore, expressions such as "The kaval speaks as it plays" suggest that kaval players do not simply play tunes, but sing and speak through their instruments. In this paper I wish to explore the conjoining of narrativity and the kaval's voice in tales both literary and musical. I find the

expressive capacity of this three-piece wooden flute, which hinges in part on its ability to emulate the human voice, implicated in at least four bodies of evidence: mythological tales about the instrument and its properties; tales in which the kaval serves as dramatic protagonist, communicating with humans, nature, and cosmological figures; the replication of lyrics and vocal styling by kaval-ists in improvising accompaniments for or renditions of songs; and tales told by the *kaval* itself through improvised, purely instrumental shepherd's melodies that, I hypothesize, are indicative of an older sonic ecology in which music, nature, and spiritual belief were closely entwined. Drawing upon ethnographic research conducted with Bulgarian kaval players since 1988, I will provide a brief, comparative analysis of such melodies, demonstrating how, through their ornamentation techniques, they narrate the shepherd's soundscape, guide and tell stories about his flock, and illuminate specific qualities of spirituality and musical beauty that are in turn associated with the mystical and sonic appeal of bells. I will also contrast my findings with similar Yürük genres to invite discussion concerning whether the Bulgarian melodies might belong to a larger, regional sphere of Aegean or Black Sea agrarian aerophone practices.

Articulating Whiteness in Portuguese New Orleans, 1840-1880 William Buckingham, University of Chicago

Ethnographic studies of processional traditions have explored the power of musical bodies moving through urban spaces to articulate identity and ideology. This paper explores these issues, while contributing to an understanding of the mutability of such processes through its diachronic historical scope. Drawing on conventional historical methods with an ethnomusicologist's attunement to relationships of space, music, and politics. I explore the heretofore unexcavated musical history of the Portuguese immigrant community in nineteenth century New Orleans. Contracted by labor recruiters to work on sugar plantations in the 1840s, by mid-century Louisiana's Portuguese immigrants rapidly rejected their interstitial and precarious racial categorization and associations with plantation labor as they abandoned the sugar parishes and migrated to New Orleans. They established benevolent societies that staged extravagant ritual processions through the streets of New Orleans, accompanied by military fife and drum bands and brass bands. Through these performances, adapted from the dominant culture while articulating both a Portuguese character and a broader white Catholic immigrant identity. Portuguese New Orleanians were able claim their own space in the city and achieve inclusion in the dominant white racial category. Following the revolutionary upheavals of the Civil War in New Orleans, these musical performances of identity and belonging, boosted by a second wave of Portuguese immigration in the 1870s, continued to be deployed to assert white privilege, now as a weapon in the violent backlash to Reconstruction-era politics and assertions of freedom and dignity by New Orleanians of color.

Emotion, Ethics and Public Intimacy: Popular Music Performances in Andean Peru

James Butterworth, Royal Holloway, University of London

This paper focuses on the emotional and ethical conventions surrounding performances of the popular-folkloric huavno genre in Peru. Huavno's cynical songs of love gone sour provide emotional catharsis as well as spectacular entertainment and its star performers are appreciated simultaneously as therapists and artists. First, I examine the aesthetics of emotion in huavno performances: that is, how emotion is ordered, given meaning, performed, and ascribed beauty and value. Second, I consider how the process through which emotion becomes value-laden is closely bound up with issues of morality and ethics. I argue that audiences evaluate singers not only in terms of the feelings and misfortune that they perform but on the basis of the ethical work they appear to enact in dealing with pain, suffering, and moral conundrums. I suggest, in turn, that demonstrations of such ethical work have aesthetic implications, such as in terms of word-choice, vocal timbre, and bodily gesture. More broadly. I highlight how the songs and stage-talk at live huavno events articulate recognizable tropes about romance, work, money, family, and drinking, which index private, yet generic, emotional and ethical struggles and help to structure public intimacy (Berlant 1998; 2008 Dueck 2013). While I intend to analyze the particularities of these performance events I aim to emphasize the parallels with 'sentimental' genres elsewhere, such as in Nepal (Stirr 2013), in Egypt (Stokes 2007), in Turkey (Stokes 2010), and Japan (Yano 2002).

Notes in the Margins: Sumatran Religious Hybridity and the Efficacy of Sound

Julia Byl, King's College London

The recuperation of the musical past of Southeast Asia is an inherently sketchy project. Looking for evidence of music before the modern age often means paying attention to the world of magic, to weighty letters, theological arguments, and the performance potential of diagrams scrawled in the margins of bark books. The link between religious and musical practices is especially important to those in the interior of North Sumatra: the Christian Toba Batak make up one of largest religious minorities in predominantly Muslim Indonesia, and recent scholarship has focused on how Toba music expresses a distinctly Christian identity. This subjectivity was engendered by missionary work in the late 19th century, and has only grown stronger in the modern era. Yet a closer investigation of historical texts--written in vernacular and colonial languages--reveals a prolonged and multi-faceted Toba engagement with multiple religious traditions, including Islam, Buddhism, and Hinduism. As a primary motivation for religious conversion is a desire to better harness the supernatural world, these texts open up alternative ways to look at religious belief, expressed in the inscription and performance of mantras, scriptural quotations, and cosmological diagrams. In addition to recovering a picture of religious hybridity in Sumatra that may

complicate our interpretation of contemporary affiliations, I aim to explore the domain of sound that is linked not to a genre or an ensemble, but to underlying concepts of cosmology and power.

Auditory Histories of the Indian Ocean: Hearing the Soundworlds of the Past

Julia Byl, King's College London, Chair - Panel abstract

Scratching the surface of contemporary traditions in India and the Malay world often requires some kind of engagement with the historical point in time that originally endowed them with significance--a Buddhist dynasty, the spread of Islam, a colonial policy. Yet although "the past" may be present in a particular performance or composition--a wayang, a dhrupad--or in the testimony of traditional practitioners, the past that is accessible from the present is very different from the soundworlds of the past themselves, as they were experienced and understood in their own time and terms. Ephemeral sounds from before the era of sound recording are unrecoverable, and native aesthetic assumptions can fall between the cracks of the colonial archives. making historical musical research challenging. Yet such information is among the most important for documenting musical vitality. Rehearing 19C gamelan or Hindustani music is hard enough--even more so the less documented traditions we will examine in this panel. How might we set about recuperating past soundworlds? And how might the intervening years have distorted their resonances? This panel uses archival sources to investigate these questions in Mughal India, colonial Singapore, the music halls of Penang and Madras, and turn-of-the-century Sumatra. It aims to explore the musical subjectivities of the people living at these junctures of space and time, while setting out the practical considerations and creative thinking required for ethnographic engagements with past soundworlds.

Unity in (Spite of) Diversity: Tensions and Contradictions in Performing Surinamese National Identity

Corinna Campbell, Williams College

In Suriname, the genres and creative forums that have been most effective in building a general sense of *communitas* (*Turner 1974*) have included many cultural imports, among them reggae and dancehall, B-boying and street dance, and pop ballad competitions modeled after talent competitions in North America and Europe. These genres and forums are not considered the cultural property of any of the country's major ethnic groups (Hindustani, Creole, Javanese, Maroon, Amerindian, Chinese), and thus can be seen as belonging to no one group any more or less than the others. Without the issue of differentiated cultural ownership at the forefront, social boundaries are more easily soluble. As useful as these cultural imports may be in unifying the populace, they are of little use in constructing national identity. In their place, sociocultural difference is often promoted as the factor that unites the Surinamese population. This paper delves into the multiple and often contradictory ways in which ethnic diversity and ideas of social unity shape

the experience and expression of nationalism in Suriname. I ask, in what ways is 'unity' represented in various national culture projects? Do these representations reflect the ways in which the Surinamese population manages to achieve a communal ethos in the course of daily life? What are the causes and consequences of the disconnect between staged performance and the population that is purportedly represented therein? Through analyzing song texts and staged performances, I examine the strategies and social codes through which ideas of nation are sounded and embodied.

Clear is the Guest's Eye: Popular Music and National Aspirations in Iceland

Kimberly Cannady, Victoria University

Over the past decade, musicians, music and tourism industry workers, and the government in Iceland have increasingly supported popular music as a viable national export. Today the Icelandic government is directly involved in funding and supporting local popular musicians through grants and travel subsidies. The burgeoning tourism industry in Iceland strongly promotes local popular musicians and music festivals both at home and abroad. At the same time, the government and the larger nation remain deeply devoted to the preservation of a cultural heritage predicated on historical legacies of Viking settlement, sagas and other medieval literature, and even active "purification" of the Icelandic language. In this presentation I argue that despite an otherwise dominant emphasis on historical cultural elements, popular music has become a new form of national culture in Iceland. I relate this seminationalization of popular music in Iceland to the country's 2008 economic collapse as well as long-held historical national aspirations. This presentation is based on multi-sited research across the Nordic region, including a year of fieldwork in Iceland between 2011 and 2012. I draw on interviews I conducted with musicians, politicians, music and tourism industry workers, as well as historical research and contemporary ethnography. I also build on recent research from Ólafsdóttir (2008), Dibben (2009), Bohlman (2011), among others, in their explorations of music and nation in Icelandic and larger European contexts. This research contributes to ethnographic approaches to the study of popular music, particularly within a peripheral European region, and studies of music and nationalism.

Jackson Kaujeua, the Musical Voice of the "Struggle" in Namibia Myrna Capp, Seattle Pacific University

Namibia, formerly known as South West Africa, after colonization by the Germans, became a South African Protectorate. South Africa extended its apartheid policies to South West Africa and became a military occupier. Because of South Africa's harsh policies and injustices, in 1966, SWAPO (South West Africa People's Organization) turned to armed struggle. After a devastating war, Namibia achieved independence from South Africa in 1990. Based on research conducted in Namibia in 2008-2009, this paper examines the work of Jackson Kaujeua, Namibia's leading popular musician, whose

music become an important symbol of the resistance movement. Because he was outspoken about the apartheid system and its effects on his country, he became the 'voice' for the resistance movement in Namibia, and was expelled from Namibia for fifteen years. While he was in exile Jackson performed his anti-apartheid, resistance songs in refugee camps, at rallies, and political meetings. The lyrics Jackson chose for his songs advocated equality, freedom, and independence. In this paper I will discuss the context and influences which resulted in Jackson becoming the musical voice of the struggle. As we memorialize Nelson Mendela for being symbolic of the anti-apartheid movement in South Africa, Jackson Kaujeua has become the musical symbol for freedom and independence in Namibia.

Music under Control? São Paulo's Anti-Noise Agency in Action Leonardo Cardoso. University of Texas at Austin

In 2011, the World Health Organization announced that noise pollution is now the second biggest environmental threat to public health around the world. Whereas the major culprit in environmental noise has been traffic noise, socalled "community" or "leisure" noise also continues to grow, raising concerns about quality of life - particularly in major urban centers. In this paper I discuss how the city of São Paulo has been dealing with community noise. Drawing from archival and ethnographic research conducted at the city's antinoise agency, I discuss how notions of "nuisance" and "public health" have affected musical activities in the city. The first part of the paper offers an overview the municipal legislation, considering the socio-political context in which the city's two noise ordinances emerged in the 1990s. In following the controversies surrounding both ordinances, I show how debates on noise control are enmeshed not only in public health and environmental issues, but also in religious rights, nightlife economy, and youth behavior. In the second part of the paper I discuss the relationship between the anti-noise agency and three common sources of noise complaints between 2005 (when the anti-noise agency started to act more forcefully) and 2012. The three sources are: (1) the city's upscale nightlife district, (2) the evangelical churches that deploy powerful amplifiers for musical performances during religious services, and (3) the youth street parties that take place in poor suburbs. With this comparative map of anti-noise enforcement I show the ambiguous ways in which music is inscribed in anti-noise law enforcement.

Regulating Space, Regulating Sound: Musical Practice and Institutional Mediation in São Paulo, Brazil

Leonardo Cardoso, University of Texas at Austin, Chair - Panel abstract

This panel discusses a range regulatory processes that mediate musical practices in São Paulo, Brazil, a global megacity. In line with recent scholarship on the relationship between cultural production and policy making, we describe how different musical agents alternately seek, dispute, and circumvent institutional mediations within a complex urban environment partially organized through the state. The first paper examines the operations

of the city's anti-noise agency in widely varying sonic and socioeconomic environments, relating the agency's regulatory procedures to discourses about cultural scourges and public health. The next paper details how musicians and cultural producers have developed new administrative competencies in the context of São Paulo's many state and semi-state cultural institutions, in which a proposal process called the edital has become a standard channel of cultural policy. The final paper discusses an underground venue that foments heightened social and musical sensibilities by seeking to elide these same policies and institutions, which nevertheless frame its operations. On a micro level, this panel offers particular case studies for examining the effects of the democracy-oriented cultural policies implemented in Brazil over the last decade. More broadly, the panel speaks to questions concerning the relationship between institutions, aesthetic circulation and notions of collectivity and cohabitation in cities -- the living context of more than half the world's population. By exploring regimes of musical production, circulation, and control in one city from differing yet overlapping vantages, we both map the mutual mediation of music, civil society, and the state and contribute to urban ethnomusicology.

Music, Intermediality, and Ritual Improvisation in a Ghanaian Charismatic Church

Florian Carl, University of Cape Coast

Charismatism is the fastest growing strand of Christianity in Ghana. Since the late 1970s, neo-Pentecostal churches have been mushrooming particularly in the southern part of the country, transforming not only the religious landscape, but Ghana's public culture more generally. Based on extensive ethnographic field research, this paper explores the nexus between media culture, congregational musicking and ritual improvisation in smaller Charismatic congregation in the southeast of Accra, Christ Victory Ministries International, where music-making and dance often take up more than half of the time of Sunday services. Expanding on existing theories of ritual and improvisation, a particular focus of the paper is on congregational dance performance, where ritual improvisation is perhaps most eminent. By evoking stylistic elements and incorporating dance moves from a variety of mostly nonreligious performance and media contexts, congregants create specific forms of intermediality that enable them to negotiate and test the ethical norms and boundaries of the community and sometimes also to challenge existing power structures. It is in congregational musicking that Charismatic beliefs and values are expressed and reaffirmed as a form of lived theology. At the same time, Charismatic ritual opens up an improvisatory space within which congregants can divine new ways how to behave and how to relate towards each other as well as to God. By scrutinizing these and related issues, the paper contributes to the study of music and ritual and, more specifically, to the growing field of the ethnomusicology of Christianity.

Excavating the Subaltern Past: Theories and Methods in Historical Ethnomusicology

James Revell Carr, University of North Carolina, Greensboro, Chair – Panel abstract

As ethnomusicologists continue to grapple with the musical legacy of hundreds of years of colonialism and imperialism, more scholars are recognizing the importance of historical research in understanding a postcolonial world. The old adage tells us that "history is written by the victors." but twenty-first century ethnomusicologists are making efforts to uncover the voices of the subaltern, the subjugated, the marginalized, and the colonized. excavating alternative histories that complicate the received understanding of the past inscribed by prior generations of scholars. Research of this sort does not simply tell us about the past, but can have important repercussions for political and social issues in the present. This roundtable will explore the possibilities and the pitfalls of undertaking historical ethnomusicology with subaltern subjects, discussing a variety of methodologies, practicalities, and theoretical frameworks that have been utilized in recent work. Panel participants represent research on a wide range of geographic areas and sociocultural issues, including African-American vernacular music and the Civil Rights movement, devotional song for Catholic saints in Brazil, syncretic music genres of native Hawai'ians, representations of gender transgression on the American popular stage, nationalism in Japanese music education, and the music of the Armenian Apostolic Church. Each of these scholars will discuss their efforts to negotiate differences between radical postmodern subjectivities and the compelling desire to understand objective, empirical "truth." Through these disparate case studies, the panelists will propose approaches that can help other ethnomusicologists navigate the contested terrain of history and uncover obscured perspectives and previously untold narratives.

Neurodiversity and a Path to Citizenship: An Ethnomusicological Exploration of Music and Williams Syndrome

Alexandria Carrico, Florida State University

Williams Syndrome (WS), a genetic condition associated with cardiovascular disease and challenges in spatial-motor development, is described in medical literature and discourse as an intellectual disability. In an important effort to strengthen the Williams community and combat stigma, the Williams Syndrome Association annually sponsors a 3-week summer camp in Grand Rapids, Michigan, for people with WS (ages 6-35) and their families. This paper extends from ethnomusicological fieldwork conducted at the Grand Rapids camp to an exploration of the role of musical performance in increasing the cultural visibility of individuals with Williams Syndrome. I focus on an event that took place at a nearby piano bar, during which one of the young adults from the camp was invited by the house band to perform onstage. Examining the cathartic effect of this performance, I consider the empowering and enlightening capacities inherent in the spontaneous co-creation of a

musical culture that emerges at the borders of neurodiversity and neurotypicality. My discussion and interpretation of this event lead to a critique of the predominant medical paradigm of disability, which stresses disorder over ability. I then propose an alternative paradigm that privileges musical, ethnographic, and ethnomusicological perspectives to frame WS as a difference of ability, or diffability, rather than as a dis-ability. Through this ethnomusicological lens, music serves as a path to citizenship for people with WS and other so-called intellectual disabilities. This moves us toward the replacement of the label dis-ability with that of capability, enriching society's understanding of and appreciation for human diversity.

Not Afro-Beat: The Hegemonic Possession of A Musical Genre Aaron Carter- Ényì, Ohio State University

Synchronous movements for African independence and American civil rights emboldened each other, inspiring a global flourish of black popular music. Fela Kuti is celebrated in literature and media but his contemporaries are largely forgotten. According to Waterman (2002), "Afro-beat music was associated almost exclusively with one charismatic figure." This is reinforced by Moore (1982), Olanivan (2004) and others, Nigerian journalist Tam Fiofori and the multiple-author blog "afrobeat, afrofunk, afrojazz, afrorock, africanboogie..." tell a different story. In 1960s Lagos, a nascent musical movement formed fusing Highlife and African-American popular music, fortified by James Brown's 1970 tour of West Africa (Emielu 2013). In the 1970s, the corruption and violence of Obasanio's regime was confronted by music. catapulting Fela to stardom and silencing Ségún Bucknor (Atane 2014). Fela bought press coverage to advance his political and cultural views (Olaniyan 2002) while other artists with similar musical styles presented a more benign pan-Africanism. Ségún Bucknor, Orlando Julius and Peter King contrast Fela's narrative. All are still living. All fused Highlife and African-American music. Fela must be credited with raising the profile of African music, but this positive impact is diminished because Afro-beat became more of a brand than a genre. Two years of fieldwork in Lagos, including interviews with the artists, reveals an alternate history of 1960s-70s Lagosian music. Julius claims origination of Afro-beat; King focused on instrumental music and now nurtures young musicians; Bucknor was intimidated out of protest. Analysis of recordings shows the development of, and individual contributions to, post-Highlife music.

Hands of Filipino-ness: Beater Twirling in Maguindanao Kulintang Larry Catungal, University of Hawai'i at Manoa

Whilst some percussion traditions employ stick twirling as a sign of showmanship, such as snare drummers in a drumline, musicians in the Maguindanao kulintang tradition (a gong-chime tradition from the Southern Philippines) express their Filipino-ness through selected moments of *kapamipidaw*, or beater twirling. According to Ma'am Aga Mayo Butocan-respected master kulintang musician and teacher--there are only a select

number of pieces in the repertoire that call for *kapamipidaw*. The practice of *kapamipidaw* can only be performed when there is a musical space for a non-playing hand or hands to twirl a beater; in this sense, gaps in the music are filled with graceful twirling, and, in some cases, acrobatic juggling of the player's beaters. In this paper, I argue that *kapamipidaw* is more than the practice of entertainment for the audience, but is in fact a performative element embracing the "essence" of playing the Maguindanao kulintang. Using Butocan's (2008) tripartite model for playing kulintang--playing the kulintang successfully depends upon "self-relaxation, self-creativity, and self-entertainment"--in conjunction with indigenous psychologist Virgilio Enriquez's (2008) viewing of *kapwa*--the "inner self shared with others"--as a core Filipino value, I postulate that *kapamipidaw* exceeds audience entertainment and is a manner in which central aspects of Filipino-ness are performed, realised and visualised through shifting kinetic activities that "fills time" unoccupied by sonic elaborations.

The Sacred and the Profane: The Role of the Harrāqī and Raissūnī Sufi Orders in Preserving the Heritage of Andalusian Music in Tetuán. Morocco

Hicham Chami, University of Florida

Very little scholarly consideration has been given to the role played by Moroccan Sufi orders in maintaining and preserving the country's revered genre: al-Āla al-Andalusiyah. However, multiple fleeting mentions in written accounts and numerous references in oral testimonies allude to the symbiotic relationship between the sacred and the profane: the tradition of Sama' in the Moroccan Sufi ethos and the music of al-Āla (Guettat 2000, Abdellah 2005, Davila 2006). Founded in the mid-19th century, the $Harr\bar{a}q\bar{\imath}$ and $Raiss\bar{u}n\bar{\imath}$ Sufi orders in the northwestern Moroccan city of Tetuán are prime examples of this mutually beneficial interconnection. This paper asserts the existence of a variety of strategies by which these two Tarīqas have mediated in solidifying the Tetuán-based style of Andalusian music, hence guarding against further erosion of Morocco's musical legacy. In addition to their regularly held $Sam\bar{a}$ and Amdāh gatherings--religious by definition--these Tarīgas champion the organization of Andalusian music soirées during which they allow and even encourage the usage of stringed instruments (rather than abiding by a literal and well-established Muslim approach of banning all but percussive ones) and readily mix Sufi poems with Andalusian secular muwashshahāte. The perpetuation of al-Āla al-Andalusivah's technical, theoretical, and performative gnosis has been potentiated through "techniques of exclusivity" (Doubleday 1999; Lengel 1995), the time-honored Hfāda (memorization) mode of transmission (Loopuyt 1988), and the pivotal Tetuán 'Ulemas' (religious scholars') brave--and somewhat unexampled--live-and-let-live attitude toward music and dance (Guennoun 1884).

Polyphonic Excess and the Mexican Valona: Xichú, Guanajuato, A Case Study

Alex Chavéz, University of Notre Dame

Utilizing the concept of polyphony both as it applies to music-structure and in the dialogic sense proposed by Mikhail Bakhtin (and subsequently applied to linguistic analysis), this paper explores syncretic expression in the Mexican valona, an understudied musical form. Attention is given to the huapango arribeño variant with a focus on the heterogeneity of musical and poetic elements that constitute its multi-voiced performance. From the use of asymmetrical time signatures to the bundling of syncopated violin and vocal melodies, and the a capricio improvisation of glossed décimas, the valona contains within it meta-signals and strategies of performance that carefully coax and orchestrate its complex polyphony. Drawing on personal performance experience and fieldwork in Xichú, Guanajuato, I outline how this lush, creative and necessarily excessive process simultaneously emanates from and reinforces vernacular theories of performance-practice crucial to the vitality of the form.

Building (con)Texts, (in)Forming Performance: Producing Contemporary Mexican Son

Alex Chávez, University of Notre Dame, Chair - Panel abstract

This panel attends to the building of "contemporary" contexts of enactment and reception that inform the practice of Mexican son. Drawing on Richard Bauman's work on the production of performance, panelists explore the locus of aesthetic behaviors, forms, and values enacted across a range of social settings that constitute the "making of" the music, dance, and poetic conventions that typify the jarocho and arribeño varieties of Mexican son. From this vantage point, particular attention is given to the interplay between "tradition" and "innovation" and how this dynamic builds the sociological and axiological resonances of these musics at various levels--from the vernacular everyday to transnational consumptive practices. Indeed, the respective communities of listeners and practitioners of these musics have been confronting issues of cultural continuity and change amidst the challenging pressures of urbanization, globalization, and immigration for several decades-processes that have critically shaped son's performance and transmission over time. And while these social and political-economic circumstances are often elided in the conventional narratives of Mexican nationalist aesthetics--those which reify these musical practices as unmodern in order to brace essentialist claims that position them as repositories of the national character--this panel takes up the challenge of examining the shifting flows, migrations, and circulations of their performance. Ultimately, the panelists make a case for Mexican son as a vernacular site of quotidian expression where identities have been and continue to be negotiated through the use of expressive-cultural resources that build forms of contiguity between present-tense expressions and their antecedents.

Staging Overcoming: Disability, Meritocracy, and the Envoicing of Dreams

William Cheng, Dartmouth University

A quadriplegic Iraqi orphan with a gorgeous tenor voice, an armless pianist who plays with nimble toes, a virtuoso kite-flier with epilepsy, and a breakdancer with arthrogryposis: just a few among numerous sensational portraits of disability spotlighted on today's reality-television competitions. Ever since this entertainment genre took global flight at the turn of the millennium, it has capitalized on token appearances by contestants with conspicuous impairments. Narratives of overcoming on these programs deliver comfort food to the millions of viewers who consume this feel-good programming as part of their weekly media diets. My paper explores how reality singing competitions across the world manufacture, stage, and exploit spectacles of disability and overcoming with appeals to principles of musical meritocracy. As a pervasive--but rarely interrogated--organizational force in contemporary capitalist societies, meritocracy teases utopian notions of nondiscrimination: "blind" orchestra auditions. "double-blind" academic peerreviews, "need-blind" college admissions--it is neither incidental nor coincidental, I argue, that metaphors of (sight) impairment abound in descriptions of antiprejudicial procedures. Blind auditions represent the core conceit of NBC's The Voice (2011-), which I investigate via archival studies of auditionees' draconian contracts (Warner Horizon Television, 2013). interviews with contestants, and recent theoretical interventions in ethnomusicology and disability studies (the recuperation of sentiment, the sensorial turn, exceptionalist ontologies of sound, and academic work as call to justice). By lending an ear to reality competitions' affective currencies, my project illuminates the connections and collisions between disability's gritty realities and meritocracy's glossy ideals in musical media of late modernity.

Tibet in Song: A Personal Journey

Ngawang Choephel, Guge Productions

Tibet in Song (2010), while celebrating traditional Tibetan folk music, also journeys into the past fifty years of Chinese cultural control inside Tibet. The second presenter is the director, an ethnomusicologist and former Tibetan political prisoner, who weaves a powerful story of the local Tibetans performing their working songs, songs about family and the beauty of the land. These scenes, shot prior to the presenter's arrest and sent across to India, are juxtaposed against startling footage of the early days of the Chinese invasion and a concise explanation of the factors leading to the Dalai Lama's flight into exile in 1959. The documentary includes songs the presenter encountered during field research and in prison which ironically became a new learning center of lost Tibetan songs. Tibet in Song provides an unvarnished look at Tibet as it stands today, a country reeling from Chinese brutality, yet willing to fight for its unique identity. Tibet in Song is directed by the presenter, and contains both his original music and folk songs sung by

native Tibetans. The, Chair – Panel abstract of the session has a cameo role in the film as well.

When Kungfu Meets Yueju: Cantonese Opera and the Chinese Freemasons

Kim Chow-Morris, Ryerson University

Cantonese opera (yueju) has entertained Chinese communities in Canada since the 1870s (Johnson 1996: Matthews 1947), spreading east from the earliest theatres in Victoria, British Columbia to diasporic Chinese communities in Vancouver, Edmonton, Calgary, Winnipeg, Toronto, Montreal and beyond. Today, lavish performances are supported by largely underground amateur singers and professional instrumentalists, yet include frequent transnational collaborations with much-feted opera stars from the homeland. Despite the ubiquity of the genre across Canada and the United States (Riddle 1983; Rao 2002), scant attention has been paid to the network of connections between these early Cantonese opera groups and the Chinese Freemason (Cheekungtong or Hongmen) association, which some describe as a fierce kungfu club and others as a "benevolent association." While Cantonese opera is steeped in plots that romanticize imperial figures and undergird Confucian virtues such as loyalty to one's masters, North America's Chinese Freemasons successfully plotted with Sun Yat Sen to overthrow Manchu imperial reign during China's Qing dynasty, using opera fundraisers to help finance their rebellion. Based on individual and group interviews, participant observation, video and audio analysis, concert programs, and archival material on the Chinese Freemason brotherhood, this paper will examine the relationship between the growth of Cantonese opera across Canada and the Chinese Freemasons brotherhood. In so doing, I elucidate connections between the development of this vastly popular musical entertainment of the diasporic Chinese community and the organization that once helped to overthrow the imperial government of China, highlighting ongoing multivalent transnational and transregional socio-musical influences.

Cumbia along the Autobahn: Rhizomatous Identities and Postnational Music Production

Jennifer Chu, Yale University

In 2000, Emperor Norton Records released *El Baile Alemán*, a tribute album of Kraftwerk's greatest hits performed as *salsas*, *rumbas*, *cumbias*, *merengues*, and *cha-cha-chas*. Although the album cover features Señor Coconut, a suave Latin American bandleader, it is actually the creation of Uwe Schmidt, a German electronica producer. Schmidt has performed under nearly seventy aliases, creating works that represent each character's musical style and personality. His constant contextual shifts in terms of musical materials and multiple identities as a musician point to processes of deterritorialization. Drawing on Deleuze and Guattari's idea of rhizomatous identities, or identities as dispersed networks of linked nodal points, one can see the great extent to which recent technologies have had an impact creating newly

decentralized soundscapes. On the surface, $El\ Baile\ Alem\acute{a}n$ might appear to lampoon Kraftwerk's Teutonic veneer and dehumanized, machine-driven aesthetic. However, I argue that Schmidt's border-crossing and genre-bending music exists in a postnational space where composer, artist, and listener are no longer part of the same cultural context, but instead occupy a new and shared space. Looking at $El\ Baile\ Alem\acute{a}n$ as a multi-layered site of contestation, I consider how Schmidt's adoption of multiple personae call issues of genre naming, authenticity, identity, and colliding stereotypes, into question. I also read Schmidt's work as a meta-commentary about the global flow of localized musical traditions which are co-opted and marketed around the world, mirroring a similar flow of peoples and capital around an increasingly decentralized world.

Performing Rurality: Sung Poetry, Memory, and Imagination across the Mediterranean (Morocco-Italy)

Alessandra Ciucci, Northeastern University

'Abidat rma--a musico-poetic genre traditionally performed by all-male ensembles entertaining wealthy patrons during hunting expeditions -has recently been transformed into a mass mediated genre performed at private and public celebrations and circulated through cassettes, CDs, DVDs, and the Internet in Morocco and abroad. In the early 1990s, as Moroccan migration to southern Europe began to intensify, 'abidat rma became the expression of choice of a young generations of male migrants from central Morocco caught between the reclamations of a local rural culture, their desire to be part of a modernity, and their displaced masculinity in the increasingly tense context of European labor migration politics. This paper explores how a specific rurality is played out in a post-colonial transnational context and, more in particular. the role of rurality in challenging and reshaping ideas about modernity, the Mediterranean, and in reconfiguring the boundaries of power between North Africa and Europe. It is in this context that I examine how the poetic language and sound of 'abidat rma are imbued with locality, how this sung poetry gives voice/sound to this conflict of transformation, and how it articulates the affective and sonic lives of a young generation of male Moroccan migrants at a transnational level. I plan to investigate these issues through historical and ethnographic work in Morocco and Italy, to engage in an ethnography of poetry in which I analyze a poetic language whose images, sound and gestures are inseparable in performing and experiencing 'abidat rma.

Reciprocal Renegotiation: Gender-Integrated Balinese Gamelan Elizabeth Clendinning, Wake Forest University

Study and performance of gamelan music in Bali, Indonesia, has traditionally been a male domain. Over the past twenty years, there has been a growing public interest in Bali in maintaining women's-only ensembles that perform for local cultural events, tourists, and competitions. These groups nevertheless are often perceived to be less capable than male-only ensembles and often receive less intensive training. In a society in which gender-based social roles

are still strongly prescribed, gender-integrated gamelan groups have been almost unheard of within a Balinese context. While gender integration is the norm for gamelans outside of Indonesia, gamelans in Bali have historically only featured male leaders serving as expert players within women's groups, or female musicians as novelties within men's groups. That trend is slowly beginning to change. In this paper, I closely examine the formation of one Balinese village gamelan ensemble that is explicitly gender-integrated. Drawing on observation of and interviews with musicians and non-musicians within this community, this paper examines community motivations for founding the ensemble and players' individual motivations for playing with this specific group. I focus on how gender is renegotiated through the assignment of leadership roles within rehearsal and performance, how the development of a leadership hierarchy both challenges and reaffirms traditional Balinese gender roles, and community perceptions of these gender negotiations. Contextualizing this case study within the broader Balinese performing arts scene, I address the challenges and potential for the development of further gender-integrated Balinese gamelan groups in Bali.

A New Multidisciplinary Method for the Analysis of Timbre and Sound Culture for the Japanese Koto

Angela Coaldrake, The University of Adelaide

Timbre is an important but elusive component of the performance of any musical instrument. The tools for its analysis and understanding remain under-developed. This paper outlines a new multidisciplinary method to address this issue with reference to the tonal colouring of the Japanese koto, (13 string zither) and its performance. The method employs digital auditory tools, finite element analysis and advanced acoustic methodologies from the sciences in combination with standard methods of musicology and performance studies. It discusses how it is now possible to show the origin of the timbre components in the structure of the instrument, the influence of the wood and grain orientation and the impact of different plucking techniques on sound production. Finally, it argues that this new method leads to a deeper understanding of timbre and its origin which has the potential not only to expand our knowledge of the relationship between instrument construction and sound production, but also lays the foundations for more nuanced discussion and notation of the sound culture of musical instruments in Japan or elsewhere.

You've Struck a Rock: Music as Resistance in the Women's Anti-Apartheid Struggle and Female Jails

Janie Cole, Music Beyond Borders

Music was a critical form of resistance in the apartheid prisons of South Africa. But while there are many accounts by male prisoners of its use, especially by those held on Robben Island with Nelson Mandela, no research has been done on the quite different experiences of female political prisoners under the regime. Drawing on first-hand interviews with surviving female

prisoners, this paper examines how music became a mode by which women activists expressed their fight against both the racist government and the oppression of women, combining a rich stock of traditional freedom songs with a specific women's musical repertory to communicate a female perspective on the struggle and their prison experiences. First, the role of women in the antiapartheid movement will be considered to show how music was used as an identity for female activists. Second, music-making in black women's jails will be discussed, focusing on how it provided a means of resistance to harrowing conditions, of entertainment with organized singing competitions, and of sociopolitical commentary on racial and sexual harassment considering the difference in treatment between male/female political prisoners according to constructions of Afrikaaner womanhood and gender norms versus revolutionary ones. Lastly, the experiences of white female prisoners are compared for their imports of colonial musical styles and appropriations of black protest music, ultimately transcending political, linguistic and racial differences. This model of women's musical resistance raises broader questions for ethnomusicological research into music and women's rights, trauma, and gender politics in the context of oppressive patriarchal regimes.

Raising Their Voices: Gender and Pedagogy in Balinese Youth Arja Bethany Collier, Bucknell University

The bulk of ethnomusicological scholarship on Balinese performance relates to the globally popular, male-dominated gamelan tradition. Recognizing that this narrative marginalizes women's voices, several important studies address gender issues in Balinese music (Bakan 1999; Downing 2010; Susilo 2003): these works generally preserve the focus on instrumental traditions and highlight the changing role of women and girls in gamelan contexts. By contrast, relatively little critical attention has centered on Balinese vocal music, an arena in which women traditionally have a prominent role: here, related discourse on gender, sexuality, and the female body is largely absent, even from the most important studies on this topic (Dibia 1994; Herbst 1997; Wallis 1980). One site for examining these issues is arja, the operatic form of Balinese dance-drama. Two important factors make aria a particularly rich area for exploration: first, arja casts are typically dominated by female performers, making them powerful for afor the projection of women's voices. Second, the recent resurgence of youth arja groups empowers older, seasoned female performers to train a new generation of young women. While arja can further bind girls and women to traditional gender norms. I show that contextualized performance experiences and a modernized pedagogical process effectively impact women's capacity to reshape dominant discourses on tradition, sexuality, and identity. Integrating perspectives from recent ethnographic research with established theories on gender, voice, and the body, this paper argues that the pedagogical process in youth aria is a productive site for negotiating tensions between Balinese adat (customary practice) and contemporary culture.

Let My People Never Lose La Clave: Ismael Rivera and the Mourning of Voice

César Colón-Montijo, Columbia University

Ismael Maelo" Rivera (1931-1987) is praised as a worshipful figure by salsa fans throughout Latin America and the Caribbean, Maelo's music became inscribed in the aural tapestry of barrios throughout the continent between the 1950s and the 1980s. It was his death, however, that transformed him into a type of cult figure often associated with political struggles, racial issues and spiritual practices among lasting groups of devotees that have since coalesced throughout the region. Acknowledged as the preeminent singer-improviser in salsa by his peers and fans, Maelo lost his voice in the final years of his life due to a heart disease that affected his vocal chords. For him, nonetheless, the reason for his vocal disappearance was the death in 1982 of his beloved friend and musical companion, Rafael Cortijo, "Cortijo took la clave with him "Maelo used to say, and thus his impossibility of singing thereafter. In this paper, I will think through ideas of the voice, the self, and friendship as articulated in Maelo's narrative on vocal loss. Why the connection between la clave and the voice? Why the relation between the labour of mourning and the impossibility of singing? Maelo often said he had embodied the beat of la clave. How to think then the relation between his heart, his throat and Cortijo's death? Ultimately, I will think through Maelo's most remembered refrain, "let my people never lose la clave "asking what possible histories of dispossession and struggle can we hear in Maelo's (lost) voice?"

Slaves, Music, and Ruse in the Anglo-Dutch Invasion of Mauritius (1748)

Basil Considine, Boston University

In 1748, a massive Anglo-Dutch war fleet arrived off the coast of the island of Mauritius in the southern Indian Ocean. Mauritius was the most important French colonial possession in the Far East, home to a strategically located port and a major nexus of military power. It was also almost entirely undefended, with most of its forces fighting in India and only a small garrison of raw recruits left on the island. After several days of military action, however, the enemy fleet departed and left the island unconquered. As the British fleet records were later lost in a hurricane, the cause of this defeat has been largely unexplained by naval historians, who have made vague and unsubstantiated claims about tides, schedules, and ruses. This paper investigates the Anglo-Dutch invasion of Mauritius using a combination of ethnographic research, contemporary British accounts, and newly discovered sources in the French colonial archives. A key finding is the discovery and confirmation from multiple sources that a sophisticated musical ruse was employed to deter the Anglo-Dutch invasion. Hundreds of imported plantation slaves from Africa and Madagascar were used to mimic military drum signals and impersonate a massive military force - a ruse that required so high a degree of musical ability and training that 19th century British and French historians both dismissed it as impossible, but which is confirmed by

numerous independent sources that predate and postdate the invasion. A sketch of the musical lives & practices of Mauritian slaves is included.

Ethnomusicology, Music Information Retrieval and Big Data Stephen Cottrell, City University London

The application of Music Information Retrieval (MIR) techniques to large recorded corpuses of music beyond the Western traditions, taken at face value, appears to run contrary to many of the principles which ethnomusicologists have long held dear. Culturally decontextualised, and with all the problems that attach to specific recordings serving as single instantiations of otherwise diverse musical traditions, the large-scale computerised analysis of such recordings risks appearing to return the discipline to its comparative musicology roots. Nevertheless, some studies have been undertaken over recent years as part of what is sometimes termed 'computational ethnomusicology'. What is gained is the possibility not only of the kinds of technologically-enhanced analytical exactitude which computers can provide, but also of large-scale comparative analyses both within and across cultures. These offer, for example, the prospect of revisiting on a more scientific basis earlier debates about human universals in music-making, in addition to the more usual traits of pitch or melody extraction, semantic categorisation and similar. Thus far, however, MIR studies have generally concentrated on individual recordings or small collections, which do not comfortably facilitate large-scale comparisons. This paper will review some of the latest work being undertaken in the MIR field in relation to global music traditions, and consider the problems and possibilities such approaches present. It will also report on the latest results from an ongoing government-funded UK research project - the Digital Music Lab - which seeks to apply MIR techniques to musical Big Data, specifically focused on music beyond the Western traditions.

Metal Rules in Bangalore: Masculinity and Social Mobility in Indian Heavy Metal

Chloe Coventry, CalArts

Heavy metal music has been performed in India since the 1970s, when British heavy metal was a potent source of inspiration to a small audience of upperand middle-class rock fans in the country. Today metal shows by both international and local bands attract young people drawn in part by the music's cathartic sociality. Metal fandom often begins in college, where students forge tastes and form bands that perform in school festivals and competitions. This intersection of higher education and musical involvement is not coincidental. In contrast to its working class origins in the west, metal fandom in India signifies an upwardly-mobile, socially modern form of youth identity that dovetails with the promises of higher education in India's globalized economy. A heavy metal education is not available to everyone, however. The genre is especially distinctive for norms that prescribe "authentic" fandom and for its homosocial, male audiences who participate in gendered discourses that define metal in opposition to pop and film music - a

distinction that also devalues female fandom. Drawing from a year of fieldwork in Bangalore and analysis of the scene's online discourses, this paper explores how metal fandom and performance engenders aspirational and mutable forms of identification through the renegotiation of pre-existing mores of class and gender. I claim that Indian heavy metal is the locus of a particular type of education in which masculinity and upward mobility intersect in the specialized arena of a globalized musical genre.

Negotiating Reciprocity: A Transcultural Gift Economy in the Transmission of Tibetan Buddhist Ritual Music

Jeffrey Cupchik, St John Fisher College

This paper explores the transcultural gift economy at work in the contemporary musical transmission between Tibetan Lamas and their non-Tibetian disciples of Buddhist Vajrayana (Tantric) rituals that originate in Tibetan and Himalayan regions. The context of the transcultural transmission of the eleventh-century Tibetan-Buddhist Chod ritual is relevant to gaining an understanding of cross-cultural dynamics, beliefs and expectations around giving/receiving lineage teachings of musical healing rituals in the current global ecumene. Marcel Mauss's insights in his most renowned anthropological work, The Gift: The Form and Reason for Exchange in Archaic Societies, are employed in unlocking the concept of reciprocity in the transcultural giving process involved in the musical transmission, study and performance of the Chod ritual. Melodies, rhythms, instruments, and performance traditions are passed on between elder Tibetan Lamas and their non-Tibetian disciples, who vary in their cultural expectations about gift giving and reciprocity. In this dynamic, entrustment is negotiated in the master-disciple relationship, based on the Lama's request that disciples preserve a tradition by studying it closely, and the disciples' agreement to do

Jam Locally, Think Globally: Cross-Cultural Perspectives on the Politics of Improvisation

Scott Currie. University of Minnesota

Ethnomusicology's embrace of the emergent field of improvisation studies has raised the issue of how to address a significant overrepresentation of African-American avant-garde jazz and European free-music scholarship, often premised upon an allegorical understanding of the phenomenon as a musical analogue for counter-hegemonic political dialogue and action. While my own ethnographic research has indeed found these broadly Attalian conceptions widely, if by no means universally, shared among free/jazz artists on both sides of the North Atlantic, even a cursory survey of improvisational traditions from Africa to Asia raises serious questions about the cross-cultural validity of this axiological perspective. Obvious counterexamples of improvisational traditions with elite pedigrees in courtly or high-status devotional traditions hardly offer compelling evidence of anti-imperialist or egalitarian social impact over the centuries. Accordingly, drawing upon my studies of African

diasporic and Near Eastern traditions of improvisation, I will bring a critical ethnographic perspective to bear upon issues of improvisation, community, and social practice, to elucidate the manner in which cultural differences shape the political meanings of extemporaneous music-making. Ultimately, I argue, a cross-cultural focus on the particular pedagogical practices through which improvisational forms are learned and understood in specific social, historical, and geographic contexts reveals the varying scope and significance of the role that conceptions of musical freedom - especially as globally disseminated through the transnational circulation of African American paradigms - play in empowering artists to imagine and realize utopian sociosonic communities through improvisational interaction.

The Fragility of Culture: Manifestations of Gender and Modernity Within the Dangaura Tharu Sakhya-Paiya Naach

Victoria Dalzell, University of California, Riverside

Nepalese culture and society has experienced fast-paced change over the past sixty-five years as the country has experienced modernity primarily brokered through development, and has had several experiments with democracy, the most recent of which seeks to politically and culturally include previously marginalized ethnicities. Against this background, the Dangaura Tharu--a minority group indigenous to the Dang Valley, located in the southern midwestern region of Nepal-seek to position themselves as modern (read: educated), but culturally distinguished by long-held traditions perceived as unique to their group. The sakhva-paiva naach--a religious song-and-dance genre performed primarily by unmarried Dangaura Tharu women--is located at the nexus of discourses concerning modernity, tradition and identity within Dangaura Tharu communities. In this paper, I examine sakhya-paiya performances as highly discursive spaces that explore and debate even as they have come to define what it is to be a young Dangaura Tharu woman. While the sakhya song is traditionally orally transmitted, Dangaura Tharu women now bring their literacy skills (obtained through formal education) and available technology (specifically cell phones) to learn and pass on the sakhya epic. Participation in this musical performance provides one avenue for these young women to obtain the coveted identity of being modern albeit culturally aware. Additionally, this genre's inclusion in local competitions and folk festivals as representative of Dangaura Tharu traditional song-and-dance further allows young Dangaura Tharu women to participate in multiple translocal discourses and create their own vision of modernity.

The Folk by Committee: Interdisciplinary Negotiations Fieldwork Practices and Constructed Identities in Government-Sponsored Folk Music Collecting in the 1930s

Mark Davidson, University of California, Santa Cruz

Beginning in the mid-1930s government fieldworkers equipped with instantaneous disc recording machines canvassed the nation in search of folklore including folk music for the purpose of documenting the lives of

ordinary U.S. citizens during the Depression. Through programs such as the Federal Music Theatre and Writers' Projects and the WPA Joint Committee on Folk Arts collectors such as Herbert Halpert Zora Neale Hurston Stetson Kennedy and Sidney Robertson collected thousands of songs that were subsequently deposited in the Archive of American Folk Song (AAFS) at the Library of Congress. Among the people overseeing and counseling these fieldworkers were Benjamin A. Botkin George Herzog John and Alan Lomax and Charles Seeger each of whom had strong opinions on the nature of the work they were doing. Through the use of primary source materials and archival research as well as contemporaneous and more recent scholarship on the function and utility of folk song collecting this paper examines the complex relationships among these principal characters the intersections and divergences among their fieldwork philosophies and the role that the Archive played in shaping folk song collection practices--and folk identity--in the United States in the 1930s and beyond.

Vraiment le Blues: Milton "Mezz" Mezzrow and Bernard Wolfe's "Really the Blues" in Postwar France, 1946-50

Celeste Day Moore, University of Chicago

My proposed paper investigates how jazz criticism, record sales, and performance facilitated new racial identities and inventions in postwar France. The paper will focus on the memoir Really the Blues, which recounted the life of Milton Mezz" Mezzrow as a "voluntary Negro." Given Mezzrow's claims to have "crossed the color line" in reverse, the memoir has been a central text in jazz history as well as in studies of race and racial passing in the United States. However, what has remained unknown is the memoir's particular resonance in postwar France, where it was translated and published in 1950 as La Rage de Vivre . In France, Mezzrow's claims to have become black through jazz had a different kind of social and intellectual resonance, in addition to guaranteeing huge profits in record and book sales. In accounting for the memoir's success. I focus on the work of his collaborator Bernard Wolfe and the role of his translators Marcel Duhamel and Madeleine Gautier, who promoted the book in a wide range of intellectual and cultural spaces. Finally, I situate this memoir's claims about racial passing in the particular social and political climate in postwar France, which had been transformed by the violence of war, the growing specter of American power, and anxiety about the future of the French empire. Against this backdrop, Mezzrow's claims to have become African-American through jazz offered a new way to imagine racial and national identity at a moment when these same categories were in flux."

Street Queens: The Performance of Gender in the Brass Bands of New Orleans

Kyle DeCoste, Tulane University

The musical traditions of New Orleans are largely patriarchal. As the predominant sonic signifier of New Orleans, the brass band amplifies this gender bias more than any other musical medium in the city. The brass band

literature has thus far focused almost exclusively on black men and, partially due to the relative absence of women in brass bands, neglects to view gender as a category of analysis. This presentation seeks to introduce gender as a key element to brass band research by studying the only current exception to male dominance in this musical genre, an all-female brass band called the Original Pinettes Brass Band. Existing on the peripheries of a marginalized brass band community, the case of the Pinettes offers different insight into the reconfiguration of tradition as a means of creating community. I will argue that the Pinettes subvert gender norms by introducing female gendered songs into their repertoire and appropriating canonical brass band songs with misogynistic lyrical content. In doing so, they have circumvented the male gendered meaning of brass instruments and created an alternative all-female brass band community that seeks to inspire and empower young women in New Orleans.

Sounding Citizenship in Southern Africa: Malawian Musicians and the Social Worlds of Recording Studios and Music Education Centers Richard Deja, University of Illinois

During my stay in Malawi in 2013 there was much deliberation for the drafting of a national cultural policy. A variety of expectations arose including preservation of cultural heritage, improving socio-economic development, and defining a national identity. In the course of working with Malawian musicians around this time in both South Africa and Malawi, the idea of defining expressive practices in terms of country of origin frequently surfaced. Many musicians and fans lamented what they believed to be a lack of a Malawian musical identity, where others described Malawi as having a rich cultural heritage. Some, cognizant of the interplay between neighboring and distant countries within Africa, added that Malawi is situated amidst cultural crossroads and has many composite expressive forms. Whether it is an issue of nationalist strategies or cultural branding, there is a tenacity and ongoing challenge of conceptualizing subjectivity at a national level that seems to ignore the full range of geographic scales at play. Much scholarship on transboundary phenomena does not fully outline a framework with which to consider the notion of nested scales of cultural formations and the complex overlapping disjuncture of cultural flows. I draw from David Unruh's notion of social worlds and William Hanks' work on communicative practices to examine two sites of cultural convergence - recording studios and music education centers - in order to address the question: How are polities of varying cultural influence interacting to shape individuals' understanding of themselves as citizens within the spaces between the local and translocal?

Who Should Perform in Public?: Gender and Nationalism in Odishan Performing Arts

David Dennen, University of California, Davis

Scholars have shown how elites in nineteenth- and twentieth-century India strived to make Indian performing arts more palatable for middle-class audiences. Enfranchising the middle class, however, often meant disenfranchising traditional practitioners, who under colonial influence came to be disdained as relicts of a feudal past and negatively associated with prostitution. By focusing on performing arts in Odisha, this paper contributes

to a new perspective on this process. Since the eighteenth century the privileged class of public performers in Odisha consisted of South Indian Telugus - especially female singer-dancers. Under the fervent regional nationalism of the late nineteenth century, these performers would experience a double discrimination: not only were they associated with a disgraceful" social practice, they were considered "foreign" and thus not suitable carriers for a distinct local culture. The first consequence of this was the rise of "gotipua" troupes, young boys who sang and danced dressed like Telugu women. Though widely popular these troupes too began to be perceived as vulgar by elite society because of the dancers' retention of eroticized gestures. Meanwhile, the new media and institutions of early-twentieth-century cities allowed upper-caste men to pursue respectable performing careers. In seeking elite acceptance for their forms, they rigorously distanced themselves from Telugu culture. By constructing local performing arts as national and classical, they were then able to attract new generations of middle-class boys and girls. Through tracing this trajectory, this paper illuminates the complex interplay of gender and regional nationalism in the construction of local performing traditions."

Crossing the Professional Line: Höömii 'Amateur-Performers' in Inner Mongolia, China

Charlotte D'Evelyn, Loyola Marymount University

In Inner Mongolia, China a vibrant market for Mongolian music has facilitated musical careers of many ethnic Mongols who would otherwise pursue music as a hobby. Practitioners of höömii 'throat singing' have had a particularly easy time transitioning from amateur enthusiasts to successful performers, notably after the 2009 designation of höömii as Intangible Cultural Heritage of China by UNESCO. Much to the chagrin of Mongols in the nation of Mongolia, höömii as it is performed in China today was virtually unknown in Inner Mongolia until the late 1990s and can be attributed to teaching and transmission efforts made in the 1990s by Odsuren Baatar, teacher and 'höömii ambassador' from the nation of Mongolia. Students of Odsuren not only appeared on the application video to UNESCO, but also became performers and teachers of new generations of höömii practitioners - a fact that has only further intensified 'Outer' Mongols' antipathy toward their neighbors. Today, hundreds of young people in Inner Mongolia approach höömii as enthusiasts, largely unaware of its politically-charged terrain, and only later find themselves in positions as urban stage musicians, cultural heritage representatives, or national competition contestants. In this paper, I examine the höömii explosion in Inner Mongolia and trace the modes of training and the artistic career trajectories of three prominent höömii performers in the region. I illustrate how representatives of höömii in China navigate heated national and international claims to heritage while pursuing previously inaccessible paths to professionalism.

Curating Archives, Repertories, and Scholarship Together: A Digital Humanities Perspective

Mark DeWitt, University of Louisiana at Lafayette

Many folklorists and ethnomusicologists still like to think that they are playing some role, large or small, in preserving traditional culture, vet how well does this assumption hold up over time? In traditional music archives worldwide, sound and video recordings are deposited, catalogued, and preserved. In a parallel realm, scholars publish articles and books on traditional repertories, sometimes using archival recordings. The scholarship is preserved on library shelves and in some cases digitized or reissued for wider dissemination, and an archive's catalog might incorporate those publications. Much of the scholarship is gradually forgotten as intellectual fashions change, yet the transcriptions of tunes and songs contained therein may, with editorial oversight, still be of value. This paper considers two older publications on French folk song, one based on field recordings deposited in a museum that has since closed and one based on songs transcribed directly to paper live from singers in the 1930s. From these case studies, I look to recent work in the digital humanities for ideas on how older research like this can be curated more effectively and at the level of the individual repertory item. I propose an integration of older approaches such as the archive catalog, the annotated bibliography, the tune index, the discography, and the critical edition into an online research platform that would better make repertories in all of their representations more evident to the public and at the same time create a space where new music and scholarship can appear.

President's Roundtable: Expressive Culture, Alternative Justice and the Problematics of "Reconciliation"

Beverley Diamond, Memorial University, Chair - Panel abstract

In recent years, music's complicit, negotiative or resistant relationships to conflict and violence have been extensively theorized and studied ethnographically (Pettan 1998, Ritter and Daughtry 2007, Morgan O'Connell and Castelo-Branco 2010, Fast and Pegley 2012). Our panel will address two issues that have had relatively little attention in these recent ethnomusicological studies. First, how do music and other expressive practices function in systems of alternative or restorative justice and how do these customary practices of "law" relate to civic legal systems or, as Chevfitz (2011) argues, "point to the limits of capitalism's imagination"? While there is a growing literature on music and human rights, (e.g., Weintraub and Yung's 2009) most investigate violations of cultural rights rather than local cultural modes of asserting and resolving rights issues. Second, how might contemporary critiques of the concept of "reconciliation" inform our discipline. particularly given the prevalence of under-theorized discourse about music's capacity to "nurture cross-cultural understanding." At a point where Applied Ethnomusicology is growing rapidly, how might a more sophisticated investigation of these issues avoid replicating hegemonies of helper and helped? How might we explore further what Araujo. Shanks and others have

articulated: that conflict is inherent in any society and must be acknowledged as a precursor to resolution? Our panelists will include Sylvia Nannyonga-Tamusuza (Makerere University, Uganda), Jessica Schwartz (University of California at Los Angeles), Barry Shank (Ohio State University), and Samuel Araujo (Federal University of Rio de Janeiro, Brazil).

Playing the Cow's Tail: Space and Shape Analogies in South Indian Rhythmic Design

Fugan Dineen, Wesleyan University

Musical time in karnātak music, bharatanatvam dance, and related genres is realized through the interplay of two temporal models: tāla and phrase. Six specific spatial analogies, falling under the rubric of vati, are key to the conceptualization and execution of phrase-shapes within tala. In this paper I focus on the cross-domain analogic processes through which vati are conceptualized. I then consider how yati are realized through within-domain analogies as recited solkattu, or its correlates in drumming, melody, and dance. Yati-s, temporal designs following geometric shapes, are drawn from culturally located source domains. Gopucca vati, for example, translates from Sanskrit as "cow's tail." The graphic shape of this yati is funnel-like. representing the bovine caudal appendage. Artists create specific rhythm analogs--as solkattu or its correlates--according to these shapes. In the case of gopucca vati, phrase lengths decrease as the composition unfolds. Conceptual solkattu structures created according to vati shapes are then kinesthetically realized--as recited syllables, drum strokes, dance steps, or as the rhythmic phrasing of melody--within the metric framework of tala. The analogic processes by which vati moves from cultural knowledge to personal creativity and back to public meaning (in performance), emphasize visual reasoning. As graphic image models, yati-s enable musicians, dancers, choreographers, and listeners to cognitively organize syllabic structures as meaningful rhythmic action. These actions are realized through oral/aural, visual, and kinesthetic time analogies. While yati-s are embedded in deeply situated cultural and structural schema, artists continually reimagine them in new and innovative rhythmic designs.

The Rise and Fall (and Rise?) of Ladakhi Popular Music Noe Dinnerstein, John Jay College

This paper examines the development of Ladakhi popular songs, starting with neo-traditional lu soma (new songs), through the evolving landscape of mass media. Ladakh's remote location, sparse population, and lack of capital and infrastructure have posed special problems in the growth of music markets and production facilities. Since the inception of All India Radio, Leh in 1971, the tiny Ladakhi minority has been subjected to a tidal wave of Bollywood, and Western popular music. The cassette revolution soon followed, bringing with it access to Nepali and Tibetan popular music as well. This led to native melodic styles being supplanted by syncretic models. Nevertheless, mass media have also allowed for the development and dissemination of Ladakhi

language traditional and popular music, with the cassette and digital revolutions enabling small-scale producers. Moving into the digital age, artists and producers are faced with the challenges of how to deal with new markets: how to make a living in the face of digital piracy, how to disseminate one's work, while on the other hand enjoying increased empowerment via technology. In the packaging of Ladakhi pop music, we are presented with shifting cultural self-images. Contemporary representations of 'tradition' and ethnic identity in popular music give contrasting depictions of regional life versus global modernity. Analysis of music and videos reveals a semiotic vocabulary aligning Ladakh with other Himalayan regions. At times these lack direct connection to traditional roots, but still assert regional identity through the use of Ladakhi language, locations, and cultural values.

Popular Musics in the Himalayas: Commodification, Constructed Regional Identities, and Global Technologies

Noe Dinnerstein, John Jay College of Criminal Justice, CUNY, Chair – Panel abstract

Himalayan societies have been commonly depicted as being remote and non-technological cultures that preserve traditional life-styles, arts, and language. In reality, areas such as Nepal, Tibet, Garhwal, and Ladakh, connected as they are to large political/cultural entities like China and India, have become part of globalizing culture through increased infrastructure: transportation, technology, and mass media. This panel examines manifestations of popular music in these regions, looking at regional particularities and identities, national and local markets, and the rising problems surrounding new media and distribution. Among the issues discussed are the history of local music industries, history of commodification, the impact of nationalism on regions, representations of geomorphic spaces in sound, and the evolution of musical styles.

The Sounds of Buddhism in Myanmar: Dhamma Instruments and the Cultivation of Divine States of Consciousness

Gavin Douglas, University of North Carolina at Greensboro

Participation in musical events in the Theravada Buddhist world is deemed inappropriate for devote laity and for those who have taken monastic vows. 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." Despite this divide, Buddhist monasteries and pagodas in Myanmar tend to be very noisy places that contain a wide variety of layered bells, gongs, chants, and prayers sculpting the sonic environment. This study examines the soundscape of Buddhist social space and argues that these sounds are essential to understanding the lived practice of Buddhism. I will begin with the construction of gongs, bells, and a variety of dhamma (dharma) instruments in a blacksmith community of southern Mandalay. Following these instruments to the pagoda and the monastery, I

will show how they are used to mark the acquisition and the distribution of kammic (karmic) merit and in the cultivation of particular states of mind, or what the Buddha referred to as the *Brahma Viharas*, the divine dwelling places of the mind. This presentation will include a variety of audio and video examples and interviews with blacksmiths and Buddhist monks.

Staging Swissness: Local and Academic Discourses of Authenticity in the Cultural Tourism of Appenzell, Switzerland

Andrea Douglass, Boston University

A recent increase in tourists to cultural events in Appenzell, Switzerland has expanded performance opportunities for traditional music ensembles. These ensembles generally have two approaches-on the one hand some have a historically informed performance practice while others are "innovative yet original" (as one ensemble's website claims), also termed "the new folk music" (Bohlmann 2011). Ethnomusicologist Max Peter Baumann ascribes the terms purism and syncretism to the historical and "new folk music," respectively. This bifurcation in performance practice results in a discourse of authenticity in the Appenzeller music community. Not only is the term "authenticity" an issue in the local music community, it has long been a complex, problematic issue in tourism studies. In 1973 Dean MacCannell introduced "staged authenticity" to tourism studies, which is useful in discussing the "staged" aspects (both visual and sonic) of the traditional Appenzeller performers. More recently sociologist Ning Wang has divided authenticity in tourism into three categories: objective, constructive, and existential (1999). Constructive authenticity, based on negotiated meaning, aligns closely with the discussion of authenticity in the Appenzell and applies to John Urry's "tourist gaze." The "tourist gaze" (Urry 2011) refers to the phenomenon that tourists are searching for clichés and concurrently the local community is performing stereotypes expected by the tourists. I expand the "tourist gaze" to include what I call "touristic listening," meaning that tourists have expectations of what they will/want to hear as I discuss the findings of my ethnographic fieldwork in Appenzell, Switzerland in 2012 and 2013.

The Reorientation of Identities in Jazz and Traditional Country Music: Queer Phenomenology and Trans Identity

Randy Drake, University of California, Santa Barbara

How do we become oriented in times of disorientation? Orientations involve different ways of registering the proximity of objects and others. If, as Sara Ahmed has informed us, we have a specific "take" on the world, a set of views and viewing points, some of which are in turn validated through social and cultural practices and institutions, then what happens when those viewpoints do not align or orient themselves with others around us? This is a question transsexual jazz bassist Jennifer Leitham and transsexual traditional country artist Joe Stevens have grappled with throughout their musical careers. Ahmed notes that the work of inhabiting space, and the ways in which social relations are arranged spatially, involves a "dynamic negotiation between

what is familiar and unfamiliar." Queerness disrupts and reorders social relations and familiar paths, creating disorientation, putting other objects within reach that at first appear askew. The presence of trans identified people in certain musical spaces, along with aspects of queer life itself, can seem disorienting. In this paper I argue that the music of Leitham and Stevens mediates, influences, articulates, or is articulated by, their trans subjectivity. Specifically, I utilize queer phenomenology to relate the relationships between the music, these artists' musical environments, and their identities. The artists reorient the music environments they perform in; they create alternative performance spaces while simultaneously upholding the traditions of jazz and traditional country music as well as adding new dimensions of meaning to those music genres.

The Subtle Protest of a Passionate Art: Flamenco as Protest Music Tony Dumas, College at Brockport, SUNY

All protest music is political music, but not all political music encourages positive social change. Some political music may celebrate repressive regimes and reinforce a status quo, while other music may incite or agitate. In the flamenco community, there is a debate about whether or not flamenco itself is a form of social protest - a debate spurred by the recent death of Pete Seeger. Several scholars claim that flamenco's political sentiment is too "invisible," subtle, or personal to qualify as protest music. Although this certainly characterizes much of flamenco's repertoire, it does not speak to the full breadth of flamenco's subject matter, e.g. labor issues expressed in miner's laments, the dissent of flamenco's anti-Franco Left, and recent flash mobs materializing in Spain's banks. Examining flamenco's history, lyrics, select performances, and contemporary social media. I reveal how sentiments of protest and dissent form the core of flamenco's ethos. Working from R. Serge Denisoff's model of protest music, I contend that flamenco has encouraged activism (magnetic protest) and identified the marginalizing social conditions of Andalusia's working-and-underclass (rhetorical protest). Its dance, music, song style, and performance context always embody dissent, yet flamenco is not limited to its function as a form of protest. It remains both an expression of deep personal emotion and a public display of unity, often in the same performance.

Ali Farka Toure, Mali, and the Blues

Lucy Duran, SOAS, University of London

Although the blues is widely assumed to be a wholly U.S. American genre, the quest for its African roots still fires the imagination of many. Mali has become a popular focus in this story since the 1990s, yet relevant scholarly research remains limited. This paper re-examines the well-known role of Farka, whose blues-like sound and global encounters made him a cult figure within 1990s world music. While Kubik (1999) recognises the importance of Farka in the transatlantic blues story, his argument that the Malian musician copied his contemporaries across the Atlantic is flawed by inaccurate or incomplete

information. Although the now ubiquitous label '(Mali) desert blues' did originate with Farka marketing campaigns, he famously denied copying or even having access to blues recordings until he had already established his style, as recordings by U.S. American bluesmen were not in wide circulation in Mali before the 1980s. A farmer from Niafunke, Farka drew mostly on traditions of the peoples in the middle Niger valley, often citing their precolonial griot pieces as 'original blues'. Has the blues been merely emulated by Mali's biggest musicians in a bid to claim it as their own, as argued by Kubik? Or are there pre-colonial Malian forms at the root of U.S. American blues, as world music aficionados assume? Based on decades of Malian research, this paper nuances the Black Atlantic framework by elucidating how stories about charismatic individuals like Farka have eclipsed rich data available from Farka himself and lesser-known musicians in neighbouring regions.

The Music and Dance of Japanese Geisha - Kouta and Koutaburi Yuko Eguchi. University of Pittsburgh

The geisha (literally, "art person") devote their lives to mastering various kinds of Japanese traditional performing arts. Among them, kouta (small songs) and koutaburi (dance of small songs) are musical and dance genres created by women and primarily preserved in geisha artistic culture for the past century. As part of my dissertation research of geisha arts, I became the disciple of two former geisha in the Asakusa entertainment district of Tokyo: I studied kouta singing and shamisen under Toyoseiyoshi Kasuga and koutaburi dance under Yoshie Asaji. From them, I received my kouta name (a type of degree) in March 2012. In this 1.5 hour workshop, I will first briefly explain the backgrounds of kouta and koutaburi and then proceed to lead a hands-on dance session in which participants learn the basic way of sitting. bowing, standing, and walking as well as two beginner level koutaburi dance pieces. The participants are encouraged to wear comfortable clothes and a pair of clean white socks. The goal of this workshop is to provide participants a chance to learn the aesthetic theory behind geisha music and dance and to examine how such concepts are expressed through movements in practice of geisha dance.

(Re)membering Haiti through Mizik Klasik

Lauren Eldridge, University of Chicago

Mizik klasik, a term that encompasses traditional melodies and Haitian art music repertory, often contains references to Vodou practice, an aspect of Haitian culture that many Protestants find discomforting. This paper explores the strained relationship that many contemporary Haitian students and parents hold with mizik klasik inclusive of references to Vodou. Vodou is an indelible portion of the nation's history, and even some detractors acknowledge its seminal role as a catalyst for independence; however, it has not emerged unscathed from a long-standing smear campaign with foreign origins against Afro-descendent religious practice. The web of inaccurate information regarding voodoo" is explicit evidence of the cultural

interdependency between the Caribbean and United States, in which the socio-cultural politics of each resonate throughout the region. The rapid spread of Protestant beliefs into the Haitian middle and lower classes has increasingly made Vodou a contentious topic for children and adults. Repertory that draws extensively from elements of the Vodou ceremony necessitates difficult choices and cautious negotiations between an array of contemporary beliefs and a heritage of mizik klasik. My research in three music schools, based in the cities of Cap-Haïtien, Jacmel, and Port-au-Prince, has evinced that repertory choices influence ensemble participation. I assert that the programming of Vodou-inflected music opens a site of cultural debate, one that has ramifications for the entire repertory's treatment. The engagement or rejection of mizik klasik (re)members Haiti's autobiographical narrative at the essential stage of student identity formation, establishing contemporary rules for a space with new national identities."

Repatriating Childhood: Returning Musical Memories of Childhood to Venda Communities in South Africa

Andrea Emberly, York University

Whilst the field of ethnomusicology is increasingly concerned with issues surrounding repatriation and the extensive ethical and community considerations involved in returning materials to cultural heritage communities, there has only been peripheral consideration of how repatriation might impact the lives of children and youth represented in archival collections. Ongoing shifts in our approach to conducting ethnographic research with children and young people encourages increased collaboration that must be addressed when framing issues of repatriation that centre on materials collected from children and young people. Working with materials collected from Venda children and young people in South Africa in the 1950s by ethnomusicologist John Blacking (whose collection is housed at the University of Western Australia), this paper will examine ethical and methodological considerations for repatriating materials that document childhood, including issues such as informed consent, changing methods for documentation of children's lives, and the return of historical childhood materials to research subjects who are now adults. Blacking's field recordings, including video, audio and photographic materials, and extensive documentation and analysis, form the basis for an exhibition of materials at the University of Venda based on the lives of the young children he documented. An exploration of the materials and the methods for a collaborative exhibition of the Blacking Collection will be used as a case study to examine issues surrounding ethnomusicological research that involves the return of archival records of childhood to communities of origin.

Free Nelson Mandela, Sack Peter Botha, Sack Margaret Thatcher: Nigerian Reggae Music and Musicians in a Post-Apartheid Era Austin Emielu, University of Ilorin, Nigeria

Much of the studies on Nigerian popular music have focused almost exclusively on Highlife, Juju, Fuji and Afro-Beat, Reggae music which developed as mainstream popular music in Nigeria between the 1970s and 1990s has been largely ignored. Beginning with the release of Sunny Okosuns Fire in Soweto in the early 1970s, Nigerian reggae had a three-point thematic agenda: free Nelson Mandela, sack the ruling governments in South Africa and in Britain. With the freedom of Mandela, the end of the tenures of the British Prime Minister, Margaret Thatcher and that of South Africa's Peter Botha, all in the early 1990s, Nigerian reggae music came to a cross-road. What happened to these 'freedom fighting' reggae musicians and their music in the years after Apartheid? Were these reggae musicians true 'believers' in the course of freedom in South Africa or they were merely musicians doing their own thing? How were the ideologies which these reggae songs propagated sustained in the years after Apartheid? This paper which is part of an on-going conversation and study, examines these key issues from the ethnomusicological perspective of 'continuity of change' and from the perspective of music and ideology. Among other things, this paper explores the relationship between ideological change and musical change.

Buddhism and the American Avant-garde: Chinary Ung's Aura (2005) Yayoi Everett, Emory University

Post-World War II trends in avant-garde music have moved beyond reductive cultural binaries and exotic paradigms. Situating Cambodian-American composer Chinary Ung's compositional practice in this context, this paper elucidates the musical expression of elements of the oldest surviving branch of Buddhism, Therayada, in Ung's 2005 work, Aura (for two sopranos and chamber ensemble). A nexus of syncretism is the instructions for the instrumentalists to vocalize words from Pali (the Middle Indo-Arvan liturgical language of Theravada Buddhism), Khmer, English, and Spanish - as well as pure phonemes (rather than words). This move is intended by Ung to reference the vocal traditions of Southeast Asian music as well as to register a reaction against the hyper-sensitized allegiance to musical notation among avant-garde practitioners. Specific Buddhist concepts are key to an understanding of Aura, such as Chaw Pean Raingsei or 'radiating light' (the circular illumination around the head of Buddha), which symbolizes infinite compassion, and Shunyata or 'emptiness'; these concepts are clarified through timbral analysis. Of particular significance in this work is Chaw Pean Raingsei, which is also the end point of a narrative arch which begins with Sathukar or sacred propitiation and moves to earthly suffering and chaos ('Rain of Tears'), and Neak Paen or the sacred site of healing in Angkor, Cambodia. A more universal message lies in the composer's intention for the performance of Aura to be regarded as a ritual commemorating the suffering caused by natural disasters and wars beyond the Buddhist context.

The "Thought-language-hand Link": Evidence from Music Transmission and Implications for Musical Thinking Gina Fatone, Bates College

Among cognitive linguists, there is debate about the origins of speech and the hand gesture that accompanies it. One position about the relationship between these two, 'unlike semiotic modes' (one static and conventional, the other imagistic and idiosyncratic) is that they are inseparable, forming an imagery-language dialectic that functions as a single expressive unit (Goldin-Meadow 2003, Kendon 2004, McNeill 2005, 2012). In his recent book How Language Began: Gesture and Speech in Human Evolution (2012). psycholinguist David McNeill theorizes that speech and gesture co-evolved via an adaption he calls Mead's Loop: a 'twisting' of mirror neurons that allowed one to experience her or his own gestures as if they were coming from someone else. As posited by McNeill, a 'thought-language-hand' link resulted from this adaptation, bringing the imagery and social meaning of one's own gestures into the same area of the brain that orchestrates speaking and gesturing, creating a 'speech-gesture unity' that was naturally selected. In this paper, drawing on video illustrations from a cross-section of instrumental music lessons, I suggest that in the context of face-to-face musical transmission we find not only evidence of thought-language-hand synchrony, but that a thought-music-hand unity comes into relief. I aim to 1) locate musical transmission - the person-to-person transfer of a specialized form of nonlinguistic thought - within a more generalized human 'utterance system' as elaborated by cognitive linguists, and 2) promote further consideration of what a thought-music-hand link may tell us about teacher actions and the 'multilectic' of musical experience.

"The Grammys Don't Operate on Aloha Time": The Grammys, Ki Ho'alu (Hawai'ian Slack Key Guitar), and Kanaka Maoli (Native Hawai'ian) Silencing

Kevin Fellezs, Columbia University

The Grammy Award for Best Hawai'ian Music Album was awarded for a brief seven-year period from 2005 until 2011. During that time, not a single Kanaka Maoli (Native Hawai'ian) musician won the award, unleashing a controversy over the definition of "indigenous Hawai'ian music" and whose recordings might best represent Hawai'i. It also highlighted a long history of Hawai'ian cultural appropriation and exploitation by the music industry that continues to affect Kanaka Maoli musicians. Given the small local Hawai'ian market, the temptations of breaking into the larger continental US market - as well as the larger global market - motivated the initial campaign to form a separate Hawai'ian Grammy award. However, despite early enthusiasm for the Grammy award, Hawai'ian musicians began to disavow the award as non-Hawai'ians and instrumental kī hō'alu (Hawai'ian slack key guitar) recordings dominated the winnings. Many Hawai'ian musicians and critics began questioning Grammy voters' familiarity or willingness to engage with Hawai'ian language vocal recordings. Indeed, Hawai'ian slack key guitar

recordings are not nearly as popular as other types of Hawai'ian music in the Hawai'ian Islands. In my paper, I trace the outlines of this controversy to think through the ways in which Native Hawai'ian musicians labor within a context that not only appropriates elements of Native Hawai'ian music culture that is most amenable to the tourist trade while ignoring important elements altogether but that also rewards non-Native Hawai'ians rather than Kanaka Maoli.

Silence, Loss, and the Limits of Intangible Cultural Preservation and Conservation

Kevin Fellezs, Columbia University, Chair - Panel abstract

There are discursive and material limits to any effort applied toward the preservation of intangible culture. Collecting voices, documenting songs, and archiving as much as possible, are the conventional means of attending to cultural loss. This panel is not only concerned with those activities but addresses the collective, contemporary obligations that can be heard - or not heard - in native Pacific and Caribbean songs and voices. While we often think about music and other forms of soundings as aiding cultural cohesion, how do we think through silence and silencing as voices and musical traditions are being put under erasure through complex, often global systemic processes, while ensuring that traditional means of preservation remain effective? How can we listen for the silent counterpoints that structurally accompany more dominant voices or musical histories as openings, as spaces between the notes? Through a philosophical mediation on techniques of quietness and transformation and complementary case studies that span the intimate experience of vocal loss, the regional politics in the confrontation between traditional musicking and a global music industry, and international diplomatic expectations of cultural programming and indigenous performance, this panel provides insight into how musical ethnography, historiography, and analysis cohere to reconstruct musical moments of silencing. In a critical, deconstructive move, the panelists situate silence, or networked processes of loss, in the presence of sonorous struggles--with the market, within the body, or between policy-makers--and offer new frameworks for re-conceptualizing and reconfiguring binaries of loss/silence and preservation/soundings in the Pacific and the Caribbean.

Frankie Yankovic and the Ethnic Sterilization of American Polka Music

David Ferrandino, University at Buffalo, SUNY

Polka is, as Charles Keil argues in his 1992 book *Polka Happiness*, an inherently paradoxical medium. While combining many global traditions, polka can only exist and thrive in the context of a local scene. Though commonly associated with peasant folk origins, polka did not become part of the musical traditions of Polish-, Slovenian-, German-, and Czech-American immigrants until after they arrived in the new world. Polka always has been a modern urban phenomenon yet also contributes to the preservation of cultural

heritage and remains a valued aspect of identity for many people of Eastern-European descent. It may seem strange, then, that Cleveland-based Frankie Yankovic (1915-1998), dubbed "America's Polka King" in 1948, spent his career attempting to divorce the polka from its multicultural roots. Yankovic's homogenized "American" polka style was consistent and precise, erasing the influence of distinct regional expressions of the genre in favor of a generalized sense of old-world nostalgia. This paper seeks to define Yankovic's style in comparison with the more traditional bandleaders "Li'l Wally" Jagiello and "Whoopee John" Wilfahrt to explore the ways in which ethnicity is absorbed and transformed by the American popular music industry. Building on the work of musicologist Paula Savaglio and cultural theorist Ann Hetzel Gunkel, I argue that, while Yankovic may have tried to sterilize the polka, it remains a vital and relevant component of several ethnic communities precisely because it acknowledges its ethnic musical past while encouraging future growth and change.

Songs for the Pure Sinhala Fraternity of Sri Lanka: Sunil Santha's Career and Compositions

Garrett Field, Ohio University

Partha Chatterjee hypothesized that the "most powerful, creative, and historically significant project" of South Asian colonial-era nationalism was "to fashion a 'modern' national culture that [was] nevertheless not Western" (1993: 6). In this paper I demonstrate how beyond the West, the powerful influence of North India was a major factor in the history of music-andnationalism in Sri Lanka. I focus on the Sinhala-language songs of composervocalist Sunil Santha (1915-1981). Santha was a member of the Hela Havula (Pure Sinhala Fraternity), an organization of poets, lyricists, and writers who aimed to "purify" the written Sinhala language according to the grammar of classical Sinhala literature composed between the thirteenth and seventeenth century. Hela Havula members disdained North Indian musical influence because they rejected the putative origin story that the Sinhalese had descended from a North Indian prince named Vijaya. They contended that the real roots of the Sinhalese were with the "Helas" the indigenous islanders. In this paper I reveal how Santha shared the objectives of the Hela Havula because he strived to rid Sri Lankan gramophone and radio music of North Indian influence by drawing upon Western harmonies and instruments, and secondly, composed song lyrics with grammatical features of classical Sinhala literature.

In Relation to Whom and Why? New Perspectives on South Asian Music and Nationalism

Garrett Field, Ohio University, Chair – Panel abstract

During the last decade, scholars of South Asian music have shown how the colonial encounter inspired nationalist elites to "classicize" certain Indian art forms, a process that involved transforming the aesthetic and social dimensions of performance genres in relation to Western art forms. Focusing

on reform projects overlooked in these studies, the members of this panel seek to illuminate how musicians and intelligentsia reshaped regional art forms in relation to intra-South Asian relationships. The first paper investigates the effects of nationalism and shifting gender ideals on public performance in Odisha, It demonstrates how, by the late colonial period, upper-caste Odishan men came to be valued as performers above Telugu singer-dancers that Odishan elites stigmatized as "prostitutes." The second paper examines the early-twentieth-century reformation of Bengali padayali-kirtan. It reveals that the nationalist elite, in collaboration with rural musicians, published padavali-kirtan song anthologies that underscored the genre's relationship to Sanskrit aesthetic theory but also valorized the improvisation of colloquial Bengali texts. The third paper explores the career of the Sinhalese composervocalist Sunil Santha (1915-1981). This paper focuses on how he strived in the 1940s to rid Sri Lankan gramophone and radio music of North Indian influence by creating songs with an emphasis on Sinhala-language lyrics and Western harmonies and instruments. The panel concludes with a discussant, who will highlight key themes and comment on the papers' broader implications for understanding music and nationalism in South Asia.

Sung Poetry and Communal Sentiment in Israel: Genre, Event, and Memorial Practice

Michael Figueroa, University of North Carolina, Chapel Hill

Poetry is embedded in a great number of cultural practices in Israel, including the naming of streets, erection of monuments, printing of currency, public rituals of commemoration, and most of all music. Poetry and popular song come together in a variety of mediated forms; radio, television, recordings, and live performances. Since the early 1970s, musical settings of poetry transformed a customary division of musical labor into a field of cultural production, employing a new genre label (shirei meshorerim) and serving as a mode of aesthetic distinction within the burgeoning rock movement. This aesthetic development coincided with sweeping economic and political changes in Israel during the 1970s. Today, shirei meshorerim are part of the memorial repertoire" programmed during events dedicated to the transfer of social memory, such as festivals and holidays; occasions for communal singing are ritualized as social events organizing the calendar year. Drawing on my ethnographic fieldwork in Jerusalem, Tel Aviv, and the Galilee region, I explore experiential and interpretative aspects of singing poetry together in Israel, accounting for how moments of social recognition are ritualized as musical events outside of, but nonetheless constitutive of, social relations in everyday life. I show how communal participation in singing poetry is rooted in ethical discourses--of self and other, individual and collective--that are critical to constructions of national belonging. Ultimately, I argue that poetry achieves its social potential when poetics and poetic content are given musical form."

Professionalization and the Emergence of "Canadian Bluegrass" in the Toronto-Area Bluegrass Scene

Mark Finch, Memorial University of Newfoundland

Professionalization is often viewed as a process that erodes the integrity of grassroots cultural scenes (Rosenberg 1986). Examining local bluegrass in 1970s Southern Ontario, this paper argues that as scenes coalesce, constructs of authenticity and sincerity are not necessarily undermined, but rather reshaped. During this period an infrastructure for local bluegrass emerged as enthusiasts congregated in scene spaces (e.g. music shops, venues, festivals) and actively promoted the genre through semi-formal organizations. Within these contexts, scene participants formulated evaluative criteria that generally privileged conceptions of American bluegrass culture" rooted in married understandings of regional character and musical authenticity. I build on Brinner's (2009) observation that fluid cultural scenes have the potential to evolve into organized and highly productive "art worlds" (Becker 1981) by considering how dominant aesthetic values and regional conceptualizations persist, transform, and ultimately shape this transitional process. After a historical overview of the scene's early development. I consider the increasing professionalization of bluegrass in Southern Ontario focusing on the expanding festival circuit and proliferation of homegrown acts. These developments were influenced by a growing interest in supporting domestic culture in post-Centennial Canada. Indeed, the national discussion around defining and promoting "Canadian culture" augmented and challenged local scene discourse. Rather than describe a linear momentum towards professionalization, I argue that the messiness of cultural scenes pervades the ensuing, more concrete "art worlds" in ways that reflect local concerns, shape professional networks, and accent the instability of prevailing genre constructs."

Of Makers and Manifestos: Working with Sound in the Maker Age Lauren Flood, New York University

This paper analyzes the transformative impact of the global Maker Movement on the transnational labor of musicians, sound artists, and inventors in New York City and Berlin. The movement purports to revolutionize creativity and the means of production through a do-it-yourself approach to science, technology, and the arts. Emerging from the legacies of electronics hobbyism and punk/DIY music scenes, the resulting sonic practices of this 'technological vernacular' blur the lines between work and hobby (as unpaid productive leisure), often fluctuating based on external influences such as rent prices, artist fellowships, and government-sponsored arts policies. Given the recent growth of 'hackerspaces' and 'startup culture' in these two cities, tensions arise between the DIY ethos of underground music, the possibilities of open source technologies, and the potential for commercial entrepreneurship. Who is listening, who is building what, and what is at stake in making a living by anticipating the sounds of tomorrow? Beginning with New York's annual Maker Faire as a contemporary reimagination of the mid-twentieth-century

World's Fairs, I explore ethical quandaries about the utilitarian value of music posed by my interlocutors to reveal the roles of work and hobbyism in their creative outcomes. As a result of changes in the music industry and broader economy coinciding with the rise of the movement, I argue that Makers locate music's value in its ability to shape future technical workers, who harness the science behind the sounds in hopes of rendering themselves employable.

Within and Without the State: A Central American Focus on Global Phenomena

Jack Forbes, University of Florida, Chair - Panel abstract

This roundtable discusses case studies from Panama, Nicaragua, Honduras, and Guatemala, centering on the state apparatus and the flows of music/musicians within and without bureaucratic institutions, discursive practices of nationalism, regionalism, and localism, and connections to transnational markets. With 2014 marking the respective 20th and 10th anniversaries of NAFTA and CAFTA, what are the musical consequences of expanding and contracting movements of state power? If musical production was marked by popular nationalist movements in the early to mid twentieth century, what phenomena are we witnessing coming from the turn of the twenty-first? This panel aims to address such concerns, providing a regional focus for transnational and transcultural processes, theorizing the state beyond structuralist formations, and sparking new dialogues about the current place of Central Americanist research in global context and in the discipline of ethnomusicology. Two presenters on Nicaraguan and Honduran music will discuss the respective roles of Garífuna and Miskitu music in national cultural politics and transnational movements. Another pair will analyze the presence of Panamanian música típica in both state-funded folkloric performances and in marketing by the national brewery industry. Presenters on Guatemalan music will explore the institutionalization of the marimba de concierto style in both the educational system and state bureaucracies, and the emergence of the popular music industry and markets of both employment and patronage within the marimba orquesta scene. Following the presentations, the organizer will moderate discussion among the audience members and presenters, examining a broader vision of the state in direct and indirect practice.

Improvising on the Margins: Agency, Tune Variability and Cultural Improvisation in Acadian Traditional Music

Meghan Forsyth, Memorial University of Newfoundland

There is a popular belief in les Îles-de-la-Madeleine of Québec that the rhythmic pulse of a fishing boat engine can be felt in the lilting cadence of the islands' traditional music. Nestled in the Gulf of Saint Lawrence, this small archipelago boasts a vibrant tradition of music-making that blends French Acadian, Scottish and Québécois traditions, reflecting the intricate web of influences and cultural alliances that define the lived experiences of its Acadian inhabitants. While *Madelinot* celebrate a rich musical lineage that is

audible in their repertoire and stylistic choices, the tradition's flexible style parameters--including tune variability and fiddle improvisations--promote a culture of individual musical agency that is recognized globally as a marker of madelinot traditional music. In the light of the increasing global visibility of the islands' traditional musicians, as well as the transnational networks within which they work, this paper examines the motivations behind, and expectations of, creativity in contemporary practice that have come to characterize musical expression in this community. Moreover, I assess how sociocultural and environmental factors cultivate a culture of creativity and individual agency within the traditional music idiom. Building on anthropological models of cultural improvisation in response to social and technology change (Volkman 1994) and as a means of enacting social relationships (Magrini 1998), my analysis illustrates how island musicians are responding to the rapidly changing socioeconomic conditions in their communities, and how their responses reflect a collective desire to be acknowledged in broader political and musical contexts.

Technological Factors Conditioning the Socio-political Power of Music in Cyberspace

Michael Frishkopf, University of Alberta

Over the past two decades, the power of computer-mediated, networked musical communications (text, image, audio, video) to induce broad social and political transformations has exponentially increased. What is the impact of technology on this socio-political power of music in cyberspace? Conventional ethnomusicological wisdom holds that music's power derives from sociocultural context, more than musical sound per se. In this paper, I focus instead on music's technological context as consistently conditioning music's social impact across social and cultural boundaries. My paper unfolds in three parts: (1) I develop a typology of computer-mediated musical communications systems and protocols, differentiating principal factors, including topological connectivity (e.g. social networking); multimedia capability; latency and throughput; synchronousness; self-representation; sensory immersion; privacy (vs. surveillance); and freedom (vs. censorship and control). (2) I assess the social implications of these factors, with reference to system/protocol instances as they have emerged over time (e.g. e-mail, html/http, YouTube, blogs, Twitter, Facebook, BitTorrent, Second Life), and their differences in effecting real-world social changes through musical communication (e.g. in the, 2011-13 Egyptian revolution). (3) Finally, I present our own system, Folkways in Wonderland (FiW), as an ethnomusicological cyber-laboratory for controlled ethnomusicological experimentation. FiW provides a technologically configurable, immersive virtual reality where multiple users, represented by avatars, interact (via text and audio) inside a giant cylindrical map, on whose surface Smithsonian Folkways tracks (audio, image, and metadata) are visually and audibly embedded. By varying parameters and observing interactions, we can begin to understand the impact of technological factors on music-mediated social formations in cyberspace.

'Landscape is Not Just What Your Eyes See': Battery Radio, the Technological Soundscape, and Sonically Knowing the Battery Kate Galloway, Memorial University of Newfoundland

In 2013 sound and radio artist Chris Brookes (Battery Radio) launched Inside/Outside Battery, an iPhone app that geographically positions and guides participants through sound while in the Battery, a heritage neighborhood in St. John's (Newfoundland). Inside/Outside Battery is a sonic mobile technology that engages participants in multisensory emplaced storytelling. Through narration, poetry, storytelling, music, and field recordings. Inside/Outside Battery sonically excavates the relationships among personal narrative, place and sonic experience. Brooks employs the radio arts to explore sonic-spatial collaborations, and position the built and natural spaces of the Battery as sites of play, exploration, preservation, and heritage. Inside/Outside Battery is form of arts-driven ecotourism that senses place (Feld and Basso 1996), performs nature (Szerszynski, Heim and Waterton 2003), and stimulates multisensory ludic activity as listeners explore their surroundings. Though, the activities of its citizenship exhibit 'ecological irony' (Stoddart 2011), a detachment between abstract values and embodied behavior - an environmental values-behavior gap - as participants celebrate the heritage landscapes of St. John's while simultaneously contributing to urban growth, convenience, and gentrification. In this presentation I consider the following: How do the sonic intersections of landscapes and cityscapes produce multifarious listener responses? How are past and present histories of place expressed, recorded, and remembered through detailed and affective sensory experience? Employing practice-based ethnography and interdisciplinary ecomusicology, I examine how site- and time-specific soundscape documentary technologies engage socioenvironmental knowledge. Inside/Outside Battery activates the sonic ecologies of hearing and the multiple modalities of emplaced sounds spatially experienced in the Battery.

Affective Environments and the Bioregional Soundscape Kate Galloway. Memorial University of Newfoundland. Chair – Panel abstract

This panel engages with the "affective bonds" (Guy 2009) forged between listeners and environments. We present three divergent perspectives concerning environments that *sound* and compositions that express *sounding* environments. Sonic expressive culture has the potency to reveal how people's attitudes towards the environment have changed, and composers can utilize the cultural markers of music to express awareness and sociocultural environmental perspectives. In particular, we bring to ecomusicology an intensified bioregional perspective (Lynch, Glotfelty, and Armbruster 2012) in order to articulate how bioregional expressive culture contributes to the cultural memory of specific places through sonic narrative, and the remembrance of site-specific acoustic heritage. Bioregional thought proposes that human identity may be constituted by our residence in a larger community of natural beings-our bioregion-and we should celebrate and

protect the unique character of bioregions and the expressive culture produced in these spaces. These three presentations unpack the socioenvironmental sound of specific geographic locations, illustrating the regional specificity of sonic geography. We ask: What does sound communicate to listeners about these spatial- and temporal-specific environs? Building on a reinvigorated interest in local sonic heritage and its musicalization in bioregional expressive culture, this panel presents ecomusics as sonic monuments that mark socioenvironmental perspectives.

Women Music Makers of India Conference — the Journey Rita Ganguli. Independent Scholar

After the demise of my guru, Begum Akhtar, in 1974, I suddenly faced the challenge of performing at numerous soirees. My repertoire of traditional Thumri, Dadra, Ghazal, etc. was falling short in number. Being frequently recommended for concerts, I realized I needed more compositions. This led me to research and document our Indian musical tradition, during which I realized that predominately women known as Tawaifs practiced and nurtured these traditional forms. In this presentation, I reflect on my journey culminating in the five-day Women Music Makers of India Conference I organized in 1984, which featured performances by seventy-five surviving Tawaifs. 'Tawaifs' were the elite female community influential in music, dance, theatre, film, literature, and etiquette. In the process of creating an official classical" culture in post-independence India, several such art forms fell into neglect, forcing many Tawaifs, their teachers, and their accompanists underground. Tawaifs became popularly perceived as prostitutes, a perception legitimized by the ultimate new music patron, All India Radio, who banned their performance. This confluence of puritanical Hindu state. Victorian morality, and colluding 'Ustads' annulled Tawaifs' creative expression and economic freedom, negating that their accomplishment benefited the entire musician community. On International Women's Day 1975, supported by the organization Kaladharmi, I organized the first- ever music conference for Tawaifs, with twenty musicians performing. In 1980 Ford Foundation awarded me a fellowship, supporting my research on Tawaifs' music culture. My work included included restoring and preserving 200 hours of rare music and organizing the 1984 Women Music Makers conference. "

The Creative Hustle: Surviving Precarity in Berlin's Electronic Dance Music Scenes

Luis-Manuel Garcia, University of Groningen

Since the turn of the century, Berlin has grown into a European epicenter for 'creative industry' labor and, over the same period, it has become a global hub for the electronic dance music (EDM) industry. This has brought with it a constant flow of EDM-affiliated people to Berlin, making a mess of distinctions between tourism, business travel, artistic career, and labor migration. Often combining multiple careers as DJs, producers, journalists, agents, label managers, promoters, graphic designers, sound engineers, bar staff, and so on,

waves of musical migrants have been coming to Berlin to participate in a 'creative' labor market that is deeply shaped by neoliberal logics of freelance entrepreneurialism, flexible labor, and income precarity. This paper examines the ways in which these 'techno-migrants' have coped with the labor conditions of Berlin's EDM scenes, using ethnographic interviews to illustrate strategies and ideologies of survival. Of particular interest are the ways in which a romantic idealization of neo-Bohemian precarity among these musical migrants supports a sense of artistic authenticity - all the while rendering the destabilizing conditions of the 'creative industry' easier to tolerate. In this sense, this paper also illustrates how musicians and music-industry professionals adapt established modes of urban musical labor to new configurations of the creative economy.

Making Music Work: Creative Livelihoods in Urban Settings Luis-Manuel Garcia, Max Planck Institute for Human Development, Chair – Panel abstract

It is not only the product of musical labor that is caught up in circuits of capital, but musical labor itself. This has become all the more so in the increasingly fluid, flexible, deregulated, and volatile markets of current-day neoliberalism, where people and jobs travel as quickly and as broadly as commodities themselves. The papers in this panel examine how music is made to work for (and against) its practitioners and producers, serving as a form of livelihood that often runs up against bourgeois-bohemian ideals of artistic life. Spanning metropolises with starkly contrasting economic and cultural histories (New Orleans, Berlin, New York, Calcutta), these papers probe the queasiness that often arises in music scenes when financial gain intersects with activities more often associated with leisure and personal expression. Ever since the "creative class" (Florida 2004) became a category of popular imagination and debate, the creative industry has become a site of speculation and exploitation for businesses, urban planners, and bureaucrats, bringing musical labor into confrontation with pressing issues of urban poverty, gentrification, "flexibilized" labor, and job precarity-all compounded in turn by the oft-exploitative labor conditions of the entertainment, leisure, and tourism industries. Within this complex nexus of norms, forces, and values, this panel tracks how work mediates between romanticized notions of musical creativity and the pragmatic concerns of economic survival.

"Small Universes": The Creation of Social Intimacy through Aesthetic Infrastructures in São Paulo's Underground

Shannon Garland, Columbia University

This paper discusses a music venue in São Paulo, Brazil, called the Casa do Mancha, or Mancha's House. Until 2012 the actual residence of musician Mancha Leonel, the Casa do Mancha offers a small, intimate space for the performance of indie bands from around Brazil and beyond. Situated on a quiet residential street within a bohemian bar district, the Casa do Mancha lacks any type of permit for operating its modest PA system, for selling the beer and mixed drinks from the kitchen-turned bar, or of paying relevant taxes on the five to ten dollar entrance fee, cash only. Performing bands must finish playing by 10pm, and the audience vacate by 11pm, to keep within São Paulo's noise ordinance laws and stave off police attention. Private

sponsorship has been both sought and accepted at the Casa, while the use of bureaucracy-heavy state-administered cultural funding remains largely out of the question. This paper explores the creation what one Mancha regular called a small universe" of heightened social intimacy in relation to the Casa's explicit elision of institutional structures of spatial, sonic and financial governmentality in São Paulo. Specifically, I argue that the evolution and continued self-positioning of the Casa do Mancha as an "unregulated" space makes possible the creation of infrastructures of musical circulation based on shared aesthetic affinities. I thus consider the ways values about modes of organizing musical production arise in relation to both aesthetic concerns and perceptions about music's expediency within particular social and political practices and institutions.

Sound and Silence in Festivals of the French Revolution: Sonic Analysis in History

Rebecca Geoffroy-Schwinden, Duke University

Scholars have oft overlooked how sound and orality organized experiences of the French Revolution (1789-1799), a period championed as the success of literacy in Western culture. In his Essay on the Origin of Languages (1781), Jean-Jacques Rousseau, a contested forefather of ethnomusicology, asserts: words are written and not sounds." However, by listening between the lines of archival documents we might develop a new, sonic understanding of the revolutionary experience. Sound performed and transmitted knowledge in Enlightenment Paris, and as listeners negotiated meaning around various sonic markers, they also developed a common social archive of sound, an archive they would mobilize and mold during the revolutionary decade. Orality played a concomitant role during the Revolution, when in 1791 the decision to rely only on oral rather than written testimony in jury trials transformed an "abstract and textual public into one of flesh and blood" (Mason 2004, 39). This paper mobilizes musical, vocal, and environmental sound as an analytical tool for approaching archival and primary source documents from the French Revolution. Employing techniques and materials from an ethnomusicologist's toolbox including musical transcriptions, earwitness accounts, musical performance practices, and performer testimonies, this paper approaches documents sonically to elucidate the contrasting (dis)organization and experience of revolutionary festivals from 1790, when hopes were still high for a peaceful resolution to Revolution, and from 1794, after thousands of French citizens had been guillotined for political crimes during the Terror (1793-1794).

"Django's Tiger": Tradition and Transformation in Jazz Manouche Ben Givan, Skidmore College

Jazz Manouche, a contemporary musical genre originally inspired by the European Romani guitarist Django Reinhardt (1910-53), provides a fruitful case study for exploring the conceptual transformations and contradictions inherent within any "invented tradition.", This paper's point of departure is Reinhardt's original composition "Django's Tiger "which today's musicians

typically perform with slightly different harmonies from those heard on the guitarist's original 1946 recording. Consequently, an informant declared that the original version now "sounds wrong" a considerable irony given that Jazz Manouche players typically regard Reinhardt's own music with extraordinary reverence. The musical discrepancies in question, which stem from a mishearing, are indicative of a significant change in Jazz Manouche's modes of transmission. Musicians once learned mainly by imitating Reinhardt's recordings; "Django's Tiger's" customary chord changes are today based on his 1946 melodic improvisation rather than on its underlying harmonies. Since the 1990s, however, Jazz Manouche has increasingly spread via oral transmission and electronic media. Nonetheless, the history of "Diango's Tiger" suggests that the principal dissimilarities between today's idiom and Reinhardt's own music are not musical but ontological and epistemological: evanescent improvisations have been transmuted into fixed pieces and individual stylistic idiosyncrasies have become classicized orthodoxies. Especially revealing are the moments when these conflicting epistemologies have tangible musical consequences, such as when contemporary Jazz Manouche guitarist Adrien Moignard attempts to replicate the melody of Reinhardt's original "Diango's Tiger" solo against the modified contemporary harmonies, an endeavor that has to be abruptly truncated to avoid yielding musical incoherence.

Jazz in France: Race, Aesthetics, and Politics Ben Givan, Skidmore College, Chair – Panel abstract

Over the course of the twentieth century, the transnational diffusion of jazz has raised crucial questions of race, identity, and musical style. Such issues have been highly salient in France, where this Afrodiasporic idiom has circulated as a powerful cultural force for almost as long as in the United States, where it originated. Recent scholarship has begun to unravel the complex system of national ideologies, racial prejudices, and aesthetic preferences surrounding the music's French reception (e.g. Jordan 2010, Drott 2011, Fry 2014). This panel advances this research field with three papers that take complementary perspectives on jazz in France. The first paper's focus is literary and historical, confronting the transatlantic translation, republication, and reception of Really the Blues, a notorious memoir of racial self-invention by the white American clarinetist Mezz Mezzrow. The second paper addresses the legacy of another key mediating figure: Django Reinhardt, the Manouche "Gypsy" whose retrospective influence on the contemporary Jazz Manouche genre broaches complex questions of aesthetics and the "invention of tradition." The third paper deals with current political questions surrounding Jazz Manouche's growing influence in France, as the idiom becomes a medium for cultural activism among Manouche musicians and their allies. Together, these papers analyze historical and contemporary narratives about French jazz, illustrating the processes that shape various kinds of identities within and beyond the nation-state. In tracing the development of particular jazz milieus in France, this panel opens up

questions about transnational and transcultural musical exchange and the sociocultural impacts of jazz performance.

The Colors of Catholic Songs: The Manipulation of Timbre in the Construction of Musical Communities in Andavadoaka, Madagascar Marissa Glynias, Yale University

In the coastal village of Andavadoaka, Madagascar, the genre referred to as Catholic songs" is sung with a diverse range of tone colors. While this genre includes both liturgical and popular songs, the tunes are performed anywhere and everywhere, and are songs that "everyone knows by heart" (Astuti 1995). But not all spaces are created equally, nor are they colored equally, as the various activities that take place in these spaces necessitate a range of expressive timbres. In focusing on two such contexts, a Sunday morning church service and an evening from the wake of a young man, I examine the role of timbre in constructing two distinct vocal aesthetics; while the church context prioritizes a cohesive vocal aesthetic, in which a full-bodied sound is supplemented by collectively and uniformly performed stylizations, the context of the wake exhibits a diverse set of individual vocal improvisatory practices, which are bounded within a timbral aesthetic of nasality and harshness. I argue that these performed vocal aesthetics play an integral role in the formation of musical communities in church and wake singing. In the church, the homogeneous sound creates a musical and social community in which singers actively participate and raise their voices in praise together. While individual voices are both heard and praised in the wake context, their unanimous performance of hiri masake, or "ripe" singing, aids in the formation of a musical community in which a performer's personal emotional experience embodies the collective grieving of singers and non-singing participants alike. "

Samba in Japan: Articulating Place and Community through Song Rachel Goc, University of Wisconsin - Madison

On the last Saturday in August every summer since the late 1980s, the Asakusa neighborhood in Tokyo, Japan becomes the staging ground for a spectacular samba parade. The parade includes thousands of performers from Japan, Brazil, and other countries, and over a half million in-person spectators, with many more watching on domestic television. This paper examines the vibrant samba community in Japan, with a focus on the context and process of composing an enredo, carnival parade song, for the 2013 Asakusa parade. This analysis is grounded in the 12 months I spent as a member of the bateria, instrumental section, of a samba school in Kansai, Japan in 2012-2013. Throughout Japan, dedicated samba fans and performers devote vast amounts of time, money, and resources to this music genre. These musical communities are examples of "affinity cultures," where people build valuable social and emotional connections to music and cultures with which they may not have had previous associations. (Slobin 1993, Shelemay 2011). The enredos themselves provide valuable insights into how participants build

connections to an international samba community, and imagine their role and the role of Japan within that community. Through the lyrics and music of an enredo, escolas often describe their hometown and describe members' feelings towards their escola and country. By focusing on the creation of an enredo, this paper locates samba, a global popular music, within local scenes to consider what it means to write a "Japanese" samba composition.

Sounding the Silent Image: Uilleann Piper as Ethnographic Object in Early Hollywood Film

Ivan Goff, New York University

An evening of revelry and dancing in a New York mansion is depicted in the remarkable climactic scene of the silent, romantic comedy Come On Over (1922, Goldwyn, dir. Alfred Green). An old, blind uilleann piper - a recent immigrant - is ushered into the social gathering to perform. In the context of Hollywood storytelling, this simple caricature effectively functions as a device that pictorially frames narratives of modernity in an Ireland-America binary defined by peasant-bourgeois and rural-urban stereotypes. The particularity of this characterization - starkly reminiscent of a nineteenth-century iconography of the indigent, itinerant piper and parallel depictions in contemporaneous Irish-American literature - poses a broader question as to the absence of equally valid and historically accurate representations such as 'gentleman' or 'gypsy' uilleann piper. I consider the chosen representation in this film as a product of a broader imagination fueled by local color fiction of the late nineteenth and early twentieth century. I reflect on the origins and implications of such ethnographically-inflected representations of Irish traditional music in early twentieth century popular culture and address how this cinematic image can be understood as an 'ethnographic object' as opposed to a simplistic iteration of a generic 'folk' or 'exotic' marker. Come On Over evidences how, long before sound recordings are available in widely circulating culture, the uilleann pipes were indexed visually in the popular imagination. More than simply illustrating visual indexicality however, this paper suggests how an 'aesthetics of ethnography' may infuse the sound objects of historical ethnomusicology.

Present Narratives Versus Past Projects: Egyptian Violinists of the 1940s and 1950s as Embodiments of Tradition and Modernity Lillie Gordon, University of Illinois at Urbana-Champaign

From the perspective of most present-day Egyptian violinists, their two most esteemed predecessors of the 1940s and 1950s embody opposite poles of a tradition-modernity spectrum in violin playing. While contemporary players tend to see themselves as existing or aspiring to exist between those poles, they comfortably invoke Anwar Mansi (1922-1962) and Ahmad al-Hifnawi (1916-1990) as prime examples of modernity-infused and tradition-focused playing respectively. In this paper, based on fifteen months of ethnographic fieldwork conducted in Cairo (2008-2010) and intensive media analysis, I contrast present narratives about these past violinists with the projects that

drove their recordings and film appearances. A detailed look at these stars demonstrates how they both undertook complex negotiations to create music that encompassed elements seen as traditional and modern in order to adhere to predominant nationalist ideologies of the time. However, rather than accusing present-day violinists of painting an inaccurate picture of the past, I am interested in the ways that they employ these oppositional characterizations in order to perform their own musically and socially diverse and multifaceted identities. The violin has a complex history in Egypt that has infused it with various musical potentialities and symbolic resonances. Here, I ask how contemporary Egyptian violinists use depictions of past players in the service of their present subjectivities.

Music Producers in São Paulo's Cultural Policy Worlds Daniel Gough, University of Chicago

This paper examines the role of a specific type of musical agent -- the producer -- within São Paulo's institutionally mediated music scene. Drawing upon research in policy anthropology, I argue that cultural policy practices have created new sets of relations in São Paulo's music scene. I connect the emergence of free-lance producers to the specialization of policy instruments and bureaucratic procedures in São Paulo's cultural infrastructure. In this paper, I will present a brief overview of the various channels through which musical performance is institutionally mediated in contemporary São Paulo before describing how contemporary cultural policies influence the job description(s) of the such producers. In particular, I explore how the cultural edital, or proposal writing process, has become the defining policy procedure in São Paulo's music scene, and the implications of these new kinds of technical knowledge for musicians and musical production. I draw upon participant observation in cultural policy training seminars as well as interviews with musicians and professionals in these areas in order to describe how musical labor has shifted as a result of these policy instruments. The concluding section of this paper will examine some of the consequences of these policy trends for musical life in the city.

Knowledge and Power in Early Ethnomusicology

Katie Graber, Otterbein University

Olivia Bloechl issued an intriguing challenge when she claimed, "we are not used to granting ancestors, gods, or spirits agency in our histories" (Bloechl 2008:15). She, Gary Tomlinson, and others have investigated how particular ways of knowing the world have affected the absorption of Others into Western musical history. Extrapolating from their work, I argue that when we probe the edges and intersections of knowledge formation we can uncover issues of power and control in our disciplinary histories. The lives and relationships of early ethnographers Francis La Flesche and Alice Fletcher provide an interesting case study: La Flesche was an Omaha ethnographer who worked for the Bureau of Indian Affairs in Washington, D.C. and Alice Fletcher was a white anthropologist who relied on Francis La Flesche for

much of her early work. At least two events or situations prove discomfiting in the literature about La Flesche and Fletcher's careers. The first is that Fletcher adopted La Flesche as an adult (an Omaha practice), and their living together resulted in much gossip. The second was La Flesche's belief that improper work with sacred Omaha objects and rituals had resulted in his father's leg amputation and his later death. These two unrelated situations have been glossed over in biographies and histories of anthropology. Using affect theory and postcolonial theory, this paper proposes to explore these collisions of worldviews in order to generate a new experience of difference, sameness, and history - and new perspectives on how our discipline produces knowledge.

Hegemony Reconsidered: Padavali-Kirtan's Cosmopolitan and Vernacular Registers in Colonial-Era Kolkata

Eben Graves, University of Texas at Austin

In his critique of the project of cultural nationalism in India's colonial period, Partha Chatteriee focuses on the hegemonic nature of mediation" in the nationalist elite's fashioning of national cultural forms (1993). He argues that the hegemonic status of the nationalist elite resulted in a transformation of popular cultural expression into a "sanitized form" that was "carefully erased of all marks of vulgarity, coarseness, localism, and sectarian identity." In this paper I re-examine the elite-subaltern relationship in colonial Bengal in the realm of early twentieth-century padavali-kirtan performance and discourse, suggesting that members of the nationalist elite did not completely efface markers of localism and sectarian identity. Specifically, I investigate the relationship between University of Calcutta Professor, Khagendranath Mitra (1880-1961), and rural kirtan musician. Pandit Nabadwipchandra Brajobashi (1863-1951). I show that their collaborative effort to reinsert this genre into the listening habits of Kolkata's urban elite emphasized both cosmopolitan and vernacular facets of the genre's theory and performance practice. In the case of the former, they reemphasized the genre's connections with Sanskrit aesthetic theory through the editing and publication of padavali-kirtan song anthologies, and, in the case of the latter, they stressed the importance of the genre's colloquial improvisatory akhar texts. I argue that the construction of Bengali cultural nationalism thus relied on cosmopolitan and vernacular markers of performance, thus presenting a divergent reading of the nature of the hegemony that influenced elite-subaltern relationships in the case of padavali-kirtan."

Registering Protest: Voice, Precarity, and Assertion in Crisis Portugal Lila Ellen Gray, University of Amsterdam

In January 2011, in the context of financial crisis and escalating unemployment in Portugal, the young band *Deolinda* performed a song about the desperation of their generation (Que Parva que Sou" [How foolish I am]). It circulated through social media and some of its phrases moved into parliament, recontextualized as reported speech. Some credited the song for

catalyzing street protests against austerity; others asked if it heralded the return of canção de protesto (protest song), a genre politically salient in the years directly preceding and following the 1974 revolution. This paper draws on long term ethnographic research in Portugal and on my recent research on the circulation and social histories of select musical vocalizations of protest in the contemporary Portuguese context. I situate these vocalizations in relation to articulations of protest across multiple domains (on the streets, in parliament, on-line) and in relation to emerging styles of protest more globally writ in order to understand the role of musical vocalizations in rendering these domains permeable. I theorize register as a mode of voicing (including vocal placement, timbre, and intonation) and as an affective orientation, one that demands and catalyzes a particular kind of response. Building on interdisciplinary scholarship on the mobility of expressive cultural forms and literature in ethnomusicology that argues for the salience of vocal production and style to the shaping of social life, I argue for the efficacies of register for understanding the political and affective trajectories of song."

Completing the Symbiotic Circle: Audience Participation in New York City's Downtown Music Scene

Tom Greenland, A. Philip Randolph High School

Musical performance is often presumed to be a one-way transmission, from the impulses of musicians to their audiences, including both other musicians and "non-performing" audience members. But how passive are listeners? In what ways do they communicate to performers--through vocal and kinesthetic responses, through body language, even through the length and intensity of their silences--to become, in effect, collaborators in the collective act of musicmaking? In this paper, based on ten years of ongoing fieldwork in New York City, I consider the role of audience participation in the city's free-improv scene, focusing on a core group of long-term, highly dedicated fans of live "downtown music"--including Judy Balos, Richard and Roberta Bergen, Peter Cox, Steve Dalachinsky, Bruce Gallanter, Margaret Davis Grimes, Manny Maris, Bruce Morris, Yuko Otomo, and Irving and Stephanie Stone--as well as the musicians that play to/for/with them. Using qualitative analysis based on formal interviews and casual conversations with these participants, I demonstrate how both musicians and active concertgoers consider the act of listening to be an inherent and indispensible element of the performance gestalt, an art form unto itself. More importantly, as violinist Mat Maneri observed at a 2013 memorial concert held for Peter Cox, "noble and profound" listeners such as Cox "complete this symbiotic circle of life" that binds and bonds improvising musicians and improvising audiences. As such, this research continues in the trajectory of symbolic interactionalists like Howard Becker, providing additional evidence of and arguing for the mutuality of live musical intercommunication.

The Tribal Sounds of Sal Tlay Ka Siti: Alex Boyé's "Africanized" Covers and Mormon Racial Dynamics

Jeremy Grimshaw, Brigham Young University Ali Colleen Neff, College of William and Mary

British-American singer Alex Bové's "Africanized" covers of pop hits have garnered a wide internet following. The first of these, a 2012 realization of Coldplay's "Paradise," has tallied 23,000,000 YouTube hits; the most recent, a version of "Let it Go," from Disney's Frozen, tallied half that many in five days. Typical of "Africanism" packaged for an American audience, the "African-ness" of these realizations is highly stylized, despite Boyé's actual Nigerian heritage. In his "Paradise" cover, Boyé's singing alternates between English, Yoruba, Swahili, and "African-sounding" scat. The video for his version of Lorde's "Royals" shows Boyé wearing various styles of "tribal" face paint. And in several videos, Boyé is shown playing hand drums and wearing fur, feathers, and plants. But another complicated dynamic informs his work: Boyé is one of only a few prominent black Mormons in the U.S. and his perception and popularity within American Mormon culture are bound inextricably to his church's racial history. Until 1978, black members were excluded from the church's lay priesthood. Since the lifting of the ban, a younger generation of Mormons has struggled to reconcile their desire for assimilation into a diverse American mainstream with their faith's segregational past. This paper will explore how Boyé's "Africanization" project not only embodies America's continued and complicated fascination with an exoticized African Other, but also specifically responds to the desire among a younger generation of Mormons for a kind of racial expiation.

"Stuck in Ohio": The Representation of Local Identity and Collective Memory in the Youngstown Music Scene

 $Sara\ Gulgas,\ University\ of\ Pittsburgh$

Youngstown, Ohio, which has undergone many changes to its landscape over its 218 year lifespan, has been known for its agricultural amenities, steel production, above average crime rates, and poverty. This research aims to discover how a city's landscape affects the music that is created and performed within it and in turn, how local artists influence the culture and thus the construction of its landscape. Little ethnographic research in America describes the changes in cityscape due to deindustrialization and regeneration, how those changes affect local musicians and the city, and how musicians choose to represent that cityscape. Interviews with members from The Zou (a local indie band) and Crookit (a local rap group) as well as their respective audience members were conducted in order to research local ideologies, how they are shaped by the city's past, and how they affect local music and the formation of local identity. The music of The Zou and Crookit is influenced by and associated with Youngstown as local ideologies, such as a hardened positivity, working class values, diversity, and democratic ideals that were shaped by the presence and loss of the steel industry, are present within the lyrics, the timbre, and the promotion of collective memory.

Youngstown's local music scene promotes collective memory through the representation of past events and struggles within the city's history, engendering a catharsis from which the city may progress while providing an example of how citizens in other deindustrialized American cities can imagine a promising future.

"How Can We Live in a Country Like This?": Music, Talk Radio, and Moral Anxiety in Northern Ghana

Karl Haas, Boston University

The evidence of the previous decade's development and economic growth can be found throughout Ghana, manifested in major infrastructure projects, a booming middle class, boutique stores, and the President's "Better Ghana Agenda." This drive for improvement transcends the political and economic spheres, extending into moral and religious arenas. In Northern Ghana, urban and rural soundscapes are sites of ethical and moral contestation, where Islamic and Christian religious leaders, secular talk show hosts, and traditional and popular musicians lament the moral decay of modern times. each offering their own version of the way forward. On the airwayes, PA systems downtown, and mp3s played on mobile phones, listeners are implored to alternately to change their ways, hold fast to their culture, look to the past, and cast off tradition for a better future by locally produced pop songs. religious and secular radio hosts, and "cultural experts." Analyzing Dagbanli popular song texts, public and recorded religious exhortations, and radio talk shows. I argue that these moralizing discourses are produced and consumed as part of a larger pattern of community and personal improvement, fitting within the national project of development and betterment, tapping into a sense among Ghanaians that life is not what it ought to be. At the intersection of sound studies and development studies, this paper opens new avenues of exploration by highlighting links between local conceptions of development and the moralizing discourses of music, religious sermons, and talk shows, placing both discourses within the same frame of betterment and improvement.

Poetry of the Senses: Transformations of Poiesis

Tomie Hahn, Rensselaer Polytechnic Institute

Can poems, as artifacts from or about fieldwork, reflect our multisensory orientation to our experiential encounters? This presentation juxtaposes Kristeva's process of 'writing as analysis' with concepts drawn from research in embodied cognition on multisensory learning to ask: How might incorporating poiesis 'creative making' foster a processing of experience? How does poiesis contribute to new paradigms of discourse, 'recontextualisation' (Linell), and practice-based research? The sensory turn in the sciences and humanities offers a dynamic third space - a space that offers empirical approaches to incorporate creative methodologies with artistic practices. The sensory turn has profoundly disrupted hierarchies of research and creative practice, often destabilizing clear identities of practice-based arts and

research. The sensory turn challenges researchers and artists to discover multiple ways for displaying experience, or 'data' as a means for 'situating knowledge'? (Haraway). This presentation proposes that mixed-media, multisensory activities stimulate an intellectual and creative awareness that can provide new insights into ethnographic material. Specifically, how contemporary forms of media-rich poetic genres - including videopoetry, sound poetry, poetronica, visual poetry - might offer alternative approaches for processing and expressing ethnographers' experiences in the field. How might creative, multisensory explorations inspire ethnographers to shift perspective, teach differently, and offer new insights into their work?

Deconstructing Hierarchy in the Traditional Performing Arts of Japan: A Musical Discourse of Kamigata Rakugo

Catherine Hallett, Australian National University

Rakugo, the art of staged comic storytelling of Japan, is generally classified as and perceived by audiences to be an oral tradition performed without significant musical accompaniment. Music is nevertheless an indispensable component of the Kansai rakugo tradition. The literature on Kansai rakugo documents the presence of theme songs and sound effects, and states that the music comprising these components derives from traditional Japanese music genres. The significance of music and the centrality of those who perform the music are, however, neglected in the literature on the tradition. The field of Kansai rakugo has therefore been inadequately documented. To address this lacuna I conducted ethnographic research on music in Kansai rakugo in 2011 and 2013. My research reveals the presence of two parallel musical discourses that are negotiated by storytellers and musicians: they are the official discourse as documented in the literature, and the unofficial musical discourse that comprise musics such as foreign and popular musics. In exploring the ways in which and reasons why storytellers employ either the official or unofficial musical discourse in their performances, I analysed how the role of the master or apprentice storyteller or musician in the discrete performance spaces (on-stage and off-stage) of the theatre shapes the play of power and determines hierarchy. I argue therefore that in the rakugo of present-day Kansai, the hierarchy in the traditional performing arts should be disengaged from directionality. The connection between performance space and role of performers is of importance to re-evaluating hierarchy in musical traditions.

The World in Union: Creating a New South African Sound for the 1995 Rugby World Cup

Nicol Hammond, University of California, Santa Cruz

The 1995 Rugby World Cup represented South Africa's re-entry onto the world cultural stage after a decades-long sporting and cultural boycott that many credit with ending apartheid. But while sporting prowess and a demonstration of the country's economic potential were the primary arguments in favour of awarding the event to South Africa, ultimately it was the creation of popular support for the new icons of the nation that convinced locals of the value of the

World Cup. This paper explores the production of a New South African sound in the 1995 version of the Rugby World Cup anthem 'World in Union.' This arrangement is compared to earlier and subsequent versions to shed light on the musical negotiation of tradition and modernity in a postcolonial world. I explore the implications of an empire 'singing back? by considering the significance of the original melody (Gustav Holst's 'Thaxted') in the newly post-apartheid South African context, and discuss the impact of this sonic intervention into discourses of global sportsmanship as performing a free-market 'level playing field'. The mobilization of a cross-racial, pop music aesthetic is analyzed as an index of a transnational vision, while the relationship of this aesthetic to pan-Africanism in other performances of South African sports music demonstrates the work that the music of national pageantry continues to play as South Africa navigates the sometimes conflicting interests of 21st century regional and global loyalties.

Song and Slogan in Israel's African Refugee Conflict

Sarah Hankins, Harvard University

January, 2014 - Tel Aviv is rocked by a political demonstration of historic proportions: some 30,000 Sudanese and Eritrean refugees, most of whom reside in Israel only semi-legally after dangerous crossings through the Israel-Egypt border region, gather to demand a voice within Israel's public sphere. This event, marked by speeches and music, is the largest pro-refugee action to date, but is not the first. Since the mid-2000s, Israeli society has been embroiled in heated debates over the socio-cultural implications of a growing African presence, with many citizens branding East Africans as a threat to Israel's identity as a modern Jewish democracy. Concurrently, refugees and their supporters have undertaken an increasingly visible, audible push for improved civic status. Amidst explosive activity, music and sound emerge as powerful tools for pro- and anti-refugee collectivities. As politicians lead Zionist chants in Parliament and public parks, Sudanese performers sing of war and migration; Eritrean players jam in basement venues; and NGOs blast Afro-diasporic musics during fundraisers and marches. Grounded in ethnographic participant-observation with Tel Aviv's musician-activists, this presentation explores the political functions and affective dynamics of music and sound in fractured urban Israeli spaces. Sonics affect listeners at somatic and cognitive levels simultaneously, facilitating unified action amongst enormous crowds, or "feel-good" experiences that potentially mitigate political antipathies. Unfolding within a popular musical culture deeply linked to national identity, this soundscape demands attention as a key factor influencing the refugee conflict's outcomes and its significance to Israel's longstanding discourse surrounding Otherness.

The Fortunes of Failure: Neoliberal Transformations of Musical Labor at Angola Prison

Benjamin Harbert, Georgetown University

Louisiana State Penitentiary at Angola has enjoyed the distinction of being one of the most musically significant prisons in the United States. Leadbelly, Freddy Fender, Charles Neville, and James Booker are some of the musical notables that have done time there. But Angola also enjoys another distinction. In 1952, Collier's Magazine dubbed the institution "the worst prison in America "detailing shocking penal practices. A major investigation had followed an incident in which 31 inmates slashed their achilles tendons. protesting poor treatment. The national attention ushered in a brief period of reform at Angola. The "new penology" of the 1950s entered the prison, introducing rehabilitative practices that hinged on inmate self-organization. Music flourished. Inmate-run music education programs, a radio station, and a prison magazine supported a network of musicians who toured makeshift venues on the 18 000 acre prison farm. Today, profiteering national information companies, religious groups, and local organizations have forged partnerships with the prison, encroaching on spaces developed by selforganizing musicians in the 1950s. Put in a historical narrative, an ethnography of today's musical world at Angola reveals how musical practices have adapted to the neoliberal turn in prison management. These changes become clear when looking at music as a particular form of labor that offers degrees of career, self-sustenance, and community-building. This paper compares three prison spaces in which musical labor has changed; the annual prison rodeo, the low-wattage prison radio station KLSP, and private consumption through designated mp3 players.

Cross-National Perspectives on Prison Music in the Neoliberal Era Benjamin Harbert, Georgetown University, Chair – Panel abstract

Prison songs collected by John and Alan Lomax in the 1930s are an important part of the history of ethnomusicology and folk music studies. The music produced by today's inmates is a part of our time--entangled with global trends of mass incarceration, privatization, rehabilitation, and retributionalism. Since the 1990s, the effects of neoliberalism have been felt in prisons worldwide. Prison populations are growing in all five continents. The world prison population is at a historic high of nearly 11 million--roughly the population of Tunisia or the Czech Republic, Refreshing critical issues of incarceration and globalization, this panel offers a new comparative lens for prison studies that links ethnographic and theoretical perspectives on prison music across organizations in the United States, Britain, and Aotearoa New Zealand. Together, the papers reveal global trends as well as national differences explained by cultural, technical, political, and legal factors. The expanded ethnographic sites of each paper trace musical practices beyond the walls, examining relationships not only among incarcerated peoples, but also among arts organizations, profiteering businesses, and indigenous communities. These perspectives show how music can become the interstices

within Michel Foucault's "carceral archipelago," a cluster of penal and nonpenal institutions that dissipate penal practices. The archipelago of the twenty-first century is characterized by new prison labor practices and new prison economies. Music as a practice binds incarceration to notions of rehabilitation, self-expression, and mental health while providing public forums for prison administrators and prisoners alike.

The Musical Lives of Processions

David Harnish, Bowling Green State University

Processions serve myriad purposes worldwide and can be considered moving theatres as actors, ritual attendants, clowns, musicians and others traverse through selected space often wearing varied and colorful costumes and working to promote or subvert the social order or to transform space, time and location. The sound element - marching or other loud processional music to activate political or spiritual indices - moves groups forward, defines their missions and announces their significance; a general rule is that the more instruments and ensembles and the louder the music, the more important the procession. Though some state-sponsored processions stand alone, most processions constitute one public part of a larger event, such as a festival. This paper discusses the phenomenon of processions and music generally, then examines them at Hindu Balinese temple festivals and cremations and explores the series of processions at one event, the Lingsar Festival on Bali's neighbor isle of Lombok. The actors in Lombok are migrant Hindu Balinese and Muslim Sasak (the indigenous inhabitants). Underlying the social dynamic is the fact that Hindu Balinese ruled over Lombok for 200 years while Islam became the inspiration for Sasak resistance, and both Hindu and Islamic reform movements have been forces for change in processions and all other ritual events. The festival processions, once intended to create and sustain ethnic unity (conflated as agricultural fertility) through music and ritual implements now also embody counter narratives and sociopolitical tensions over ownership. Processions, both political and spiritual, are public barometers for measuring socio-religious and political change.

Internet Rumours and the Changing Sounds of Uyghur Religiosity: The Case of the Snake-Monkey Woman

Rachel Harris, SOAS, University of London

Over the past few years, the region of Xinjiang in China has been caught in a spiral of rising religiosity, police crackdowns, and interethnic violence between Muslim Uyghurs and Han Chinese, a situation which is widely blamed by state media on 'online Islamic extremist propaganda'. In this remote region which is rather effectively shielded from international media attention, there are particular problems with the dominant state narratives and lack of credible alternative voices. As the political scientist David Panagia argues, an exclusive focus on reasoned debate misses the wider picture of political life and creates a de facto partition between those who can and cannot speak, between appropriate and inappropriate sounds (2009). How might a focus on

alternative ways of listening disrupt the dominant narratives and enable new understandings of changing patterns of religiosity and the rising violence in the region? This paper focuses on 'inappropriate sounds': examples of religious media which operate 'beyond text? to capture the popular social imagination and challenge social norms in often disturbing ways. Recent work in the Anthropology of the Middle East explores how online forms of imagery and vocal performance accessed by Muslims shape new forms of religious sociality and impact upon religious structures of affect (Hirschkind 2012). Developing Hirschkind's approach to sound and religious affect, I trace the paths of one video as it travelled across different media platforms across the Xinjiang region in 2012, provoking powerful affective responses and accruing conflicting layers of meaning.

"A Strain of Music Stole by Me": The Strategic Use of Music in Two Early Nineteenth-Century Irish Novels

Andrea Harris Jordan, University of Chicago

In The Wild Irish Girl by Sydney Owenson and The Milesian Chief by Charles Maturin, two early nineteenth-century novels, music is used strategically throughout the works to enhance the emotional impact of Irish national aspirations. Although no scores are included in either and only a few song lyrics in the former, descriptions of music and its effects on the characters play an important role in both. Music, particularly highly emotional music, is a key marker of Irishness in these works, a trope that reflects a long history of perceived connection between Irish people and music. While plots take different turns, both novels employ characteristics of the national tale, bringing the English protagonist and symbolically the reader into sympathy with the Irish, largely through the mediation of music. Through this affective connection, the Irish cease to be Other" but rather demand attention and respect on their own terms. I argue that Owenson and Maturin employ musical description and tropes of a Gaelic past strategically to promote a unique Irish heritage in a British colonial context. Reflecting on how this kind of cultural nationalist work continued to impact perceptions of Ireland throughout the nineteenth century, I raise questions of the role of intellectuals in large-scale identity formation. I employ methods of historical ethnomusicology as I consider the authors, their times and contexts, their audiences, reception, and cultural relevance. Additionally, I reflect on the musical sources available to the authors that may have influenced their literary descriptions of music. "

Sean Forbes: Detroit-based Deaf Hip Hop

Cole Harrison, The Ohio State University

Sean Forbes is a Deaf rapper whose goal is to bring deaf and hearing audiences together through the marriage of lyrics, music, and sign language. His live shows feature vibrating floors, live musicians (deaf and hearing), video screens with lyrics, and most importantly his unique flow, in which he simultaneously voices and signs his rhymes. This paper presents Forbes'

career by drawing upon interviews to contextualize his creative process, his professional and personal connections to the Detroit hip hop scene, his place within the growing number of Deaf rappers worldwide, and his personal vision for his art form. Additionally, by annotating and transcribing Forbes' music video performances, a rhythmic analysis of his multi-modal flow shows the ways that his hands and his voice create a polyphonic texture that reflects his musical training as a drummer and his bilingual education.

Musical Mobility: Recreational Music-Making with Mobile Devices Trevor Harvey, The University of Iowa

In recent years, consumer-oriented music-production software, together with the social networks of 21st-century Internet technology, has mobilized recreational, amateur, and self-described "non-musicians," enabling the realization of musical imaginings and the transcendance of previously isolated home-based musicians. Even more recent technological developments in mobile computing have further altered the contexts in which technologicallyoriented recreational musicians conceptualize, create, and share musical experiences and expressions. Mobile music-making apps (musical games, virtual instruments, and multi-track recorders for Apple's iOS or Google's Android platforms) have become an important part of the rapidly growing mobile software market. While conventional categorizations within Western musical culture have generally delineated between musician and nonmusician, the automation of musical technique via digital devices has raised questions regarding musical performance, creativity, and musical identity. Just as the democratizing effect of digital technology has become a common theme in Internet studies, technology designers and developers have promised to make the creative process of music-making, in the words of Apple, Inc. "easy and affordable for everyone," offering non-musicians increased participatory possibilities. Drawing upon musical examples and interviews with both professional and recreational musicians, this paper investigates how mobile devices, such as the iPhone, are viewed as transformative technologies that can mediate musical creativity and, thus, offer a promise of socio-musical mobility.

Ritualizing Hegemonic Masculinities and Homosocial Theology Through Music Ministry at Mars Hill Church in Seattle

Maren Haynes, University of Washington

Seattle megachurch Mars Hill's founder and lead pastor Mark Driscoll claims Christianity has become in large part a feminine religion. You walk into the church, sea foam green, decaf... dude in a sweater vest talking about his feelings." He asserts he is the "self- appointed leader of a heterosexual male backlash" to the feminization he perceives in Seattle and U.S. Christian culture, describing Jesus as "a prize- fighter with a tattoo down His leg, a sword in His hand and the commitment to make someone bleed." The church's music ministry, however, draws heavily from aesthetics in Seattle indie rock, a genre predicated on "shaking up accepted ideas about gender norms" (Oakes

2008). How does the indie rock music ministry at Mars Hill reconcile with Driscoll's hypermasculine Jesus? Analyzing dimensions of Mars Hill's worship through the lens of post-structuralist ritual theory (Bell 2008), I explore how dimensions of Mars Hill's doctrine and leadership structure produce a normative gender hierarchy predicated on a hegemonic masculinity (Bird 1996) and homosociality (Kiesling 2005). Employing Cusick (1999) and Halberstam (2007), I show how dimensions of music performance privilege masculine-coded instruments and vocal range. I situate this within discourses of authenticity in Christian worship (Ingalls 2008) to argue that Mars Hill suppresses female/feminine performance techniques and creativity. I contend that discourses and practices in Mars Hill's music ministry preclude women and non-normative men from performing fully "authentic" worship."

Cyber-mobilization, Informational Intimacy, and Musical Frames in Ukraine's EuroMaidan Protests

Adriana Helbig, University of Pittsburgh

Social media has played a crucial role in shaping the EuroMaidan (Euro Square) anti-government protests in Ukraine. Twitter and Facebook provided new sources of information, helping mobilize and shape the protests, influencing how individuals made decisions to participate. Social media, perceived by protesters as a trusted source of information, in opposition to government-controlled media outlets, helped foster degrees of informational intimacy not only among people in Ukraine but among EuroMaidan supporters worldwide. Similar to the 2004 Orange Revolution when Ukrainian citizens protested the outcomes of rigged presidential elections, music played a significant role in framing the EuroMaidan movement and rallying supporters. Many musicians active in the 2004 Orange Revolution participated in the EuroMaidan as well. However, unlike in 2004, when the majority of Ukraine's population did not have Internet access, social media has served as the primary source of information for EuroMaidan. In addition to the public concerts that prevailed during the Orange Revolution, social media helped disseminate EuroMaidan's intimate musical moments in real time: women huddling together and singing in the cold, a protester playing on an outside piano in front of riot police, a piano jam session by candlelight in a protester-occupied government building. This presentation highlights EuroMaidan's musical framings and analyzes how social media enhances offline political mobilization.

Sonic Articulations of Nationhood Since the 18th Century Michael Heller, University of Massachusetts, Boston, Chair – Panel abstract

Music has often been analyzed as a crucial component in developing national identity/ies (Turino 2003, Wade 2000, Stokes 1994). In various ways, sonic culture emerges in dialogue with social and political processes, continually constructing, resisting, and reconstructing forms of individual agency and group dynamics. This panel will use methodologies from historical ethnomusicology, archival research, literary analysis and sound studies to

examine a series of case studies regarding nationhood, taking place over several hundred years. The panel's central question is: how have representations of music and sound worked to shape contemporary understandings of group identities and historical events? The first paper examines the role of sound, orality and print culture as organizing principles that informed historical narratives of the French Revolution, focusing specifically on revolutionary festivals in 1790 and 1794. The second explores the strategic use of music in early-nineteenth-century fiction to establish a distinct Irish identity in the context of British imperialism, proposing again that the intersection of print and sound provided fertile ground for generating nationalist sentiments. The third looks at the Portuguese population of midnineteenth-century New Orleans, demonstrating how the community's ritualized public processions used sound to advance particular discourses of racial identity. Finally, the fourth paper analyzes the heyday of folksong archives in the United States during the Great Depression, illustrating the role of intellectuals in shaping national and cultural identities by collecting, publishing, and archiving musical culture.

The Memory of Media: Autoarchivization and Empowerment in 1970s Jazz

Michael Heller, University of Massachusetts, Boston

In his essay The Media of Memory: The Seductive Menace of Records in Jazz History "Jed Rasula calls for a critical reevaluation of the use of commercial recordings in jazz studies. Although records serve several important functions. the piece argues that their existence is inextricably tied to market forces, and that they fail to account for the more ephemeral movements, influences and community networks that influence music's changing meanings over time. While Rasula's focus lies primarily in the commercial sphere, this presentation will extend the conversation into the realm of amateur recordings by examining musician-recorded tape collections made during the 1970s. Spurred by the increasing affordability of amateur-grade equipment, the jazz world saw an explosion of such practices during this period, a phenomenon Brent Hayes Edwards has called "autoarchivization" (Edwards and Rasula 2008). Rather than treating such materials as passive objects of study, the hybrid role of their artist/archivists allows scholars multiple opportunities for considering the collections in terms of the processes of their emergence, asking how acts of self-recording contributed to broader musical and social goals. Drawing from six months of collaborative fieldwork with musician-archivists, the presentation will discuss multiple motivations underlying self-recording, including historical, pedagogical, commercial and experimental functions. The paper concludes by arguing that autoarchiving practices during this period can be productively read against cotemporaneous movements promoting musician-empowerment through the creation of independent record labels, performance venues, educational initiatives and collective organizations. "

Living (and Dying) the Rock and Roll Dream: Alternative Media and the Politics of "Making It" as an Iranian Underground Musician Farzaneh Hemmasi, University of Toronto

In the contemporary Iranian context, the term underground musician" generally refers to young people making popular music without the governmental permits required to engage legally in this activity. It is not uncommon for underground musicians to be fined or jailed, a situation that necessitates employing a combination of online and on the ground maneuvers to reach fans and still avoid official detection. Dire economic conditions and challenges to expression have motivated many musicians to attempt to move to the relative "freedom" of the West. This trajectory was most famously depicted in Bahman Ghobadi's Cannes-winning "Nobody Knows about Persian Cats" (2009), a semi-fictional film which, remarkably, aided in the real-life migration of its main actors, themselves active underground musicians. Once abroad, underground musicians such as those depicted in Ghobadi's film have related their experiences to high profile media outlets and, I suggest, shape their self-representation in ways that contribute to a larger narrative of the Global South's "liberation" through American popular music. But what does "making it" look like on the ground? My paper will discuss underground musicians after their dream of migration has been realized, and the role of media representation in conveying (or not) their experiences. I am especially interested in Yellow Dogs, a band featured in Ghobadi's film, whose members were murdered in Brooklyn, NY, in 2013, and whose burial in an elite artists' cemetery in Tehran was the source of much controversy in the Iranian press."

Tracing the Emergence of Son Jarocho in California: 1940s-1950s Alexandro Hernandez, University of California, Los Angeles

Son jarocho is an Afro-Mexican music whose emergence dates back to approximately four hundred years ago in southern Veracruz, Mexico. With attention to the sites of its development in the 20th century, California, I argue, has been critical to the music's dissemination, cultivation, and creative renewal outside Mexico. Along with audio and visual examples, this presentation traces the early history of son jarocho in that state with a primary focus on the 1940s-1950s. Context is given to the initial presence of the music in California via Andrés Huesca, a professional harpist and film performer who's malleable approach to son jarocho merged with jaliscienseesque sounds (Cruz-Barcenas 2007). My focus then shifts to the late 1950s. when ensembles such as Conjunto Papaloapan and Los Tigres de la Sierra formed in Los Angeles and in Palo Alto. The latter was directed by Timothy Harding, a labor historian, staunch Leftist (who spent his early academic career under surveillance by the FBI), and seminal figure in cultivating the son jarocho at California universities since the 1950s. In contrast, Conjunto Papaloapan emerges as a working-class son jarocho group based in East Los Angeles that performed primarily to make a living. These little-known histories are woven together as part of the story of son jarocho as a contemporary transnational music practice.

Water Sounds: Distance Swimmers and Ecomusicology Niko Higgins. Columbia University

In this paper, I present my research about the discourse of the sounds of swimming by drawing from phenomenological accounts, journalistic coverage of swimmers and open water races, and interviews with distance swimmers. In addition to being a source of sound, how is water a catalyst for sonic production that is heard but often unsounded? The soundscape of swimming is infinitely varied, not just by the sounds of water and breath, but also by the sounds intentionally supplied by the swimmer. Various examples include inventions of rhythmic patterns to accompany the repetitive arm, leg, and head movements and ambient sounds of water and breath as well as the unsounded singing of popular music verses, choruses, or song fragments. Swimmers also use their bodies as musical instruments that "play" the water by constantly adjusting tempo, dynamics, timbre, and form with adjustments in their swimming speeds, the forces of their exertion, the "catches" of their hands and feet on the surface of the water, and choices of swimming strokes. Swimmers create, inhabit, and change this sonic environment in ways that reveal an unexplored link between music and sound, listening and musicmaking, and acoustics and place. This paper locates the distance swimmer as an important resource for offering crucial insight into the relationship between water, sound, music, swimming, and water conservation politics and both draws from and extends recent work in the field of ecomusicology.

Sámi Popular Music, Indigeneity, and the Transforming Politics of Gender

Thomas Hilder, University of Hildesheim

This paper is about the politics of gender in the popular music of the Sámi, the indigenous people of northern Scandinavia. Gender has been key to Sámi mobilisation, from the first pan-Sámi Assembly in Trondheim in 1917, to continuing debates in the move towards Sámi political and cultural selfdetermination within and across the Nordic states. An important arena for the transformation of notions of gender has been Sámi popular music, which emerged as part of a wider movement of Sámi cultural revival since the 1970s. Often drawing on the formerly suppressed shamanic vocal tradition of joik, Sámi musicians have assisted in articulating a Sámi identity, strengthening language, and reviving alternative epistemologies. Central to my analysis is the Norwegian Sámi musician Mari Boine, who, through her outspoken politics and exploration of different musical styles, has achieved global stardom on the world music scene whilst remaining highly respected within the Sámi community. In particular, I investigate how her music and philosophy challenges the patriarchy and hetero-normativity of imposed Christianity, enables the revival of "traditional" Sámi notions of gender and sexuality, and assists in articulations of indigenous environmentalism. My paper is based on ethnographic research I have been conducting in the Nordic peninsula since 2006. By drawing on postcolonial feminist and queer theory (Desai 2001: Hirvonen 2008: Kuokkanen 2009), I highlight how Sámi popular

music reveals the wider challenges and potentials of indigenous politics within and beyond the Nordic peninsula, and argue for the continuing relevance of postcolonial feminist perspectives for ethnomusicology.

Performing and Resisting Hegemonies of Gender and Sexuality through Music

Thomas Hilder, University of Hildesheim, Chair - Panel abstract

This panel explores the ways in which hegemonies of gender and sexuality are performed and resisted through music. Feminist and queer (ethno)musicologies have long argued that categories of gender and sexuality are deeply embedded in practices and discourses of music making, performance and consumption. Much effort has gone into bringing into focus the role of women and sexual minorities, alongside a concerted attempt to reveal the underlying power dynamics of persistent heteronormative patriarchy in many musical historical and cultural contexts. More recently, scholarship has investigated constructions of masculinity, intersections of gender and sexuality with class, 'race' and nationalism, and gender in relation to issues of sexual violence, inter-ethnic conflict, and the AIDS epidemic. This panel engages with and contributes to such debates by focusing on diverse contexts of popular music in three different geographical settings - the USA, Canada and the Nordic countries. On the one hand, panelists analyse music as a means of consolidating dominant models of masculinity and homosociality, and reifying forms of misogyny and homophobia. On the other hand, panelists highlight other types of musical performance as articulating feminist and queer politics, destabilising categories of sex and gender, and voicing issues of sexual discrimination. Linking the papers are particular concerns for the legacy of music genres and traditions, notions of religious 'authenticity' and revival, and intersections with the politics of postcolonialism. Overall, the panel seeks to reveal the potentials and contradictions of music that can reinscribe or fracture hegemonies of gender and sexuality.

Economic Motivators and Inhibitors of Musical Creativity: Cross-Cultural Perspectives on Urban Professional Musicians

Juniper Hill, University College Cork

Many musicians report a deeply felt intrinsic motivation to be creative -- an internal drive that often conflicts with the tremendous social pressures to conform. Psychologists Deci and Ryan (2002) propose that the more internalized a motivational factor is the more powerful its impact on one's behavior will be, while the more external the motivator the less impact it will carry. It follows that the most external of motivators -- money -- should have little impact on a musician's motivation to be creative. Indeed, this perspective is supported by the romantic Western myth of the suffering creative genius who will undergo all manner of misery and poverty to realize his internally driven artistic vision -- a perspective that coincidentally (?) legitimizes prevailing Neoliberalist attitudes that the arts need not be funded. In contrast, as many practicing musicians are deeply aware, creative activities

are work, requiring expenditure of time as well as mental, physical, and material resources. Since musicians' time and resources are limited, economic motivators can be crucial enablers of creativity. In this paper, I draw on extensive comparative fieldwork conducted in Los Angeles, Cape Town, and Helsinki to examine how professional musicians negotiate their desire to be creative with economic incentives and restrictions. These include composing original but conformative work for film and television directors, improvising to unlistening audiences at corporate gigs, appeasing fans at tribute concerts, plagiarizing oneself for branding an individual sound, carving out creative space through grants, and circumventing institutional restrictions through alternative media channels.

${\bf Ethnicity\ and\ Cultural\ Narrative\ in\ Xylophone\ Music}$

Brian Hogan, Independent Scholar

This presenter's discussion retraces the construction of ethnicity in the Northwest, framing xylophone music as a re-inscription of culture and self in the context of powerful historical currents of external influence.

Cultural Passivity or Cultural Competence: Social Bias in Children's Musical Learning

Karen Howard, University of St. Thomas

Children navigate the sensitive and complex social constructs of prejudice, stereotype, and discrimination starting in early childhood. Music education presents children with an opportunity to unpack these difficult and polarizing subjects through deep interaction with the socio-cultural as well as sonic features of selected repertoire. This paper explores a strand of an ethnographic study at an urban primary school with a group of 5th grade students and their music teacher as they worked through a 15-week curriculum featuring music from five musical cultures from the African diaspora (Ghana, Puerto Rico, Jamaica, Civil Rights Era in the Southern U. S. and Contemporary Hip-Hop culture in the U.S.), Over the course of 52 lessons, the children learned, performed, and created music steeped in history that provided ample opportunity to examine social bias. The project illuminated the negative attitudes and beliefs connected to the specific genres, as well as the social power that allows these perceptions to create disparate outcomes and disadvantages for individuals or groups.

Living Diversity: Race, Ethnicity, and Gender in Children's Musical Practices

Karen Howard, University of St. Thomas, Chair - Panel abstract

The musical environment of children takes many forms in and outside of formalized educational settings - informal musical play alone or with friends or family, private lessons, public performances, or formalized school instruction. Research has shown school music to be considered separate or unrelated to the rest of children's musical preferences and experiences.

Ethnomusicological studies related to children have featured children's musical interactions outside of school music - on the playground, during free time at home, at community functions or traditional events, or in private lessons. Little has been written about the culture of formalized school music. These papers present three different examinations of programs aiming to close the gap between "formal" school music and the larger picture of children's musical identities. Studies were conducted on the work of three music facilitators working within the culture of children's music in school settings. Through exploration of gender dynamics during the group composition process, examination of social bias via music from the African diaspora, and construction of effective ear-opening strategies for children, this panel adds new perspectives to the existing body of work regarding what children are capable of socially, culturally, and musically.

Re-Member Me: Rebirthing the Self through Musical Practice in a U.S. Women's Prison

Emily Howe, Boston University

American scholars, community organizers, and politicians have long struggled to explain how a nation that calls itself "the land of the free" could also be home of the world's highest incarceration rate. Of the more than 200,000 women who occupy U.S. prisons, the majority are serving time for non-violent offenses, and nearly three-quarters have symptoms of a current mental health problem. Women of different ages, from different backgrounds, serving different sentences for different crimes, are treated without regard for these differences, and are given limited opportunities for self-expression or personal exploration. In an effort to investigate incarcerated women's ability to engage in a liberatory form of musical practice, the presenters co-initiated a participatory music program at a U.S. women's prison in 2012. Since then, the presenters have been collecting data in the form of songs, poetry, artwork, journal entries, and external evaluations as a form of participatory fieldwork. The participants' reflections on the relationship between music, identity, memory, and community shed light not only on music in prison life, but also music as a means of personal reinvention, meditation, and escape from daily routine. Using portraiture research methodology (Lawrence-Lightfoot 1983), the presenters will share their data sensitively, with the permission of participants, and in keeping with research guidelines for dealing with marginalized populations. As one of very few attempts to document and understand the role of music in the lives of incarcerated women (Harbert 2013), this study will contribute to scholarship examining women's creative identities within marginalized settings.

Exporting Capoeira: Nationalism and Commodity in the United States Ashley Humphrey, University of Pittsburgh

In his 2010 book, *The Berimbau: Soul of Brazilian Music*, ethnomusicologist Eric Galm suggests Brazilian national identity is symbolically located in the Afro-Brazilian art of capoeira and more specifically, the berimbau. The

implications of music and nationalism are tied in the materiality of the berimbau. Galm's notion of a symbolic cultural product goes beyond the materiality of an instrument and extends to the embodied and disembodied practices of capoeira. A century after the codification of capoeira in Brazil. capoeira schools have proliferated major metropolitan areas in the North America and Western Europe. As a result, the Afro-Brazilian martial art has become more about the consumption of a cultural product and less about the process of participation. Moreover, capoeira has become a product of larger Western institutions such as the health industry and multicultural or diversity initiatives. Drawing on Marxist theories of commodity, this paper investigates the ways universities, dance studios, and athletic organizations in North America have shifted capoeira from an activity focused on participation, into a commodity focused on production and profit in the late 20th and early 21st centuries. My paper analyzes the process of commodification of capoeira in North America by focusing on participants, teachers, and public reception of the martial art. This case study in the reception of capoeira contributes to the larger global narrative, further demonstrating how nationalism is exported to audiences in the United States.

"If Women Are Drumming Like This, I Doubt They Can Cook for Their Husbands": The New Phenomenon of Women's Drumming in Southern Ghana

Julie Hunter, SUNY Potsdam

While social convention, and a taboo on women's drumming, have historically deterred women from learning to perform hand and stick drums in southern Ghana, since the late 1980s, there has been an emergence of female drummers, and music associations that support the practice of women's drumming. With the changing social, political and economic climate in West Africa since independence, and a national Women's Movement that spread across the country in the 1980s, this highly gendered male role has gradually shifted to include many skilled female performers. Today, female drummers and drumming groups are based in a number of towns and villages including Accra, Klikor, Cape Coast, Axim, Sunyani, and Anlo-Afiadenyigha, and have been featured at a range of national festivals and events, such as the Klikor Habobo's appearance, and representation of the Volta Region, at the Inauguration of Ghanaian President John Atta Mills in 2009. Building on ethnomusicologist James Burns' insightful research on Ewe female singers and dancers. I will explore the rise of women's drumming, and the unique lives, experiences, and artistry of female Ghanaian musicians, through the lens of the several contemporary groups. Based on my dissertation, and continuing fieldwork, I will provide examples from recordings, interviews, and video to support my discussion of key issues connected to this development such as popular beliefs about women's drumming, audience reception, the process of musical learning and transmission, drumming "challenges" with men, and the political implications and patronage of women's drumming.

Local Ainu Song, Global Indigenous Power: Claiming Indigenous Rights through Music Making in Ainu Mosir and Beyond Justin Hunter, University of Hawai'i at Manoa

For over 140 years, the Ainu of Japan have faced colonization, assimilation. discrimination, and loss of ancestral homelands. Indigenous people around the world have seen the same fate and the issues are far from settled. The Ainu were shocked in 2008 when the Japanese government abruptly reversed a centuries-old policy and proclaimed the Ainu as the Indigenous people of Japan. Though seemingly positive, the motives remain suspect. Native to northern Japan, the Ainu refer to their ancestral lands as ainu mosir. "quiet place where humans dwell." Much of Ainu song centers on ainu mosir with descriptions of animals, land, and spirits, but some view ainu mosir as a space in which all Indigenous people live in harmony with the land. Considering these songs as "texts" (Hanks 1989), I examine how a subtext of Indigenous rights could expand these localized songs to speak to a global scale. In this paper I explore the contexts, meaning, and usage of Ainu song to speak out for global Indigenous empowerment both in ainu mosir and beyond. The Ainu have participated in global Indigenous movements since the 1980s and often use music as a way to express respect and share experience. Though the Ainu songs speak of the local (ainu mosir), broader themes develop when presented in global (international) spaces (i.e. Indigenous summits, cultural exchange programs, etc.). Silent no more, the Ainu use the power of music to connect to others and to fight for Indigenous rights for all who dwell in quiet places.

Framing Indigeneity through Musical Spaces in Asia: Local Politics, Global Movements, and Cultural Negotiations

Justin Hunter, University of Hawai'i at Manoa, Chair - Panel abstract

In 2007, the United Nations approved the Declaration on the Rights of Indigenous People (DRIP), which sought to bring legitimacy to claims of Indigeneity on a global scale. However, local governments have accepted this declaration with varying degrees of fervor. This panel looks at Asia to examine four contexts in which Indigeneity is negotiated through the use of music, both locally and globally. In much of Asia, the term "indigenous" is still in flux and here we specifically center on examples from East and South Asia. In Taiwan, stereotyped Indigenous identities are used by some as a source of empowerment to create an island centric, albeit globalized, discourse through performance. On the other hand, "tribal" (Indigenous) identities in Jharkhand, India are so stereotypical that some choose to break the mold to find power through new expressions. In Nepal, the idea of Indigeneity came much later and only after radical political changes swept the nation. The Indigenous Gurungs use music as a space in which to negotiate their Indigenous identities and social belonging in village communities. The Ainu of Japan are quite active in global Indigenous movements and use local musics to reach out and fight for rights with Indigenous groups around the globe. These case studies provide a look at the complex framing of Indigeneity in Asia as this

panel seeks to draw out meaning in cultural negotiations through musical spaces.

Singing Songs of Hope for a New Nation: Norberto Tavares's Musical Visions for Democratic Cape Verde

Susan Hurley-Glowa, University of Texas at Brownsville

When world music superstar Cesária Évora died at home in Cape Verde in 2011, there were initially no plans for a state funeral for her. In contrast, when Cape Verdean American musician Norberto Tayares died in poverty in New England in 2010, a government decision was quickly made to fly his body home for a hero's burial. Tayares is now recognized as a visionary and highly influential artist whose choice of words and musical styles provided meaning and direction to Cape Verdeans since independence from Portugal (1975). Music served as a catalyst for this revolutionary change, and still figures prominently in the cultural reconstruction and assertion of Cape Verde's new national identity. Like some other rare songsmiths cross-culturally, Tayares could move his people and influence public policy through his sometimes nostalgic, sometimes angry musical messages. His funana songs clearly show the influence of African revolutionary theorist and agriculturalist Amilcar Cabral and Nelson Mandela's ideas as he took on racial inequality and celebrated Cabral's vision for a new, agriculturally sustainable island nation. In funana style music, he and others fused the roots button accordion sound with an idealized, pastoral Afro-Cape Verdean identity. Like in other regional accordion styles, the funana accordion acquired special symbolic meanings tied to place and ethnicity. Based on extensive extended fieldwork with Tayares, this paper contextualizes the images and stylistic references in his works using a biographical approach to ethnography and presents a portrait of Tayares as a poet, nationalist composer, humanitarian, and culture bearer.

Ethnology, Ethology, and Cognition: On Expressions of Sadness and Grief

David Huron, Ohio State University

Studies by the World Health Organization imply that sadness and grief may be universal human experiences (WHO, 1983, see also Sartorius et al. 1980, Jablensky et al. 1981). However, cognitive and psychological research suggests that sadness and grief have different origins and that sadness expressions should exhibit higher cultural variability than is the case for grief expressions (Huron, 2012). This appears to be consistent with ethnographic studies related to music and with psychological research on music-related sadness. That is, the cognitive and ethological research appears to converge with ethnographic studies related to music. For example, music-like grief expressions share a number of commonalities as exemplified in the lament and sorrow-songs literature (Feld 1982, Abu-Lughod 1986, Urban 1988, Seremetakis 1991, Mazo 1992, McLaren 2000, Wilce 2000, Nenola 2002, Gamliel 2007, Magowan 2007). However, expressions of sadness (as opposed to grief or mourning) are much more variable. For example, Western-enculturated listeners exposed to

traditional Hindustani devotional music are apt to incorrectly characterize it as 'sad sounding.' In this paper, it is proposed that there is a notable convergence between musical ethnography, music cognition, and behavioral ethology with respect to sadness and grief. In particular, the signal/cue distinction in ethology provides a useful starting-point for less polarized and more nuanced conversations regarding the role of biology in cultural expressions.

Styling Gender: Solo Movements in Salsa Dance

Sydney Hutchinson, Syracuse University Janice Mahinka, The Graduate Center, CUNY

Although media representations of salsa typically focus on its partnered aspects, solo movement is an important component of many salsa dance traditions. These movements are performed as a section within the overarching partner dance and are important not only for allowing individuals to personally express themselves but also for the ways in which they contribute to the gendering of participants. Salsa dancers routinely present specific bodily motions as either masculine or feminine, and gender-specific dance classes--usually "ladies' styling," but sometimes "men's styling"--have grown increasingly popular since the mid to late 1990s. In this participatory workshop, we will teach basic steps used in solo salsa dancing as well as specifically gendered ways of elaborating these steps. Our teaching draws upon information gathered through participant-observation, interviews, and salsa media. We will conclude by encouraging participants to engage in dialogue about gendering in this and other forms of social dance.

Performing the Elders: Apprenticeship of Children of the Bizing Lineage in a Dagbamba Takai Performance

Habib Iddrisu, University of Oregon

When a new child is born in a traditional Dagbamba home, an ululation is performed to announce the arrival of the baby to the community. The number of intermittent ululations performed by a female member of the family, identifies and announces the gender of the baby; four for a girl and three for a boy. This announcement sets the tone for a community celebration that will occur one week after the birth of the child when the child will be presented to the community and given his or her name. On the afternoon of the naming ceremony, the children of the Bizing lineage precede their elders to drum Takai to call people to the celebration. Although the children's performance of Takai may seem to be purely entertainment for one who witnesses it the first time, for a cultural insider, these performances have many layers of social and cultural importance. In great part, this is a rare opportunity for the children, who typically observe the elders performing but do not participate, to practice and perform. This presentation explores the nature of apprenticeship and learning by observation in Dagbamba music and dance. Learning across the globe comes in a variety of forms. But, many cultures found across Africa are built from strong oral traditions where learning by observation is an

important part of a child's development. Thus, without any prior rehearsals or direct instruction, the Bizing children perform Takai in celebration of a newborn child entering the community.

Amnesia and Anamnesis: Voicing an Alternative Modern Christian Subjectivity in South Korea

Bo kyung Blenda Im, University of Pennsylvania

What ideals of modern subjectivity are articulated in songs of faith? This paper examines the intervention of gospel music group Heritage Ministries in the South Korean soundscape. In his ethnography of Korean Presbyterians in Seoul, cultural anthropologist Nicholas Harkness (2014) demonstrates how the "clean" voice, that is, singing in the bel canto Western classical style (sŏngak), has come to symbolize South Korea's spiritual enlightenment and ethnonational progress. Yet, while sŏngak is a key component of upper- and middle-class urban Protestants' musico-liturgical repertoire, practices that occur outside authorized Sunday morning time-spaces deserve critical attention. Such musical practices voice countermelodies that sound against the teleological narrative of Enlightenment modernity. This paper demonstrates how Heritage Ministries re-negotiates the sounds of black American spirituality to articulate an alternative modern Korean Christian subjectivity. Heritage, whose sonic signature is clearly distinguishable from the "clean" style of sŏngak, has since 1998 insistently promoted a musical style that differentiates itself from the authorized sounds and ethics of Korean Protestant worship. By reading multiple primary sources alongside secondary literature ranging from Korean historiography to Caribbean theory, this paper demonstrates how Heritage Ministries counters the amnesia, or collective misremembering of colonial modernity, by promoting the anamnesis, or collective remembrance of suffering. By re-historicizing the heart-mind complex (maŭm), Heritage facilitates a confrontation with and embrace of multiple aspects of modernity at a crucial juncture in Korean history.

From the Struggle for Citizenship to the Fragmentation of Justice: Reflections on the Place of Dinka Songs in South Sudan's Transitional Justice Process

Angela Impey, SOAS, University of London

The eruption of violence in South Sudan in December 2013 assumed an intensity that few could have anticipated, setting back development in the country by decades and exposing internecine conflicts that had long been obscured by the civil war with (the previously north) Sudan. Allegedly instigated by the interests of top-ranking politicians, the uptake of violence by ordinary citizens made particularly evident the extent to which post-Independence peace and reconciliation - previously touted as the government's foremost agenda - has been manipulated as a tool of control. This paper examines the transitional justice discourse in South Sudan and challenges its inclination to adopt the punitive courtroom-based reparation process - as promoted by the International Criminal Court (ICC) and implemented by

comparable post-conflict scenarios in Africa - by examines the role of songs and embodied performance as locally embedded instruments of citizen engagement, truth-telling and reparation. In so doing, it argues that in their capacity as public hearings, songs offer a productive mechanism for the disruption of conventional frameworks of narration, listening and understanding, opening discursive spaces for the expression of multiple public positions and forms of agency. However, while songs recount individual, clan or community memories and wisdoms within the context of culturally legitimate expressive spaces, they equally reveal potentially incompatible rejoinders to social justice, forgiveness and inclusivity, thus undercutting the validity of a monophonic framework of conflict and reparative outcomes.

Performing the "Coon" in Contemporary South Africa Francesca Inglese, Brown University

Minstrel troupes have been a feature of public life in Cape Town since the mid-1800s, when white and later black American minstrels toured South Africa and left indelible marks on the musical practices of Cape Town's creolized ex-slave population. Since its inception, minstrel practice has been viewed variously as a site of compliance and resistance, linked to larger anxieties over the ambiguous position of coloured South Africans (who make up the vast majority of participants) and problematic transnational repertoires of racial caricature. In January 2014, shortly after Mandela's death, over 40 000 minstrel troupe participants paraded through Cape Town's city streets in colorful silk costumes to celebrate Tweede Nuwe Jaar, also known as the Minstrel Carnival. In the carnival and subsequent musical competitions during the month of January, troupes publicly performed social and political critiques, but also drew on representations of racial unity in honor of Mandela, all refracted through minstrelsy's comedic corporeality. Drawing on ethnographic fieldwork with minstrel troupe participants between 2011-14, I address how the visual, sonic, and embodied remains of a colonial and apartheid past are continually resignified in the present. Through a close analysis of the music and dance repertoires of minstrel participants, in particular the bodily movements of drum majors and performance stylings of coon singers "I show how minstrel practice reveals a fluidity between modes of cooperation/resistance and mimicry/disavowal as participants reconfigure citizenship, belonging, and difference in contemporary South Africa."

Parang and the Divina Pastora Festival: The Role of Religious Devotion in the Expression of Spanish Creole Musical Performance Amelia Ingram, Wesleyan University

Festivals are one of the most visible expressions of ethnic identity in Trinidad, and religious festivals are a vital part of Trinidad's festive culture. Every May, Trinidad's Catholics make a pilgrimage to the Divina Pastora festival, held in the village of Siparia. While participation in the Divina Pastora, or "Divine Shepherdess," festival has diminished over the years, it is still considered to be a source of religious power among Trinidad's Spanish Creole parang

musicians. Formerly known as parranda, a Christmas caroling tradition, the parang string band and its Christmas-themed festival series are held seasonally from mid-September to mid-December as a staged competitive performance. Based upon several extended research trips, including a full-year's study and performance among Trinidad's Spanish Creole community, I will discuss the Divina Pastora festival, its longheld rituals of devotion and its connection to parang. I will combine an analysis of oral histories, media discourse and performance, to analyze the connections between modes of religious devotion and performance in the Spanish Creole community. I propose that the symbolic transfer of religious power, through the concept of sacralized transferrence, has shaped the role of religious devotion in Trinidad's parang performance. As younger generations of parranderos increasingly invoke religious devotion in parang performance, they strengthen the need to unpack suggestions of religious power within Spanish Creole festive culture.

Rethinking Historicity: Towards a "Genealogical Ethnomusicology" Michael Iyanaga, Federal University of Pernambuco

This paper considers how musical ethnography can serve as a historical methodology for the study of unofficial, silenced, and subaltern histories. As such, this paper theorizes an ethnomusicology that is less historical than genealogical, in the Foucauldian sense. In recent decades, ethnomusicologists have shown a propensity to treat historicity in a subjective (i.e. mutable) sense. This conceptualization of historicity treats the past as a selective truth which only exists, or at least only matters, as it is recalled, and therefore implicitly privileges historicity as narrative (i.e. what is said to have happened) over historicity as socio-historical process (i.e. what happened, in an empirical sense). But the past can never be entirely unhinged from an empirical reality. After all, the past always leaves an array of traces, from buildings and mass graves to ritual forms and choreographies. Drawing theoretical material from work in ethnomusicology, anthropology, history, and performance studies, and introducing data from my own ethnographic and historical research in Brazil, this paper argues that the ethnographic study of performed behaviors, when coupled with more conventional historical methodologies, can reveal unofficial histories that have been socially and historically silenced by processes of colonialism, domination, or trauma. Indeed, taking seriously the Bourdieusian notion that history is stored in the body, aesthetic perceptions, habitual acts, etc. this paper proposes rethinking ways in which musical performance can embody and thus communicate specific historical musical knowledge which is neither emphasized nor acknowledged by the musical agents themselves.

Doener Murders, German Schoolyards, and the Emergence of National Socialist Hip-Hop

Margaret Jackson, Florida State University

In 2004, a coalition of anonymous, loosely-organized German right-wing extremist groups, or Freie Kamaradschaften, produced the first Project Schoolyard CD. A sampler of hatecore and neofolk music, the free CD was distributed near schools to attract teens to neo-Nazi gatherings. Inspired by heightened publicity following national outrage to the CD's propaganda, the Nationaldemokratische Partei Deutschlands (German National Democratic Party, or NPD) began using popular music to recruit members through the production of annual schoolyard CDs. In this paper I examine the musical politics of the hip-hop crew n'Socialist Sound System (NSS), introduced to a broader public on the NPD CD, "Against the Stream? (2011). NSS use hip-hop to celebrate ethnic German unity while criticizing contemporary German hiphop scenes dominated by migrant and post-migrant hip-hoppers. The emergence of Nazi rap coincided with media revelations of the Bosphorus serial murders, or Doener murders, that took place in Germany between 2000 and 2006. The primary targets of these attacks were ethnic Turks. particularly small business owners and greengrocers. The largest ethnic minority in contemporary Germany, Turks number more than 2.5 million residents; they are also the most recognizable representatives of hip-hop culture in the country. In this light, the NPD Schoolyard CDs emerge not only as recruiting tools, but also as claims upon sonic primacy in German urban landscapes that extend beyond the "Neue Bundeslaender" to the established migrant communities of the Western states.

Music, Violence, and Responses to Risk

Margaret Jackson, Florida State University, Chair - Panel abstract

Connections between violence and music in the contemporary world are often subtle, complex, and multifarious. Violence can serve as a catalyst for human creativity, just as it can be a force for silencing creative practices. It can maim and it can cleanse. Indeed, whatever its context, violence is never inert - it contains within it the demand for a response, reaction, or even retaliation. In each of these papers, violence connects to the heart of musical creativity while provoking a diverse set of institutionalized responses. Each researcher deals in some way with assessments of cultural risks, of forces viewed as morally questionable or as serious threats to social order. At its core, risk is disruptive, a threat to stability that weakens the roots of human relations and that radiates out in multiple directions. The cultural and historical particularities of these four case studies provide the participants with opportunities to explore the methodological range of contemporary scholarship on music and violence, particularly dealing with risk and affect theories. The practice of female genital cutting (FGC) and the presence of those deemed ethnically "impure," as in the case of ethnic Turks in Germany or ethnic Japanese in WWII-era United States, have inspired systematic, institutionalized responses aimed at controlling threats to cultural security in which music has become a

weapon in the war of risk assessment. These responses become normalized as they enter our soundworlds through video, games, and military training exercises, heightening our levels of paranoia and our tendencies to essentialize others.

Alaturka/Alafranga: Turkish and Sephardi Refracted Alliances and Self-Definitions in Ottoman and Neo-Ottoman Music

Maureen Jackson, University of Minnesota, Chair - Panel abstract

This panel engages with the interplay of East-West, Ottoman-European, and 'alaturka'-'alafranga' conceptualizations as they pertain to music-making in the late Ottoman empire and post-Ottoman states of Turkey and Serbia. Even as the geographic breakdown of such constructs is underway (for example, Mediterranean Studies), these historical and shifting rubrics held and continue to hold traction in areas of European economic colonialism in the eastern Mediterranean. This panel coheres around Ottoman musical forms refracted through their distinctive region from the late 19th to 21st centuries. "Making a Musical Living: The Versatility of a Mediterranean Jewish Composer" analyzes the European musical activity of a master Jewish musician in terms of economic profitability and political complexity fitting uneasily into historical narratives of the patriotic and European-leaning Ottoman Jew. "Ottomanism Revived: Jewish Musicians and Cultural Politics in Turkey" explores Jewish engagement in cultural politics through changing musical spaces for off setting religious discrimination and ethnic prejudice. "Orientalism/ Occidentalism and Nested Alterities: Refracting identities in "Turkish Art Music" 1920 - 1940" offers a semiotic analysis of hegemonic discursive formations in the emergence of the genre "Turkish classical music" in mid-century Turkey, "The Revival of Ottomanism among Belgrade's Sephardim" focuses on the cultural politics of unique Neo-Ottomanist repertoires in the context of the European Union today. Situated at the intersection of history, music, and politics, the panel as a whole argues for the fertility of diverse theoretical approaches to the Oriental-Occidental complexities of Ottoman and post-Ottoman music-making.

Making a Musical Living: The Versatility of a Mediterranean Jewish Composer

Maureen Jackson, University of Minnesota

By the end of the 19th century the eastern Mediterranean port city of Smyrna/Izmir projected an image of Parisian cosmopolitanism with its newly renovated port and its touring operas, orchestras, and theatrical troupes from Western Europe. The Ottoman court, moreover, had patronized European music, musicians, and teachers at the palace over fifty years earlier. The local Jewish community also followed "Westernizing" trends through, for example, Alliance Israélite schools promoting an "Enlightenment" education with European, rather than Ottoman, musical programs. This paper will explore the work of a local master Jewish musician, Santo Şikar (1840-1920), whose facility in both European and Ottoman theoretical systems exemplifies the

mixed musical environment of the port and Ottoman urban centers as a whole. By accenting the economic over the ideological, the study will investigate Şikar 's European-style musical activity, including a polyphonic patriotic song, as "all in a day's work" of a practicing musician under Sultan Abdülhamid II (r. 1876-1909), in the context of related pro-imperial media of the period, and within an economically struggling community. The European style of such compositions and Şikar s wider intellectual relationships, moreover, reflect a less straight-forward "Westernization" or "Ottomanism" attributed to fellow-Jews in historical scholarship, as his work and social life simultaneously intersect with "new Turkish music" and opponents to the reigning sultan. In the end, this paper interprets the multifaceted music-making of Santo Şikar and his Jewish community as the profitable versatility of working musicians and as clues to more complex political lives than previously recognized.

Baraka's Blues People at 50: Race, Rhythm, and Views in the Study of African American Music Culture Today

Birgitta Johnson, University of South Carolina, Chair - Panel abstract

Last year marked the fiftieth anniversary of the publication of the late Amiri Baraka's Blues People: Negro Music in White America. A watershed text on African American music and cultural expressions in the United States, Blues People did not emerge from within the field of ethnomusicology but has impacted the study of African American music by ethnomusicologists. Just as Herskovits' The Myth of the Negro Past encouraged ethnographic research of African cultural retentions, Baraka's Blues People emerged when music scholars were beginning to assert broader claims about the essence and cultural relevance of African American music in American society as a whole. Baraka posited that the history of African Americans is embedded in their music and expressive culture; Blues People examined that history through the lenses of performance culture, spirituality, sociology, and commodification. Ethnomusicologists used Blues People to expand multidisciplinary approaches to the study of African American music and have continued the conversation Baraka initiated. This roundtable will include five scholars who represent various trajectories of theoretical thought and applied scholarship that have emerged in the wake of new black music genres, previously understudied subcultures, and shifting social and racial climates in America. The position papers and subsequent discussion will include research topics such as the analysis of black literature through the lens of hip-hop aesthetics, community networks among black classical instrumentalists and composers, masculinities and critiques of heteronormative theology in gospel music performance, independent soul music scenes, and challenges to music and worship in the post-Civil Rights Black Church.

ESL: English as a Sacred Language in German Evangelical Worship Music

Deborah Justice, Syracuse University

Protestantism has been in Germany since the Reformation, but over recent decades, a new strain of international evangelicalism has been challenging the country's centuries-old religious institutions. Outside groups - and now their local German off-shoots - are promoting an international evangelical aesthetic that is changing German Protestant worship. Rather than being an American post-WW2 legacy, much of this new evangelicalism comes from transnational postdenominational groups with roots in the English-speaking world, such as Hillsong (originally based in Australia), Vineyard (based in the United States), and Campus Crusade for Christ (also US-based). The combination of music, language, and theology has spurred a domino effect of interrelated changes: from causing Germans to increase their physical involvement in praise to changing the linguistics of worship. Although sermons are in German and the liturgical *lingua franca* is German, in many of these new German congregations (substantial percentages of which are not fluent English speakers) sing roughly half of their praise songs in the original English. How does English language music play a key role in this foreign style of Christianity being perceived as modern and desirable in Germany? What values does this linguistic blend promote?, Based on field research in multiple Franconian congregations since 2009, this paper suggests that Englishlanguage German worship practices hold modern, cosmopolitan cache while also reinforcing links to imagined communities of global evangelicalism. As such, this paper explores the social and theological impact of evangelical English as a sacred language in native German congregations.

${\bf Ideologies\ of\ Language\ in\ New\ Settings\ of\ Sacred\ Music}$

Deborah Justice, Syracuse University, Chair - Panel abstract

The translation of sacred music to new settings is not always an easy matter. Christianity has always been a religion of evangelization, and increasing transpational flows have accelerated its spread into new global contexts. Yet, Christian evangelizers often have limited control of how Christian expressive practice translates and develops in new settings. Our papers examine the role of language in the development of Christian musical practices in disparate settings. In particular, we explore how ideologies of language influence language choice in local musical expressions of faith. Panelist one shows how rap provides an unexpectedly neutral medium providing Navajo neo-Pentecostals a genre that blends languages, while also creating a modern alternative to traditional music associated with "medicine-man chant" of non-Christian rituals. Panelist two examines the role of English-language music in the (re)Christianization of Germany by foreign evangelical postdenominational groups. Many well-heeled young Germans take an Anglophone stance on the music as both a cosmopolitan piece of international culture and a link to global evangelicalism. Panelist three argues that shifts in gender roles, and current debates regarding the use of English instead of

Spanish lyrics in Trinidad *parang*, reflect different conceptualizations of the genre as sacred or secular. The spread and development of a world religion like Christianity depends on local communities. These communities identify with core elements of Christian practice, yet develop particular ways of nurturing it. The cases discussed in this panel suggest new ways of understanding language choice in music, and the aesthetic opportunities and challenges of Christian localization.

Returning the Musical Treasures of My Mother's Clan: Repatriation and Kinship in Buganda

Damascus Kafumbe, Middlebury College

Although the Baganda people of south-central Uganda are a patrilineal group, in this society, one's matrilineal clan is a source of cultural, social, and political power. There is a general belief that bajjwa (clanswomen's children) have special powers to neutralize spells, dispel invisible problems, and terminate supernatural consequences of breaking cultural norms among matrilineal kin. Within the Mushroom Clan, this power often grants bajiwa access to the most sacred and secret traditions of the Clan. This includes information about the Kawuugulu clan-royal drums, which the Clan has historically used to meet their political needs and to perform some of their hereditary duties in the Ganda kingship. In this paper, I will examine the role that my status as a mujjwa (sing.) in the Mushroom Clan has played in my documentation and repatriation of Kawuugulu clan-royal traditions. In addition to giving me access to historically guarded information, the status has obligated me to return all research materials and assist with the construction of a structure where they can be archived and accessed by members of the Clan. While recent fears that modernity might displace Kawuugulu practices and traditions have played a role in the Clan's approval of the first in-depth study of the drums? history and political importance, my matrilineal ties to the Clan have made the study possible by granting me access to this information and reminding me of my responsibility to ensure their protection and future use.

The Gravest of Female Voices: Women and the Alto in Sacred Harp Sarah Kahre, Florida State University

The four-part harmony associated with Sacred Harp singing today was also standard in the early tunebooks of eighteenth-century New England. As tunebook singing and publishing spread to the frontiers during the nineteenth century, however, composers largely stopped writing the counter, the part modern singers call the alto. As a result, B. F. White's original Sacred Harps primarily contain tunes in three-part harmony. The alto was re-popularized in the early twentieth century in revised versions of the Sacred Harp, beginning with W. M. Cooper's first revision in 1902, in which an alto was added to all three-part tunes. Although there was some initial resistance, the part became ubiquitous by mid-century, and strong low female voices play an important role in the Sacred Harp sound even in the earliest recordings. Modern singers

are then mystified as to why the part was not included in the nineteenth-century books, and wonder what low-voiced women sang, if not alto. Scholars have thus far not addressed these questions. This paper is an initial exploration of why the alto disappeared from tunebook singing in the South, but was then added to twentieth-century Sacred Harp revisions. The answer pertains to the age, gender, and voices of those who were singing alto, as well as the role of married women in each place and time. The part was not always associated with women, and the resurgence of the alto is tied to the new prominence of the female voice in the sound and style of twentieth-century Sacred Harp.

Performance Practice of the Birifor Xylophone

SK Kakraba, Independent Performer/Scholar

This presenter's discussion outlines cultural principles governing the performance of xylophone (gyil) music at Birifor ritual events. Through performance, this presenter will demonstrate repertoire emphasizing gender and societal associations.

Partner Dancing: An Ethnotheory

David Kaminsky, University of California, Merced

While studies of social partner dances like tango, lindy hop, and salsa have come into their own in the past few years, they have thus far been handicapped by the lack of a cohesive theoretical language to describe certain basic operating principles that they all share. Existing systems for analyzing dance and movement (e.g. Labanalysis) were developed around presentational dance forms, and thus privilege the individual body as it interacts with empty space and outside viewers. In social lead-follow partner dancing, however, these types of interaction are of minor significance compared to tactile communications between leader and follower, regulation of space between improvising couples on a crowded floor, and the entrainment and synchronization of dancers to music. Labanalysis and other stage-oriented analytical systems are thus of limited use in these contexts. Fortunately, professional partner dance instructors have developed their own vocabularies for imparting this specialized knowledge to their students. This paper proposes a systemization of those vocabularies for use by dance scholars, a new ethnotheory based on fieldwork with instructors who teach partnering techniques across multiple genres. The resulting systemic theoretical language will allow scholars of partner dancing to address with far greater sophistication how their common subjects of interest--gender hierarchies and sexual dynamics, embodied reimaginings of class, racial, national, and ethnic identities via social dance practices, and the relationship of gender and sexual politics to those reimaginings--are embedded in the very physical principles of the dances they are studying.

Telephone, Vacuum Cleaner, Couch: Senses and Sounds of the Everyday in Postwar Japan

Miki Kaneda, Boston University

Everyday sounds, spaces, and technologies drew the attention of many experimental musicians in 1960s Japan as sites for artistic investigation. On the surface, the resulting performances and recordings appear to be absurd, or nonsensical. Yet, the prevalence of objects and sounds of the everyday in Japanese experimental music in the 1960s suggests that forays into the everyday were interventions--not just extensions--of ways of sensing and making sense of the rapidly changing material and social conditions during a volatile decade in postwar Japan. This paper is an historical and ethnographic examination of how "the everyday" became part of the sonic practices of intermedia, a transpational multimedia artistic genre that attracted experimental Japanese musicians such as Shiomi Mieko, Group Ongaku, and Yuasa Joji. I analyze intermedia as a collective, cultural practice and assemblage of sites, sounds, and technologies that connected the artists to broader cultural forces in the 1960s. Using case studies that focus on the shifting role of women's work and domestic space. I argue that the "everyday" was hardly a neutral site. A common description of intermedia is that it "transcends" or "transgresses" disciplinary and institutional boundaries. But in order to negotiate those boundaries, intermedia first identifies and amplifies them. In this sense, an ethnographic examination of creative processes in intermedia can add to a richer understanding of sensory and aesthetic limits that articulate what precisely was at stake in everyday life in 1960s Japan.

The Indo Colonial Music of Muthuswami Dikshitar (1775-1835) Kanniks Kannikeswaran, University of Cincinnati

Two hundred years ago, when the East India Company colonized India, Muttusvāmi Dīksitar, one of India's foremost composers in the orthodox Karnatic Music tradition wrote Sanskrit lyrics to thirty nine Irish/Scottish and other tunes that arrived with the British. The result is a largely unknown and eclectic genre of music that defies any form of classification. Known collectively as nottusvara sahityas, these compositions are lyrically rooted in the paradigm of stotra and are in praise of deities enshrined in various temples in South India. The lyrical content of these compositions bears remarkable fidelity to the South Indian Sanskrit song writing tradition. A comparison of the nottusvara sahitya repertoire with the Old time and Appalachian music of the USA reveals the presence of shared tunes. Thus, although the indigenization of colonial tunes in urban and rural South India in the 1800s is a rather obscure footnote in Indian musical history, it is part of a wider story of the transportation and acculturation of tunes across three continents during the colonial period. This presentation features a live demonstration of the key nottusvara sahityas and parallel kritis along with a narrative on the historical context and the source of the original European tunes. This presentation also shows the sharp contrast in approach between

the nottusvara sahityas and the kritis of Dīkṣitar (and the Karnatic music tradition in general) and analyzes the status of this repertoire of music in today's Karnatic music performance tradition.

Secret Lives of the Sitar: New Perspectives on a Musical and Cultural Icon

Max Katz, College of William and Mary, Chair - Panel abstract

Since the mid-twentieth century, the sitar has served as a worldwide icon representing the aesthetic grandeur and historical depth of India's classical musical traditions. Within ethnomusicology, the sitar has been embraced by successive generations of researchers, inspiring a substantial scholarly corpus, Yet this panel's papers argue for a re-examination of conventional ideas about the instrument, illuminating secret lives of the sitar from three different perspectives. Questioning received notions of the sitar's classicism, the first paper reveals the centrality of the instrument to nineteenth-century urban popular musical traditions, arguing that much of the sitar repertoire today actually flows from distinctly non-classical contexts. The second paper presents a history of the sitar since the 1960s from the perspective of a sitarist who has witnessed a half-century of musical and cultural change, offering reflections on the dilemma of creating an individual musical voice amidst the chaos and contradictions of a global musical field rife with internal politics. Turning to the contemporary marketplace, the final paper examines the culture of instrument manufacture, investigating the nationwide network of laborers, craftsmen, and businesspeople involved in today's sitar trade, and thus illuminating the behind-the-scenes world of material production on which the musical tradition depends. Taken together, the papers of this panel challenge conventional notions of the sitar as a stable symbol of Indian classical culture, highlighting instead the popular roots, global ambitions, and material economies of the instrument and its music today.

Sitar Business: Notes on the Life of Instrument Manufacture in North India

Max Katz, College of William and Mary

North Indian classical music has been the subject of intense ethnomusicological study for nearly half a century, yet little has been written about how, where, when, and by whom its instruments are produced. My paper begins to address this lacuna in the literature through a focus on the sitar, investigating the behind-the-scenes world of the instrument trade in North India. Initial field research reveals that the vast majority of sitars made in India today are cheap and low-quality instruments intended for export abroad where they will serve as display items: icons of Indian culture. Yet the creation of even such marginal instruments depends on a large and complex network of individuals responsible for the many stages of material acquisition, design, production, and transportation. Shifting our understanding of the sitar from its role in the grand raga tradition to instead focus on its life as a commodity in the global marketplace, my paper illuminates the hidden world

of the sitar trade, introducing the laborers, craftsmen, factory owners, and deliverymen who populate this vast yet unacknowledged dimension of the North Indian music tradition.

Biography as Methodology in the Study of Okinawan Folk Song Kirk King, University of British Columbia

Okinawan min'yo (folk song) is an ancient yet "living" tradition that thrives today in Okinawa, in mainland Japan, and in the world music scene across the globe. Often called the "grandfather of Okinawan min'yo," Kadekaru Rinsho (1920-1999) was one of a milieu of WWII-era musicians who produced the earliest commercial recordings of min'yo, defining its sound for future generations. The war in the Pacific rayaged Okinawa and decimated a third of its population. Kadekaru himself was shot and taken prisoner while serving as a Japanese soldier in Micronesia, and a certificate of his death was issued in 1944, though in fact he survived and returned to Japan a year later. His hometown was later annexed by one of the many American military bases that - still operational - now occupy a fifth of Okinawa's landmass. Memories of war, death, trauma, displacement, survival, and political and social domination still weigh heavily on the minds of Okinawans, who fear being a target of future military aggression, and whose protests remain ignored during negotiations over their homeland by global powers. I examine how the experience of war and militarism have informed the identity and musical practices of Okinawan musicians from Kadekaru's time until today, referring to my fieldwork in Okinawa and interviews with associates of Kadekaru and other important figures in the Okinawan music scene. This presentation also makes a case for the utility of biographical research - a burgeoning but still contentious methodology in recent ethnomusicology.

Contemporary Malay Muslim Identities and Arab Aesthetics in Malaysian Performance Institutions

Joseph Kinzer, University of Washington

Exploring processes of transnationalizing and localizing "tradition," this paper uses Pierre Bourdieu's "fields of cultural production" to examine the contemporary displacement and (re)institutionalization of Malay musical heritage with particular emphasis on music played on the *gambus*, a lute that closely resembles the Arab 'ud and in Malaysia simultaneously evokes Arabness, Malayness, and Muslimness. Drawing on field research in Malaysia, I explore ways in which gambus music is preserved, taught, and transformed through institutions, including an arts conservatory, the ministry of culture, performing arts festivals, and individuals who "institute" creative choices through study, teaching, and performance. I show that by altering abstract traditions, institutions as new "fields of reception" bridge and create new authorities on cultural heritage formations (Bourdieu 1993). Exploring institutions as fields, I identify the Arab aesthetics invoked in teaching Malay musics. I argue that these fields in effect create new, dynamic, and conflated identities in Malaysia that are based on transnational and localized ideas of

Muslim culture, which is mapped to both Arabness and Malayness. It is through these fields, I further posit, that the gambus and its music, which are so closely tied to the Arab world, have become potent emblems of Malay identity. This paper, with attention to the lesser-studied area of Malaysia in U.S. ethnomusicology, contributes to current scholarship on performance and Muslim experiences in Southeast Asia (e.g. Rasmussen 2010, Rasmussen and Harnish 2011, Daniels 2013) to further show that music forms an integral part of localized Muslim experiences in the region.

An Analytical Approach to Harmonized Bulgarian Village Style Repertoires

Kalin Kirilov, Towson University

The music of Bulgaria is an excellent example of a complex musical tradition which combines Middle Eastern makams, pentatonic scales, diatonic modes, regional microtonal structures, and major/minor collections. This presentation traces the formation of a unique harmonic system found in Bulgarian village music by analyzing trend-setting pieces from the repertoire. Due to the amalgamation of scales and modes, the Bulgarian harmonic system developed gradually starting from integrating primary triads, through vertical displacements and chord substitutions, to borrowing progressions from modern jazz. At the beginning of the 20th century, Bulgarian musicians began experimenting with harmonic accompaniments by adding bass lines and chordal progressions to preexisting village style repertoires. Recordings from the 1940s-1950s illustrate harmonic preferences towards primary triads but also highlight the establishment of chordal vocabularies for makams such as Hicaz. During the 1960s-1970s, tambura players further expanded village style harmony by adapting progressions by ear from arranged ensemble folk music. The 1980s is a period in which there was a strong influence of the Bulgarian wedding style pioneered by Ivo Papazov and his band. In terms of harmony, village and wedding styles from this period are difficult to separate. since most tambura players also played guitars in wedding bands. Recordings from the 1990s illustrate far more advanced harmonic vocabularies in comparison to recordings from the previous decades. This is due to the fact that most tambura players in the 1990s had higher musical education and expertise in a variety of musical styles such as the wedding style, rock, and iazz.

Bulgarian Harmony, African Polyphony, and Carnatic Rhythms: Analytical Approaches to the Sound Aspects of Three Musical Traditions

Kalin Kirilov, Towson University, Chair - Panel abstract

This panel consists of three analytical case studies of musical repertoires from three separate continents. Each paper offers a different methodological approach, and focuses on a different musical element. Taken together, the papers on this panel provide a unique glimpse into the opportunities, possibilities, and limitations involved in analyzing non-Western musics. The

panel raises important questions about the use of Western analytical tools for indigenous repertoires, the role of fieldwork in musical analysis, and the emic versus etic distinction as it relates to analytical methodologies. The first paper gives a confident analysis of harmony by a researcher born in the Bulgarian culture, but who subsequently embraced Western analytical tools. He argues that they persuasively illuminate how Bulgarian music works. Without any direct contact with the members of the musical culture it examines, the second paper applies concepts and tools from Western melodic contour theory to Susanne Fürniss' (2006) transcriptions of a polyphonic divination song from the Aka people of Central Africa, modifying and expanding upon the conclusions she reached through her direct experiences in the field. The third paper represents the findings of an ethnomusicologist whose analyses of Carnatic rhythmic structures reveal remarkable numerological and zoomorphic relations to Hindu philosophy.

Ritualizing the Past: Archives, Heritage, and Ceremony

Ryan Koons, University of California, Los Angeles

Although seemingly inexorable, time is a cultural construct. In indigenous communities, however, contradictory temporal constructs often coexist. Beginning with the assumption that narratives of the past and present can only exist in how they are conceptualized in the present, I analyze two conflicting constructions of time at Pvlvcekolv (pronounced "Palachicola"), a Muskogee-Creek Native American community. Especially during ritual songs and dances, linear time (typical to Euro-American culture, history, and archival practice) and cyclical or circular time (typical to indigenous ceremonialism) juxtapose and clash. But they can also be made mutually beneficial, as when tribal members document ceremony in order to create an archive. Additionally, like temporality, one can only construct and contextualize the value of materials held by archives and other heritage institutions in the present. Combining my ethnographic fieldwork with history, heritage theory, archival practice, and indigenous methodology, I investigate concepts of time at play when Pvlvcekolv sings and dances its way through ceremony, and the heritage-based motives that prompt this contemporary indigenous community to question and combine temporal constructs. Further, I examine how and why Pvlvcekoly fetishizes and inters documentation of ritual events that take place on cyclical time in an institution (the archive) built on the assumption of linear time. This project results from eight years of ethnography with this Florida-based tribal town. including collaborative archival creation, ceremonial participation/documentation, oral history, and archival study. Based on this research, in this paper I explore the complex relationships that arise when ceremonial music and dance interact with heritage activities.

Musical Analysis of Bāul-Fakir Music

Benjamin Krakauer, Emory University

Scholarly discussions of Bengali Baul-Fakirs generally concern aspects of esoteric spiritual practice and philosophy, the expression of this philosophy through song texts, or, more recently, the relationship of lay Bengalis to Baul-Fakirs. With the exception of Capwell's 1986 monograph, there has been little scholarship addressing Bāul-Fakir music through the lens of musical analysis. In this paper I address Bāul-Fakir musical features that have gone largely unexamined in previous literature, and many of which reflect changes to the tradition in recent decades. I begin by discussing melodic diversity in the contemporary Baul-Fakir repertoire, emphasizing the incorporation of elements drawn from other Bengali musical forms. Next I discuss the roles of polyrhythm and "participatory discrepancy" (Keil 1987) in creating animated rhythmic textures. In addition to conspicuous shifts of meter, I also analyze instances of metrical ambiguity and elasticity of phrasing utilized by vocalists and percussionists. Next I discuss how various instrumental combinations in contemporary Bāul-Fakir music emphasize different latent characteristics of the music. Finally, I highlight the use of "neutral" intonation in a variety of melodic modes. I suggest that this feature reinforces the notion of Bāul-Fakir music as an unrefined form performed by untrained musicians, and also bolsters a sense of the music as an "authentic" form of spiritual expression. By highlighting remarkable and idiosyncratic elements of Baul-Fakir music in its contemporary forms, my research demonstrates the vitality and complexity of a musical tradition that is consistently overshadowed by its esoteric song texts.

"Meeting a Hunter at the Coastline": Times, Spaces, and Indigeneity in Contemporary Taiwan

Yuan-Yu Kuan, University of Hawai'i at Manoa

In 2013, a concert Meeting a Hunter at the Coastline featuring two Taiwanese aboriginal musicians was held as one of the performances in a series celebrating the grand opening of the Songvan Eslite Bookstore in Taipei's Xinvi district - Taiwan equivalent of Manhattan. The initial issue of the bookstore's magazine Times: Cultural Fusion and Live Experience explains this space will be the Chinese huaren diqu's flagship station for the cultural creative industry." The bookstore is beside to a former Tobacco Factory built by the Japanese colonial government in 1937. Thus the timing, goal, and locale of this concert raise a series of issues about indigeneity in Taiwanese politics as the island's political battleground expands to include Taiwanese aborigines. Taiwanese inhabitants have been portrayed as uncivilized and primitive historically first by the Chinese scholar Chen Di and subsequently by the Dutch, Spanish, and Japanese colonial ethnographers, However, these stereotypes are less valid, given the cited concert and the current political reality, which constitute a case of how indigeneity figures in Taiwan's current political-cultural landscape. From the lens of these two aboriginal musicians, this paper examines the ways in which meanings from different times and

spaces are appropriated and re-presented. I argue that stereotypes of indigenous Taiwanese now become a source of empowerment allowing indigenous people to construct an island centric, albeit globalized, discourse through performance. In this case, Taiwan's cultural encounters, colonial memories, urban modernity and globalization constitute a strategically woven fabric of meanings for personal and political gains."

Transcription, Analysis, and Improvisation: The Mbira Dzavadzimu Jennifer Kyker, University of Rochester

Exceptionally well represented in the scholarly literature, transcriptions of Zimbabwean mbira dzavadzimu music span over a century, dating back to German traveler Carl Mauch's initial transcription of three mbira songs in 1882. Approaches to mbira transcription have varied widely, from the conventional Western staff notation used by Mauch to the type of mathematical modeling more recently developed by scholars such as Klaus-Peter Brenner and Martin Scherzinger. Yet these diverse approaches almost universally share a common limitation, in that they offer but a single iteration of a cyclical pattern subject to intensive processes of repetition, variation, and improvisation during performance. In this paper, I suggest that musical analysis based in the transcription of full mbira pieces, rather than a single cycle, offers a critical way forward in understanding mbira music. As a point of departure, I offer a full transcription of a solo performance of the song 'Nhemamusasa' played by Musekiwa Chingodza. My analysis touches upon various aspects of Chingodza's performance, including relationships between mbira parts and voice lines, moments of transition between alternating section of relatively stable cyclical patterns, and the importance of the lowest register of the mbira in improvisatory playing. I close by reflecting on the challenges inherent in transcribing full performances of musical traditions that, like the mbira, are based in the interaction of multiple, interlocking lines within a cyclical structure.

Sonic Tourism in Haitian Rara

Michael Largey, Michigan State University

For Haitian tourists, the sound of music not only evokes feelings of "home," but also creates a sense of national connection, what anthropologists Nina Glick-Schiller and Georges Fouron call "long-distance nationalism," that allows diaspora Haitians to participate in Haitian life despite living abroad. I suggest that one specific action that long-distance nationalists take to enact their connections to their homeland is to consume the sounds of Haitian Rara through what I call "sonic tourism." Specifically, Haitian Rara bands extend the local performance of Rara to Haitians abroad through the circulation of Rara audio recordings that create an ongoing connection between Haiti and the Haitian diaspora. By participating in this transnational economy, diaspora Haitians are, to quote Glick-Schiller and Fouron, "working to reconstruct Haiti." Sonic tourism goes beyond establishing a connection between Haitians at home and abroad; it provides a means for the Haitian "transborder"

citizenry" to engage in political action across national boundaries. This paper will examine the ways in which Rara Ti Malis, one of Léogane, Haiti's oldest and most politically-active Rara bands, uses sound recordings to reach and mobilize their overseas constituencies by means of encoded musical and textual messages. Such messages not only allow diaspora Haitians to participate in an international exchange of musical commodities, they also promote active participation in local Haitian politics and religious activities.

Rusyn, Ukrainian, or Both?: Picking an Identity at the Festival of Culture of Slovakia's Rusyn-Ukrainians

Sarah Latanyshyn, University of California, Santa Barbara

In June 2013, I attended the 59th Annual "Festival of Culture of Slovakia's Rusyn-Ukrainians". Held each June at the festival grounds perched atop a hillside overlooking Svidnik, Slovakia, and adjacent to an open-air museum featuring a recreated Ukrainian village, this festival provides a locus of intersection for Slavs professing Rusyn, Slovak, and Ukrainian cultural and national affiliations - performers and attendees alike. In recent years, northeastern Slovakia has been the scene of a rebirth of Rusyn cultural and national identity, a phenomenon distancing itself from Rusyn-Ukrainian or Ukrainian identities professed by the area's Eastern Slavs. Why, then, does the festival at Svidnik persist in following the formerly prevalent Rusyn-Ukrainian paradigm? Is Svidnik an example of the peaceful coexistence of the two affiliations? What role does Svidnik, as both a real and imagined place, play in these cultural negotiations? Taking as a model the work of ethnomusicologists Timothy Cooley and Louise Wrazen on the transnational music-culture of the nearby Podhale region of Poland, in this paper, I ground my observations of the 2013 Syidnik Festival in a discussion of the intersection of theories of place, nostalgia, and what this could mean for the growing Rusyn movement. Drawing also on Edward S. Casey's phenomenological idea of "being-in-place", as well as Barbara Kirshenblatt-Gimblett's work on tourism, this paper engages previous scholarship in the fields of anthropology, historical musicology, philosophy, Slavic studies, and sociology. Ethnomusicologists and Slavicists alike may gain insight into the complicated discourse on festivals, identity, and place in East-Central Europe and beyond.

Folk Music Collection Pamphlet and Ethnomusicological Fieldwork in Mid- and Late- Twentieth- Century Mainland China

Ho Chak Law, University of Michigan, Ann Arbor

First printed and circulated among researchers affiliated with the Music Institute of Chinese National Academy of Arts in 1963, the 98-page Folk Music Collection Pamphlet (Minjian yinyue caifang shouce, hereafter FMCP) was a collaborative effort of four second-generation conservatory-trained Mainland Chinese ethnomusicologists. Based on the concurrent politicized guidelines on art as well as their hands-on field experience and academic training, FMCP established the principles and methods that systematized the

folk music collection conducted by "cultural workers." Apparently a product adhered to a specific cultural and political environment, the original authors of FMCP nevertheless decided to revise FMCP in 1983, seven years after the death of Mao Zedong, in response to the new state-commissioned compilation of multi-volume Chinese Folk Song Anthology (Zhongguo minjian gequ iicheng) and Chinese Folk and Ethnic Instrumental Music Anthology (Zhongguo minzu minjian qiyuequ jicheng). The revised version of FMCP was published by Beijing-based Culture and Art Publishing House in 1986, and it instantly became the standard text of ethnomusicological fieldwork in Mainland China. This paper scrutinizes how communist ideology remained influential in sustaining folk music traditions in Mainland China, as reflected in the structure and content of the published FMCP. FMCP's proposed method of folk music classification and documentation suggest how the conservatory discourse and the official vision of ethnicity came into play. FMCP also demonstrates a cultural-specific employment of music notation, photography, and audio recording in ethnomusicological fieldwork, in which such employment manifests various aspects of Sinification, Westernization, and cultural translation.

Music and Mind: A Panel Sponsored by the Cognitive Ethnomusicology SIG

Francesca R. Sborgi Lawson, Brigham Young University, Chair - Panel abstract

As the domain of music cognition establishes broader and deeper inroads into the field of ethnomusicology, it is no surprise that contemporary research directions build on many of the most important and fundamental topics in modern psychology, with impact into how we can better understand the role of music-making in human development and life-cycle experiences. As new technologies in bio-evolutionary DNA mapping, brain-scan activation, evolutionary psychology, 3-D printing, and big-data processing (just to name a few) allow us to explore human behavior across time and space in ways never before imagined, how can the ethnographic study of music, musical behavior, and musical meaning draw upon these burgeoning fields for new research directions and new research tools, and of course, vice-versa? This panel's proposed papers help us examine how ongoing research on the following central questions, simultaneously contemporary and classic, in the field of modern psychology can address interesting and important issues in ethnomusicology: 1. What is the role of emotion in human relationships, and how is it expressed in cultural context? 2. What is the relationship between music, language, and non-oral/aural human communication? 3. How do children acquire culturally and socially appropriate musical knowledge and skills - the "tradition" - and how can we track the development and use of musical information over time? The proposed panel narrows this question to the expression of grief and sadness, the role of gesture in human musical communication, and children's acquisition of culturally and socially appropriate musical behavior.

Using a Phylogenetic Approach in Ethnomusicology: What about the Evolution of Musical Gabonese Heritage?

Sylvie Le Bomin, Museum National d'Histoire Naturelle Evelyne Heyer, Museum National d'Histoire Naturelle Guillaume Lecointre, Museum National d'Histoire Naturelle

Music is one of the major traits that is part of our cultural identity. Nothing is known about the mechanisms of its transmission and evolution in a non written context, even though this certainly corresponds to the major part of its evolution. Here we focus on orally transmitted music in a large set of populations from Africa. Musical systematics and categorization were used to develop a method for coding musical characters based on the analysis of the transcriptions of 200 songs from gabonese populations known for their rich cultural diversity. Using a phylogenetic approach on this material, we can accurately represent the diversity of central african music. The high consistency of trees showed that vertical transmission plays a key role in shaping musical diversity and particularly for internal musical characters. Contrary to what was expected, our work reveals a strong congruence between musical character transmission and rules of descent: musical data clearly cluster populations in two groups, matrilinear versus patrilinear.

Family Sense and Family Sound: Home Recordings and Greek-American Identity

Panayotis League, Harvard University

In this paper, I consider home recordings on magnetic tape made by members of a musical family of Greek immigrants in Lynn, Massachusetts over the last sixty years. For the musicians who made them and relatives who have listened to them for more than half a century, these reels are more than just records of musical activity; they are sonic and material sites of emotional valence, nodes of personal and musical relations, and a means of engaging the senses to craft both a sense of family and a recognizable family sound. Drawing on the work of Bruno Latour and other proponents of actor network theory as well as the phenomenology of Maurice Merleau-Ponty, I explore the ways in which these tape recordings themselves enter into dialogue with other aspects of this community's musical material culture to reveal past musical practices, shape contemporary ones, and produce ideas and memories about the musicians who made them. I also argue that many of the performances on these tapes - from traditional island dances to versions of Greek popular songs recorded shortly after the release of the commercial recordings - are the site of amateur immigrant musicians engaging in imaginative dialogue with professional artists in the homeland: an early example of do-it-yourself 'remix' culture, a sonic assertion of Greek-American identity, and a willful, minimalist subversion of the international recording industry's imposition of orchestration and recording techniques, all made possible by the empowering materiality of reel-to-reel tape.

"Entre Dos Mundos": Contrapuntal Rebellions in the Music of Piñata Protest

Jonathan Leal, University of North Texas

In their high-octane, genre-defying compositions, Piñata Protest, a selfproclaimed 'mojado punk' band based out of San Antonio, TX, amplifies tejano and American punk musics in ways that complicate traditional notions of Chicana/o identity. Their gritty, bicultural sound and impassioned, bilingual lyrics raise questions about the harmonies and dissonances that emerge when musicians fuse different forms of oppositional consciousness; namely, those distinct modes of thought encapsulated by of Tejano and American punk. In this presentation, I assert that analyzing Piñata Protest's sound as a complex counterpoint of oppositional rhetoric affords us insight into San Antonio's sonic landscape, as well as prompts us to question why and how tejano and punk are converging with vigor in the twenty-first century. By analyzing Piñata Protest's studio recordings, live performances, and recent interviews along sonic and rhetorical axes to engage larger cultural and political forces'structures against which many Chicana/o youth share a deep desire to rebel. In effect, I posit that Piñata Protest's sonic fusion not only equips us to unpack how contrasting yet complimentary narratives of rebellion inform contemporary Chicana/o youth identities, but also prompts us to engage the implications of pairing two different models of sonic opposition - Tejano and American punk - together in one enunciation of contemporary Chicana/o identity in South Texas. By amplifying these contrapuntal rebellions embedded in Piñata Protest's work. I aim to promote a nuanced understanding of Chicana/o identities informed by the grit and gritos of San Antonio's multicultural sonic landscape.

Global Cultural Transfer in Singapore

Gavin Lee, Duke University

In 2002, John Sharpley's sixteen-movement *Emptiness* premiered in Singapore's state-of-the-arts concert hall, The Esplanade Theaters on the Bay. Drawing on the analysis of syncretic developments in music and music education, and interviews with the American-born composer (now a Singaporean citizen), this paper conducts a study of global interculturalism, instantiated in one of the world's most cosmopolitan cities, in which the population comprises 40? non-citizens. Combining extracts from Tao Te Ching, the Heart of Wisdom sutra, and Zen poems, as well as Chinese and Western string instruments, *Emptiness* is an expression of cultural transfer in a global site where English is the official language for government, business, and education. Rather than being treated as standing apart from the syncretic, Buddhist-influenced Taoist religious practices of the Chinese population, the work is to be regarded as one among many forms of hybridity occurring at and between different cultural scales, as evinced in multiple genres including traditional and popular musics. In addition to representing a wide range of Buddhist-related texts, the work also incorporates Buddhist chant and Western art music styles as part of the hybridization process that also takes

place in languages, the arts, migration, and trade. In a cultural milieu which is conspicuously modeled after the West - Western music education was combined with the teaching of traditional musics only in the 2000s'sharpley's Buddhist practice and belief exemplify bidirectional transfer between Buddhist-Chinese and American cultural spheres in Singapore.

Global Buddhist Syncretism: Tibet, China, Singapore, California Gavin Lee, Duke University, Chair – Panel abstract

Recent studies have expanded the sites for the study of Buddhism-centered practice, which now include monastery and temple as well as popular music consumption and even the American avant-garde. Examining a number of cases across the globe, this panel focuses on contemporary Buddhist musical practices that are characterized by syncretic expressions in which different tenets of Buddhist philosophy or music are combined, sometimes with popular or contemporary classical music. Today, the site of the most intense cultural foment has shifted from more or less contained practices to accelerating cultural transfer on different regional, national and global scales. This panel examines transfer to and from Buddhism-centered cultural practices in Tibet. China, Singapore, and California. Musical transmission between Tibetian Lamas and their non-Tibetian disciples is examined as an economy of gift exchange. A study of the musical practice of Buddhist monasteries in China reveals syncretism between different sects, which is negotiated through discourses that are anchored in Chinese/Tibeto-Mongolian and rural/urban divides. Emptiness (2002) by Singaporean citizen John Sharpley draws on Buddhist texts and Western and Chinese string instruments, exhibiting bidirectional cultural transfer. Aura (2005) by California-based Cambodian-American composer Chinary Ung reflects the syncretic nature of avant-garde music which expresses Cambodian-Buddhist tenets such as Chaw Pean Raingsei or "radiating light."

Intercultural Listening in Elliott Sharpe's "Then Go", for P'ansori and 16 Intonarumori

Yoon-Ji Lee, New York University

The purpose of this presentation is to work on a question that has come up during research for my dissertation, which is about Korean-Western intercultural music in the New York avant-garde scene. The question concerns a new kind of *intercultural listening* afforded by works such as Elliott Sharpe's "Then Go," for traditional Korean P'ansori singer and 16 Italian futurist intonarumori. Such a listening is attuned to both Koreanness and modernism, and focuses on their intertwinement in song. For instance, one might concentrate on how the fragile Korean emotional complex *han*, marked by the P'ansori voice, is affected when transposed into a steely futurist environment. In my presentation I will elaborate my own intercultural listening of three very different performances of Then Go: one by a traditional Korean (though not P'ansori) singer, and the second by an authentic P'ansori singer; excerpts of these will be played from CD. The third performance will be done live at the

conference, by a Western singer (and digital intonarumori). I will talk about my immediate response in an open way, and hopefully in conversation with the SEM community. I want to explore how my own intercultural listening - as both a Korean musician studying and working in America, and as a composer (and not primarily an ethnomusicologist) - might compare with and differ from others'. Hopefully this will also contribute to broader discourse about intercultural music and its mysterious listening perspectives.

The Impact of India's Female Performing Artists and Widows on European Operas and Ballets, 1810-1858

Tiziana Leucci, Centre d'Etudes de l'Inde et de l'Asie du Sud (CEIAS, CNRS-EHESS)

From Marco Polo (c.1298) onwards, both India's professional courtesan dancers and singers (called bailadeiras by the Portuguese and bayadères by the French) and the Hindu widows (Satī) who sacrificed themselves on their deceased husbands' funeral pyres, have attracted the attention of European travelers, traders, missionaries and military men. In their journals and memoirs we find literally hundreds of descriptions of the dancing girls" of India, some of which are lively eyewitness accounts that provide valuable ethnographic information. Back home these accounts inspired poets, composers and choreographers to cast the bayadere's theatrical features on the European stage. First immortalized in a ballad by Goethe (1797), the Indian dancer-widow became one of the early tragic Romantic heroines. In my paper I'll deal with the genesis and construction of the bayadère's character in the nineteenth century, particularly during the period 1810-1858. I'll focus on the works of Etienne de Jouy, Gaetano Gioja, Eugène Scribe, Filippo and Marie Taglioni, André Deshayes, Jules Perrot, Théophile Gautier, Gérard de Nerval, and Hector Berlioz. I will analyse their reactions to the "fascinating but strange" Indian music and dance performances they attended either in India or in Paris and London (at the Great Exhibition in 1851), and the impact these "exotic" musical and choreographic traditions had on their own operas and ballets. "

Just a Caravan: Cultural Activism and Jazz Manouche in France Siv B. Lie, New York University

When you're onstage, you're idolized. And when you leave the stage, you become once again just a caravan.", This statement by Angelo Debarre, famed guitarist in the jazz manouche genre based on the recordings of Django Reinhardt, reflects a sentiment shared by many of my Manouche (Western European Romani or "Gypsy") interlocutors: that they are appreciated only as interpreters of jazz manouche and otherwise despised or victimized. However, certain Manouches use their cultural capital as performers to criticize such hypocrisy while valorizing the musical and non-musical qualities of their communities. This paper explores the possibilities and limitations of jazz manouche performance as a means of cultural activism for France's Manouche communities. Drawing on extensive fieldwork in France among

those involved in the jazz manouche circuit, I discuss the empowering prospects of Manouche cultural activism, as well as the futility of such endeavors in achieving tangible political outcomes. Through music and other media, musicians address issues such as the lack of recognition of Romani suffering in the Holocaust, the denial of basic rights to gens du voyage (travelers), and the quotidian hostility they face as "internal Others" in France. These examples indicate a resolve by Manouches to determine for themselves how they are publicly represented. This paper opens questions about the efficacy of activism and whether, especially in the case of non-verbal expressive practices, performances not overtly framed as political interventions can constitute cultural activism."

Moving a Stage into a Garden: The Commoditization of Kunqu Opera in China

Da Lin, University of Pittsburgh

This paper examines the process of transforming Kungu Opera performances into cultural commodities, and explores new values and meanings generated in this process of commoditization. The commercial development of the centuries-old Kungu Opera in the new millennium has been characterized by new performance contexts. In 2006, the pioneering production company "Polo Arts" produced an abbreviated version of the classical play The Peony Pavilion in a 600-year imperial granary, and the production achieved great economic and critical success. This commercial model was quickly adopted by many Kungu Opera troupes and entrepreneurs who mounted their own "gardenversions (yuanlinban)" and "pavilion-versions (tingtangban)" of classical Kunqu plays. These non-typical settings have become the norm for contemporary Kungu Opera. Why would a Kungu play become a commercial success after it was moved out of the theater? Based on three months of fieldwork in China (2012-13), my study shows that modern-day consumers are attracted to the spectacular buildings, stage sets, and ambiance of these new settings rather than the elements that define Kunqu, namely, singing, poetry, gesture, and movement. I contend that Kungu performances in these neotheatrical settings constitute a "commodity context" (Appadurai 1986), a social arena in which a Kungu performer's labor has become a commodity. Drawing on two projects that moved their stages from theaters into gardens and historical attractions, I will describe how this new commodity context has generated new values and meanings for Kungu performers, producers, and audiences.

Analyzing Mbira Music

David Locke, Tufts University, Chair - Panel abstract

The social transformations, deep history, and tonal and rhythmic richness of the mbira dzavadzimu tradition have made it a particularly rich site for research. Scholarship in this area is blossoming today with both new approaches and summa contributions from respected senior figures. The panel is intentionally constituted to enable discussion of our subject from different,

yet complementary, subject positions. The first presenter, a born-in-the-tradition culture-bearer, discusses the adaptation to Chimurenga-style guitar of traditional musical patterns played on the mbira. The second, a skilled American mbira player, points out that most prior musical analyses have dealt with structures within one musical period of the ever re-cycling music and uses an in extenso transcription to illustrate the value of studying complete performances. The third speaker, an experienced theorist of various cyclic musical styles, advances an hypothesis about rhythmic structures that suggests connections among disparate musical traditions based on musical structures. Last, a pioneer in mbira studies shares findings from a longitudinal study concerned with modeling the mbira repertory and its creative practices. The panel hopes not only to contribute to increased understanding of mbira music but also to embody the value of engaging in ethnomusicological inquiry with a variety of paradigmatic approaches and a blend of scholarly identities.

Sorondongo Influenciado: Afro/Canarian Silence and Improvising Breaks

Mark Lomanno, Swarthmore College

Taking its title from Germán López's 2009 album, Silencio roto (Broken Silence), this paper examines the musical history and historiography of the Canary Islands through the song form known as the sorondongo, regarded as one of the oldest in the archipelago and speculated to date to the pre-colonial era. Referring to its "marginalidad nacida de su antigÜedad" (marginality borne from its antiquity), Canarian musicologist Manuel González Ortega suggests that, especially because of its uncertain origins and a wide range of interpretative performance practices, the sorondongo occupies a peripheral space among both local musical and research traditions. This paper examines the work of several contemporary Canarian musicians who--through references to diasporic connections in the Caribbean, North Africa, and Andalusia--appropriate and re-work this marginality in order to formulate alternate identities in contradistinction to the Spanish state. Because many of them draw on jazz performance practices. I discuss these artists and their musico-cultural improvisations via "the break," as it appears in Ralph Ellison's The Invisible Man and as theorized by African American scholars Albert Murray and Fred Moten: as a conceptual space disposed to subversive action yet open to diversity. As with the sorondongo, the invisibility of the Canary Islands within Western academic discourses is perpetuated through trenchant ahistorical generalizations and scholarly oversight. This paper celebrates the destabilizing potential of improvisatory musical practices--and those musicians who break silences--to redress such elisions in the hopes of creating space for the continually marginalized and those who struggle to be heard.

¡Que Viva Cristo Rey!: Mexican Cristero Corridos as Sources of Oral Historiography and Memory of the Post-Revolutionary Cristero Wars Teresita Lozano, University of Colorado, Boulder

In 1926, while the post-Revolutionary Mexican literati and political elite under the leadership of Presidente Calles deliberated on national arts and music for propagating new nationalist ideology in the National Congress, several communities in West and Central Mexico were constructing contrary nationalist ideas based on a Mexican Catholic identity encoded in ballad (corridos) compositions and disseminated through communal singing. For these *Cristeros* (an identity adopted by these Catholic communities). Presidente Calles' anti-clerical laws were eradicating their well-founded identity. Cristero corridos shape an oral historiography and create a series of narratives that depict governmental oppression of Catholic identity, Cristero martyrdom, and political events that framed the insurrection of La Cristiada, the armed rebellion of the Cristeros against the Mexican government that is rarely discussed even in contemporary scholarship. In their transference and transmission of cultural memory, the corridos transform from ballads to unofficial versions and critiques (Chew 2006) of historical events seen by those who regard their performance as an archive of society. Drawing on Carol Muller's application of musical text and performance as archives of historical meaning (2002) and Kay Shelemay's discourse on the relationship between music, memory, and history (2006), and examining specific Mexican Cristero corridos, this paper suggests that the corridos constitute repositories of cultural and historical memory of La Cristiada. This paper argues that the current appropriation of Cristero corridos to the inherited memory and social struggles of post-Cristiada generations within and outside of Mexico creates a transgenerational collective Cristero experience.

The Norm and Diversity: Contradictions in Constructing Taiwanese Opera as a "National Culture"

Joy Lu, Wesleyan University

This paper explores the ways in which Taiwanese opera is molded through the nation's construction of a unique Taiwanese culture. Koa- \acute{a} -hi (歌仔戲, literally song-drama), literally song-drama) has become the emblematic representative of Taiwanese culture and is regarded as a national treasure. The English title, Taiwanese opera, is used to denote this significant status. Before the 1980s, however koa- \acute{a} -hi was considered vulgar and politically unsuitable, variously too Chinese, too Japanese or too Taiwanese. Nevertheless, koa- \acute{a} -hi's well-adjusted character allowed it to prosper with the people. During fieldwork in Taiwan between 2010 and 2013, I noticed the contradictions inherent in shaping koa- \acute{a} -hi into the national culture. Its free, changeable, folk and fusion features were considered to be symptomatic of an undisciplined, inartistic hodgepodge. Moreover, koa- \acute{a} -hi was developed from folk tunes that originated in southeastern China, marring its pure Taiwanese heritage. So how does one locate the tradition of koa- \acute{a} -hi? How does one deal with these contradictions and turn a vernacular, regional opera into a prestigious, national one? This

paper investigates these questions from a musical viewpoint. I first introduce $koa\cdot \acute{a}\cdot hi$'s development and reputation before the 1980s. I then analyze how since the 1980s a specific performer, Liao Chiung-Chih, and her 'crying tone' were chosen as a model of koa-á-hi. Finally I examine the way that diversity in $koa\cdot \acute{a}\cdot hi$'s music is appreciated as a defining characteristic of Taiwan's culture. I propose that the above approaches - setting the norm and emphasizing diversity - are used to distinguish Taiwanese tradition from Chinese culture.

The Anatomy of a Gushe: Core Structures and Their Performative Origins in Traditional Persian Music

Ann Lucas, Boston College

The gushe has been described in many ethnomusicological writings as a primary structure for realizing the larger modal construction of a dastgah/avaz during an improvised performance of traditional Persian music. Though ethnomusicologists often focus on gushe as a very small aspect of performance, gushe embody many structures that are key to the overall structure of a dastgah/avaz's performance. This workshop will explore the gushe via active performance practice in order to show participants how these small melodic structures play a large role in determining performance structure. This workshop will teach and explore the melodic structures that form the composition of most gushe within Persian music. The three structures participants will learn are: Persian poetry and structures for Persian poetic meter called aruz: the unique art of Persian vocal improvisation called tahrir; the specific cadential figures that come at the end of a gushe or between two gushes, called forud. Participants in this workshop will learn how to use singing and poetry recitation to create aruz and tahrir, and they will see how these structures differ from the instrumental forud. Once a sense of all of these elements is established, this workshop will move on to apply these three structures to performing various gushes from different dastgahs of Persian music. Participants will learn how these structures both contribute to and limit improvisation in different gushes, and the extent to which they remain similar and change from dastgah/avaz to dastgah/avaz.

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Raising the Red Violin: The Birth of Chinese-Style Violin Music during the Cultural Revolution

Yawen Ludden, University of Kentucky

Many scholars from East and West describe the period of the Cultural Revolution (1966-1976) as a "music famine." They claim that music creativity was hampered by censorship and other restraints and that Western style music was totally banned. Yet that time saw the rise of a hybrid music style combining Chinese and Western music elements in the so-called "model works," which included various Western genres, such as symphony and piano concerto. Based on primary materials, personal experiences, and first-person interviews with performers and composers, this paper focuses on the rise and development of violin music during the Cultural Revolution. The overall trajectory of this paper traces the sources of this violin music, while examining the goals and motivations of its creators. Under a broad sociocultural and musical context, this paper offers a glimpse into the reception, transformation, and impact of Western-style violin music in early 1970s China. By adapting familiar melodies from folk tunes and revolutionary songs, this violin music inherited a musical language that communicated with the masses and gave voice to their emotions. Such practice reveals a hybrid model that was sanctioned by the government, complying with Chair – Panel abstractman Mao's socialist art policy to "make foreign things serve China." Furthermore, emulation of the "model works" resulted in the incorporation of performance techniques derived from Chinese instruments, thus enhancing the sonority of the violin. As part of a new repertoire of Chinese proletarian music, these works are still widely performed in China today as "Red Classics."

A "wayang of the orang putch"?: Theatres, Music Halls and Audiences in High-Imperial Calcutta, Madras, Penang and Singapore David Lunn. King's College London

After the music is over, and the performance is done, we often can only imagine what actually took place in the space shared by performer and audience: even a recording gets us only so far. In times absent recording, and

in places and traditions absent systematic musical or lyrical notation, the required imaginative leap is even more demanding, but not always impossible. The music halls and theatres of the colonial cities of South and Southeast Asia played host to a huge variety of local and travelling performers and performances in the high-imperial period (here, c.1880-1920). Moreover, these performances were not contained within the halls: the diverse audiences ensured that what was heard within moved into the streets and vernacular performance traditions of the local populations. Drawing on prior scholarship emphasising the crucial role played by European theatrical performances in the development of Indian Parsi Theatre, as well as voluminous contemporaneous accounts of plays, concerts, and operas, this paper explores the theatrical soundscapes of four Imperial cities at the turn of the 20th century, the interactions between them, and the evolution of theatrical and musical performance styles in these crucibles of cultural and creative diversity.

"Watch Your Tone!": African Popular Music as Illocutionary Act Charles Lwanga, University of Pittsburgh

In 2011, Kampala Capital City Authority (KCCA) boss Jennifer Musisi evicted 8 500 vendors from the streets of Kampala. In protest, and as a means of survival, the unemployed vendors resorted to robbery and violence. Subsequently, Ugandan popular music star and 'ghetto president' Bobi Wine released a song and accompanying video 'Tugambire Ku Jennifer' ("Please Talk to Jennifer on our Behalf') that expressed criticism of Musisi's policies. The song was condemned by the KCCA and, as a result, several radio stations were instructed not to play it. The music video re-enacts scenes of street vendors being evicted from their places on the streets. In this paper, I employ the notion of performativity to analyze the text, images, and music in the video. By performativity, I refer to the mechanism through which verbal utterances do and perform what they say, a phenomenon that John Austin (1975) calls an 'illocutionary act.' By performing the eviction of the streets vendor, Wine is 'speaking to Jennifer' on the vendors' behalf. As an illocutionary act, the eviction in the video performs a call to action against the heavy-handed top-down policies of the city government. Drawing on fieldwork with vendors, city authorities, popular music fans, as well as Bobi Wine himself, I elucidate how the audiovisual assemblage in Wine's video intervenes in and shapes the social conditions that it simultaneously reflects. I discuss the video's effects on musicians, vendors, and city authorities and conclude that performativity provides a productive way for analyzing popular music in post-colonial Africa.

Popular Music in Africa: Towards a Comparative Sonic Cartography Charles Lwanga, University of Pittsburgh, Chair – Panel abstract

Since the penetration of popular forms of expression in Africa, music has played an important role in cultural, economic, and political spheres of life. Mediating individual and collective senses of being, popular music has

functioned as a tool for the assemblage of communities and the exploration of creativity throughout the continent and beyond. Building on scholarly debates in ethnomusicology, anthropology, and African studies, this panel seeks to examine various ways that popular music continues to shape political horizons in postcolonial West. East, and southern Africa. Working across the Anglo/Francophone divide and traversing regional specificities, this panel lays the groundwork for a comparative analysis of African popular musics that recognizes certain unifying factors of African postcolonial experience without ignoring the particularities of local cultural forms. The first paper draws on fieldwork in contemporary Bamako, Mali, to make a case for "Afropolitanism" as a useful model in the comparative analysis of urban popular musics in Africa. The second presenter focuses on audiovisual productions in Kampala, Uganda, in order to show how music not only reflects but actively shapes the social conditions of contemporary urban existence. The third presenter examines the movement of popular music within and beyond Africa and invites us to re-think orthodox ethnomusicological theories of circulation. The final paper considers the popular music aesthetics that emerge through the encounter between Zulu ngoma dancers and entrepreneurial cultural brokers in post-apartheid South Africa. In shaping aesthetic practices, these cultural brokers effectively constitute the very cultural terrain on which those aesthetic practices depend.

Fieldwork at the Fringe: Collaboration or Socioeconomic and Cultural Co-dependence?

Amie Maciszewski, Independent Scholar

Working with members of the tawaif (courtesan) community in North India, my mission is to raise awareness outside the field about these women's cultural resilience in spite of the profound human rights issues they face. Over the years, as cognizance has increased among the mainstream, awarenessraising has transformed into the realization to either participate in or undertake collaborative projects that might directly affect change in community members' lives. Here I problematize the notion of collaboration in the field with the intention to affect change in research consultants' lives, questioning whether, in the process, socioeconomic or cultural co-dependence enters into the relationship. I explore these issues through an ethnography of a recording project I conducted during the summer of 2011 in Bihar. The intention of this project was to record the music of a young hereditary singer, voungest daughter in a musical matrilineage, members of the tawaif community there, with whom I have associated since 1996. Through narrative and video footage. I explore the interaction of the musicians--the singers and their various accompanists--as well as the recordists involved in the project, with me and with each other. I analyze their attitudes regarding, among other things, my financial means, immediate pay vs. long-term relationships, and hopes for fame. I examine issues such as repertoire choices as conscious selfrepresentation and dynamics among all those involved: the singers, accompanists, recordists, family member observers, and myself.

Keeping Tabs: Alcohol in Country Music's Cultural Economy Marion MacLeod, University of Chicago

Most professional musicians will attest to the strong economic association between alcohol and performance. Musicians are regularly paid in drinks, offered drinks as a courtesy, or given a percentage of bar sales in addition to set fees. In North America, most live venues sell alcohol. This contributes to the overall revenue of a given performance, but, as currency, alcohol's value is incredibly variable. Music and alcohol enmesh performers, patrons and audience members in ideas of social credit" where participants see one another as employees, bosses, examples, foils or friends. As a result, the worlds of Fiske's "fandom" (1992) and Bourdieu's "cultural economy" (1984) intersect. Through alcohol-centred gestures, people invest and accumulate capital. Resources are distributed unequally and distinguish between the privileged and the deprived. Unlike cultural capital, however, alcohol in musical environments is not typically convertible into economic capital. Acquiring it will not enhance one's career nor facilitate upward mobility. Its dividends lie in the pleasures and esteem of one's peers in a highly restricted taste community. Bourdieu's model has been adapted using class, gender, race, and age as axes of subordination, typically affording greater discrimination to the dominant than the subordinate. Using musical genre as my axis, I propose that genres with subordinate aesthetic roots (country, folk, bluegrass) use the circulation of alcohol to create nuanced shadow economies in contemporary performance contexts. These economies share operational features with cultural economies, but also construct identities that put alcohol-dependent structures into social circulation."

Countering Spirals of Silence: Protest Music and the Anonymity of Cyberspace in the Japanese Antinuclear Movement

Noriko Manabe, Princeton University

By disseminating information and facilitating discussion, the internet has helped to counter the spiral of silence (Noelle-Neumann), or $k\bar{u}ki$, which restrains citizens from speaking against official or majority views. Two characteristics of the Japanese internet have supported this function. First, the preponderance of mobile internet usage has aided intensive tweeting, twitcasting, and U-Streaming of antinuclear protests and performances as they happen, broadening participation to those not present and making the protest music repertoire familiar to demonstrators. Second, the Japanese covet anonymity in cyberspace to a much greater degree than other nationalities (Ishii). Many antinuclear songs are uploaded anonymously to avoid reprisals. Pseudonymous antinuclear avatars populate Twitter, the most successful of which is Monjukun--a cherub-faced cartoon personifying the accident-prone Moniu reactor, and a parody of vuru-kvara (local mascot). With a personality and life story that bear similarities to Japanese anime Astro Boy and Doraemon, Monjukun has grown a franchise that includes several books and regular newspaper columns, delivering useful information on nuclear power and radiation with cuteness and bite. His songs--a unique take on

protest songs--pithily describe his premise, in keeping with the spirit of anime songs. He also appears live at music festivals and demonstrations, where his friendly presence alone sends an antinuclear message. Finally, musicians choose to release recordings in cyberspace to eschew music-industry censorship or copyright issues. Hence, cyberspace allows musicians and citizens to air their views and connect with like-minded people--but it also facilitates vicious attacks and the propagation of false rumors.

Sound Networks: Socio-Political Identity, Engagement, and Mobilization through Music in Cyberspace and Independent Media Noriko Manabe. Princeton University. Chair – Panel abstract

Social networks and independent media have played crucial roles in recent social movements, providing alternative viewpoints to mainstream media and a space in which citizens can discuss issues, connect with global movements, and mobilize for on- and offline action. Alternative media is particularly crucial when citizens perceive the government to be oppressive or untrustworthy. In such circumstances, the sound of musical performance can stir emotions, such as anger or sympathy, inducing political action. This panel discusses the roles played by music in cyberspace and independent media in forging identity and spurring political action. One paper presents an overview of the ways technology conditions the socio-political power of music in cyberspace, with Folkways in Wonderland as a cyberworld case study. Another speaker contemplates the role of social media and music in propelling and framing the ongoing EuroMaidan protests in Ukraine. A third paper discusses the importance of anonymity--prevalent in Japanese cyberspace--in overcoming the spiral of silence, and the emergence of anonymous protest music, including that by Moniukun, a cherub-faced cartoon character on Twitter, as a key conduit of antinuclear protest messages. The final paper discusses the impact of mass-mediated depictions of success on underground rock musicians featured in the Iranian film "Nobody Knows about Persian Cats," who migrated from difficult circumstances in Iran to Brooklyn, where they found both "freedom" and a tragic end. Together, we interrogate the discourses and practices of social transformation surrounding both music and media in conjunction with their limits and their real-world applications.

The Intermediate Sphere in North Indian Music: Between and Beyond "Folk" and "Classical"

Peter Manuel, John Jay College and the Cuny Graduate Center

In discourse about traditional music in North India, the notions of 'folk' and 'classical' continue to be widely used, and if defined adequately, may continue to serve as handy categorizations in spite of their sometimes problematic socio-musical baggage, contested nature, and inapplicability to many music genres, especially modern ones. In this presentation I posit the existence of what could be called an 'intermediate sphere,' comprising a heterogeneous set of traditional music genres that, in different ways, share features with both folk and classical realms as conventionally characterized. In particular, if the

'classical' is traditionally distinguished by the presence of explicit theory and by dependence on elite patronage, one can identify a substantial body of music genres which are informed by a certain degree and sort of theory--which may or may not correspond to that of Hindustani music--and by association with patronage by regional or even rural elites. I suggest five categories in this vernacular or intermediate sphere, and provide brief glimpses of some of their constituents and distinguishing features, viz, (1) light classical music (especially thumri and ghazal), (2) sophisticated professional folksong (such as the music of Langas and Manganiars), (3) râg-based devotional genres (including Vaishnav samâj gâyan and haveli sangit, and Sikh gurmat sangit), (4) sophisticated prosody-driven genres (e.g. Hathrasi rasiya), and lastly, (5) sophisticated drum music (including Banarsi nagâra playing, and the tassa drumming of Trinidad and selected North Indian sites). I conclude with observations about historical changes in the status of this sphere in general.

Eastern Arab Maqam in Performance: The Case of Maqam Bayyati $Scott\ Marcus,\ UCSB$

The rendition of a *magam* in eastern Arab music, whether in an improvisatory tagasim or a pre-composed composition, generally follows a common-practice understanding of the rules and features of that *magam*. 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 magam, 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 magam Bayyati, 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. Please note: I request a 2-hour time slot.

"To Look More, You Know, Gypsy": Embodying and Critiquing Tropes of "Gypsyness" and "Balkan Brass" on the World Music Scene Alexander Markovic, University of Illinois at Chicago

This paper explores how Romani brass musicians in Vranje, Serbia, interpret the musical and performative strategies of musicians who have successfully tapped the World Music market in attempts to access this potentially lucrative niche. Although brass music has long been central to family celebrations in Vranje, post-Yugoslav economic collapse has severely undermined the earnings and status of local Romani musicians. At the same

time, since the 1990s Romani brass from Serbia has achieved enormous international fame through the films of Emir Kusturica and the music of Goran Bregović and Boban Marković. I argue that local brass musicians increasingly strive to embody the romantic notions of Gypsy" exoticism. quirkiness, and passion that they perceive Western audiences desire in order to bolster performance prospects abroad. Romani brass musicians from Vranje often turn to standardized popular repertoires and strategically adopt performative conventions that they perceive to be "proven' tactics because of the success of global brass stars like Boban Marković and Goran Bregović:. At the same time, however, local musicians often characterize these same strategies as ironic and forced by pointing to their inauthenticity. Local musicians may disparage Bregović's compositions, criticize Marković's overuse of flashy jazz elements, or joke about making themselves look "more Gypsy" to market themselves to "foreigners." In so doing, they acknowledge that while they feel pressured to fulfill global visions of "Gypsy Brass" in order to be marketable abroad, they are also constrained by contrived and limited frameworks shaped by this commercial, international vision of Balkan Romani brass."

"My People, Here it is": The Transformative Aesthetics of Diné (Navajo) Christian Rap

Kimberly Marshall, The University of Oklahoma

The Diné (Navajo) of Northwest New Mexico have experienced dramatic religious change in the past 50 years due to the exponential spread of neo-Pentecostalism. Music plays a central role in the worship and manifestation of spiritual gifts for Navajo Pentecostals, but their theology of anti-syncretism creates unique challenges in the composition of Navaio-language based music in this community. Close ties between music and prayer in Traditional Ceremonial contexts make it difficult to set Navajo words to melody in ways that don't problematically echo 'medicine-man chant' for believers. Surprisingly, Navajo-language Rap music has become an important fixture at many reservation tent revivals. Drawing upon ethnographic research with the Navajo neo-Pentecostal community since 2006, this paper argues that Diné Christian Rap paves a way for creative new composition in the Navaio neo-Pentecostal community. Using a combination of interviews, live-performance participant-observation, and textual analysis, I focus specifically on the work of Navajo rapper and minister *Poetic Truth*. Combining both English and original-Navajo lyrics, Poetic Truth projects a redeemed gangsta persona and emphasizes core neo-Pentecostal values, such as becoming saved and engaging in spiritual warfare. I argue that the works of rap artists like Poetic Truth successfully navigate theological barriers that have stymied melodic settings for decades through the transformative aesthetics of spoken-word poetry.

Micky's Rara: Sponsoring and Controlling the Haitian Public Sphere Kevin Mason, University of British Columbia

In September 2013, Haitian President Michel Martelly announced a Rara Hebdomadaire (weekly Rara processional) to "alleviate stress of the population caused by the political climate throughout the week." Earlier in the year, he doubled the Ministry of Culture's budget for February's carnival celebrations to \$5 million USD, emphasizing the commercial potential of the event, and personally removing any artists who did not adhere to the prescribed carnival "ambiance." By sponsoring and controlling major avenues of popular critique, something embedded in Rara and kanaval (McAlister 2002), the President commands what Averill (1994:222) calls the "koudjay politik," or harnessing the charged energy of public spectacles for political gain. Through these public gestures, the president actively embraces the "safety valve" theory, whereby peaking political tensions are mitigated by the revelry of public events (Gluckman 1971; Kertzer 1988). Earlier in his career, Martelly performed as a singer named "Sweet Micky" who branded his style of synth-driven "New Generation" konpa to versatile audiences across class and color divides in the country. He mastered the carnival stage in this position. raising the level of competition among bands and therefore creating a more frenzied atmosphere. By situating his 1990 song "Micky's Rara" in context with his contemporary political of public events, this paper will observe his performances both as "Sweet Micky" and as President Michel Martelly to illustrate how the *koudjay* provides a vantage point to challenge contemporary notions of patronage and state control of the public sphere.

Learning the Oud in Armenian Los Angeles: Transnational Musicianship between Turkey and the United States in the Mid-Twentieth Century

Alyssa Mathias, University of California, Los Angeles

Music from the geographic area now encompassed by the Republic of Turkey evokes a wide range of meanings throughout the Armenian diaspora. After the violent dispersion of Armenians from the region in the early twentieth century, Armenians have variously interpreted Anatolian cultural practices as national heritage, links to a distant Ottoman past, or symbols against which Armenian identity should be defined. In this paper I explore the movement of people, sound recordings, instruments, and information between Turkey and United States Armenian communities in the 1950s and 1960s. I ask how individual musicians complicate diasporic narratives of homeland and hostland as they pursue questions of creativity, virtuosity, and musicianship. In particular, I examine the education and early career of Los Angeles Armenian musician John Bilezikjian, who found inspiration in the music of Turkish-Armenian oud master Udi Hrant Kenkulian. Letters between the two artists reveal Bilezikjian's deep admiration for Udi Hrant as an innovative instrumentalist, singer, composer, and improviser. Additionally, photographs and set lists from Bilezikjian's childhood band show Udi Hrant's influence on Bilezikijan's oud technique, performance attire, and repertoire, which

included songs in Armenian and Turkish. Drawing from ethnographic and archival work with John Bilezikjian and his family, I suggest that while Bilezikjian's communication with Udi Hrant illuminates a transnational network largely constructed through diasporic projects and practices (Brubaker 2005), the artists looked beyond the relationship between what was Armenian" and what was "Anatolian" to address broader ideas of vocation, creativity, and musicianship. "

Putting the Zen Back into the Flute: Tying Musical Characteristics to Performance Context

Christian Mau, SOAS, University of London

Al Faruqi (1983) proposes that the characteristics of religious music may be determined by the nature of religion itself. She suggests a continuum with 'transcendent' religions at one end and 'immanent' ones at the opposite pole. Her two examples (Gregorian and Qur'anic chants), however, only belong to 'transcendent' religious traditions and she does not supply anything to illustrate musical characteristics of an 'immanent' religious system. Her omission is filled by Howard (1992), who considers shakuhachi honkyoku a worthy candidate to exemplify this opposite pole of the continuum. What both of these treatments fail to fully account for, however, are the performance contexts involved in the music they consider. While the Japanese shakuhachi, an end-blown bamboo notched flute, has inextricable links to Zen Buddhism, the associated repertoire is often heard today in concert or recital type situations. That a 'sacred' repertoire can be passively listened to is no doubt testimony to its value from a purely musical perspective. At the same time, however, questions arise on how the musical characteristics may change when offered in contexts that display it before an audience. Based on fieldwork at Myōan Temple in Kyoto, this study situates the instrument back within the backdrop a temple and examines the activities of its members, which all center around the shakuhachi. It argues that context itself is an important determinant of how the music may sound and considers the extent to which this can contribute to the discussion started by Al Farugi.

The Sounds of Humor: Listening to Gender on Early Barn Dance Radio

Molly McBride, Memorial University of Newfoundland

In the 1930s American women radio performers, though generally marginalized, found a voice on live barn dance radio programs. These programs were significant sites of country music (Malone 2010) that mixed theatrics, music, and "old time values" to create a nostalgic sonic world (Peterson 1999, McCusker 2008). Though listeners most often heard yodeling cowboys or fiddle breakdowns, scholars (Malone 2003, Jones 2008) have noted the ubiquity of humor on all programs. Humorous country music gave female performers a unique platform to narrate their status as second-class citizens. The improvisational nature of comedic performance allowed women such as An't Idy, Lily May Ledford, and Minnie Pearl to assert their worldviews

(Gilbert 2004). Performing humor elicited laughs, but it also conveyed meanings about women's often-marginalized experiences. The sounds of humor from these women are not only the delivery of a joke or song; they are the sounds of marginality. In the context of early barn dance radio, these sounds are often heard through the sonic body. I examine archived performances of the aforementioned women, to understand the ways in which the sonic markers of the body--hollerin', foot-stomping, or raspy singing--integrally shaped the sounds of marginality. I address how female performers both drew on and contested stereotypes of region and ruralness, gender and age through music that created richly layered meanings but that has not previously been recognized in the scholarship on barn dance radio.

Contact, Contestation and Compromise: Sound and Space in 19th-Century Singapore

Jenny McCallum, King's College London

A letter-writer to the Straits Times in 1859 asks whether the police are 'deaf [or] blind ... that they allow a monster nuisance ... in the shape of the Chinese theatre to continue the discordant noises, miscalled music, until two o'clock in the morning". Such complaints illustrate the lively traces of listening and reception preserved in textual sources, even when precise details of musical production were never recorded, either in writing or on disc. Indeed, reception is central to understanding the role of sound in mediating inter-community relations in the diverse vet divided society of 19th-century Singapore. A meeting-point of migrants from China, India, the Malay world and Europe among others, this was a space where musical traditions and contrasting ontologies of sound collided. This paper proposes two ways in which sound functioned in this context: as a form of contact between parallel communities and as an arena for the contestation of space and rights. Sound put spatially and culturally distinct communities into contact in unique ways through its ability to penetrate visual and spatial barriers. Sound also became a source of conflict when the British administration attempted to impose regulations on sounding practices according to its own concepts of acceptable behaviour. This paper argues that the vigorous efforts of Singapore's Asian inhabitants to defend their sounding traditions and evade control demonstrate the significance and usefulness of sound in the context of a divided colonial city, and that the British did not always have the upper hand in this process of contestation.

"This is Ghetto Row": Musical Segregation in American College Football $\,$

John McCluskey, University of Kentucky

A historical overview of college football's participants exemplifies the racial diversification of American culture from the late 19th century to the 21st. However, the sport's audience remains largely Anglo-American. Gerald Gems maintains that football culture reinforces the construction of American identity as "an aggressive, commercial, white, Protestant, male society." This

is echoed in Ken McLeod's description of college football's soundscape, "whitedominated hard rock, heavy metal, and country music--in addition to marching bands." This paper posits "musical segregation" in college football by exploring three trends in case studies from institutions representing the nation's five largest collegiate athletic conferences during the 2013 season. One, university marketing departments allot time for "players' music" (read: music by black performers) before a game begins, while music during and following gameplay is directed towards the largely white audience in the stands. This allows marketing departments to create a separate space for hiphop and rap from the "white-dominated" selections utilized during gameplay. Two, marketing and athletic departments employ music as a means of misrepresenting their institution to high school recruits. For instance, playing hip-hop throughout a recruit's visit because university officials believe the white culture at their school does not attract top players. Three, the marching band, a European military ensemble, continues to be the musical embodiment of the sport, reinforcing perceptions of white strength in football culture despite modern player demographics. While some positive indicators of change are emerging, these three trends demonstrate that segregation remains firmly intact in college football culture.

Returning Bikindi's Songs to Post-Genocide Rwanda (a Confession) Jason McCoy, University of North Texas

This paper presents an ethically murky case study involving the informal repatriation of the political music of Simon Bikindi to post-genocide Rwanda. In the late 1980s and early 1990s, Bikindi composed a number of songs that were later incorporated into a propaganda campaign used to incite the genocide of the Tutsi minority. Bikindi now resides in a United Nations prison, and his songs are de facto censored in Rwanda. Ethnographic research on my part concerning the reception of Bikindi's songs nevertheless revealed a desire among some Rwandans to own and listen to them again. A few requested recordings, placing me in the awkward position of being an agent of repatriation against the government's and much of the population's wishes. Considering the subtext of neo-colonial paternalism enshrined in my ownership of and their lack of access to the songs, I gave in to these requests. Anecdotal evidence will illustrate the ethical conundrum I confronted and pose important questions regarding ethical issues other foreign scholars may face when working with highly contested cultural materials.

Sounding Neoliberalism in the Richmond City Jail Andrew McGraw, University of Richmond

In this presentation I outline a sonic ethnography of the Richmond VA city jail, focusing upon the spring 2014 transition from its old facility to the new 'Richmond Justice Center.' Beginning in July 2013 many residents living in the old facility coalesced around a recording studio established by the author in the facility's small education room, the only non-monitored space, dubbed 'the sanctuary' by residents. The old building incorporates dorm-style housing.

open acoustics, windows, partial surveillance and opportunities for malefemale collaboration in education programs, Following Wacquant (2009) I combine materialist and symbolic perspectives to analyze both the physical differences between the facilities and the content of their residents? musical performances as embodying the social changes wrought by neoliberalism. Neoliberal trends towards general surveillance, social atomism, the retraction of social welfare and hyperincarceration of the poor are built into the new larger facility where residents will be paired in windowless, acoustically isolated cells, continually monitored through total, computerized surveillance extending to education spaces where male-female interaction will be disallowed. Neoliberal hypermobility of capital, economic deregulation and generalized social insecurity linked to the erosion of stable wage work is symbolically present in residents? musical expressions, overwhelmingly concerned with experiences of poverty. As a form of community building. musical interaction in the sanctuary of the old facility has become a context for working through the feeling of generalized fear both within and without the institution. It remains to be seen if this nascent musical community will survive the transition to the new facility.

Tasting the Names of God: Gender, Timbre and Sufi Bodies Peter McMurray, Harvard University

On Friday nights in the Berlin district of Wedding, a small group of Cerrahî dervishes gather in a rented apartment flat for a weekly *zikr* ceremony. Mostly first- or second-generation immigrants from Turkey, these dervishes' zikr ceremonies are typically described as communal recitations of various names and attributes of God. But Cerrahîs themselves have a more expansive view of this sonic practice, describing it as a kind of tasting "which highlights both the particularities of vocal timbre and the multiple sensory modes engaged during zikr, including tasting, but also listening, touching, smelling, and proprioception, more broadly. An ecology of rituals, all closely related to zikr, has emerged to discipline these sensory engagements: sohbet discourses with the head of the group (or baba); yearly pilgrimages over Easter break to visit their sheikh in Susurluk, Turkey; and for Cerrahî dervishes in Turkey (but not in Berlin), mesk, a weekly musical rehearsal in which new forms of recitation and bodily movements are taught. Not surprisingly, in this ritual entrainment of body and voice, the performance of gender is foregrounded and shaped in a variety of ways. While women are able to become dervishes, they are consistently placed at the sensory periphery of ceremonies; present but invisible and, crucially, inaudible to the male participants, foreclosing the possibility of certain recitations. Timbre thus stakes out certain biopolitical boundaries through sound, as men perform piety through timbral virtuosity while women approximate silence."

Navigating the Hype Machine: Music Blog Aggregators and the New Musical Gatekeepers

James McNally, University of Michigan

In the past decade, music blog aggregators have played an increasingly prominent role in the contemporary American popular music sphere. Far and away the most widely used of these is the aggregator Hype Machine. Founded in 2005, Hype Machine indexes music and writing from more than 800 music blogs from around the world. Hype Machine regularly collects the music these websites provide and posts it on hypem.com, where users can view and interact with a constantly updated stream of recently uploaded, playable music, as well as a brief quote from and link to the website that wrote the original post. Today, it integrates its web application with services such as iTunes. Twitter, and Spotify. Despite the central role music blog aggregators play in American musical life, however, the ethnomusicological scholarship on the subject is limited. Drawing on interviews with independent editors, writers, musicians, and regular users of Hype Machine itself, my paper seeks to construct an ethnography of the "structured social space" (Bourdieu 1998: 40) created by music blog aggregators. I address the ways they alter the way musicians alter the content and promotion of their music, as well as the ways they change users' listening habits. I argue that they have dramatically altered contemporary musical discourse, production, and consumption. I conclude with a discussion of the ways in which music blog aggregators both live up to and fail to fulfill their promises of creating a more diverse, communitarian, and democratic public sphere.

Unraveling Vocal Timbre: Analyzing the Multivalent and Ineffable in Sound and Voice

Eve McPherson, Kent State University at Trumbull, Chair - Panel abstract

Perception of timbre is shaped by many interconnected factors -- social, cognitive, linguistic, acoustic, to name just a few. However, these influences are often more ambiguous and malleable in humanly voiced sound, prompting listeners to respond to vocal timbre subjectively and affectively. In acts of vocal production, singers may not always be aware of the mechanisms they employ or why they make certain performance decisions. Consequently, analysis of vocal timbre must be approached from a variety of angles and draw on interdisciplinary methods in order to achieve even a rudimentary understanding of what is culturally (de)valued or made meaningful in any given context. This panel presents four ethnomusicological approaches to analyzing vocal timbre. The first paper deals with comparative timbres and vocal techniques of Malagasy Catholic songs in two ritual contexts, exploring the ways in which musical communities are created and sustained through timbral aesthetics. The second paper compares the vowel timbre of Arabic and Turkish languages in Islamic recitation and its influence on affective response. The third paper approaches timbre in relation to melodic improvisation, expanding on urban and rural interpretations of Mongolia long-song. The final paper examines the role of tobacco use in altering

perceived voice quality and producing aesthetic effects in Tuvan throatsinging. Using different case studies, this panel attempts not only to present multivalent approaches to the analysis of timbre, but it also identifies timbral vocality as a "soundworld" which transcends semantics, in which vocalized sound plays a significant role in cultural and social meaning-making.

Voicing the Sound of a Secular God: A Comparison of Vowels and Timbre in the Turkish and Arabic Language Calls to Prayer Eve McPherson, Kent State University at Trumbull

In 1932, under the Turkish Republican agenda, the Arabic-language call to prayer was reconceived as a means to "Turkicize" the soundscape and classical Arabic was replaced with modern Turkish. A primary goal of this change was to remind listeners that Turkey was secular, modern, and, as much as possible, free from Ottoman and Arab influences. However, Turkish recitation was met with public protest, with some scholars arguing that this edict was perhaps the most disagreeable of the secularist reforms. After all, in the origin story of the call, the words were delivered directly in Arabic from the Angel Gabriel, Moreover, in a related recitation art, stories from the Prophet's time recount that it was the beauty of the recited Qur'an in Arabic that, in some cases, caused conversion to Islam. So, when the Turkish Republic altered the language of recitation from a sacred to a mundane one, it is not surprising that people took offense. However, along with being offended at the language, I argue that it was the altered vocal timbre itself that may have been unsettling. When Turkish was substituted for Arabic, the vowels were changed and vowels dictate basic elements of timbre. Hence, while the state argued that changing the language to the vernacular encouraged a more complete understanding by the populace, the populace rejected this proposition, in essence asserting that meaning was in sound, not in language. In this paper, I compare vowel structures and examine the ways in which timbre evokes affective response.

Post-Apartheid Cultural Brokerage on the World Music Circuit Louise Meintjes, Duke University

I will consider the encounters of the Umzansi Zulu Dancers ngoma troupe with aspiring South African cultural brokers. Who are the men who seek out entrepreneurial relationships with Umzansi Zulu Dancers, what are their aesthetic investments, and what is at stake for Umzansi's artists in the processes of negotiation? I draw on my ethnography of Umzansi's studio recording sessions in Johannesburg, of the visits of scouts and filmmakers to Umzansi's rural Zulu community, and of troupe leader Siyazi Zulu's cultivation of these encounters. Umzansi's struggle for a mediated creative voice reveals some of the practices and thinking behind small-scale brokering arrangements in the circulation of Zulu sounds. In their searches for means of empowerment, men variously positioned in South Africa's under-resourced communities navigate among affective and curatorial discourses about the past and entrepreneurial and ethical representations of the future.

Participating from a post apartheid vantage point in the politics of cultural heritage and indigeneity, cultural brokers shape popular aesthetic practices while constituting the cultural terrain itself. In their participation in such politics prevalent in the global South and that arise out of postcolonial experience, post apartheid's ngoma artists offer a comparable case study to popular musicians elsewhere who seek to produce globally legible African voices.

Music and Legacies of Resistance in South Africa's Incomplete Transition to Freedom

Louise Meintjes, Duke University, Chair - Panel abstract

I have walked that long road to freedom... But I have discovered the secret that after climbing a great hill, one only finds that there are many more hills to climb. - Nelson Mandela, Long Walk to Freedom Edward Said (1994) argues that resistance against colonialism seldom appears in the singular: primary resistance is followed by subsequent waves of resistance that characterize the struggle for ideologies in the post-colonial state. Said's argument is increasingly resonant in continuing struggles for equality, reshaped through the rhetoric of transformation and demands for service delivery in South Africa. This panel proposes a palimpsest view of resistance in music, showing how past repertoires and performance practices are drawn into different contexts, layering new meanings onto past practices, but also imbuing the present with resonances of the past. It problematizes the pastness of apartheid and resistance suggested by "watershed" moments like 1994's democratic election, observing the rearticulation of past struggle narratives in present musical practices and repertoires. It reinterprets notions of "resistance" as both political and material, exploring music's capacity to articulate aspirations and facilitate South Africa's thwarted transformation. Key questions this panel seeks to address include: How are narratives of past struggles musically reinterpreted in new contexts? What is the relation of historical and present-day musical practices to sources of power in the contexts of oppression and marginalization? What is the potential of musical practices to address the long-term political and material barriers to the realization of principles of freedom and equality?

Epic (Slam) Poems: Metamodern Griot Traditions on the Fringe of Senegalese Hip Hop

Juan Carlos Melendez-Torres, Independent Scholar

Over the course of its 25 years of existence in Senegal, hip hop's practice in its capital city of Dakar has evolved into what could be considered one of the world's first truly metamodern musical cultures. The constant shift between traditional tropes (e.g. usage of Wolof proverbs, sampling of *griot* instruments) and contemporary memes (e.g. struggling against economic adversity in the *banlieue* and references to media-constructed U.S. rap lifeworlds) in hip hop performance mirrors a characteristic alternation of artists' attitudes between a modern earnestness for sociopolitical change and a postmodern cynicism

regarding the potential for art to effect that change. I posit that many hip hop artists in Dakar, slam poets in particular, rather than aligning themselves with the oft-repeated trope of griots-as-rappers, instead place themselves as contemporary poets who draw explicitly on a combination of traditional epic poetry and post/colonial aesthetics to create a unique and novel metamodern positionality with respect to their artistic practices. This discussion draws on 14 months of ethnographic fieldwork on Senegalese rap (known as Rap Galsen), where I also worked with the first slam poetry collective in Dakar and the creator of a new genre termed *litterapure*. The novel approaches that these *slammeurs* take to combining music and declamatory poetry exemplify unique engagements with the intersection of the traditional and the post/colonial in a hypercontemporary performative context, and open the door to a new line of inquiry into the role of traditional expressive culture in shaping urban arts on the fringe of Rap Galsen.

Working in a Police State: Western Ethnomusicologists in Cold War Romania

Maurice Mengel, Syracuse University

This paper focuses on Western ethnomusicologists who published on Romania during the Cold War period and their conflict with the Romanian state, asking how this conflict was represented in their research. Based on a comparison of this body of publications with similar studies on other Southeastern European countries, both from the Cold War and postsocialist periods, I suggest how Western research on Romania was exceptional. For example, during the Cold War Western researchers' publications typically downplayed political issues, particularly the effects of the Romanian state and its cultural policy on the practice of folk music and its research. As a consequence there has been little investigation of the new traditions" that emerged in Romania as a result of socialist policies. Drawing on my reading of research from the Cold War period, as well as on recent interviews with some of these researchers, I explore the factors that led to the relative omission of the political sphere in this body of work. Did the researchers perceive themselves to be in conflict with the state? In what ways did they experience pressure? Did Western researchers knowingly avoid politics - perhaps to protect their Romanian partners in the field? Were there other factors at work on this side of the Iron Curtain, related to the larger East-West conflict that similarly pressured them into writing in a particular way? Based on the Romanian case, I suggest hypotheses to describe a paradigm shift from Cold War ethnomusicology to postsocialist ethnomusicology. "

As Time Goes By: Car Radio and Spatiotemporal Manipulations of the Travel Experience in Twentieth-Century America

Sarah Messbauer, University of California, Davis

Since its invention almost a century ago, the car radio has come to be found in over ninety-five percent of vehicles on the road. Radio programming is tailored to suit a mobile audience, and many listeners view it as an essential part of

the driving experience. Numerous studies concerning the history and development of car radio detail the processes by which the mechanical aspects of radio became more and better suited for use in the car. Yet within the scope of these studies, the questions addressed are so focused on the problem of how that there is hardly any mention of the other great question: why. Why was radio first imported into the car? And why, in spite of well-grounded concerns regarding the threat of distracted driving or mechanical mishap, did it rise to such prominence in American life? Expanding upon current scholarship regarding mechanical manipulations of spatiotemporal environments, I argue that the conditions individually brought about by the radio and the automobile mutually reinforced one another; both worked together to alter the perceived passage of time and space for their users. Given that these developments directly reflect similar developments that occurred with the invention of older travel technologies such as the railroad half a century earlier, the application of radio to the car can be seen as just one more manifestation of the new spatiotemporal paradigm gripping the postindustrial West in the first half of the twentieth century.

Building the Future through the Past: The Revival Movement in Iranian Classical Music and the Reconstruction of National Identity in the 1960s and the 1970s

Hadi Milanloo, Memorial University of Newfoundland

Rapid changes in Iran's sociopolitical structure since the 1950s put the concept of "Iranian identity" through a new phase of negotiations involving both the Iranian government and intellectuals who endeavored to reconstruct a national identity based on conceptions of a "modern Iran" (Mirsepassi 2000, Broujerdi 1996). While these negotiations have been the subject of academic study, research on the relation between the revival movement in Iranian classical music and the reconstruction of Iranian identity in that era is sorely lacking. Drawing on government source documents from the 1960s and archival interviews with Iranian musicians who were engaged in revival, this paper explores how Iranian's extensive efforts to reconstruct their identity led to an Iranian classical music revival in the 1960s. Building on Livingston's model of revival movements (1999), I demonstrate that While their interpretations of Iranian identity were contradictory, Iran's patriarchal government and the (mostly left-wing) modern intellectuals inadvertently worked together to pave the way for the revival movement and, later, enabling it to flourish. The former did so by supporting revivalist activities financially and the latter by providing the movement with an ideological basis. My analysis reveals how the revival movement's association with national identity enabled the revived music to become the mainstream genre in Iran, a positioning which did not change for nearly three decades.

Lying Your Way To The Truth: Music, Ethnography, and the Limits of Honesty

Stephen Millar, Queen's University Belfast

On February 15th 2013 the Society for Ethnomusicology's Board of Directors approved a Position Statement on Ethnographic Research and Institutional Review Boards, its first change on ethical considerations in fifteen years. It was primarily concerned with establishing the value of oral consent in the field and simplifying the review stage for research to gain ethical approval: many issues remain. The ethnomusicologist's approach to the study of music creates a specific set of ethical and methodological challenges. Yet, implicit within the SEM's guidance on ethics in fieldwork, there is a tension between researchers being honest about their reason for studying a given culture and how that culture chooses to represent itself under observation, particularly if its members feel uncomfortable or challenged by the researcher's motivations. The SEM's guidelines state the ethnomusicologist should maintain an honest relationship with their subjects, yet this approach, while morally commendable, seems ineffective in studying certain musical cultures. This paper will focus on the tension between the moral and intellectual difficulties of accurately representing a musical culture, with specific reference to three case studies: Indian music in apartheid South Africa (Pillay, 1994); the transmission of Indian musical culture by a Western researcher (Kippen, 2008); and my own research on "sectarian music" in Scotland. The paper takes issue with the claim that ethical behavior in the field is "obvious" or "a matter of common sense" (Nettl. 2005;202), and seeks to further problematize notions of truth in ethnomusicological research.

Rogue Sitar: Popular Music and the Sitar in the 19th Century Allyn Miner, University of Pennsylvania

Over the past decade scholarship on India's classical music has looked beyond standard narratives to seek out forgotten and suppressed streams of social history, focusing especially on the disenfranchisement of courtesans and male Muslim vocalists. Instrumental music as well, and in particular the tradition of the sitar -- celebrated as the epitome of North Indian classicism -- has a more complicated history than has yet been told. We are familiar with the idea that hereditary professionals of the eighteenth and nineteenth centuries applied their sophisticated repertoire to the sitar, and even taught some of it to new generations of non-lineage players. But the sitar also thrived in the hands of low-status accompanists and other non-elite players: throughout the late-nineteenth and early-twentieth centuries it was the premier parlor instrument in households across urban North India. Though its influence remains unacknowledged, this popular context produced a new, non-elite repertoire that fed the classical sitar tradition. This paper explores the diverse sources of sitar music through a study of now-forgotten vernacular texts of the late-nineteenth century. These Urdu-language books, including such treasures as the Sarmāya-i 'ishrat or Resource of Pleasure" contain substantial material from which to develop a new understanding of the sitar beyond the

realm of the concert hall. In this regard, the paper seeks to build a case that the sitar's history of popular use is a fundamental and under-recognized part of its social and musical legacy."

Puerto Rican Jíbaro Music in the Colombian Caribbean Region Errol Montes Pizarro. University of Puerto Rico

The people of the Colombian Caribbean region ('la costa') have historically struggled for recognition in the country's nationhood discourse that constructs the national culture as mestiza (a mixture of Spaniard and Indigenous elements), which leans more to whiteness. In that discourse the costa is constructed as mostly black and backward and its population has always felt powerless vis-à-vis the political elite from the interior highland. Beginning in the sixties several musical genres from the non-Hispanic Antilles and the African continent began to make their way in the musical taste of the people from the lower class strata in the costa. At the same time Puerto Rican 'jíbaro music' became extremely popular in this region of Colombia to the point that songs interpreted by Puerto Rican jíbaro singers like Odilio González and others were and still are considered as anthems of Barranquilla and Cartagena de Indias. To this day jíbaro music is the favorite genre to be played during Christmas in both cities. Jíbaro music has also been incorporated in the repertoire of some of the champeta singers. In this paper we will analyze the presence of jibaro music in the Colombian Caribbean region and also how it has been in a sense 'africanized' in the context of the champeta.

Uploading Matepe: The Role of Online Learning Communities and the Desire to Connect to Northeastern Zimbabwe

Jocelyn Moon, University of Washington Zachary Moon, Independent Scholar

In February 2008, a user named "B. Jakopo" self-published the song "Andidenha" on YouTube, thereby creating the first online public video featuring materia, an indirection of the Sena/Marembe peoples of Northeastern Zimbabwe and adjacent areas across the Zimbabwe-Mozambique border. Jakopo's post sparked the development of matepe's online presence and the growth of dialogue between musicians in Zimbabwe, Japan, Europe and North America. This developing interest in matepe music cultures have in part been fueled by concerns for a tradition in decline, as voiced by Andrew Tracey and John Kaemmer (1989). This paper focuses on virtual public resources such as YouTube videos, online forums, and Zimbabwean-music focused listservs, not only as means to access and engage with matepe music online, but as grounds to pursue real-time social relationships between material players both locally and translocally. To understand this process, we discuss the convergence and integration of online and off-line learning communities based on specific online learning resources (Wellman et al. 2001, Waldron 2011, 2012). The concurrent development of real-time relationships and virtual resources complicates recent discussions in the larger Zimbabwean-music community regarding the inverse correlation between social ties and internet learning. To address these concerns, we build on Jeff Todd Titon's analogy of sustainability (2009) and investigate the role of online learning resources in collaborative mechanisms of sustainability. The authors draw upon their field work in Nyamapanda. Zimbabwe as well as their experiences learning matepe from various on- and offline sources. Kaemmer, John. 1989. "Social Power and Music Change among the Shona." Ethnomusicology 33: 31-45. Titon, Jeff Todd. 2009. "Music and Sustainability: An Ecological Viewpoint." The World of Music 51: 119-138. Waldron, Janice. 2011. "Conceptual Frameworks, Theoretical Models and the Role of YouTube: Investigating Informal Music Learning and Teaching in Online Music Community." Journal of Music, Technology and Education 4: 189-200. Waldron, Janice. 2012. "YouTube, fanvids, forums, vlogs and blogs: Informal music learning in a convergent on- and offline music community." International Journal of Music Education 31: 91-105. Wellman, B. Quan-Haase, A. Witte, J. & Hampton, K. 2001. "Does the internet increase, decrease, or supplement social capital? Social networks, participation, and community commitment." The American Behavioral Scientist 45: 436-455.

Music and Higher Education: Exploring New Perspectives Robin Moore, University of Texas at Austin, Chair – Panel abstract

Music curricula in most universities and conservatories today require fundamental revision. The current model for performance-oriented education dates largely from the mid-nineteenth century when far fewer students had access to university education and elitist, hierarchical notions of good and bad music contributed to the establishment of a canon of elite works. Over the past 150 years. Western societies have become markedly more diverse, yet music curricula have not adapted accordingly. A chasm currently exists between the kinds of applied music taught in music schools and the music most students identify with or hear each day. The proposed panel creates dialogue among professionals from various fields including ethnomusicology, musicology, music education, and music administration with the goal of suggesting guidelines for a more inclusive, dynamic, and socially engaged curriculum of study. Specific topics to be discussed by panelists include: an overview of existing literature on curricular reform; reflections on the most progressive changes taking place at U.S. liberal arts colleges; strategies for circumventing restrictions imposed by U.S. accreditation agencies such as NASM and maintaining diverse offerings in the face of budget cuts; efforts in Canada to expand teacher education programs so as to be more inclusive; reform efforts underway in the European Union to redefine national priorities for music learning throughout higher education; and attempts in Brazil to integrate multiple components of music curricula (research and training, curriculum and outreach, secondary and tertiary education) inspired by the writings of Paulo Freire and Orlando Fals Borda.

Music as a Space for Identity, Interaction, and Escapism among Gay Men in Special Period Havana

Moshe Morad, SOAS, University of London

This paper explores the relationship between music and gay identity in Havana during the período especial, an extended period of economic depression starting in the early 1990s, characterised by a collapse of revolutionary values and social norms, and a way of life conducted by improvised solutions for survival, including hustling and sex-work. A thriving, though constantly harassed and destabilised, clandestine gay "scene" has developed in Hayana. During eight different visits between 1995 and 2007. the researcher became absorbed in the scene, created a wide social network, attended numerous secret gatherings--from clandestine parties to religious rituals--and observed patterns of behaviour and communication, and the way the scene changed and evolved. The researcher discovered the role of music in the Havana gay "scene" as a marker of identity, a source of queer codifications and identifications, a medium of interaction, an outlet for emotion and a way to escape from a reality of scarcity, oppression and despair. He argues that music plays a central role in providing the physical, emotional, and conceptual spaces which constitute this scene and in the formation of a new hybrid "gay identity" in Special-Period Havana. Recent publications about Cuban music in the Special Period discuss race and gender, but hardly deal with homosexuality, whilst researches on homosexuality in Cuba hardly mention music. The research presented in this paper fills this gap and brings to light musical "spaces" in Cuba from a "queer ethnomusicology" perspective.

Children's Music Learning and Social Development in Northern Ethiopia: A Culture and Cognition Perspective

Katell Morand, University of Washington

In recent years, a number of studies have started to bridge the gap between ethnomusicology and cognitive psychology and neuroscience, providing new insights on topics such as emotion or trance. What happens during the formative years of chilhood, however, has not yet been a focus of attention; and while the importance of early musical exposure has long been emphasized by ethnomusicologists (Blacking 1967, Berliner 1994), the actual process of enculturation, which is largely implicit and difficult to observe, has been little studied. For answers, one can only turn to scholars of developmental psychology of music (Trehub 2003, Hannon & Trainor 2007), and the light they shed - despite numerous limitations - on the fine processes of music acquisition and its significant effect on emotions, empathy and social skills. This paper thus argues for a study of music learning combining both ethnomusicogical and cognitive perspectives. It presents the case-study of Amhara children in a remote area of Northern Ethiopia, where singing, learned without supervision, is associated with a wide range of cultural knowledge such as kinship dynamics, appropriate emotional behavior, or response to conflict situations. After introducing the local theories of music learning, their contradictions, and the specific challenges of working with

unschooled children, I will describe the learning stages and present a series of memory and emotion recognition tests designed to uncover imitation processes. I will then conclude on the link between music learning and social development and the importance of its study for our understanding of music.

The Small and Micro-music Industries of Tibetan and Exile Tibetan Pop Music: Unpicking Pop Music, Commercialism and Capitalism Anna Morcom, Royal Holloway College, University of London

The crisis in music industries brought about by digital media has seen the emergence of more and more pop musics that are sustained through patronage rather than business, or by gift rather than capitalist market economies, as recent scholarship has argued. While ethnomusicology still falls short of anything on the scale of the subfield Economic Anthropology, more sophisticated tools to understand industrial and post-industrial musical economies are developing. In this paper, I analyse the connections and disconnections of pop music and capitalism through a focus on pop music from exile Tibet and Tibet itself. Tibetan pop music from both inside and outside Tibet has emerged in the last few decades as a result of global capitalism. However, in exile in particular it represents a subsistence economy at best, and is a long away from being a medium for capital accumulation. This is not just due to piracy, but also to the small size of the Tibetan and exile population, dispersed across the vast Himalayan terrains of Tibet. Nepal. India and the entire globe. Using a variety of theoretical models, I explore ways we can locate such small, non-profitable popular music scenes in global capitalism, understanding the latter as uneven, porous, gapped and contradictory as well as pervasive. This enables us to better refine still entrenched assumptions that connect pop music, 'commercialism' and 'music industries'. This is important as more and more music in the world is mediatised, but, due to technology, smaller and smaller scenes are also being catered for.

Cracking the Code: The Role of Archival Recordings in the Revival of the Norwegian *Munnharpe*

Deirdre Morgan, SOAS, University of London

Unlike the fiddle, which occupies a prominent place in Norwegian traditional music, the *munnharpe* is a niche instrument. Resonated inside the mouth cavity, its techniques are almost completely invisible, making it difficult to learn and even harder to master. Despite these obstacles, the *munnharpe* tradition has managed to remain strong and even thrive in recent years (Thedans 2011). But how exactly are *munnharpe* players in Norway "cracking the code" in the absence of formal teachers, written repertoire, and mainstream accessibility? A large part of the revival's success lies in the availability and accessibility of archival recordings (Norwegian Broadcasting Corporation, Norwegian Folk Music Archive, Agder Folk Music Archive, etc.). Tracks going back as early the 1930s have inspired new generations of players, and virtually every *munnharpe* player today cites audio recordings as

a primary resource for learning the instrument. Based on ongoing ethnographic fieldwork in Norway, this paper explores the role of recordings in the transmission and revitalization of the *munnharpe* tradition. By examining where these recordings live, who uses them, and how they circulate, I will consider both the advantages and potential drawbacks of this method of transmission. Using the Norwegian case study as a point of departure, I will conclude by looking at the impact that different archival and recording paradigms are having on other established jew's harp revivals in Austria and Sicily.

Ethnomusicological Perspectives on Open Access Publication Darren Mueller, Duke University, Chair – Panel abstract

With new media technologies, the distribution and publication of academic research is rapidly changing. Recently, new avenues for scholarly communication have been flourishing in our field--examples include the alldigital multimedia journal Ethnomusicology Review, self-managed web publications such as Sounding Out!, SEM's Sound Matters and Ethnomusicology Translations projects, and the 2014 relaunch of Cultural Anthropology as an open-access journal. Although ethnomusicologists have recognized the transformative potential of these new forms, questions remain. What social and workflow structures are necessary to make this work sustainable? How do these forms of publication impact tenure and promotion? What is the place of peer review? How can attention to music and sound impact the broader discourse surrounding open access publication? Ethnomusicologists, with their dual expertise in sound and culture, are well positioned to address these questions. This roundtable brings together six scholars who have published their work in public fora; each creates space for others to do so as well. Whereas discourse surrounding open-access publication tends to focus primarily on technology alone, this panel considers the human labor and social structures needed to integrate technology into scholarly discourse about music. Panelists include the editor of a web-based ethnomusicology journal, a tenured scholar who self-publishes extensively online, a post-doc who helps scholars use digital tools, a Ph.D. candidate who uses Digital Humanities to create new collaborative research paradigms, a junior scholar who provokes digital transformations of research and pedagogy, and a public-sector scholar who has spearheaded online projects for SEM.

Keepers of Tradition: Women in South Korean Traditional Music $Ruth\ Mueller,\ Saint\ Louis\ University$

Through globalization and modernization, many cultures have seen a decline in the traditional arts. Many governments have created institutions of preservation and support traditional artists, however the removal of the these arts from popular culture and the subsequent institutionalization has caused significant changes in transmission, study, performance practice and the role of musician. Post-war South Korea helped pioneer this practice, particularly with the Cultural Properties Protection Law of 1962. Prior to this legislation,

post-war Korea under military rule saw an even greater decline than during the Japanese Rule. By the late fifties, major universities added traditional arts to previously existing Western classical music programs and traditional genres, such as p'ungmul and p'ansori, had become the voice of the nationalist movement. Fifty years on, the impact of this legislation can now properly be assessed. Preservation is the meeting point between these processes of decline and the desire to hold on to the past. As traditional music has been marginalized, women are more easily accepted. Furthering the acceptance of women is the association of women as preservers of family traditions. Throughout patriarchal societies, the process of modernization, industrialization, and colonial rule often leads to a division between men as innovators and women as preservers. Within Korea, as elsewhere, female musicians have become accepted -- and even predominate -- in fields from which they traditionally had been excluded. This paper explores the processes that led to the shift from mostly male to mostly female traditional musicians within South Korea and the degree to which this shift has influenced traditional music as it is practiced today. The analysis of the South Korean experience is crucial to understanding the preservation of traditional arts within rapidly globalizing societies.

Mbira as Chimurenga: Guitar Impressions, Performance and Reception of a Popular Music from Zimbabwe

Tendai Muparutsa, Williams College

The social transformations, deep history, and tonal and rhythmic richness of the mbira dzavadzimu tradition have made it a particularly rich site for research. Scholarship in this area is blossoming today with both new approaches and summa contributions from respected senior figures. The panel is intentionally constituted to enable discussion of our subject from different, vet complementary, subject positions. The first presenter, a born-in-thetradition culture-bearer, discusses the adaptation to Chimurenga-style guitar of traditional musical patterns played on the mbira. The second, a skilled American mbira player, points out that most prior musical analyses have dealt with structures within one musical period of the ever re-cycling music and uses an in extenso transcription to illustrate the value of studying complete performances. The third speaker, an experienced theorist of various cyclic musical styles, advances an hypothesis about rhythmic structures that suggests connections among disparate musical traditions based on musical structures. Last, a pioneer in mbira studies shares findings from a longitudinal study concerned with modeling the mbira repertory and its creative practices. The panel hopes not only to contribute to increased understanding of mbira music but also to embody the value of engaging in ethnomusicological inquiry with a variety of paradigmatic approaches and a blend of scholarly identities.

Annihilation in God or Just a Party: Sufi Ritual and Performance in Fez, Morocco

Philip Murphy, University of California, Santa Barbara

Sufis in Fez combine poetry, melody and movement in order to reach a state of annihilation in God, where individual consciousness dissolves and tawhīd (the oneness or unity of God) may be truly realized. This occurs during a portion of private Sufi ritual called hadra, which literally translates to presence, and has connotations of Divine presence accessed during the ritual. Although this private ritual activity is alive, today the hadra is no longer strictly moored to private gatherings in Sufi lodges. Due to official government support, new media, and transnational interest, Sufi ritual circulates through public performances and appears in a variety of contexts. In this paper I demonstrate how dynamic private rituals and public performances inform one another and carry diverse meanings such as a path to annihilation in God, and a way to celebrate at a party. These may seem to be extremely polarized goals. I argue that they are not necessarily so. More specifically I present Sufi hadra as an embodied ritual and performance that is used to express and realize both Sufi and non-Sufi understandings of the Islamic concept of tawhīd. I draw on recent scholarship and my own fieldwork in Fez to demonstrate how religious rituals and sacred performances exist in a circulatory system where they continuously inform one another. Boundaries between ritual, performance, entertainment, and everyday acts are dissolved as Sufism circulates in novel ways and spaces and impacts everyday worship and public displays of piety for Sufis and non-Sufi Muslims in Fez.

Is Tango Russian/How Russian is Tango?

Inna Naroditskaya, Northwestern University

Plunging into tango with my Columbian instructor, touring Argentine masters, and an American partner, I entered the Chicago tango scene to find it populated by immigrants from the USSR. A similar story in other American cities. My participatory fieldwork in Chicago leads a hundred years back to Russia -- enraptured by futurism, cubism, and supremacism, in the transition from WWI to "its rendezvous with revolution," awash in the tango craze. Russian tango songs fed nostalgia of White Russian immigrants in exile, and expressed lyricism, heroism, and WWII losses in the Soviet Union (Pietr Leschenko, Vertinsky, Shilzhenko), Utesov, the darling of Soviet Estrada/jazz, featured tango in Russia's first musical comedy, Veselve Rebiata, Among Russian/Soviet tango composers, Jews played a prominent role. Perhaps the pining tone of tango echoed longing klezmer tunes, the violin/fiddle dominating many Russian tangos. Perhaps tango's heightened emotion resonated with Russian urban song (romance); affinity with accordion attracted Russians to Argentinian bandaneon. Tango in Russia has been located at the intersection of jazz, klezmer, romance, accordion, Estrada, and dance. With the advent of electronic music, disco, rock, and rap, tango moved into the background. Yet, occupying a very specific niche in Soviet Estrada, Russian tango remains a part of the soundscape for emigrants from the Soviet land. How and why has tango been transmitted into the life of the middle class, middle-aged Soviet diaspora in the US?

Art vs. Aid in the East of Congo

Cherie Ndaliko, University of North Carolina at Chapel Hill

In the east of the DRC, a curious dynamic is quickly gaining momentum: in the face of the deadliest conflict since WWII, many of the international humanitarian organizations that initially came to provide emergency relief have started producing songs and musical albums. The stated aim of this practice is two-fold; first to gain traction with local populations who view humanitarian organizations with suspicion; and second, to support the creation of cultural products that, through digital distribution channels, allow local voices to speak to global audiences. That the latter motivation also establishes a lucrative fundraising platform for NGOs raises certain question about the ethics of such projects. However, the larger problem is in the dynamics of the musical productions themselves. Through a case study of a recent collaboration between an international NGO and a local cultural center, this paper builds on the increasingly urgent ethnomusicological engagement with music and conflict by examining what is at stake when foreign entities, trained in administering medical and structural aid, begin to alter a musical landscape. I argue that humanitarian practices often function as a form of charitable imperialism, which, like traditional iterations of imperialism, promotes an insidious relationship between imperial practices and culture production. I pay particular attention to the influence of power. economics, and cultural bias in these artistic partnerships, how the rhetoric of humanitarianism diverts critical inquiries into practices of giving voice and silencing, and, finally, what functions the songs and albums ultimately serve in the respective 'local' communities of their collaborators.

Musical Collaboration and Capital in Africa

Cherie Ndaliko, University of North Carolina at Chapel Hill, Chair – Panel abstract

New opportunities and problems in cross-cultural musical collaborations continue to arise with the spread of global capital. "Collaboration" itself is increasingly part of marketing strategies--the value of cross-culturally produced musical commodities lies partially in their status as products produced through a harmonious and benevolent contact with the Other. Yet, contrary to the hopes of many involved in producing and marketing these projects, cross-cultural collaboration does not suspend the specific cultural politics of the individuals or organizations involved nor allow for a depoliticized encounter. Instead, the hybridization that is celebrated in aesthetic products is often the result of significant tension in the realm of power dynamics and social interactions. As a recent collection of essays on "Music and Globalization" points out, collaboration remains a phenomenon deeply in need of further study and theorization. This panel explores multiple paradigms of collaboration - including artistic, organizational, and scholarly -

in order to expose more complex and nuanced dynamics that are so often unstated but remain audible in the resultant music. Each paper situates collaborative circumstances as historically contingent and potentially ideologically inflected: despite the regional specificity of the interactions, the significance of these collaborations lies partially in the ways that they expose hidden and often conflicted relations between cultures and economies. The papers of this panel seek to explore the concrete social realities of these collaborations, while also examining the "afterlife" of these commodities as they function in the lives of both African and North American consumers.

Introduction: Women Music Makers in India

Daniel Neuman, University of California, Los Angeles

Thirty years ago, on September 7th and 8th, 1984. India held its first academic conference on women music makers, as it was called. This had been a completely taboo subject until then, since the women music makers featured were singing and dancing "courtesans" a much stigmatized group, but centrally important for the history of Indian music in many respects. This conference was particularly important because it was the first time--I believe anywhere, but particularly in India--that a conference was held celebrating the importance of these performers rather than castigating them, as had been standard in India for well over a century, as prostitutes. Since that initial conference in India there has been, particularly in the last decade, a significant increase in publications on women music makers in India, incorporating the results of both historical and contemporary ethnographic research. Indeed, two major books have been published on the subject just since January of this year. But the fundamental significance of all this research has been the establishment of courtesan performers as proper and important subjects of inquiry, a still sensitive topic in India. I am proposing a panel with eight individuals that turns out to be exceptionally international. I will act as Chair - Panel abstract and discussant, and provide a brief (five minute) overview of the conference in India 30 years ago. The following abstracts from the eight panelists include a heterogeneous set of perspectives, but all focused on courtesan performers, from both North and South India. Given the number of speakers (8 plus the Chair - Panel abstract briefly), we may require scheduling for two organized panels.

Women Music Makers in India

Daniel Neuman, University of California, Los Angeles, Chair - Panel abstract

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Quiet, Racialized Vocality at Fisk University

Marti Newland, Columbia University

Scholarship on the affect of black Americans singing collectively has pervaded narratives of resistance to racial injustice. These narratives include examples of spirituals that emerged during the enslavement of Africans, freedom songs of the Civil Rights Movement, as well as hip-hop vocals of the current moment. Aesthetically, scholars describe these vocal expressions as strident" and "loud" and historicize them in their empowering affect as a characteristic of a long freedom struggle. Within the vocal activities at historically black colleges and universities, students and faculty make audible a broader aesthetic range of political vocality. This presentation offers an analysis of singers' practices of vocal quietness among the Fisk Jubilee Singers'R" in the context of Fisk University and popular culture. Drawing from fieldwork on the campus, literary theory, and vocal anthropology, I examine how vocal "quietness" and vocal "loudness" figures in how black college students use their voices in political action towards participation in legacies of African American excellence, recognition as racially "black" and managing public reception of themselves as upwardly mobile citizens. I detail the singing process, choral conducting approaches and goals for audience reception among the Fisk Jubilee Singers"R". This work contributes to articulating the role of genre and higher education in the dynamic politics of racialized vocality in the United States. "

Ethical Tight Spots: How Ethnography Can Survive Institutional Requirements, Maintain Morality, and Still Say Something Relevant Jordan Newman. University of Cincinnati, Chair – Panel abstract

While university music scholars venture voraciously into unfamiliar spaces, violent geographies, and mysterious new digital zones, they must navigate increasingly strict codes of ethics designed by educational institutions to create scientific and legal standards for human research. More than ever, ethnomusicologists today value the safety, security, and rights of their subjects and collaborators, and their own; but how do they elicit genuine onthe-ground reflections of music and life experiences with the sometimes-dubious formalities of written permission and meticulously prescribed investigation demanded by review boards? This roundtable, cosponsored by the Student Union section and the Music and Violence special interest group, explores the challenges of fieldwork and research, particularly within topics

where institutional compliance may impact the quality of the findings, narrow its potential significance, or even cause project termination. Based on their experienced perspectives, members of the roundtable will discuss ways to effectively communicate the nature of ethnographic performance using language that is sensitive to institutional ethical concerns in documents such as proposals. More broadly, the insights elicited by the roundtable will expand the discourse on ethics to offer a range of approaches addressing today's relevant ethical fieldwork concerns, such as preserving informant privacy, handling friendships, confronting uncomfortable musical material, and being truthful and transparent in analysis. The resulting discussion will present successful methods for balancing the pursuit of cutting-edge research topics with the expectations of institutional requirements, and will more generally consider the meaningful ethical ethnomusicological questions of our day.

Cajun Pride

David Novak, University of California, Santa Barbara

When did Caiun Pride first come into our lives? I remember buying the CD at a rummage sale on some distracted afternoon, weeks after our son Gus was born. It was a casual, accidental purchase and I took the CD home innocently, planning to listen to it when I had the time. I couldn't have known that we would soon be immersed in Cajun Pride; that we would hear it thousands of times; that its sound would become the background to our daily lives; that we would become intimately, irrevocably familiar with the album that became the leitmotif of Gus's second and third years. Why Cajun music? Why this recording? For me, the mix of personal and intellectual questions here are hard to distinguish. It could be a case study of childhood learning, a meditation on musical repetitions in everyday life, or perhaps just the starryeyed wonder of a first-time father. In this paper, I unpack my toddler's obsession with Jo-el Sonnier's 1997 Grammy-nominated album to consider the effects of technological mediation, the role of media in childhood development, and social discourses about musical taste. Listening to recordings has become an essential part of becoming a person, from the earliest stages of development -- even when mediation brings modern subjects into complex identifications with local cultures and musical traditions. And so too with my son, learning to dance to La Valse de Grand Mamou "far from the Bayou."

Black, White, Blue, or Flower?: Mapping Musical Diversity among the Hmong of Vietnam

Lonán Ó Briain, University of Nottingham

Following independence in 1954, the invention of a national musical tradition for North Vietnam demanded the inclusion of compatible features from the musical cultures of the ethnic minorities living in the region. The first step in this creative process was to compile musicological studies of these groups and ascribe musical instruments and styles to particular peoples and localities. Hồng Thao, a recent graduate from the National Academy of Music in Hanoi, was sent to Hà Giang province to study the music of the Hmong people. In the

1960s, he produced a series of articles and a book on this musical culture which were then used by musicians and composers in Hanoi to create tokenistic "Hmong" pieces in the style of modern national music. Since that monumental research, however, there have been no attempts to account for the diversity of musical styles within the Hmong community. Despite comprising a population of over one million people, a minority of whom reside in Hà Giang, representations of their musical cultures have been reduced to stereotypes based on this region only. Using comparative musical analysis of my own field recordings and those by the Vietnamese Institute for Musicology, I present the first attempt to comprehensively map Hmong musical diversity in northern Vietnam. This research challenges the simplistic ethnic subdivisions currently propagated by Vietnamese anthropologists, which are based solely on dress color (Black Hmong, Flower Hmong, etc.), and suggests a more equitable approach to the study of music and minorities in Vietnam.

Sounding the Carnivalesque: Changing Identities for a Sonic Icon of the Popular

Michael O'Brien, College of Charleston

The bombo con platillo (bass drum with mounted cymbal) is a powerful sonic and visual icon of three interrelated spaces for performing the popular in Argentina: Peronist political events, soccer fandom, and murga porteña, a heterogeneous art form involving song, drumming, dance, and theatre that has historically been associated with working-class Carnival celebrations. Murga has undergone a renaissance and transformation in the years since its near disappearance during the 1976-83 dictatorship; it has been recognized by the national and municipal governments as an official form of cultural patrimony, accruing cultural capital and gaining access to more performance spaces and media venues as a result. The bombo -- an intentionally unruly and even disruptive sonic implement -- has accompanied all of these incursions into new spaces and media, with mixed results. While traditionally bombistas in murgas did not typically conceive of themselves as musicians or of their instrument as musical, bombistas in these new social contexts operate in an intermediate space between the musical and the un-musical. Some have adapted their instruments and playing techniques to better fit in small popular music ensembles, while others celebrate the cheap construction materials, low-fi timbre and punishingly loud sonority of the traditional bombo, invoking the disruptive power of the street even in small venues and recording studios where it is at odds with the aspirationally cosmopolitan musical aesthetics of their collaborators. This paper explores the sonic and performative dimensions of the bombo's contested and changing roles as a popular icon of the carnivalesque.

Possible Silences

Ana Maria Ochoa, Columbia University

Silence is not only a metaphor for loss of acoustic and political belonging.

Silence is often conceived as well as a creative practice of quietness that leads

to types of action that are contrary to the instrumentality of the understanding of culture as a resource. This paper explores notions of silence that emerge contra ideas of productive, capitalistic labor and its accompanying political theology. Rather than conservation, such notions of silence often invoke ideas of transformation that are not necessarily tied to a relation between cause and effect. This paper explores the interrelationship between techniques of quietness and transformation and their relevance for the redefinition of a political sense of the acoustic. The paper draws from different archival and contemporary sources from Latin America and the Caribbean in exploring the political sense of an active cultivation of silence as transformation.

Ottomanism Revived: Jewish Musicians and Cultural Politics in Turkey

John O'Connell, Cardiff University

This paper examines the chequered fortunes of Jewish musicians at three moments in Turkish history. First, it looks at the ways in which Jews embraced the hybrid character of Ottoman citizenship, their music like their identity being recognised and celebrated in song-text anthologies (after 1865). Second, it traces the exclusion of Jewish musicians from published collections of musical notations (after 1923) where the nationalist principles informing Turkism sought to exclude Jewish composers from the canonic record. Third, it interrogates the revival of Jewish music on sound recordings that followed the quincentennial celebrations of the Sephardi exodus from Spain to Turkey (1992). Here, it notes a contemporary interest in Ottoman culture that went hand in hand with the rise of an Islamic party in Turkey. Separated by around seventy years, each epoch represents different ways in which Jewish musicians engaged in cultural politics by providing a musical space for off setting religious discrimination and ethnic prejudice.

Radio Archives and the Art of Persuasion: Preserving Social Hierarchies in the Airwaves of Lima

Carlos Odria, Florida State University

In this paper, I focus on radio and musical programming as a social technology that enables hegemonic Peruvian groups to spread and reinforce dominant ideas about race and class. I show how race/class subtexts are articulated through the customization of radio playlists and sonic aesthetic concepts in the airwaves of Lima. I argue that mainstream radio programming has become a mechanism by which Peruvian media investors persuade and control the musical preferences of socially disparate audiences in this city. The approach I follow builds upon my understanding of repatriation as a type of social transaction that is carried out between dissimilarly positioned agents. Through this lens, I seek 1) to engage the discussion of repatriation practices in a broader conversation about the role of economic profit and sociopolitical influence within broadcasting industries and 2) to better contextualize tentative answers to key questions addressing the philosophical substratum of

repatriation as a social practice, for instance, when repatriation activities are carried out, what sounds are given back? in which way? and for what purpose? In order to address these questions, I present a case study of radio programming that enacts modes of symbolic coercion and social division in the city of Lima.

Still Fighting: Musical Reinterpretations of "Struggle" in Post-Apartheid South Africa

Austin Okigbo, University of Colorado, Boulder

Twenty years after her first popular democratic elections that saw Nelson Mandela emerge as first black president, South Africa still faces challenges that are forcing new conversations on the meanings of freedom, social and economic justice, human dignity, and human rights in general. Faced with these challenges, which speak to the lingering effects of apartheid, South African people have tended to reminisce and draw from the rich expressive and folkloric forms that spurred them in the anti-apartheid struggles and are reinterpreting them to construct new meanings that speak to their present post-apartheid experiences. Using choral music examples drawn from two separate contexts (the annual Good Friday ecumenical liturgy in Durban and the Siphithemba Choir), and drawing upon Ato Queyson's literary theory of calibration as 'that situated procedure of wresting something from the aesthetic domain for understanding of the social' (2003, xv), this paper argues that the current musical performances comprise new articulations of human struggle in a post-apartheid environment, thus echoing late and former President Mandela's 1996 expression of the sense of 'the new struggle' (see Ndungane 2003:58). In so doing, the paper interrogates the sense of the 'postapartheid' and 'freedom' in the face of the continued invoking of the songs and musical stylistics of the anti-apartheid struggles.

Re-evaluating the Amateur in Music-making Practices in Contemporary China

Min Yen Ong, School of Oriental and African Studies (SOAS), University of London, Chair – Panel abstract

Drawing primarily on contemporary ethnographies of singing in China, the broad aims of this panel are both analytic and synthetic: to refine a typology of amateur/professional musicianship while also updating this stale binary in cross-cultural comparison. It has long been recognized that apparent 'professional' and 'amateur' distinctions, far from being fixed, often hint at a complex continuum, along which even the same individuals change position, depending on context or stage in life (Finnegan 1989). The English terms, themselves with complex etymologies, have proven historically and geographically flexible and negotiable, with meaning adhering through use rather than through unambiguous definition (Cottrell 2004). China has a unique and contested matrix of associations (Lau 2008) regarding musical specialism, musical competence, auto-didacticism, self-cultivation, enjoyment, social status, the concept of work, financial reward, and community

expectation. Statuses and socio-musical roles may be ascribed or achieved: social acknowledgement is frequently fundamental, but self-identification can be ambiguous, strategic or opportunistic rather than absolute. We argue that both new usages of music as a technology of the self, and new divisions of affective labour in late capitalism, have important implications for the amateur, the 'real mainstream of musical life in the world' (Nettl 1983). In the light of recent developments of state- and- internationally- sanctioned mechanisms influencing Intangible Cultural Heritage and Cultural Industry strategies, which value certain musical performance over others, the time is apposite for a re-examination of complex musical subjectivities and the place of the residually neglected 'amateur' in the political economy of music-making.

Re-membering the Past in Contemporary Kunqu Amateur Practices in the PRC

Min Yen Ong, SOAS, University of London

Transmitting Kungu in the 21st century is complex, political and personal. UNESCO and the Chinese government have adopted initiatives in the recent decade to ensure the safeguarding of Kungu. However, these initiatives seem to have been directed towards the nation's professional Kungu theater troupes and few efforts have been made to recognize and support Kungu's extensive amateur literati tradition and vibrant amateur community respectively. The term 'amateur' has multiple contemporary meanings within the Kunqu community and has evolved throughout the course of the genre's history. The divide between the amateur and professional has always been distinct. Drawing from extensive fieldwork in four cities in China, this paper seeks to highlight the exclusion of the amateurs from safeguarding agendas, and to raise the awareness of the diverse and important roles that various types of amateurs play in the transmission and safeguarding of Kunqu today. I demonstrate, through the reconstruction of social memory, the historical continuity of ardent amateur practice, the profound layers of meaning that these amateurs access through singing Kungu, and the implications for the genre's musical practices today. I also examine the dynamics of collective cultural remembering and forgetting that have become intertwined in a political web of representations that seek to regulate, reinstate or recreate Kunqu's musical identity. By exploring these issues, this paper seeks to explore the contestation of ownership and the complex power relations between the State, professional troupes and amateurs that impinge on social, cultural and musical capital.

Anatolian Alterities: Sonic Circulation and Homeland Imaginaries Michael O'Toole, University of Chicago, Chair – Panel abstract

Ethnomusicological studies of music and diaspora have focused attention on practices of sonic circulation that offer paths of both connection and disjunction between diasporic communities and imagined homelands. In this panel, we reconsider and analyze the concept of circulation in diaspora studies from the perspective of a single geographic region--Anatolia--that is

considered a homeland by several diasporas whose histories have been shaped by the dissolution of the Ottoman Empire and the formation of the Republic of Turkey in the early twentieth century. Drawing on case studies from Armenian, Kurdish, and Turkish diasporic communities in Europe and North America, we consider Anatolia as a contested space whose ethnic, musical, and religious diversity has historically existed in tension with the development of monocultural ideologies of Turkish nationalism. We consider varied practices of circulation between Anatolia and its diasporas, such as letter-writing between Armenian musicians in Los Angeles and Turkey, the sacred pilgrimages of Turkish Sufis in Berlin to their spiritual leader in Anatolia, and the reimagining of music venues as spaces of Alevi sociability in Germany. Uniting our various case studies is our common effort to ask how practices of sonic circulation relate to theories of movement, diaspora, and displacement in ethnomusicology. We also aim to consider the ways in which diasporic communities imagine and represent their relationship to the same geographic region, and what opportunities this presents for sonic circulation not just between diasporas and homelands, but within and across several diasporas with shared histories of musical interaction.

"My Personal Longing to Tell This Story": Anatolian Music and Armenian Silence in Marc Sinan's *Hasretim: An Anatolian Journey* Michael O'Toole, University of Chicago

Since the early twentieth century, composers of western art music in Turkey and its diasporas have frequently drawn on the diverse musics of Anatolia as a source of musical material and inspiration. Composers in the early years of the Turkish Republic often regarded the diversity of Anatolian musics as a problem to be overcome in creating a national school of composition. More recently, several composers have more explicitly embraced the pluralism inherent in the cultural, linguistic, and musical diversity of Anatolia. In this paper, I discuss the work of Marc Sinan, a German composer of Armenian and Turkish descent, who has engaged in several ways with Anatolian musics as a source of creative material, compositional inspiration, and transnational collaboration. I focus in particular on Sinan's 2010 multimedia composition Hasretim: An Anatolian Journey, which involves multiple forms of collaboration between musicians in Armenia, Germany, and Turkey. Drawing on discussions with the composer, fieldwork at the debut performance in Dresden, and analysis of the concert film released by ECM, I discuss Sinan's strategies for representing the presence and absence of Armenian music and culture in Anatolia, and how Sinan relates *Hasretim* to his own experiences as a descendent of survivors of the Armenian Genocide. Situating my analysis in ethnomusicological discussions of music and trauma, I discuss the ways in which Sinan creatively reworked his own ethnographic recordings of Anatolian musicians, shaping the images, sounds, and narratives of *Hasretim* to represent Anatolia as a site of both musical abundance and musical loss.

The Life of a Kpanlogo Drum

Lisa Overholser, New York Folklore Society

This digital storytelling project will trace the life of a kpanlogo drum, a traditional drum of the Ga people in Ghana, from Accra to upstate New York, where it is played and taught by master Ghanaian drummer Zorkie Nelson. Drawing on ethnographic field research footage from Accra, Ghana and Schenectady, NY, this presentation considers the kpanlogo drum as a cultural and economic commodity that serves as an important link between Ghana and the United States. Equally important is the consideration of how the kpanlogo drum is used in the American context to carve out a uniquely Ga (as opposed to African or pan-African) cultural identity, one that is determined by sonic, timbral qualities as much as it is by the historical or physical nature of the instrument. For this presentation, my goal is to present a 3-5 minute digital story on a PC laptop display (from a flash drive) that will be continually looped during the poster session. An accompanying poster will provide contextual information and will highlight the conceptual framework of the digital story. I can supply my own PC and flash drive.

Language and the Intercultural Mediation of Wadaiko Knowledge Benjamin Pachter, University of Pittsburgh

With compositions that integrate musical and visual influences from a variety of cultures, and a performer base comprised of people from different nationalities and cultural backgrounds, the contemporary music genre wadaiko - which emerged in 1950s Japan and is characterized by the use of Japanese taiko as primary instruments - could be described as an intercultural art form. However, an examination of the manner in which wadaiko knowledge has spread to the United States challenges this perspective, revealing a one-sided, Japan-centric informational flow, Within this realm of transmission, status is given to those who can speak Japanese and/or have experience learning and performing in Japan, for they have access to a wider range of resources than those unable to speak Japanese. This has not only affected what information has been transmitted to performers in the United States but has also affected the negotiation of discourses such as performance rights and the nature of "tradition." In this paper, I shall examine the role of language in the mediation of wadaiko knowledge in the United States. Beyond examining how the ability or inability to speak Japanese has influenced the transmission of wadaiko knowledge. I will explore the impact of language skills on the development of some of the major discourses used by wadaiko performers in the United States. Taking a broad approach to wadaiko studies by considering both musical content and musical discourse, with this paper I will demonstrate how linguistic concerns influence musical performance.

Modes of Revival and Politics of Transmission in Community Performance: Doina and Hora Romaneasca and the Evoking of Romania in Boulder, CO

Jenna Palensky, University of Colorado, Boulder

The recent trajectory of Romanian ethnomusicology is devoted largely to discourse on post-communist Romania as a nation in economic and cultural transition (Pieslak 2010; Ratiu 2007). This discourse frames methods by which Romanian music culture has and continues to be reconstructed and adapted within Romania, but sidelines traditions that have been transplanted abroad. This paper contributes an alternative voice to preexisting narratives on Romanian music and identity, and hinges on the experiential application of ethnomusicology through both the co-founding of the Romanian choir, Doina, and ethnographic work conducted on the Romanian dance group, Hora Romaneasca in Boulder, CO. This combinatory research represents a kind that is "severely underreported" in ethnomusicology (Harrison, Seeger 2012), and argues that Romanian music and dance ensembles in Boulder fill cultural gaps spurred by cultural memory and nostalgia for Romanian music traditions. Music enacts an expressive reinforcement of Romanian cultural identity through community inclusion, which consequently and paradoxically affects the practice and the process of transmission of Romanian music and dance to Romanians and non-Romanians in Boulder. Therein lies the balancing act between an imagined Romania through the creation of a Romanian choir, and the tangible expression of Romania through the process of traditional Romanian music revival in choral and dance music. This research differentiates the imagined and idealized embodiment of Romanian cultural expression through music and dance with the seeming ambiguities and contradictions of maintaining authenticity that arise in this transmission and inclusionary cultural practices within these ensembles.

Florear la Tarima: A Space for Poetry, Music, and Dance within Resignified Son Jarocho Practices

Raquel Paraiso, University of Wisconsin-Madison

The son jarocho music of southern Veracruz has experienced a vigorous revival over the last thirty years, a main goal of which has been to reclaim cultural values embedded in its practice. An intellectual elite invested in researching the son jarocho-from both musicological and socio-anthropological points of view-as well as musicians and cultural promoters, have been key in both reconstructing and, in turn, re-signifying the social meanings of this musical tradition. This paper examines such practices of re-signification with a particular emphasis on the musico-practice known as florear la tarima" (adorning the tarima, or wooden platform atop which dancers showcase their patterned steps). "Florear la tarima" is a practice that symbolically warms up, or readies, the tarima with improvised poetic décimas before experienced female dancers "adorn" the tarima with their dancing movements and steps, after which the popular fiesta, or fandango begins. This paper examines this

re-signification as part of the integrative experiences of the singing, playing, and dancing of sones jarochos."

Reimagining the Community Sound Archive: Cultural Memory and the Case for 'Slow' Archiving in a Gaspesian Village

Glenn Patterson, Memorial University of Newfoundland

Theorizing why certain places are effective carriers of cultural memory, sociologist Paul Connerton points to the age before mechanical reproduction: The *handmade* world, in which all things were made one by one, was a slow world..." in which "...the term 'building' would apply as much to the memory of the continuing transitive activity of construction as to that of the eventual product" (Connerton 2009). During fieldwork in Douglastown (Quebec) in 2013. I collaborated with the Douglas Community Centre and a colleague to begin developing a community sound archive featuring local home recordings made on reel-to-reel and cassette formats. We developed a proactive archival protocol (Edmonson 2004) that is inherently slow, using community collaboration to procure recordings and produce digitized collections that are contrary to traditional archival practices - highly contextualized at the item level. This paper explores how the materiality of original carriers intersected with our slow protocol to engender rich ethnographic encounters and cultural remembering. How did community collaborators remember during our archival protocol and how might digitization, by separating recorded sounds from their physical traces, engender cultural forgetting (Hamid 1998)? Through ethnographic exploration, I seek to broaden proactive archival practices (Landau 2012; Gray 1996) to suggest how researchers may incorporate collaboration not only through proactively engaged user access, but also while building digital and physical holdings, in this way creating a community resource that is at once effective and affective, itself a shared site of production for new cultural memories in dialogue with their audible past. "

Gesture in Karnatak Music Pedagogy: Typologies, Ethical Constraints, and Cross-modal Interaction

Lara Pearson, Durham University

While there has been significant research on physical gesture in Indian vocal performance (for example Clayton 2005, Leante 2009, and Rahaim 2012), gesture in pedagogic encounters, particularly in the South Indian Karnatak style, has been explored to a lesser extent. The present study addresses this research gap, employing systematic analysis of interaction in Karnatak vocal lessons to explore the ways in which both teacher and student use physical gesture in the learning process. In particular, I ask how non-verbal communication is used to overcome blocks in this process, and seek to clarify what is being communicated through gesture at such problematic points in a lesson. Video recordings of lessons given by expert vocal teachers in South India are analyzed through transcription and coding of gestures, verbal productions, and musical phrases performed by both teacher and student. Interviews with the participants, together with the author's experience as a

student of Karnatak music provide an interpretive basis for the analysis. The findings are discussed with reference to existing gestural typologies, including Simones, Schroeder, and Rodger's (2013) categorization of non-verbal communication in piano teaching, and Clayton's (2005) typology of gesture in North Indian vocal performance. Finally, the gestural behavior observed is considered in relation to social and ethical constraints on musicians' physical movements, and also the potential benefits afforded by such cross-modal sonic, visual, and kinesthetic interaction.

Ambivalent Cosmopolitanism and a Covert New Old Europe in The Graveyard and Gerry de Mol's Komen te Gaan

Stephan Pennington, Tufts University

In 2008, Belgian indie video game company Tale of Tales released the short art game The Gravevard in which the player guides an old lady down a cemetery path to a bench in front of a Christian chapel. As she sits, Komen te Gann "a Dutch language contemporary folk song written and performed by Flemish musician Gerry de Mol plays in its entirety. When the song finishes, the woman either dies or survives and the game ends. The game creators, Flemish Michael Samyn and African American Auriea Harvey, present themselves as Belgian representatives of an international and cosmopolitan modern artistic community beyond nationalism and folk romanticism. Yet funding for The Graveyard, a game steeped in Flemish nostalgia and haunted by Belgium's complicated WW II history, came from the Flanders Audiovisual Fund which seeks to ensure that Flanders doesn't "get flooded by alien culture." The involvement of de Mol- who sings only in Flemish but is valued by Samyn and Harvey for his work in world music-- marks a similarly mixed message. Through an analysis of The Gravevard, I show how "Komen te Gaan "a song featuring banjo, kalimba, and New Old European musical inflections, vet that de Mol insists draws on no specific folk traditions, illuminates a practice of appropriating the decontextualized music of an Other as the music of one's own. It also uses New Old Europe flavorings to obscure a much more conventional nationalism buried beneath a veneer of ambivalent cosmopolitanism."

ICTM and SEM: Ethnomusicology in the International Arena Svanibor Pettan, University of Ljubljana, Chair – Panel abstract

ICTM and SEM are the major academic organizations in the field of ethnomusicology. ICTM is international in all respects. Its members come from 89 countries and regions, and since its foundation in 1947 its conferences, colloquia, and study group symposia have been hosted by universities in countries world-wide. Since its founding in 1955, SEM has been a "U.S.-based organization with an international membership". SEM is officially recognized as the U.S. National Committee of ICTM. This panel will discuss the role of both organizations in the field of ethnomusicology in the past and provide an outlook for the future. Five invited panelists, ethnomusicologists from various parts of the world who have been active for

many years in both ICTM and SEM, will present position statements on central issues in the field and how both organizations have addressed them in different intellectual environments. Guided discussion will compare the two organizations, their organizational structures, meetings and publications. New initiatives for mutually beneficial cooperation will be explored and open for discussion by panelists and audience members.

Chanting Community: How the Musical Practice of Kirtan Enables Pluralistic Spiritual Expression and Functional Communities in the United States

Andrew Pettit, University of California, Los Angeles

The ancient musical devotional practice of kirtan has been minor feature of American "New Age" movements since the 1960s. Kirtan performances held in private homes, yoga studios, churches, theatres, and convention centers across the United States have experienced a surge in popularity mirroring the explosive growth of voga as a physical practice. Previous scholarship concerning kirtan focuses on its role disseminating and expressing Hindu nationalism, (Schultz 2013), as a compositional source and stylistic core for modern Hindustani classical music (Ho 2013) and its contributions to the "Great" traditions of South Asia (Slawek 1988). In this paper I argue that, rather than presenting a set of unified religious beliefs or an institutionalized hierarchy, contemporary American kirtan performances provide practitioners the space to worship, develop their own spirituality, and experience individual conceptions of the divine in a communal, ecstatic setting. While kirtan practice has been enabled by pluralistic Hindu doctrines, its contemporary American incarnation facilitates an even wider diversity of spiritual and musical practice. Understanding how kirtan performance simultaneously creates community and enables personalized spirituality further illuminates part of the fastest expanding "spiritual but not religious" denomination in the US.

The Kadongo Kamu Styles of Kafeero And Basudde (Uganda) Dave Pier, University of North Carolina, Chapel Hill

Kadongo kamu means "one guitar," but what is really valued by Ugandan artists and fans of this genre is not the guitar playing so much as the sung storytelling. Lexical virtuosity is especially important: ideally, a kadongo kamu singer should never repeat a word in a song, and should be able to surprise and challenge audiences with vocabulary drawn from both a "deep Luganda" traditional language register, and current street slang. The music of kadongo kamu is designed to showcase this verbal virtuosity, with the basic unit of the poetic line being clearly marked in rhythm and melody. Different artists have, however, developed markedly different singing/storytelling styles. In this paper, I analyze and compare the styles of two of the foremost kadongo kamu singers (both deceased): Paul Kafeero and Herman Basudde. In doing so, I illuminate some of the aesthetic and rhetorical values that have characterized the kadongo kamu genre more broadly. As a Luganda-language

singing style of storytelling and exhortation with stringed-instrument accompaniment, kadongo kamu--a pop genre of the radio and television age-prompts comparisons to traditional Kiganda bardic styles accompanied on harps and lyres. Indeed, part of the mystique of the genre for artists and fans is that it connects to this older bardic tradition. Revisiting the scholarship on traditional Kiganda singing and instrumental styles, I clarify how two historical kadongo kamu innovators both borrowed stylistically from this tradition, and departed from it.

Tibet in Song: A Teacher's Perspective

Jayendan Pillay, Tshwane University

Tibet in Song (2010) celebrates the traditional Tibetan folk music and dance, despite the Chinese invasion of Tibet in 1949. The director, also an ethnomusicologist, documented these songs and dances about work, family, and the land prior to his arrest by the Chinese authorities in 1995. He received an 18 year sentence for "espionage and counter-revolutionary activities." His footage, carried into India by a friend, is juxtaposed against the early days of the Chinese invasion. The cultural exploitation and resistance in the arts are foregrounded into a new reality with the songs he learned from fellow prisoners and his own compositions., This documentary was preceded by Missing in Tibet, a video (1998) featuring the Chair – Panel abstract advocating for his student's release. That contributed toward a global effort for his release, including the International campaign for Tibet, the US Congress, the State Department, the White House, various artists, Students for a Free Tibet, various governments, universities and colleges, and the Society for Ethnomusicology, among others, most notably the director's mother... Tibet in Song raises serious questions about what insider perspectives on music really means --how inside must one be to be an insider, the role of thnomusicologists to preserve music, what "traditional" means, whether one should "participate" in the politics of the "other" or not, what the implications of participation-observation are if participation empowers the oppressor, the dangers of research in troubled parts of world, and the very purpose of ethnomusicology itself.

Tibet in Song: A Film Screening

Jayendan Pillay, Tshwane University, Chair - Panel abstract

Tibet in Song (2010) celebrates the traditional Tibetan folk music and dance, despite the Chinese invasion of Tibet in 1949. The director, also an ethnomusicologist, documented these songs and dances about work, family, and the land prior to his arrest by the Chinese authorities in 1995. He received an 18 year sentence for "espionage and counter-revolutionary activities." His footage, carried into India by a friend, is juxtaposed against the early days of the Chinese invasion. The cultural exploitation and resistance in the arts are foregrounded into a new reality with the songs he learned from fellow prisoners and his own compositions. This documentary was preceded by Missing in Tibet, a video (1998) featuring the second panelist advocating for

his student's release. That helped in a global effort for his release, including the work of the International campaign for Tibet, the US Congress, the State Department, the White House, various artists, Students for a Free Tibet, various governments, universities and colleges, and the Society for Ethnomusicology, among others, most notably the director's mother. Tibet in Song raises serious questions about what insider perspectives on music really means -how inside must one be to be an insider, the role of ethnomusicologists to preserve music, what "traditional" means, whether one should "participate" in the politics of the "other" or not, what the implications of participation-observation are if participation empowers the oppressor, the dangers of research in troubled parts of world, and the very purpose of ethnomusicology itself.

Remembering the Srebrenica Genocide: Musical Narratives of the Past

Badema Pitic, University of California, Los Angeles

Nineteen years after the genocide in Srebrenica, Bosnia, contested memories and narratives of the past are being reflected in both public and private spheres of life. Notwithstanding the collective recognition of the devastating consequences of the genocide, different structures of Bosnian society approach and employ its implications in often contrary ways. A growing repertoire of songs that commemorate the Srebrenica genocide is not an exception. In a diverse pool of music dedicated to this tragic event, ranging from classical and popular music genres, religious songs, to traditional (izvorna) music, both personal and national perspective are being negotiated. In this paper, I will discuss these contested approaches and implications of the genocide through their representations in popular and official memory that are opposed to each other in two distinct musical commemorations; genocide-related repertoire of an izvorna group Sateliti comprised of the genocide survivors, and an oratorio Srebrenica's Inferno which is a part of the official annual commemoration ceremony in Srebrenica. By analyzing these pieces, I aim to answer the following questions: In what ways do these works represent the "sites of memory"? How do they contribute to the commemoration and 'popularization' of the genocide? What kind of a role do they play in the construction and observance of history and memory? My conclusions are based on multidisciplinary studies of music and memory and extensive ethnographic research in Bosnia.

Avtorskaia Pesnia since 1991 and the Reimagining of The Soviet '60s Rachel Platonov, University of Manchester

In the post-Stalin Soviet Union, avtorskaia pesnia or author's song" coalesced into a recognizable genre and a socio-cultural phenomenon, drawing on a range of pre- and post-revolutionary amateur musical and literary practices. From the beginning, avtorskaia pesnia was not just a form of entertainment, but also a locus for self-fashioning and community-building--a medium through which young Soviets (primarily members of the urban intelligentsia)

constructed identities and groups of svoi (literally, "one's own" [people]) that simultaneously challenged and supported officially promoted norms and values. Since the collapse of the Soviet Union, avtorskaia pesnia's fate has proved no less complex: some (among them the genre's patriarch Bulat Okudzhava) have declared it "dead", whilst others have promoted its development as popular music (e.g. Garin, 2001)--and still others have recast its lyrics as "written poetry" and situated them firmly within the context of classic Russian literature (e.g. Sukharev, 2002). Building on work on aytorskaia pesnia as a medium of self-fashioning and community building (Platonov, 2012) and on post-1991 collective and cultural memory of the Soviet past (e.g. Kuzio, 2002; Etkind, 2009), and drawing on online and offline ethnographic work with autorskaia pesnia practitioners and fans, this paper examines contemporary uses of aytorskaia pesnia a medium for mapping out and contesting competing narratives of the Thaw--and through this, of the role of the old Soviet intelligentsia in mapping a distinctive narrative for Russia's cultural future."

The Anatomy of a Gushe: Core Structures and Their Performative Origins in Traditional Persian Music

Amir Hosein Pourjavady, University of Tehran

The gushe has been described in many ethnomusicological writings as a primary structure for realizing the larger modal construction of a dastgah/avaz during an improvised performance of traditional Persian music. Though ethnomusicologists often focus on gushe as a very small aspect of performance, gushe embody many structures that are key to the overall structure of a dastgah/avaz's performance. This workshop will explore the gushe via active performance practice in order to show participants how these small melodic structures play a large role in determining performance structure. This workshop will teach and explore the melodic structures that form the composition of most gushe within Persian music. The three structures participants will learn are: Persian poetry and structures for Persian poetic meter called aruz; the unique art of Persian vocal improvisation called tahrir; the specific cadential figures that come at the end of a gushe or between two gushes, called forud. Participants in this workshop will learn how to use singing and poetry recitation to create aruz and tahrir, and they will see how these structures differ from the instrumental forud. Once a sense of all of these elements is established, this workshop will move on to apply these three structures to performing various gushes from different dastgahs of Persian music. Participants will learn how these structures both contribute to and limit improvisation in different gushes, and the extent to which they remain similar and change from dastgah/avaz to dastgah/avaz.

(Re)Defining Belonging after Conflict: German Post-War Musical Practices in Czechoslovakia/Czech Republic

Ulrike Präger, Boston University

After the surrender of Germany in World War II, approximately twelve million German civilians living in Central and Eastern Europe were expelled mostly to Germany in what R.M. Douglas termed the largest forced population transfer in human history." About three million of these Germans (also labelled Sudeten Germans) had lived in Bohemia, Moravia, and Czech Silesia (today's Czech Republic). But not all Sudeten Germans were expelled. Those from mixed marriages had an option to stay, while many skilled Sudeten Germans, such as industrial workers, were forced to stay. Assimilation policies applied by Czech state authorities led to the reframing and even silencing of these remaining Sudeten Germans' cultural practices. Only since the fall of communism have they been able to revisit and reconstruct their social identity and share their experiences and memories with others. In the last two years, I collected life stories of over eighty Sudeten Germans living today either in Germany or remaining in the Czech Republic. I analyze these largely unexplored musical narratives of oppression and withdrawal, indifference and fragmentation, and covert continuation, which reveal that the rise of the Iron Curtain generated new inner conflicts for individuals as they questioned their national belonging. One study participant explained: "For decades, we carried Czech nationality, but we want to show that we are also still Germans." Based on my ethnographic materials, I foreground how musical practices enable individuals and collectives to (re)negotiate transcultural power relations as they rebuild a sense of belonging in their respective post-conflict communities."

Meta-Country: Mediation and Authenticity in Nashville's Nashville David Pruett, University of Massachusetts, Boston

Having premiered on ABC in October 2012 to critical acclaim and as the recipient of sixteen award nominations by February 2014, the hit television show Nashville explores the commercial country music industry, albeit from a sensationalized perspective, and the role of individual agency within the city's cultural hegemony. The television show, already a mass mediated product of expressive culture, presents an image of Nashville's country music identity, which likewise is the product of what Richard Petersen describes as "fabricated authenticity" (Peterson 1997), creating, in a sense, a mediated image of an already mediated cultural phenomenon, or what I term in this context: "meta-country.", Based upon my seven years of fieldwork within the Nashville commercial music industry, this paper explores the intercultural exchange between the individual, i.e. actual Nashville artists; the artists' respective mediated identities and their roles as agents within the commercial country music industry; and television's portrayal of the industry and the artists as an interconnected network of distinct socio-cultural histories. I explore consistencies and variances among the aforementioned levels of cultural representation and highlight how each informs the others. Such

research reinforces the notion of reciprocity in popular culture, specifically how artists, record labels, audiences, and the mass media are co-creators of expressive culture, and emphasizes the process in which each renegotiates its respective identity based upon modes of acceptance and rejection by the others.

Country Music Capital: Portrayal, Professionalization and Profit as Practices of Revitalization

David Pruett, University of Massachusetts Boston, Chair - Panel abstract

This panel examines intersections between individuals, local contexts, mass mediation, and broad socio-economic narratives associated with country music. Each of the papers looks at mediated musical practices that, through their own particularities, identify them locally, yet they are linked by (and gain identity through) their interrelationship with the commercial country music industry. This panel explores negotiations around issues of monetary and cultural economies (and the slippage between the two), the intersections of commercialism, mass mediation and individual practice and agency, local venues and the identities they generate and foster, and mainstream media depictions and the roles they play in identity formation. The various practices these papers analyze reinforce common understandings of country music, but do so selectively and in ways distinct from each other, and conversely often challenge conventional practice. By shedding light on how country music practitioners and specific contexts interact, country music is revealed to be other than the monolithic entity it is often positioned to be by scholars and fans. This panel provides a series of case studies that effectively demonstrate that country music, while observably a mass-mediated commercial culture, has remained pervasive and powerful music genre. It endures through and because of the multitudinous ways it is consumed and re-contextualized in specific practices, and through the activities of and interactions between many individual practitioners. By reinforcing and challenging common understandings of the genre constructs with which they are associated, these practices become agents of revitalization.

Re-reading "Gangsta": Club Beats, Conscious Style, and Gender in 21st Century Rap

Liz Przybylski, Northwestern University

Gritty. Conscious. Dangerous. These are all the descriptors that have been heaped upon contemporary rap music coming out of Winnipeg. These descriptions, and the possibilities and concerns behind them, all connect to the gendered performances of artists' personas. From hip hop culture wars to recent public discussions of homophobia, rap music has offered a rich arena for the examination of gender and sexuality in popular music. Gangsta styles in particular, vilified for misogynist messages and glorified for their excesses, became a flashpoint for debates about rap's liberatory possibilities. Canadian club styles, based on gangsta's legacy, present opportunities to re-think a

dichotomy between music that celebrates and denigrates women. Bridging from intersectional approaches of hip hop feminism, I examine the dialogic relationship between the possibilities and limitations that are enacted by the co-presence of liberatory and limiting messages about gender and sexuality. First, I present the legacy of gangsta rap in contemporary club rap, paying particular attention to performances of masculinity in artists' personas. Then, I provide musical examples demonstrating how the same artists who use their images to raise awareness about sexual violence as part of a conscious rap style also construct gendered personas that rely on a misogyny for their authenticity. Drawing on interviews with artists and participant observation in performance settings, I explore the co-existence of what might otherwise be considered antithetical positions. Ultimately, the presentation destabilizes the categories of commercial" and "conscious" rap, interrogating the ways messages of gendered power filter into contemporary Canadian cultural identities."

Refiguring Public Culture after Apartheid: 'Applying' while Deconstructing Culture at Two 'National' South African Arts Festivals

Brett Pyper, University of the Witwatersrand

In 2014, the marking of 20 years since the formal end of apartheid coincides with two major South African arts festivals commemorating their own respective milestones: the National Arts Festival in Grahamstown celebrates its 40th anniversary while the Klein Karoo National Arts Festival (Absa KKNK) marks its 20th annual edition. Festivals like these have become barometers of the refiguring of public culture in South Africa since 1994. Emerging from the settler-colonial experience, they have nonetheless endeavoured to reinvent themselves as vehicles for a non-racial, non-sectarian democratic project. At their best, they help to broaden and diversify the audience base for the arts and advance local development in regions that have in the past been marginal to the country's arts scenes. At their worst, festivals can rehearse and celebrate heritage and group identities that have in the past been deployed to the ends of social separation, they manifest the skewed access to arts education and professional opportunities that is the legacy of decades of planned cultural discrimination and underdevelopment, and they enact the disparities attending newer South African patterns of access to leisure consumption and state and corporate patronage. Drawing on my experience of directing the Klein Karoo festival between 2008 and 2013, this paper will consider the efficacy of some applied ethnomusicological projects presented at the country's two major national arts festivals, highlighting the extent to which attempts to "apply" notions of culture simultaneously need to include interrogating the foundational notions on which such interventions are based.

Singing to Resolve Disputes and to Assert Women's Rights: Ateetee, an Arsi Oromo (Ethiopia) Women's Sung Conflict Resolution Ritual Leila Qashu, Memorial University of Newfoundland

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

The 1984 Festival of Women Music Makers of India: Questions 30 Years Later

Regula Qureshi, University of Alberta

This paper relives a historic moment bringing together erstwhile courtesan singers-dancers from across India. Personal documentation and links to seminal participants offer musical and personal information in a nexus of relationships enacting musical, social and gender identities between women musicians, male accompanists, and women patrons. This entirely Indian event was organized by two progressive women, scholar-musicians fuelled by the goal to revive a unique musical heritage and honor its female artists to counter their stigmatized identity--an activist mission long predating SEM. Serious journals commented about the helpless" (becharian) women and their vanishing musical treasures; dance however was barely mentioned. Altogether, the event manifested a milieu of classical elite sensibility for their art but the stigma of courtesans remains. Seen from today, can studies of music as labor offer a new approach for anchoring even art music in the materiality of the body, including of singer-dancers, thereby diminishing the problematic of class divides? Will class-specific music become more open to new sounds? The final crucial questions address the Festival's organizers. Both have been performers and teachers of courtesan repertoire in traditional 'colonial-modern' that could lead to fusing these two social spheres and move beyond the colonial hybrid into a global horizon with open access. Then will singing and dancing survive as a livelihood or stay parked on YouTube, and to

whose advantage? How would Rita and Vidya continue to sustain the Women Music Makers of India today? "

Reclaiming "the Border" in Texas-Mexican Conjunto and Música Norteña

Catherine Ragland, University of North Texas

The Rio Grande Valley of Texas, bordering the Northeastern Mexican states of Nuevo Leon and Tamaulipas, is famously recognized as the "birthplace" of modern Texas-Mexican conjunto and música norteña. However, migration away from the region since the mid-20th century has relocated the recording industry and the attention of these genres to larger cities further north in Texas, California and beyond and south of the border in Mexico. And while fetishized images of border life are still evoked in contemporary songs, most artists have little to no experience with this isolated region. The transition from a local folk music genre to a transnational popular music phenomenon associated simultaneously with the Texas-Mexican, Chicano and Mexican immigrant experience has sparked local concern regarding representations of authenticity of these styles. This paper focuses on two Texas border towns. San Benito and Hidalgo with uniquely distinct approaches to preserving. revitalizing and marketing these genres that prominently feature border residents and "founding fathers": conjunto's Narciso Martinez and norteña's Ramon Ayala. In both cases, local agents (including Ayala himself) engage in grassroots reverse-revisionist efforts through makeshift museums, archives, festivals and public monuments to 'reclaim' the music for and by border residents while also exploiting it as a commodity for intended visitors. While revisionist studies in popular music tend to focus on previously neglected periods, styles and artists, this paper explores how abandoned or ignored places of origin, music-cultures and individuals as "heirs" to a tradition are reinscribing their place in the cultural toponymy of the Mexican musical diaspora.

Transnational Spaces and Places of Mexican/MexicanAmerican Music

Catherine Ragland, University of North Texas, Chair - Panel abstract

Scholarly debates on hybridization and authenticity enable us to view Mexican and Mexican American popular music trends as having origins in a multiplicity of transnational and trasnscultural sources. At the same time, these styles are no less hybrid in their construction for being commonly perceived as a manifestation of multiple notions of "Mexicanidad" as performed and received in vibrant localized settings. Whether it is Texas-Mexican mariachi musicians evoking localized representations of a co-opted "Mexican" tradition or San Antonio youth adapting the Tejano conjunto accordion sound to reflect new working-class aesthetics and meanings to border residents reinserting themselves in a multimillion dollar transnational Mexican music network which began in local garages and makeshift recording studios to Colombians adopting Mexican-American music as a means for

asserting notions of Mexican-Colombian solidarity and modernity. Mexican music and the performative settings in which it thrives offers unique opportunities to explore how cultures meet, are changed and transformed, and emerge as important representations of local cultural capital. Amid a backdrop of transnational flows across the US-Mexican border via border-crossing migrants, which in turn created a powerful Mexican entertainment and recording industry, these papers explore how diverse traditions came together to develop new cultural formations now recognized as distinctly Mexican and American.

Devotion, Seduction, and Song: Courtesans in Saint Films Matthew Rahaim, University of Minnesota

While many Hindi films have long depicted courtesans with a patina of romantic nostalgia, saint films tell a different story. Drawing on centuries-old hagiographic and folkloric traditions, films about bhakti saints often depict courtesans as morally corrupt figures to be converted. This paper investigates the various ethical subject positions (and attendant modes of subjectivation) posited in these stories, and the complex relationships they enunciate between devotion, seduction, and song.

Thinking about professional women musicians

Vidya Rao, Until June, 2013 with the Institute for Advanced Studies, France

The history of professional women performers has been viewed in different ways by different groups of people. Writing about women musicians has also changed over time. Historically, professional women performers occupied a social space distinct from that occupied by domestic women. As recent research has demonstrated, changes in the way both women and Indian culture/music' were sought to be re-imagined and recast changed the way in which personal women performers were viewed. These changes, in how women musicians and their music was perceived, were/are reflected in writings about women musicians, and the music in which women specialized. This is so for many genres of writing and representation's cholarly works, print media, among them, and also for representations of women musicians in literature, film, etc. I will try in this session to trace some of the ways in which women musicians have been written about and the changes in writings on this subject over the last one hundred years. I will then also discuss some of the difficulties I faced, and the solutions I found in my own work of writing about women's music and women musicians in general and also in writing about the life and work of my illustrious music guru.

Ethnomusicology and Public Policy: Conserving Intangible Cultural Heritage and its Effects on and in the Field

Anne K. Rasmussen, The College of William and Mary, Chair – Panel abstract

Our second iteration of the SEM board-sponsored session on Ethnomusicology and Public Policy engages the theme of Intangible Cultural Heritage and the

influences of this policy both on the people and places with whom and where ethnomusicologists work and on the methodologies and epistemologies of our field. Keynote remarks by Richard Kurin, Under Secretary for History, Art, and Culture at the Smithsonian Institution, who helped to draft the international treaty on safeguarding cultural heritage at UNESCO, will serve as a springboard for brief commentary by four SEM members whose interests and work intersect with the ideology and implementation of Intangible Cultural Heritage in a variety of world contexts and communities. As former Secretary General of the International Council for the Study of Traditional Music (ICTM), Tony Seeger participated in the UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity program in the area of music. Salwa El-Shawan Castelo-Branco, current president of the ICTM, has prepared applications for Portugal's ICH, has been evaluator of submissions to UNESCO, and has been advisor to the Portuguese Ministry of Culture on ICH matters. Keith Howard, author of Preserving Korean Music, and editor of Music as Intangible Cultural Heritage in East Asia, prepared the 2002 revisions of the UNESCO Living Human Treasures guidelines subcontracted by the Korean National Commission for UNESCO. Lisa Gilman's research concerns the politics of cultural promotion and preservation in Malawi by investigating the relationships between UNESCO's efforts, the policies and implementation programs of the government, and the attitudes and efforts of people at the grassroots level whose cultural practices have been identified for safeguarding. Plenty of time will be allotted for comments and questions from the floor and discussion.

"The 'Bos' in the Jungle Will Welcome Me In": Music at the National Hobo Convention

Graham Raulerson, University of Redlands

Though historians and sociologists have recently taken notice of the continuing existence of hoboes, scholars of music have paid scant attention to the hobo subculture since George Milburn's 1930 The Hobo's Hornbook. Though many have acknowledged the role of hobo song in various popular music repertories, the musical activities of today's hoboes remain largely unexamined. In this presentation I offer an introduction to hobo music as it is practiced at the National Hobo Convention, the premiere event of the hobo calendar, where I have conducted fieldwork each summer since 2008. Disturbed by their declining numbers and increasing cultural invisibility, hoboes in the 1970s began to reshape their culture to emphasize public outreach, image management, and the preservation of their past. Today, hobo musicians enact a major element of this effort at the National Hobo Convention's nightly "Hobo Entertainment" concerts. After providing a brief introduction to the hobo ethos, I explicate the social needs and ideology motivating the most common types of performance at Hobo Entertainment events - particularly obligatory performances (songs sung each night of each convention, usually by the same performers), ad hoc jams (events that coalesce around either camaraderie or exclusion), and proselytizing performances (typically Christian, Wobbly, or both) - and explain their relation to the

concerns of what I have elsewhere termed the "hobo renaissance." This presentation is intended to initiate a conversation in ethnomusicology about music's role in the efforts of hoboes and other marginalized transient peoples to adapt their identities to twenty-first century conditions.

Mediating "Faith" and "Devotion": Literary Performance and Religious Modernization in Bali

Nicole Reisnour, Cornell University

The Hindu-Balinese art of mabebasan has enjoyed a surge in popularity in recent decades, becoming an especially prominent component of Bali's contemporary soundscape. Following Putra (2009), I use the term mabebasan to refer to a handful of vocal arts in which pairs of performers take turns chanting passages of Kawi or Sanskrit-language texts and then paraphrasing them, line by line, in modern Balinese or Indonesian. Like Qur'an recitation elsewhere in Indonesia, mabebasan is performed in a variety of contexts; over loudspeakers during religious ceremonies, in state-sponsored competitions, and on popular interactive radio programs in which listeners call in verses over the phone to be interpreted by the host. In this paper, I situate mabebasan within a broad, state-supported religious reform movement that seeks to position texts as the most authoritative source of Hindu religious knowledge, replacing ritual with beliefs at the center of Balinese religiosity. I argue that mabebasan plays an important role in this movement, as it involves large numbers of people in the process of actively performing and interpreting religious texts, giving dematerialized religious doctrine a circulating, embodied form. I base my claims on analysis of twelve months' experience participating in a mabebasan club, observation of mabebasan activities across various contexts, informal interviews and private study with mabebasan performers, as well as a wide-ranging investigation of contemporary religious discourse and practice in Bali. This research makes an important contribution to religious music studies by bringing the latter into dialog with recent anthropological scholarship on religion, media, and materiality.

"Returning" Recorded Music from Archives to Local Movements for Ainu Cultural Revival

Nate Renner, University of Toronto

This paper considers adjustments that people who identify as Ainudescendants of the indigenous inhabitants of Hokkaido, Japan-make to notions of musical ownership espoused by Japanese archives. Many Ainu people value copied cassettes and CDs of their ancestors' music for the ability of sounds copied to these media to transmit knowledge of traditional customs and activate social bonds in movements for Ainu cultural revival. Source materials for many of these recordings were made by Japanese colonizers in the early 20th century. They are kept in state archives, accessible for listening by the public but technically owned by the state. However several of my interlocutors have admitted to stealing" from libraries by copying originals in

listening rooms and "returning" copies to their communities where people circulate them on their own terms. Copies circulate in informal economies structured around group listening and collective memory. The sentiment people invest in these recordings at language lessons and other gatherings engenders unspoken rules between participants: specifically, that they continue to make copies; exchange them; and (re)perform this music at future events within movements for Ainu cultural revival. How might copying, exchanging, and learning to perform music from the archive be interpreted as a critique of notions of musical ownership in post-colonial states? Based on one year of fieldwork in Hokkaido and a second trip planned for Summer 2014 this paper situates the actions of Ainu activists within discourses on musical piracy, cultural property rights, and archival repatriation elsewhere in the world."

Contemporary Revival Music in Jamaican, Caribbean, and North American Contexts

Dean Reynolds, CUNY Graduate Center

Revival is an Afro-Christian religion of Jamaica characterized by a synthesis of European-, African-, and North American-derived belief systems, rituals, and texts. Groundbreaking studies of Revival called special attention to this syncretism in expressive practices featuring music and dance, which include choral and solo singing, processionals, drumming, and possession rites. While much Revival activity today remains in the rural areas where it originated, it has made substantial inroads into urban Jamaica, especially into the poorer neighborhoods of Kingston, where the music has both influenced and been influenced by the popular sounds and styles of the dancehall. Relative to some of its counterparts elsewhere in the Americas, however, contemporary Revival music has been understudied in the field of Afro-diasporic sacred music. There are a number of possible reasons for this oversight, though an important one may be a relative shortage of 'Africanisms' in both Revival song texts, which primarily derive from Protestant hymns, and musical styles, which generally do not feature a high level of polyrhythmic complexity, compared to its counterparts elsewhere in the Caribbean and, indeed, Jamaica. In this paper, drawing primarily on fieldwork conducted in Kingston during the summer of 2011, I begin to redress this gap by briefly locating contemporary Revival music within Jamaican, Caribbean, and North American contexts, often at important intersections of sacred and popular musical practices and discourses. In doing so, I contribute a unique perspective from urban Jamaica to the expanding literature on Afro-diasporic sacred music in the Americas.

Ethnomusicology and the College and University Music Curriculum Timothy Rice, University of California, Los Angeles

This roundtable assumes that the typical curriculum for music majors today is ill-suited to the needs of modern musicians, who will encounter a much more complex, interesting, diverse, and stimulating world than the one they are being trained for. It invites ethnomusicologists to report on successes and

failures in bringing about curricular change in a variety of institutional settings in North America. Before opening up the discussion to all attendees, six five-minute presentations discuss how and why music-department and music-school curricula must be changed and the micropolitical obstacles they have faced as they tried to affect change in their particular institutions. Specific topics include (1) the potential impact of ethnomusicology on the content of musical study in all areas of higher education; (2) how the ethnomusicology-influenced principles and vision of the 2007 Tanglewood II Proclamation require the reshaping of post-secondary programs for the preparation and certification of future K-12 music teachers; (3) creating and maintaining two parallel majors (Music vs. Music and Culture) at a public research university; (4) the challenges of moving toward a more ethno-friendly undergraduate curriculum in a private School of Music; (5) alternatives to the single-course 'ethno requirement' in a small liberal-arts college; and (6) resistance from major music textbook publishers hesitant to embrace innovative, integrated approaches to music study. This roundtable should lead to better strategies and tactics for encouraging and accomplishing change in old-fashioned and out-of-touch approaches to the education of music students in North American schools and departments of music.

Reflections on Two Classic Works on their Fiftieth Anniversary: Bruno Nettl's Theory and Method in Ethnomusicology and Alan Merriam's The Anthropology of Music

Timothy Rice, University of California, Los Angeles, Chair - Panel abstract

In the first thirty years of its existence, ethnomusicology was the subject of innumerable attempts to define its nature, methods, themes, theories, and research agenda. In the middle of that period, in 1964, two pioneers of this nascent field published books that summarized and extended the arguments of the previous decade and a half: Bruno Nettl's Theory and Method in Ethnomusicology and Alan Merriam's The Anthropology of Music. In this anniversary roundtable, some leading members of what might be called ethnomusicology's second and third generation, who entered the field as students in the years immediately after the publication of these works, reflect on (1) how these books affected their early research as students: (2) how these books influenced developments in ethnomusicology subsequent to their publication: (3) how they would assess the current state of the field in comparison to the frameworks and issues laid out in these books. The panelists are Stephen Blum (The Graduate Center, CUNY), Ellen Koskoff (Eastman School of Music), Bruno Nettl (University of Illinois), Daniel Neuman (University of California, Los Angeles), Anthony Seeger (University of California, Los Angeles/Smithsonian), Mark Slobin (Wesleyan), Ruth Stone (Indiana University), and moderator Timothy Rice (University of California, Los Angeles).

Magnetic Tape, Materiality, and the Interpretation of Non-Commercial Cassette and Reel-to-Reel Recordings from Quebec's Gaspé Peninsula

Laura Risk, McGill University

In "The Circulatory Turn" communications scholar Will Straw describes how mediating technologies and the means by which these technologies store. transmit, translate, and organize texts may affect the contents of those texts (2010). In this paper, I consider magnetic tape as a material form and ask how the physical limitations of tape shape both the recorded sounds and our interpretations thereof (see Hegarty 2007). As the co-producer of a CD of local historical recordings for the Gaspesian village of Douglastown (Quebec), I have been tasked with listening to over forty hours of homemade cassettes and reel-to-reels dating from the 1950s through the 1990s. In this paper, I use these recordings as well as interviews with the recordists, musicians, and their family members to demonstrate how the materiality of tape impacted the conception, production, and audio content of these cassettes and reels. I argue for two distinct approaches to creating home recordings; on the one hand, a recognition of the linearity of the medium and a desire to use that linearity to construct a meaningful and long-lasting listening experience; on the other, a disregard for the inherent two-dimensionality of tape and the use of sonic layering to create a practical, but ultimately disposable, record of changing musical interests. Finally, I argue that the emotional weight of cassettes and reel-to-reels as physical objects is qualitatively different than that of purely digital formats, and discuss the relocation of emotional meaning when a tape is digitized for preservation or dissemination purposes.

Oxide and Memory: Tape Culture and the Communal Archive Laura Risk, McGill University, Chair – Panel abstract

The introduction of the first consumer reel-to-reel recorders in the 1950s marked the beginning of an era. With recording technology newly accessible and portable, tape became the medium on which several generations documented their sonic lives. Although a number of scholars have investigated the dialectic between music and recording technologies in the twentieth century (Ashby 2010, Sterne 2003, Lysloff and Gay 1996), or used ethnographic methods to study the social value of commercial cassettes (Greene 1999), few have looked closely at non-commercial recording on tape in the pre-digital era. This panel takes as its premise that the medium of recording influences musical content, reception and associated meaning, and asks how magnetic tape as a linear, tangible, (semi-)erasable format shaped its own use (see Hegarty 2007). The four presentations consider three quite different tape archives: the home recordings of a Greek-American immigrant family, the autoarchivization practices of 1970s jazz musicians, and the cassettes and reels of a dispersed rural community from Quebec's Gaspé peninsula. Drawing on a range of scholarly approaches, including actornetwork theory, communications and media studies, and memory studies, the panelists describe the recording of oneself, one's family members or one's community as a step towards larger social goals, a site of musical experimentation and empowerment, and a physical manifestation of local

identity and history. Following Edwards (2007), this panel also argues for home recordings as "an active claim" on recording technology and, by extension, both a claim on, and a challenge to, contemporary commercial recordings.

A Sonic Historiography of Early Sample-Based Hip Hop Recordings Patrick Rivers, University of New Haven

Hip-hop beats are patchworks of reference that chronicle the labor of beat makers as socially embedded cultural producers that use particular objects of technology toward specific aesthetic aims. Kevin Holm-Hudson's concept of sonic historiography is a useful method to analyze hip-hop's sampling history through recordings and technology without making grand statements about the 'meaning' of the use of certain samples. Writing about post-1960s rock. Holm-Hudson asserts that the importation of musical codes--textures. compositional techniques, recording ambience--from historical moments in rock is beyond mere quotation and is fundamental to the style and sound of subsequent bands and recordings. There is relevance to the idea of sonic historiography in the use of samples in hip-hop; which older recordings were used, and how the chosen samples were processed by a sampler and arranged by a beat maker creates evaluative qualifications of style for hip-hop beats. In this paper I will explain the specific technical limitations and aesthetic choices made by beat makers from 1986-1990 that transitioned the hip-hop creative process to sampling as a compositional practice. The three musical codes that will be discussed are 1) the type of sample used, 2) the contemporaneous popular sample source(s), and 3) the type of technology and impact of that technology on the creative process and the subsequent recorded product. Ethnographic data and musical analyses through an E-mu SP-1200 and an Akai MPC 2000XL will be used to show the periodicity of hip-hop beat making as a musical practice.

Elementary Student Interest toward World Music Listening Lessons Christopher Roberts, University of Washington

Music educators in the United States are working to broaden the musical canon in educational settings to incorporate lessons of music that represent diverse genres and cultures. However, for children reared on music from contemporary popular culture and folk music from the European-American and African-American traditions, unfamiliar musical cultures often strike them, in the words of one fourth grader, as umm, kind of weird.", In order to identify characteristics of effective listening lessons with children using music from outside of the typical school music canon, this paper used the frame of situational interest, the short-term interest that emerges out of the specific characteristics of the immediate learning environment. Six lesson units of three classes each were taught to children in kindergarten through fifth grade. All classes were videotaped, and following the lessons, the students participated in interviews and writing exercises in which they identified the characteristics of the lessons that were the most and least interesting. Emergent themes include increased student engagement and interest for

activities that include active participation, connection to culture, and units that incorporate many different examples of music (rather than repeated experiences with one piece). In addition, students indicated enhanced interest for repertoire that consists of instrumental music rather than vocal music."

Singing to the Foundations of Empire and Indigenous Ancestors in London

Dylan Robinson, University of British Columbia

Like most tourists to London, UK, Tahltan artist Peter Morin's visit in the summer of 2013 included sightseeing. Morin's intention in visiting these sites, however, was not simply to snap a photo of himself alongside the monuments, but to sing Tahltan songs to them. These performance interventions acted not so much as performances for audiences, but as a form of communicating with ancestors (both colonial powers and Indigenous ancestors). Morin's reasons for visiting each individual site resulted in a different strategy of song intervention. For the British landmarks he visited (Houses of Parliament, the Magna the Carta monument, and Buckingham Palace), his singing took the form of what he called "cultural graffiti". Using his voice to "tag" these sites was an assertion of cultural resilience, and often concluded by Morin declaring "We are still here". Other visits to lesser-known Indigenous monuments (Pocahontas' gravesite and Kwakwaka'wakw carver Mungo Martin's Totem Pole) enacted forms of Indigenous nation-to-nation contact with ancestors. This presentation explores the politics of these ephemeral interventions in the public sphere, and situates them theoretically in relation to epistemologies of song in west coast First Peoples' traditions. Such traditions use song as oral documents of land title (Delgamuukw vs. the Queen), to honor ancestors, in witnessing history, and in healing. As such, song is not merely aesthetic, but rather operates within a performative tradition of speech acts, or in this case what we might more accurately call "song acts" that have social and political impact in the world.

Merry-Making and Loyalty to the Movement: Conviviality as a Core Parameter of Traditionalism in Aysén, Chile

Gregory Robinson, George Mason University

This presentation shows how priorities and values associated with convivial social experience shape ideologically driven social movements. For several decades, residents of Aysén, a region in southern Chile, have advanced a traditionalist movement that claims a specific repertoire of rural, accordion-based music from Argentina as a form of local tradition, expressive of both regional identity and patriotic Chilean sentiment. The primary basis on which they stake this claim rests in this repertoire's historic association with the region's first Chilean settlers, reverentially called los pioneros (the pioneers), who are remembered as patriotic heroes for the fact that they secured Chilean sovereignty in a marginal, "underdeveloped" area of the republic. The movement to validate this music has concentrated strongly on the notion that the contemporary use of this repertoire constitutes a solemn form of tribute to

the pioneros. However, analysis of the events that celebrate regional traditions, the shared experiences that make up the stock of collective memory on which the movement is based, and the movement's prioritization of certain genres over others, shows that convivial sociability has played a prominent role in determining the shape and subject matter of the traditionalist movement. This presentation draws on works by Hobsbawm (1983), Berlant (2000, 2008), Turino (2008), Stokes (2010), and Dueck (2013) to show how Aysén's traditionalist movement hails an "intimate public" and how, in turn, this public's shared values, assumptions, and priorities have shaped the contours of the movement, sometimes in stark contrast to the movement's officially stated objectives.

The Rhythmic Practice of Carnatic Percussionists: Zoomorphic and Numerological Expressions of Hindu Philosophy

N. Scott Robinson, San Diego Mesa College

Carnatic vocal and instrumental music of South India features many aspects of musical expression devoted to Hindu philosophy. Many of the musical instruments, raga, swara, compositions, and lyrics are associated with Hindu deities. Numerological and zoomorphic symbolism pervade Carnatic music as expressions of Hindu philosophy. South India's art music tradition is almost entirely based on vocal music. The pervasive use of Hindu philosophy in Carnatic vocal music is easily identifiable because of the amount of iconographical and lyrical evidence demonstrating Hindu devotion. Much of the instrumental music in the Carnatic tradition is based on vocal composition tying that repertoire to Hindu philosophy as well. In sound-based analyses of purely instrumental Carnatic percussion performance practice, recurring numerological and zoomorphic phenomena are apparent such as the prevalence of bovine symbolism and rhythmic divisions, subtractions, and additions based on the numbers two, three, and five. In many examples of cadential formulae used in Carnatic percussion music multiple zoomorphic and numerological phenomena frequently occur simultaneously that can be interpreted as hyper-rhythm. This paper will demonstrate approaches to music analyses of rhythmic phrasing in Carnatic percussion music that shows both evidence of hyper-rhythm and symbolism expressing Hindu philosophy.

Sound Studies, Ecomusicology, and Post-humanism in/for/with Ethnomusicology

P. Allen Roda, The Metropolitan Museum of Art, Chair - Panel abstract

The relationship between humans and their environment, expressed sonically, has been a core concern for sound studies and ecomusicology. This roundtable, jointly sponsored by the Ecomusicology and Sound Studies Special Interest Groups, engages post-humanist scholarship as a link between sound studies and ecomusicology to address critical approaches to sound, nature (in all its definitions) and their connection to human behaviors. Our roundtable uses geographically focused case studies based on research in six locations to explore the complex sonic interactions between humans and non-humans,

whether those non-humans are labeled as "nature," objects, voices, or sounds. Panelists examine how music and sound interact with spaces through performance and protest in Northern Europe and Thailand, how sound and sound-making materials link us to local ecologies and forge social bonds in India and Mongolia, and how music affects perceptions of the environment and fosters commitments to environmentalism in North America and Brazil. Considering these issues from different disciplinary and theoretical angles we examine what a distinctly ethnomusicological framework for these sonic relationships might be and address ways in which our research can expand upon post-humanist theories. Bringing these analytical perspectives together in discussion with our colleagues, we hope to enrich research methodologies for future studies of sound and music.

Applied Ethnomusicology: A Roundtable Discussion on Research and Careers in the Field

Elizabeth Rosner, Florida State University, Chair - Panel abstract

The pursuit of ethnomusicology requires a rich multidisciplinary skillset, which while enhancing academic preparation, also lends itself to career opportunities in the broader professional world, including public service, community activism, marketing, public relations, museum management, and archival collections and preservation. Acknowledging the diverse career paths available to students can enhance the academic experience, and in some cases may transform professionals' ultimate career objectives. With an increasingly globalized job market and an ever-changing academy, it is important to create awareness of all that ethnomusicology has to offer so that post-graduates can realize the many opportunities for which ethnomusicological training qualifies them. This panel, co-sponsored by the Applied Ethnomusicology and Student Union sections, will discuss the variety of career paths available to ethnomusicologists. Additionally, our panelists will address how recent graduates can apply the skills they have acquired during their degree programs to pursue careers in applied ethnomusicology, a field that has been recently recognized as central to the field and of increasing importance. Many young scholars find the process of marketing their strengths and applying for these jobs intimidating and overwhelming, since these are options rarely addressed during graduate school. Our panel will serve as a professional development event, addressing the trend in the current job market and preparing young scholars for employability.

"Exciser c'est pas bon!": Pop Stars and NGOs Voicing the Female Genital Cutting/Mutilation Debate Through Song

Elizabeth Rosner, Florida State University

Female genital cutting or female genital mutilation remains a highly politicized practice. What remains equally contested as its eradication, is the language used by activists, and anthropologists to name and describe female genital modifications. The terms female genital cutting and female genital mutilation have been used by NGOs and anthropologists to describe this

cultural practice, each carrying its own set of assumptions that profoundly affect the communities at the center of such debate. Popular musicians come to embody this ideological split when they partner with human rights NGOs by appropriating the language and principles into their music. Senegalese hiphop artist Sister Fa. has become widely recognized for her work with NGOs which promote female genital cutting abandonment through human rights education and recognize a need for a culturally sensitive, culturally specific approach. Her song L'excision" epitomizes this discourse. Malian reggae artist, Bafing Kul's initiative with NGOs preventing female genital mutilation. signifies images of violence, trauma, and oppression. Kul's appropriation of the term female genital mutilation and its accompanying connotations is best represented by his song "Little Girls of Africa." Each musician becomes a representative for a particular sociopolitical faction established within academic and social activism circles, while claiming to give a voice to the communities who often go unheard. In this paper, I will provide a comparative analysis of Sister Fa's "L'excision" with Bafing Kul's "Little Girls of Africa" to demonstrate the politics of language, place, and audience that are entrenched in the music concerning this controversial cultural practice."

"An Assemblage of Impressions": Navigating Musical Identity in Post-Soviet Estonia

Margaret Rowley, Boston University

As the Soviet Union's fall allowed scores and recordings from the West to flood across the Estonian border. Estonian composers began to write music that differed substantially from that of previous decades. I will argue that Estonian musical identity under the Soviet Union was formed "against" the governmental structure, with some of its main traits being preservation of heritage, resistance against oppression, and conformation to mandates in order to avoid persecution. By contrast, the "identity within" of the post-Soviet era allows composers to explore their culture and heritage without fear of reprimand. Tallinn-trained composer Liis Viira uses two separate pathways to establish her musical identity: first, she draws on traditional Estonian music, particularly regilaul, an Estonian song style that features repetitive structures, long text, and personal melodic inspiration. Regilaul, especially during the Soviet occupation, was a way for the population to connect to an "Estonian-ness" nearly destroyed by Russification; Viira's modern use of regilaul suggests a connection to both Estonian history and Estonian resistance. Secondly, Viira uses Western and world influences not available to Soviet-era Estonian composers. I will draw on Bruno Nettl's work "On People Changing Their Music" to show how socio-political factors are allowing rapid stylistic change in Estonian music. I will also utilize the music of Veljo Tormis and Arvo Part, the Singing Revolution, and the deep importance of music in Estonian culture to help place Viira in her historical context. Finally, interviews with Viira and score analysis will illuminate Viira's musical voice within a changing nation.

"The Dancing Queens": Hijra Music and Dance From the Streets to the Stage

Jeffrey Roy, University of California, Los Angeles

Music and dance of India's transgender, gender queer, and hijra (North Indian male-to-female transgender) communities serve vital roles in individual identity (trans)formation, empowerment, and social mobility. My paper investigates how music and dance facilitate changing conceptions of gender identity through a look at The Dancing Queens--Mumbai's professional transgender dance troupe comprised of hijra, non-hijra transgender, gender queer, and kothi (effeminate male) members. The Dancing Queens performs music and dance in various styles, incorporating contemporary Bollywood, Western pop, and hijra badhai ('traditional' acoustic street music and dance) performance. In these cases, the troupe recontextualizes and transforms "informal" social practices of music and dance into more formally-organized performance spheres with a standard repertoire, stage, and following. My presentation explores how the (re)negotiation of "traditional" and modern boundaries of practice--alongside a recent surge in LGBTQ political activity-facilitates the emergence of a contemporary, hybrid "gender queer" identity based on individual empowerment. My dissertation will employ video portraits of participants "in their own skin," and provide an "emic" perspective of the new roles music and dance play in the transgender community's larger search for acceptance on the societal scale. While scholars have investigated the hijra community, little substantial English-language scholarship exists on performance practices within the larger LGBTQ communities in India. This presentation represents a beginning effort to fill this lacuna, and also voices some of the pragmatic concerns and ideological bases of contemporary LGBTQ worldview.

Music without Borders in the New Germany and Beyond: The Legacy of Giora Feidman in the Klezmer-Influenced Sounds of Helmut Eisel and David Orlowsky

Joel Rubin, University of Virginia

In 1984, Israeli clarinetist Giora Feidman burst on the German cultural scene with his appearances in Joshua Sobol's Holocaust play, Ghetto. Germans accepted with open arms his exaggerated musical style, and political messages of forgiveness for the Holocaust and of klezmer music as universal language. Feidman attracted a strong following and mentored the careers of several protégés, particularly the German clarinetists Helmut Eisel and David Orlowsky. Both have developed significant careers within Germany and internationally since then, beginning with klezmer music heavily influenced by Feidman, with his characteristic refined growls and pianissimo whispers. They have since expanded into territories that allow them to either flaunt or erase musical Jewishness" as the need arises. Eisel and Orlowsky's internalization of Feidman's style, and Feidman's explicit licensing of klezmer to them as interethnic "fair use " has granted them a coherent marriage of German and Jewish identities that realizes - whether wittingly or not -

Feidman's promise of forgiveness. It has also granted them ownership of an ethnically-marked musical identity that provides them access to a world music scene full of multicultural collaborations: via klezmer they can also make claims to jazz, Balkan, and "Gypsy" musical identities. Finally, they can externalize their grandparents' legacy of genocide by collaborating with classical musicians as klezmorim. In this way they identify themselves musically as the ethnic Other of the great German classical tradition, bringing the story full-circle by putting themselves in the position to grant forgiveness for the Holocaust.

The Puerto Rican Cuatro In-and-Out of the Island: Hegemonic Constructions and Diasporic Experiences

Noraliz Ruiz Caraballo, Kent State University

The latest U.S. Census Bureau data show that there are 4.8 million Puerto Ricans living in the mainland United States and 3.5 million residing on the island of Puerto Rico. If this trend continues, by the end of the decade there is a likelihood that two-thirds of Puerto Ricans will reside stateside. This unprecedented migration poses new patterns in population settlement and dispersion of both interstate and recent migrants, but it also comes to represent the impact of location in the development of national identity and sociocultural discourses. As Puerto Ricans living in the United States outnumber those living on the island, the idea of nation defined by Jorge Duany as a "translocal community based on a collective consciousness of a shared history, language, and culture" becomes more apparent in the cultivation of Puerto Rican musical expressions throughout the United States. The *cuatro*, the ten-stringed lute regarded as Puerto Rico's national instrument, commonly appeals to a canonized folk music stream rooted on the island. This paper discusses the similarities and disparities among cuatro performance practices in and out of the island to question if both of these parallel cuatro traditions serve two distinct functions. The patterns of continuity and change traced by the performance trends, especially among young cuatro players, illuminate parallel patterns of identity formation among Puerto Ricans living on the island or abroad. Ultimately, this presentation examines how both island-based and diasporic *cuatristas* are reconceptualizing the instrument traditions in the service of distinct notions of national identity.

New Orleans Musicians as Service Workers

Matt Sakakeeny, Tulane University

In New Orleans, musicians function as service workers within the cultural economy. Tourism is the city's largest industry, and live musical performance is a critical part of the cultural matrix that makes New Orleans a desirable destination. Brass band musicians who uphold the deeply rooted traditions of the jazz funeral and the second line parade are hired by culture brokers to lead processions of tourists through hotel lobbies, convention center halls, or French Quarter streets. They are skilled workers requiring highly specialized

training, equivalent perhaps to the kitchen position of a station chef rather than a busboy, and their job requirements are non-traditional in the sense that they must 'play' for their work in whichever worksite they are contracted to appear. But like restaurant workers, hotel maids, and security guards, most musicians work non-union jobs that demand flexible hours, offer few or no benefits, and rise and fall according to the precarities of the market. While the devastation of Hurricane Katrina in 2005 would appear to render New Orleans incomparable to other sites, a reliance on the return of culture-bearers to facilitate recovery actually exposed the inner-workings of the cultural economy and highlighted longstanding patterns of exploitation that are endemic to the industry. This case study offers a lens into issues of heritage tourism, commodification and authenticity, festivalization and exhibition, racial appropriation, music-as-labor, and the value of economic and social capital, which draw comparison to other cities where music is incorporated into the machinations of business and policy.

Networks and Negotiations: Music Consumption and Identity among Youth in Delhi

Natalie Sarrazin, The College at Brockport, SUNY

Chetan Bhagat's book What Young India Wants (2012) and Favero's work on young men in India Dreams (2005), chronicle growing unease among Indian youth concerning unparalleled economic and social change. Young Indians are pressured with negotiating a stable economic future in a world where transnational networks and class are increasingly more powerful factors than traditional caste identities and bonds. Increasingly, music consumption is one of the activities in which these tensions play out. Technological mediation (social networks, digital devices, Internet radio, etc.), affects existing social practice, and allows unprecedented access to unfamiliar cultural values and sounds, both Indian and global, challenging Bollywood's hegemony. This paper, based on original research, examines the role of music in the lives of urban, middle class youth in and around Delhi's NCR. What is the impact of technology, trans-national and mediated music among Indian youth? How does music give voice to fantasies and dreams for a stable future? What role does music play in the development of sub-cultural formations; selves and potential selves? In what ways does music reconcile discrepancies and tensions between tradition and modernity? After identifying the impact, practices and roll of technology, social networks and consumption, I hypothesize that the significant presence of mediated music points toward a 'repositioning of the traditional' and a move towards the role of making meaning through listening in overall youth identity formation.

Ethnomusicological Perspectives on Children's Musical Frameworks Natalie Sarrazin, The College at Brockport, SUNY, Chair – Panel abstract

Children, far from being mere consumers of music, are active agents in innovating, creating and preserving musical culture. Despite this, children are often underrepresented in ethnographies, with only occasional consideration of their worldviews and relationships. Recent studies such as Campbell and Wiggins' Oxford Handbook of Children's Musical Cultures (2012), attempt to reconcile this lacuna. Through use of original case studies, this panel also addresses ways in which music constructs and negotiates children's realities vis-à-vis their musical preferences, memory, meaning, and identity. In Repatriating Childhood, the author re-examines fieldwork ethics in the repatriation of materials from Blacking's seminal Venda Children's Songs (1967) research, calling into question the impact of ethnography writ large on the lives of children and community. Kindie Pop and Cajun Pride delve into mediated music and identity in two distinct cultures, focusing on the impact of the commercial music industry on children's preferences and tastes: Kindie Pop looks at the adult hegemony and aesthetics of the children's music industry while Cajun Pride, using Bourdieu's idea of musical taste, questions the very nature of identity and sound consumption at the level of external social structures and the individual child's subjective experience. Networks and Negotiations also addresses music in identity development among middle class youth, based on the assumption that music negotiates identity and social positioning as well as the subjective desire of becoming.

The Matthew Shepard Murder, Homophobic Violence and Gay Choruses in the US

Kevin Schattenkirk, University of Western Australia

Nearly sixteen years after his death, gay choruses in the US continue to perform music about the 1998 murder of openly gay, University of Wyoming student Matthew Shepard. Utilizing a variety of approaches to social commentary, Shepard-related music often addresses the larger implications of his murder: the relationship between anti-gay rhetoric, sentiment, and homophobic violence in the US. Drawing from scholarship in ethnomusicology, I examine chorus performances as spectacle-events designed to raise awareness on issues pertaining to the lesbian, gay, bisexual, transgender and queer (LGBTQ) community. Chorus performances are often structured to facilitate outreach, presenting musical commentary without alienating audiences. However, I contend that Shepard-related performances not only seek to raise awareness, but also function as a form of social protest. That is, such performances confront audiences potentially complicit in perpetrating acts of homophobic violence that result from anti-gay rhetoric and sentiment. For this paper, I draw from my recent fieldwork with US gay choruses in Boston and San Francisco and argue that Shepard-related performances serve two purposes. First, choruses use the Shepard narrative in performance to comment on acts of homophobic violence that continue to occur in the US. Second, Shepard-related performances inform current performance practices and approaches to musical commentary on homophobic violence. Scholarship on public construction of memory, emotion and affect, and social movement theory also informs my work. Exploring how gay choruses perceive, and then act on, their role as agents of societal change carries strong implications for ethnomusicology.

Re-sounding Caribou: Musical Posthumanism in *Being Caribou*Erin Scheffer, University of Toronto

In the spring of 2003, Karsten Heuer and Leanne Allison set out to follow the annual migration of the Porcupine Caribou Herd in an attempt to fight the lateral oil drilling endangering the herd's habitat. Heuer and Allison document their five month journey in the 2005 National Film Board film and a 2006 novel both titled Being Caribou. Throughout the works, the pair contemplates how they must be caribou" in order to successfully track the animals. This points to an underlying posthumanist narrative: if man can become caribou then perhaps the boundary between humans and non-human animals is also artificial (Wolfe 2003, 2009). The idea of permeability between human and animal is echoed in Dennis Burke's score for the film. While Burke, a Vancouver-based film music composer, tends to favor orchestral textures with the use of a gamut of instruments from around the world, the score for Being Caribou employs samples from the northern soundscape and electronic ambient music, highlighting the caribou's braying and the sounds of the wilderness. At the same time, the score is not without its complications, as Burke frequently adds his own interpretation of indigenous song to scenes in the film featuring caribou, conflating indigenous music (and perhaps even indigenous people) with the animal and wild. While musical representations of animals have long been discussed in musicology, the question of how music can efface boundaries between human and animal subjects deserves further exploration. Burke's score for Being Caribou provides an ideal locale to remap these borders. "

"It Hits Your Head and Then Your Feet": Consuming Jazz in Manila's Cabarets

Fritz Schenker, University of Wisconsin - Madison

During the 1920s, Americans, Europeans, and Filipinos consumed jazz throughout Manila. Rather than simply listening, though, audiences consumed jazz through dance, a practice of embodying and performing the latest movements of modernity alongside other dancers. Cabarets just outside city limits, where male patrons could hire Filipina bailarinas for a dance or more, were among the most popular vet controversial spaces for dancing. Consuming music in Manila's cabarets was more than just a way to spend an evening, though, it was a way to perform and negotiate the complex racial and gender hierarchies of U.S. imperial ideology. By drawing on archival research from Manila, I argue that the practice of music consumption in Manila's cabarets was a highly charged social activity that embodied and involved ideas about race, gender and empire, all through seemingly innocuous acts such as fox-trotting to "Yes, We Have No Bananas." In this paper, I situate music consumption in relation to broader issues of Filipino independence and American empire: dancing to jazz was a way Americans could demonstrate their engagement with western modernity while hiring bailarinas on segregated dance floors maintained racial and gender hierarchies that justified imperial logic. However, consuming music also became a way for

Filipinos to demonstrate that they, too, could embody the latest form of U.S. popular culture, actions that helped support claims for Filipino self-rule. The ways in which audiences interacted with and through music constituted part of a broader negotiation about empire in the Philippines.

Wonders and Strange Things: Practices of Auditory History before Recorded Sound

Katherine Butler Schofield, King's College London

How might ethnomusicologists write the cultural histories of soundworlds that passed into silence long before recorded sound? Auditory history has become a pressing new interest in both history and ethnomusicology, resulting, for example, in increasingly rich cultural histories of music in late colonial India. Yet even our best histories have largely been written with present relevance in mind, limited not to the present, but by the present. If ethnomusicology is no longer defined by fieldwork (Stokes, 2013), then what are its limits? Surveying the field it is apparent that ethnomusicology's boundaries are roundly coterminous with the sound recording--by our ability to hear the soundworlds we study. With few exceptions, we write the cultural histories only of what we can conceivably and literally hear in the present day, even when we stretch back before recording to cover the longue durée. Yet there is no valid reason why this should be so. All the soundworlds with which we engage have long pre-recording histories, many of them lavishly documented in text and image--if only we had ears to hear. In this paper I will give a practical demonstration of auditory history in ethnomusicology by doing a close reading of a 16C North Indian chronicle. In listening to a text whose acoustic resonances reveal a world altogether weirder and more wonderful than we understand. I hope to articulate why ethnomusicologists should be interested in early soundworlds, not for what they tell us about the present, but as worlds unto themselves.

Improvisational Syntax and Melodic Contour in Central African Polyphony

Rob Schultz, University of Kentucky

Despite its fundamentally pentatonic disposition, the music of the Aka people of Central Africa does not operate under any sense of absolute pitch or fixed interval size. Consequently, Susanne Fürniss has surmised, "a graphic representation [of melody]" may be closer to the vernacular conception than transcription in staff notation? (2006, 169). Nevertheless, melodic contour plays no direct role in Fürniss's paradigmatic organization of variants for each vocal part in the song. In her paradigmatic analysis of the 'diyei' or yodel part, of the Aka divination song 'dikobo damu da sombe' the widely dispersed variants b, k, and p are identical in pitch and thus melodic contour, whereas variants i and o are substantially different. Their location along the paradigmatic axis is thus highly counterintuitive in this respect. This paper therefore proposes an alternative paradigmatic organization of this material using Robert Morris's (1993) Contour-Reduction Algorithm (CRA) as the

primary criterion for comparison. Based on the Gestalt principle of boundary salience, the CRA deduces both a basic shape and a variable number of intermediary levels for a contour by marking peaks and valleys as structurally significant, and removing 'passing tones' and repetitions in successive stages until no further reduction is possible. This methodology sheds further light on the syntactical ordering of variants employed by the Aka in performance, which, under this rubric, better conforms to Simha Arom's characterization of Aka musical practice and social structure as 'a simultaneous dialectic between rigor and freedom' (1983, 30; trans. Kisliuk 1998, 3).

The Silent Music of Matrilineal Kinship: Pacific Musical Challenges to Climate Change, Gendered Representations of War, and Environmental Policy

Jessica Schwartz, University of California, Los Angeles

In September 2013, the Republic of the Marshall Islands Minister-in-Assistance to the President, Tony deBrum, was asked about the nation's plans to relocate should climate change make life in the islands unlivable. Emphasizing that his people had survived dislocation during World War II and over six decades of nuclear devastation, deBrum denied plans for largescale migration and stressed, Removing a population from its land is tantamount to the elimination of an entire people; their language, their culture." Focusing on a Marshallese musical repertoire that resounds deBrum's sentiment as survivor narrative, this paper investigates how landbased musical knowledge is employed in performances to mark environmental shifts and impact international climate change policy. Analyzing this survival narrative through performances where interplays between cosmopolitan and traditional warfare motifs resound cultural loss and ancestral strength. I demonstrate the intimate connection between customary oral and kinesthetic movements, rhetoric, and policy-making. Positioned within the Pacific indigenous rights movement, music aesthetically amplifies the conditions of possibility within global underdevelopment and crisis (e.g. nuclear, climate change) as bound by imperial ideologies. Thinking through the vocal techniques and timbral capacities of the coded masculine voice and body performing in political spaces, I consider the absence of women's wartime musical roles and voices in these productions as part of a gendered representation that is intelligible to Western notions of diplomacy but that silences the matrilineal kinship system and a network of gendered violence at the core of ongoing environmental racism and therefore the policy assumed to counter these silences"

Circles, Squares, and Other Beautiful Shapes: The Aesthetics of Tone in Taiwan's Sinitic-Language Rap Music

Meredith Schweig, Massachusetts Institute of Technology

Among artists and audiences of Taiwan rap, a key measure of MC artistry is the ability to make "musical" the undulating contours of the strongly tonal Sinitic languages spoken on the island. Like English-language performers, Taiwan's MCs manipulate vocal pitch to vary the prosody of their phrases, but they must at the same time articulate the tones of individual words in order to render complex lyrics in Mandarin (four tones), Hoklo (seven tones), and Hakka (six or seven tones) aurally comprehensible to listeners. Invoking visual metaphors, they assess rap as having a sense of musicality when it evokes "smooth" and "circular" shapes, meaning that tonemic inflection provides semantic comprehensibility, but not at the expense of an overall sense of fluid rhythmic delivery (known in hip-hop parlance as "flow"). In this presentation. I discuss the challenges and opportunities inherent to creating rap in Sinitic languages, and outline an approach to the analysis of flow in the songs of Taiwan's MCs. Drawing on long-term research with the island's rap community and the works of linguist-composer Chao Yuen Ren, musicologist Kofi Agawu, and music theorist Adam Krims, I argue that the aesthetics of language tone figure significantly in the creative process of making Taiwan rap. Moreover, as I will show, the artists most highly evaluated by their peers play on the porous borders between speech and song, challenging listeners to discern where linguistic signification ends and "music" begins.

All Our Music Comes from Outsiders: The Influence of New Ideas of Music Ownership on Suyá/Kïsêdjê Musical Life

Anthony Seeger, University of California, Los Angeles

This paper discusses some of the results of the arrival of legalistic ideas and language about music ownership on central aspects of the musical, artistic, and economic life of a group of Brazilian Indians known in the literature as the Suyá but who now prefer to be called Kïsêdjê. Today, their ideas about the fundamental trajectory of their history and their musical performances might be classified as theft" or "piracy." Yet they have no word for "piracy" and the word for "theft" is not used to describe obtaining music from other beings. Brazilian copyright legislation has only recently been brought to their attention, largely as the result of an advertisement for sandals they made with the Brazilian supermodel Giselle Bundchen. The Kïsêdjê tell their history as a series of acquisitions or adaptations from other beings. In the "mythical" past they took fire from the jaguar, maize from the mouse's river, and adapted names, naming ceremonies, and body ornaments from different Indian groups. More recently they adapted the material culture and learned to perform the music of several nearby Indian tribes, and obtained songs from natural species. This paper examines shifts in language and concepts related to performing the music of others and the impact of these on their musical performances based on data collected since 1971, recent publications by Brazilian scholars, and a planned 2014 field trip."

Orientalism/Occidentalism and Nested Alterities: Refracting Identities in "Turkish Art Music," 1920 - 1940

Sonia Seeman, University of Texas at Austin

The deployment of orientalist/occidentalist categorizations has been an intrinsic part of identity negotiation in the late Ottoman to Turkish Republic

periods, and these ideological categories have shaped musical practices in style, repertoire, and genre formation. How can we move beyond describing such practices via semiotic analyses to an understanding of how these practices work to shape perceptions and experiences of belonging? Here I follow Anderson, Hobsbawm and other scholars' claim regarding the foundational work of cultural practices in ethno-national state formation. I elaborate on these ideas by linking up Barthes' notion of exnomination by which the center disappears from view and thus becomes empowered with Bourdieu's notion of anamnesis of the hidden constant" --- hegemonic selective "forgetting" of alternatives such that the cultural practices of the center can be taken for granted and unmarked. I demonstrate these processes at work in the musical practices and theoretical discourses that were deployed in the creation of Turkish Art Music in the 1920s - 1940s. These examples show how state agencies, intellectuals, teachers and bureaucrats managed musical practices to support the creation of an ethno-national Turkish Art Music through the semiotic condensing of nested alterities--- a concept modified from Bakic-Hayden. In this way, state-informed musical practices created a sonic and hyper-marked "other" by which the newly-dominant self could be proposed, and then disappear from view as an uncontested norm. I examine this process through evidence from articles, theory books, encyclopedia entries, radio programs, record catalogues and recordings from this period."

Perceptions of The Contemporary Jazz Voice as Instrument, and Politics of Aesthetics, Authenticity, Gender and Race Tamar Sella. Harvard University

Instrumental and vocal jazz have long been separated by different repertoires, musicians, and audiences. Discourse around Esperanza Spalding and Gretchen Parlato, two successful contemporary jazz singers, however, incessantly bridges this gap. The women themselves, their peers, and the media, compare the vocalists to instrumentalists and their voices to instruments. Such descriptions extend through jazz past, and include Louis Armstrong's conflation of singing and playing, and Ella Fitzgerald's scat revolution. In this paper, I ask: what exactly do critics and musicians mean when they describe singers as instruments, and what do they stand to gain by doing so? I use Spalding's and Parlato's music and the discourse around it to examine the various ways the instrumental-ness of jazz vocalists is perceived. Building on the linguistic theory of entextualization, I address the (re)use of an instrumental jazz repertoire, particular harmonies, and improvisation. Building on previous work on the human voice, I probe the notion of 'hearing instrumental-ness' when discussing vocal techniques such as the de-emphasis of consonants, an increased attention to timbre, and, most prominently, the distancing from language with the use of vocables and foreign lyrics. Reviewing the discourse on Spalding and Parlato, I show that impressions of instrumental-ness deeply intertwine with politics of aesthetics, authenticity, gender and race that surround jazz vocalists and voices. Instrumental-ness runs against embedded perceptions of jazz singers as commercialized, inauthentic, female, and often, white, and thus acts to validate the singer, in a scene dominated by notions of maleness and blackness, as authentic, and "good."

Popular Music and the Port City: Jazz Performers Working the Calcutta Gramophone Industry, 1920s-1940s

Bradley Shope, Texas A&M University

This presentation will outline the work of foreign and domestic jazz musicians in the gramophone industry of Calcutta, and trace the industry's importance in marketing jazz performers across the subcontinent. Almost all scholars of the gramophone industry in India have commented on the gramophone's role in the development of an expansive Indian popular music economy in India (Arnold 1988, Ferrell 1993, Hughes 2002, 2007, Jha 2009, Kinnear 1994, Manuel 1988, Shope 2014, Qureshi 1999, Weidman 2003), But less studied is the industry's influence on the success of jazz orchestras. As a city important to colonial commerce along a busy waterway, Calcutta boasted a creative industry for the production and dissemination of gramophone discs throughout South and Southeast Asia, and jazz musicians recorded and produced hundreds of jazz discs there between the 1920s and the 1940s. The industry was crucial to the financial success of jazz orchestras, and performers were keen businesspeople, recording and selling music from popular Hollywood films to support their livelihoods and to create a demand for paid live performances. I argue that jazz musicians created an effective marketing and advertising strategy though labor in both live venues and the recording industry. To this end, this paper will comment on the studio work of jazz trumpeter Chic Chocolate, and how his efforts propelled him to the status of a star performer known throughout India.

A Life in Sitar: An American's Fifty-year Odyssey through the Shifting Soundscapes of Indian and Global Music

Brian Silver, International Music Associates

Though an icon of Indian classical traditionalism, the sitar has actually been at the center of radical cultural and musical changes since the 1960s both within and outside South Asia. In this paper, the author draws on his own fifty years of experience as a sitarist to reflect on the challenges and contradictions of pursuing an individual musical voice within a tradition that demands veneration of the past and yet requires ceaseless innovation to survive into the future. In particular, the paper traces a series of cultural and musical transformations that reshaped the world of the sitar in the latter half of the twentieth century. These changes include the popularization of the instrument on a global scale, the reification and politicization of distinct playing styles, and finally the proliferation of new performance strategies in pursuit of diverse audiences, including collaborations with non-Indian musicians in defiance of traditional genres and the embrace of new media technology to preserve and propagate the art. The author offers the valuable perspective of a musician who has witnessed these changes first hand, an

active participant in the hoary tradition of the North Indian sitar as it encounters a new set of global imperatives.

"Gypsy Klezmer" Dialectics: Jewish and Romani Traces and Erasures in Contemporary European World Music

Carol Silverman, University of Oregon

Music plays a key role in guiding audiences to interpret historical and contemporary traces of Jews and Roma. This paper engages the dialectic between East European Romani music and Klezmer music in the current world music scene, both live and digital. In the last twenty years Balkan Gypsy music has become a staple at festivals and in DJ remixes; simultaneously, Klezmer music has been revived and popularised. These scenes overlap in Western Europe (and to a lesser extent in the US) in groups such as the Amsterdam Klezmer Band, and in digital remixes by DJ Shantel and DJ Tommi. To analyse why Gypsy/Klezmer is becoming a common digital fusion tag, I compare representations of Jews and Roma as cosmopolitan subjects and objects. I explore the discursive work that Gypsy and Jewish musics accomplish in the present-day European political climate that is simultaneously multiculturalist and increasingly xenophobic. I contrast the position of Jews as "absent others" who are "historically present" to Roma as "too present others" who are "historically absent". Yet as policy makers and world music marketers create sites for Roma and Jews in the European multiculturalist "imaginary", these two categories become elided. Ironically, as audiences grow, more and more performers are neither Jewish nor Romani. Through fieldwork with various categories of performers, I thus investigate claims of ownership and appropriation, and argue that the specificities of Romani and Jewish music, identity, ethnicity, and history are erased precisely as the Gypsy Klezmer genre becomes more popular.

The New Old Europe Sound: Contemporary Engagements with Jewish and Gypsy Musics

Carol Silverman, University of Oregon, Chair - Panel abstract

The "New Old Europe" is the sound of Eastern European Klezmer and Romani music as performed and consumed primarily by Northern, Western, and Central European non-Jews and non-Roma. Panelists explore this phenomenon, along with strategies of obfuscation, fusion, and historical reimagining that thwart potential repatriative claims on those sounds by their Jewish, Romani, and other Eastern European originators. The music builds on romanticization of itinerant Jewish and Romani lifestyles in an imagined Eastern Europe landscape. Its dominant aesthetic, perhaps best exemplified in Goran Bregovic's soundtracks to Kusturica's films, is one of a "dirty" sound of unbridled wildness and freneticism. The papers in this panel are concerned with the social and political functions of this music in a number of contexts in contemporary Europe. The New Old Europe Sound may permit white Europeans to suppress their privilege by allowing them to inhabit the lives of marginalized "Others" who are both subaltern and claimably European, both

exotic and (in some cases) white. It allows people whose ancestors perpetrated or did little to stop the Holocaust to separate themselves from that history by identifying with its victims. Its affiliation with Jews and Roma allows participants to distance themselves from the anti-immigrant right, at the same time that it reduces anxieties over Muslim immigration by establishing New Old Europe as a domesticated, controllable form of Easternness, Case studies of West European performers are drawn from Belgium, Germany, Sweden, UK, and Holland; several papers also examine how Romani and Jewish musicians negotiate this terrain.

Katajiag: Between Vocal Games, Place and Identity Raj Singh, York University

Katajiaa: Between Vocal Games, Place and Identity Throat singing is a specific type of vocalization that produces two or more notes, textures, or timbres simultaneously. Performed amongst the Inuit community of Canada, throat singing is an integral component of cultural heritage. Katajjaq (pl. katajiait), a Nunavik Inuit term, refers to women's vocal games and the accompanying throat singing involved in its communal performance. Despite the fact that ethnomusicologists have examined Inuit vocal games in relative detail, additional inquiry of its effects on identity is needed. This paper will use ecomusicology as a theoretical framework in the study of katajjag in an attempt to discover how sonic environments help to produce *katajjait*. Furthermore, interviews with Inuit throat singers will help to provide insight and address the following lacunae: What are the reasons for learning katajiaa within the Inuit community? How does katajiag reflect the connections between the Inuit and their surrounding world? How does place (or local environment) affect music making and Inuit cultural and ethnic identity? How does katajjaq shape environment and how does environment shape katajjaq? By addressing these questions, I hope to add to the field of ecomusicology and address how an ecomusicological approach can inform our studies of how music negotiates place and culture. In addition, I hope to address how humans function within their culture and environment and how they develop, maintain or change their identities.

Re-sounding Waljinah: Aging and the Voice in Indonesia

Russ Skelchy, University of California, Riverside

Music scholars have for some time now been interested in the cultural meanings of the human voice as an instrument and a medium of expression. As Ruth Hellier suggests, "listening to the singing voice as a creative act and process provokes and activates memory and perception, enabling an encounter (conscious or unconscious) with self and others (Hellier 2012:3). This paper examines how this process evolves and changes over the course of a singer's lifetime. Focusing on Waljinah, one of Indonesia's most renowned vocalists, as a case study, I examine how age has impacted the relationship between her singing voice and identity--both in physiological vocal expression and creative process. As a vocalist who has spearheaded developments in the keroncong

genre since the early 1960s, Waljinah now faces the reality that her iconic voice, an expression of her own identity and an entire genre, has "deteriorated" in recent years. Her inability to technically produce the sounds (in terms of timbre and register) she's accustomed to, has altered her repertoire and identity as a performer, also creating uncertainties in her life. especially as an artist who has relied on live performances as a source of income and status. Using the trope of voice here to apply to the literal singing voice and a metaphorical "voice of agency," I explain how Waljinah has attempted to overcome a loss of voice by altering her creative process and incorporating spirituality through Islamic practice into her daily life.

Afropolitanism and Africanist Ethnomusicology in the Twenty-First Century

Rvan Skinner. The Ohio State University

The idea of 'Afropolitanism' has received a great deal of critical attention of late, variously recommending and rejecting its use as an empirical marker and conceptual tool in African studies. In most definitions, Afropolitanism refers to a concurrence of the urban and global in (and out of) contemporary Africa, to a mode of identification emergent from what urbanist AbdouMaliq Simone has called 'the worlding of African cities' in the twenty-first century. For some, Afropolitanism intersects with themes of continental renaissance, creativity, mobility, circulation, and exchange, bound to an ontological rejection of extant modes of (post) colonial being-in-the-world. For others, Afropolitanism reinscribes reductive and stereotyped ideas of 'African-ness' now coupled with the aestheticized subject positions and commoditized cultural styles of a diasporic and urbane African elite. In this paper, I join this conversation about the possibilities and pitfalls of a new keyword in the Africanist lexicon, drawing on my research into popular music and urban culture in contemporary Bamako, Mali, Moving from my particular interest in the multiple social positions and existential projects of musical artists in an African city to more general trends in popular musical practice in (and out of) Africa, I present 'Afropolitanism' as a useful - albeit controversial - model for the comparative study of urban African expressive culture, and popular music in particular. There are musical echoes throughout representations of the Afropolitan, resonances that ethnomusicologists should both critically interrogate and empirically investigate. This paper aims to encourage such ethnomusicological interventions in (and out of) Africa today.

"Ankilam" Affect: Western Music and Dance in South Indian Devadasi Repertoire"

Davesh Soneji, McGill University

This paper maps the presence of Western music and dance practices in the repertoire of Tamil speaking courtesans (devadasis) through the nineteenth and early twentieth centuries. Beginning in the late eighteenth century, the systemic presence of Western music at the Tanjore court enabled bold cultural experiments with music; on the one hand it brought a number of Western

instruments and Western melodic forms into South Indian concert music, on the other hand it produced markedly distinct forms and practices that stood outside the 'canonical' courtly genres of performance. This type of 'new' art sometimes colloquially glossed in Tamil as ānkilam or - English - art encompassed a large number of genres and performance styles, ranging from Waltz dancing to experiments with mixed English-Telugu language songs meant for performance by courtesans. This kind of experimentation inserted devadasis into a new field of cultural forms and attitudes that staged, the transformative capacities of colonial modernity. But for devadasis the horizons of this modernity were bleak. The embeddedness of the colonial modern in aesthetic forms coincided with public challenges to the social legitimacy of devadasi identity. These cultural forms carried with them the potential for the emergence of the modern citizen-subject. This opportunity could only be seized by middle-class women who mobilized the flexibility and 'modernity' of these forms by reworking them to nationalist ends, and not by devadasis, who were framed by the state as archaic emblems of a degenerate, embarrassing past.

The Indigenous Voice on the Revolution Stage: Freak-Cabaret and Hutsul Rock on the Euromaidan

Maria Sonevytsky, Bard College

This paper considers the influence of Hutsuls, indigenous Carpathian mountaineers, on performances that took place during the Kyivan Euromaidan revolution of 2013-14. Positioned on the borderlands of southwestern Ukraine and marginalized by the Ukrainian political establishment, Hutsuls have come to represent a quintessential ethne. Long romanticized for their vibrant folk music, close-to-nature ritual life, and fierce independence, Ukrainian popular musicians of the post-Soviet era have often used Hutsul influences in attempts to invent a particularly Ukrainian language of popular music. When massive protests erupted in Ukraine's capital city in November of 2013 to challenge the corrupt regime of the current president, musical performances became an integral part of the revolution, and many Ukrainian musical luminaries performed on the stage erected in central Kyiy, Hutsuls featured in numerous musical performances as both physical presences and as an idea utilized to further stoke the convictions of protesters. This paper focuses on two musical acts: the Dakh Daughters, who call their act "freak-cabaret," and the obscure--but legendary--Soviet-era rock band "The Hutsuls," who reunited on the Euromaidan stage. I assess how invocations of Hutsuls on the Euromaidan work to consolidate a certain kind of contemporary national imaginary, one that both historicizes and projects potential future modes of being Ukrainian.

Conducting the Society through Symphonic Pop: The City Orchestra of İzmir as a Social Structuring Apparatus

Onur Sonmez, CUNY Graduate Center

The relationship between extensive nation-building projects and music has long been researched by social scientists. However, the "local" results of those

projects remain a mystery. In this regard, we know much about the Turkish musical nation-building project, which is based on westernization, and the reaction to this process, such as arabesk (Stokes, 1992); however, we do not know how this project has been negotiated in local contexts. This paper focuses on the effects of the Turkish musical nation-building project in İzmir. the third largest city in Turkey and the symbolic "castle" of westernization and modernization in the country. The City Orchestra of İzmir Metropolitan Municipality, run by the local government, functions as a "social structuring apparatus", aimed at the construction of the "modern" and "western" citizen through music, in accordance with the music policies of the early republican period. In this context, the municipality employs the technique of "polyphony" to modernize its citizens. At the same time, the orchestra has decentralized from the republican values by internalizing popular aspects such as pop, arabesk, and Turkish art music, which have been delegitimized by the ruling elite. The orchestra calls this "symphonic pop", a practice that they argue allows them to "reach out to all of the citizens and modernize them all via western music". This paper focuses on how the Turkish musical nationbuilding project has been negotiated in İzmir and how the City Orchestra has produced "symphonic pop" in order to construct a modern and westernized society.

"Give Me Some Water and I'll Sing You a Song": Analyzing the Professional-Amateur Disaster Song Dialectic

Heather Sparling, Cape Breton University

On October 23, 1958, seventy-five miners died in Springhill, Nova Scotia. Miraculously, Maurice Ruddick was rescued more than a week after the disaster. As Ruddick emerged from the mine, a reporter asked the singing miner, as he was dubbed, for a song. The reporter published Ruddick's response: "Give me some water, and I'll give you a song." Bill Clifton, a Virginia bluegrass singer, was touched by the comment and contacted Ruddick for his story. Within 24 hours, Ruddick sent Clifton a poem, which Clifton and fellow musicians modified - with Ruddick's permission - into a song later recorded and released as "Springhill Disaster." This story illustrates an unusual partnership between professional and amateur songwriters. But disaster songs such as "Springhill Disaster" are hardly uncommon, whether by professionals or amateurs. In this paper, I will analyze the relationship between commercial and amateur disaster songs, with a focus on disaster songs of Atlantic Canada from the early twentieth century until the present. Within the popular music industry, it is possible to find disaster songs among nineteenth broadside ballads and in the 1930s country music "event song" trend, and later in the folk song revival of the 1950s and the repertoire of the emerging singer-songwriters of the 1960s and 70s. Not surprisingly, popular disaster songs were influenced by folk ballads, and folk songs changed in response to popular music trends. But which particular aspects of commercial and amateur disaster songs became influential, at what point, and why?

Live Music and the Renegotiation of Public Space in 'Post'-Revolutionary Egypt

Darci Sprengel, University of California, Los Angeles

Mini Mobile Concerts (MMC) is a grassroots initiative started in Alexandria. Egypt shortly after the Egyptian revolution in 2011 by local musicians and activists who aim to bring improvisatory music from private spaces to the public street. It consists of small groups of two to four musicians holding impromptu concerts and jam sessions on busy street corners, an act that prior to the revolution would have led to their arrest by police. By bringing live music performance from official venues to the popular street, the artists involved in MMC intend to extend art and creative expression to this space, change people's relationship to the street, and transform the street into a safe community space that belongs not to the police or government, but to the people. In my paper, I will demonstrate how MMC is deeply intertwined with Egypt's contemporary social environment to argue that it has powerful implications for challenging class and gender relations as well as music's traditional role in greater urban society. Musicians involved in MMC aim to further the goals of the recent revolution by serving working-class neighborhoods far from the city's center. In this context, female musicians stake claims to public space through music making, challenging the cultural norms discussed by Karin van Nieuwkerk in both the music industry and public sphere. Drawing on eleven months of field research conducted between 2010 and 2013, this research sheds light on some contemporary music practices in the Middle East outside the realm of mainstream pop music.

(Anti)Neoliberal Musicking: An Inquiry into Drumming for Political Protest

Daniel Stadnicki, University of Alberta

This presentation will investigate the history, role, and significance of collective drumming practices at recent political demonstrations, focusing on casserole processions (les casseroles), samba squads, and drum circles during the Quebec 'Maple Spring' and Occupy Wall Street protests. Drawing from the work of Slavoj Zizek, Jacques Attali, and Jon Mowitt, this paper will examine the globalization and politicization of these drumming traditions, exploring how the dynamics of political enjoyment (Zizek, 1991), genre, and noise are important factors to consider when analyzing the growing anti-neoliberal 'percussive field' (Mowitt, 2002). Since the 1999 Seattle WTO protests, antineoliberal activists have increasingly employed drumming as a means of enhancing political participation. Recent ethnomusicological and folkloric research has recently studied the impact of indigenous drumming traditions in specific political contexts (Lee, 2012; Munro 2010). However, the globalization of Brazilian samba squads and drum circles articulate an unexamined discourse of musical homogeneity in anti-neoliberal dissent. At the same time, the political languages of carnivalesque emancipation and subversion are also employed as incentives to foster creativity and productivity in the workplace--core features of Richard Florida's (2012)

'creative class.' Accordingly, distinct 'world' drumming traditions have become essential to corporate team building exercises, raising a new set of questions that challenge claims for the subversive value of drumming for anti-neoliberal dissent. In contrast, this paper argues that casserole processions from Buenos Aires to Montreal have proven particularly effective due to their semiotic evasion of musical genres and cultural drumming traditions, emphasizing noise and social disruption over musicality and groove.

TG Lurgan: Web 2.0 and Its Implications in Contemporary Irish-Language Music

Erin Stapleton-Corcoran, University of Wisconsin-Milwaukee

During the last decade, free streaming video sites such as YouTube.com and Vimeo.com have provided a means for amateur musicians to perform for new publics and audiences within a virtual, democratized cultural space. In this presentation I will examine Ireland's TG Lurgan, a channel broadcasted on YouTube and Vimeo. TG Lurgan branded-videos are produced by Coláiste Lurgan, an independent Irish-language immersion summer school for teens located in the Conamara Gaeltacht. Featuring professionally-produced music videos of current pop songs translated into Irish as well as newly-composed works in Irish, almost all performers featured in the videos are comprised of students, staff, and teachers from Coláiste Lurgan. Irish language immersion schools have long utilized music translation and performance as a teaching tool, and subsequent performance of these pieces for one's peers and members of the immediate Irish language community serves as a rite of passage for students in attendance. However, the scope of TG Lurgan's popularity is unprecedented, with the most popular videos garnering several million viewings only months after their release. In the final section of this presentation I will discuss whether or not the TG Lurgan project offers a sustainable model for promoting the Irish-language in general and the contemporary Irish-language music scene in particular.

ERMAGERD GERMELERN! Balinese Music in the Age of Meme Peter Steele, Massachusetts Institute of Technology

The following paper theorizes the movement of Balinese music-cultural ephemera through newly formed transnational networks. Blogging platforms, social networks and video steaming services have established new routes for the circulation of Balinese music. These routes vary immensely in terms of legality and curation as they encompass forms of online piracy as well as amateur and professional forms of 'digital ethnography.' As this technology becomes mainstream in Balinese society, it allows Balinese and non-Balinese musicians to exchange and integrate musical ideas with unprecedented ease and generates new forms of intercultural collaboration that are actual and virtual, intentional and accidental. The following paper examines several Balinese fusion projects that result from these idiosyncratic encounters. Using Dawkin's notion of meme, I discuss the fragmentation, reproduction and

variation of Balinese music-cultural aesthetics in contemporary fusion works. These virtual encounters allow artists and composers to interact with foreign musics with limited ethnographic or contextual information. As such, 'creative mishearings' are often catalysts for musical innovation. These unique readings of Balinese cultural aesthetics in turn generate widely disparate interpretations of "Balineseness" and project competing views of Balinese cultural identity onto a global stage.

The Anti- Jazz School: Anxiety about the Institutionalization of Creative Practice at Barry Harris' Workshop

Alexander Stein, Brown University

Drawing on recent scholarship that treats charisma as a social relation--as coproduced between leader and followers-this paper examines NEA Jazz Master Barry Harris' pedagogy in the context of what attendees are seeking to get out of his workshop. Some seek from Harris a grounding in the tradition, which they can then use to "create something new." Others are ideologically invested in canonical African-American swing and blues-based styles and in the music's connectedness to African-American communities. These individuals often reject institutionalized jazz education, and seek an authentic connection to a bygone era that they find in Harris and his pedagogy. I situate this latter group of individuals and their valorization of Harris' workshop visà-vis institutionalized jazz pedagogy within the context of broader anxieties regarding the institutionalization of creative practice. Whereas other scholars have explored the way in which students and players negotiate what is considered to be a paradox in the West--the pursuit of creative practice within a bureaucratic institution, Harris and many of his students evidence this same binary thinking in defining themselves relationally vis-à-vis institutionalized jazz education and eschewing institutional affiliation. Harris' alternative, anti-institutional pedagogy and his status as an authentic culture bearer offer a solution for those wrestling with the same anxieties about modernity.

With a Hop, a Skip, and a Jump: Notes on the 'Circulation' of African Popular Music

Gavin Steingo, University of Pittsburgh

The relationship between music and mobility has long been a central concern in ethnomusicology. From early studies of migration and diaspora, to examinations of circulating instruments and recordings, ethnomusicologists have illustrated the profound ways that music moves between and across spaces and cultures. Recent studies have engaged innovations in audio technology, from car sound systems and mobile listening devices to P2P file sharing and streaming platforms. Music, it seems, is more accessible than ever, moving at an ever-faster pace in an unimpeded flow. In this paper, I argue that while recent interventions have contributed useful insights, several key assumptions about music and mobility run aground when confronted with sonic practices in Africa. Taking a cue from James Ferguson (2006), I suggest

that the movement of people and things both within Africa, and between Africa and other parts of the world, is characterized less by flows and 'scapes? than by hops, skips, and jumps. Based on fieldwork in South Africa, Namibia, and Cameroon, I show that African popular music moves in convoluted ways, leaping over vast tracts of the continent and 'landing' only at specific sites. If this is so, then it is necessary to replace technophilic notions of music's radical ubiquity and fluidity with a more balanced and empirically-grounded analysis that traces the circulation of African popular music in terms of a non-linear and 'jagged' topography. I conclude that Africa is not simply an anomalous case but rather forces us to fundamentally rethink the concept of musical mobility.

The Gumbeh and the Abeng: Sounding the Charge For Jamaican Maroon Independence

Tracey Stewart, University of Virginia

The Gumbeh and the Abeng: Sounding the Charge for Jamaican Maroon Independence The Abeng, a side-blown horn and the Gumbeh, a handmade square shaped drum, played pivotal roles in the Maroon struggle for independence in Jamaica. When British troops arrived in Jamaica in 1655, Maroons used the treacherous tropical environment to successfully ambush British military personnel and settlers, employing Abeng playing and drumming as methods of communicating safely, and over great distances. The use of the Abeng and Gumbeh had a significant impact on the trajectory of the African Diaspora in the Caribbean; specifically Jamaica. This paper examines the utility of the musical language that Jamaican Maroons spoke through the use of the Abeng and Gumbeh in their fight against the British during the Maroon Wars. It also explores the development of each of these instruments from within and beyond Jamaica's borders, and the role that they continue to play in the lives of contemporary Jamaican Maroons. During my tenure as a Fulbright Fellow to Jamaica, I investigated how the musical traditions of the Maroons guided and shaped their identity, and subsequently the identity of Jamaica. The year that I spent with the Maroon communities afforded me the opportunity to interact with Maroon musicians and community elders, conducting interviews, attending musical demonstrations and enjoying informal conversations with many community members. This paper is a synthesis of those experiences, conversations, and observations, and advocate's for the acknowledgement of the underrepresented but highly valuable musical and historic contributions of the Jamaican Maroon.

Making a Living through Music in Neoliberalizing Nepal Anna Stirr, University of Hawai'i at Manoa

In terms of economic policy, Nepal is one of the most liberalized countries in South Asia. But there remains a major gap between official economic policies and the inner workings of the largely informal economies that make up Nepal's music industries. State patronage and other older forms of patronage persist even while the global neoliberal economy affects how they can be

exercised. And, older and newer systems of music production and profit-making both clash and combine. Through all of this, musicians struggle to make a living, and producers or their equivalents strive to extract some of the surplus value from their musical production. This paper examines how the structures of Nepal's music industries, and the related possibilities for musical careers, have changed since the first private music companies emerged in the early 1980s. I compare the popular folk music industry with two different alternative pathways to making a musical living: the mid-20th-century version of state patronage that still exists to an extent today; and corporate and NGO sponsorship. With particular attention to the intricate exchange relationships that make up the popular folk music industry, I examine the strategies artists use to make a living through music, and the changing values that guide them in their choices as neoliberal logics become ever more common in Nepal.

"Pirating the Pachamama (Earth Mother)": Mimesis, Remix and Distortion in the Bolivian Andes

Henry Stobart, Royal Holloway, University of London

Certain rural communities in the central Bolivian highlands perform new songs and melodies each year to ensure successful production; old ones are considered unable to do anything" and are dubbed qayma ("insipid") in the indigenous language Quechua. As if to mix the gene pool, the new music for the year is acquired from exogenous sources, such as other groups or territories, and the act of collecting it referred to with the verb a'iwiv -- to "(re)mix" or "stir." This paper considers juxtapositions between these rural practices and the use of rural music by commercial artists - with greater or lesser claims to indigeneity. When and by whom is copying or imitation acceptable; when is it plagiarism or identity theft? What is acceptable (re)mixing or recycling, what is unacceptable distortion? These questions and contexts are further complicated by exceptionally high levels of media "piracy." As in the quotation in the title -- vendors accused of piracy by recording artists sometimes, in return, accuse recording artists of pirating the music of the countryside -- the "native music [which] forms the basis for folklore groups and electronic groups.

The Havana Jazz Plaza Festival as a Space for U.S.-Cuban Musical and Political Dialogue

Tim Storhoff, Florida State University

The Havana Jazz Plaza Festival has been a space for U.S.-Cuban musical interaction since 1985 when Dizzy Gillespie first appeared at the event. While there have been many transformations in the festival and U.S.-Cuban relations since its debut more than thirty years ago, it continues to be a major draw for jazz aficionados around the world, and the number of U.S. participants has been on the rise since Obama relaxed the travel ban and created opportunities for legal travel to Cuba. In this paper, a discussion of the 2012 festival's programming and design shows how the festival set the

stage for three groups from the United States to simultaneously navigate U.S.-Cuban relations and perform jazz in the context of intercultural dialogue. These groups included the Will Magid Quartet from Los Angeles, the Friends University Jazz Band from Lawrence, Kansas, and Trio Los Vigilantes from Austin, Texas. While getting to and playing in the Havana Jazz Plaza Festival was an expensive and often challenging undertaking for these musicians, it was appealing precisely because of the opportunities for transnational musical interaction it created. Furthermore, an analysis of the music performed by these and other musicians demonstrates that jazz in the context of the Havana Jazz Plaza Festival cannot be defined by any specific instrumentation, aural quality, or musical elements. Instead, the improvisational dialogue between musicians that takes place within an intercultural continuum where political and cultural differences and commonalities are negotiated, battled, allied, and explored defines jazz in this festival.

Looking Like the Enemy: Negotiating Risk in Japanese-American Musical Performance

Sarah Strothers, Florida State University

Following the attack on Pearl Harbor by the Empire of Japan in December of 1941, U.S. President Roosevelt issued an order calling for the relocation of over 120 000 Japanese-Americans living in the United States. Known as Executive Order 9066, this policy was enforced to prevent any further attack on American soil by the threat of Japanese spies. The Japanese-Americans had to continue their lives behind barbed wire with constant supervision by military officials. Despite destitute living conditions, social clubs were developed in many of the internment camps. Music was an important aspect to these clubs and was an integral role in the construction (or deconstruction) of the identities of the internees. In this paper, I will focus on the musical activities at the Manzanar Relocation Center in Manzanar, California. By applying Ulrich Beck's and Joost Van Loon's risk society theory as well as Erving Goffman's notion of social stigma, I argue that the music performed at these camps served multiple functions for the incarcerated. For example, music was seen as a risk by signifying loyalty to the enemy while in other situations, music was used to portray Americanization" and demonstrate patriotism. More importantly, I will use music as a lens to discuss how elements of risk were constructed through preconceived notions of race, war, and the media. Ultimately, I will illustrate how music became as a factor of risk, blame, a force of resistance, and a tool of transnational embodiment."

The Sound of Affective Fact

Matthew Sumera, University of Minnesota

In his essay The Future Birth of Affective Fact "Brian Massumi develops a critique of governmental power based on the idea of affective fact--a concept in which the possibility of future threat is used as affective rationale for preemptive, often military, action. Such action, however, is not intended to

prevent threat. Rather, Massumi argues, "preemption brings the future into the present. It makes present the future consequences of an eventuality that may or may not occur, indifferent to its actual occurrence". This paper explores the sounds (in the form of music, sound effects, and the blurring of the two) of such affective fact as they have been imagined and created across a range of post-9/11 media. Specifically I examine the ways in which threat is sounded in feature films, video games, and DIY viral videos. My goal, in so doing, is to explore how such sounds define an affective platform for the perpetual-inevitable of armed conflict and preemptive strike. In so doing, I locate the role of music as a central driver in America's military normal, and I argue that such sounds are not about war as much as they are a part of it."

Using Poetry to Teach Ethnographic Fieldwork

Jeffrey Summit, Tufts University

In Shadows in the Field, Barz and Cooley write "Fieldwork is experience, and the experience of people making music is at the core of ethnomusicological method and theory (2008: 14). But how do we prepare our students to talk about experience and go deep in their discussion and analysis of issues at the core of what has been described as 'the new fieldwork' where 'experience' is the primary site for knowledge (ibid. 12). In Poetry and Experience, Archibald MacLeish writes about the power of poetry to "make sense of experience—" in its own terms, not in terms of an equation of abstractions - or a philosophy of abstractions in a book? (1960:69 70). While scholars have used poetry to process and present their own experiences 'in the field' (Kisliuk 2008: Hagedorn 2001), in this paper I examine the use of poetry and song lyrics in my graduate fieldwork seminar to access and discuss a series of ontological and epistemological issues relevant to ethnographic fieldwork; how we negotiate relationships with the people whose music we study, reciprocity, the stance of the researcher, participant observation, and the meaning of experience. Drawing examples from the work of T.S. Eliot, Wendell Berry, songwriter Josh Ritter, and others. I propose this approach as a way to deepen our discussion of essential issues that ethnomusicologists encounter in ethnographic fieldwork.

Innovators and Preservers of Tradition: Women in Asian Music Christina Sunardi, University of Washington, Chair – Panel abstract

This panel presents three case studies that outline salient issues relating to shifts in women's participation in traditional East Asian music genres. Numerous studies have demonstrated the gendering of Asian musical practices (Weiss 1993, Becker 1998, Williams 1998, Ako 2009, Rasmussen 2010). This panel builds on this foundational literature by identifying important turning points in women's roles in specific Indonesian and Korean music genres and problematizes the gendered nature of these traditions. The first paper presents a historical account of women's musical practices in Javanese gamelan, illustrating the significance of the reconfiguration of gamelan music as high art for influencing the stylistic development of

professional female entertainers, taledhek. Expanding on women's participation in gamelan, the second paper analyses the emergence of mixed-gender gamelan ensembles in Bali, and demonstrates current negotiations of past and present gender roles within these contemporary ensembles. The third paper enlarges the discussion of women's participation in traditional East Asian musics by correlating the diminishing cultural status of traditional South Korean music genres to the expansion of women's opportunities to participate in these art forms. Together, these papers expand ethnomusicological scholarship by addressing women's positions in the preservation and innovation of traditional music genres during times of rapid social change and expanding global interconnectivity. A discussant will help to highlight key themes across the papers.

The Battle on the Vibes: Politics of Race and Gender in Jazz during the 1950s

Yoko Suzuki, University of Pittsburgh

African-American jazz pianist/vibraphonist Terry Pollard (1931-2009) was discovered by legendary vibraphonist Terry Gibbs (b. 1924) and performed in his band from 1953 to 1957. The band was extremely successful, appearing at major New York City jazz clubs and touring extensively throughout the US and Canada. Newspaper and trade magazine reviews reveal that the highlight of their shows was a vibraphone duet featuring Gibbs and Pollard. Gibbs recalled, "a black girl and a white guy battling it out on the vibes" always elicited a standing ovation from the audience. This paper explores the complex politics of race and gender in jazz during the 1950s through the case of Pollard's vibraphone performance with the Gibbs band. In the footage of their television appearance on the *Tonight Show* in 1956. Pollard and Gibbs acted out a duet "battle" musically, physically, and verbally. The exciting musical exchange between the two demonstrates their equal mastery of the vibraphone and of bebop idioms. Through interviews with Gibbs and others associated with Pollard, archival research, and a close analysis of the footage, I suggest that their performance on stage was a framed space where temporary integration in terms of both race and gender was possible. These two musicians' musical connections and the proximity of their bodies crossing over the instrument during the duet not only disturbed audiences in the South but also blurred the boundaries between black and white as well as male and female that were hard to navigate in 1950s American society.

The "Songwriter's Ball": Gender and Collective Identity in Children's Composition

Matt Swanson, University of Washington

Children's musical participation in primary schools is often dominated by adult-directed, large-group activities in which the desired aesthetics are maintained by the teacher. What happens when children are instead given the opportunity to form and direct their own musical groups over a sustained time period? This paper considers a songwriting project at a Seattle elementary

school in which 14 different student-led bands of nine and ten-year-olds worked to assemble an album and a performance of original music. Drawing upon five months of observations and recordings, the research reveals the pivotal role of gender and collective identity formation in children's collaborative processes. The creative trajectories of the bands under study, and the numerous break ups" and "reformations" that occurred along the way, indicate that the establishment of group identity was prerequisite to successful musical outcomes. The forging of such social and musical cohesion emerged as closely tied to gender dynamics and their corresponding interaction with instrument selection, genre preference, pre-existing friendships, musical background, and the assignment of individual roles."

Performing the Prison-Clinic: Kapa Haka and the Redefinition of Māori Forensic Psychiatry

Lauren Sweetman, New York University

Since the 1980s, health, education, and penal sectors in Aotearoa New Zealand have undergone a series of neoliberal and bicultural reforms leading to the growth of Kaupapa Māori, 'by Māori for Māori' programming in mainstream institutional contexts. In forensic mental health, this has resulted in the creation of the Mason Clinic's Te Papakāinga O Tāne Whakapiripiri, a secure unit for criminal offenders with psychiatric issues, whose innovative model of care utilizes traditional Māori arts, spirituality, and language as strategic tools for rehabilitation. In this paper, I examine how a key component of Tane Whakapiripiri, the performance of kapa haka, serves as a multifaceted site of negotiation between incarcerated patients, traditional culture, the neoliberal institution, and the broader social world. An icon of Māori cultural revival, the music and dance of kapa haka have risen to international fame over the last fifty years, and continue to be the primary form of Māori culture with which individuals engage. Within Tāne Whakapiripiri, kapa haka takes on new roles, serving not only as a medical intervention but also as a means to restructure the expected boundaries of the prison-clinic that typically divide clinician from patient, guard from prisoner, 'outside' from 'inside.' Through the ethnographic analysis of Tane Whakapiripiri's formal and informal performance contexts, I illustrate how the practice of kapa haka within the prison-clinic facilitates the formation of a new social landscape, redefining what it means to be 'incarcerated' and 'mentally ill' within Western institutional power structures.

Islands, Oceans and Non-State Spaces: Music History and the Twentieth Century Postcolony

Jim Sykes, University of Pennsylvania

In this paper, I explore how ethnomusicology and the cultural ideologies of postcolonial states neglect the musical impact of seaborne trade and travel, in favor of what I term a landed musicology. Focusing on the eastern Indian Ocean region, I argue ethnomusicologists and postcolonial states share a tendency to assume music history consists simply of mapping various

"identities" - particularly "ethnic groups" - onto discreet parcels of land. Noting that, at best, multiculturalism has promoted histories of ethnic difference throughout the region, and at worst, narratives of landed, cultural division have legitimized ethnic conflict, ethnic cleansing, and wholesale erasures of histories of ethnic interaction and cultural syncretism. I ask how ethnomusicology might once and for all move beyond its obsession with "identity" to build a different sort of cultural history. Noting that the naturalization of the Cold War area studies paradigm split Africa, the Middle East, South Asia, and Southeast Asia into distinct spheres of musical circulation, I suggest we not only open up nation-states to their Indian Ocean histories, but that we turn the lens on ethnomusicology to consider how the very idea that music is expressive and reflective of communal history is a European-derived notion quite different from indigenous aesthetics throughout the Indian Ocean region. How does a consideration of indigenous notions of the relations between music and community allow us to build an ethnomusicology that ceases to reify ethnic divisions? How can a rethinking of musical community allow us to incorporate Indian Ocean connections into national music histories?

The 'Folk' versus the 'Refined': Sectarian, Ethnic, and Geographic Hierarchies in China's Buddhist Music

Beth Szczepanski, Lewis and Clark College

Attitudes about musical practices in China's Buddhist monasteries reveal a complex sectarian and regional hierarchy. Buddhism in China is marked by syncretism; practices and beliefs flow easily from one sect to another. However, deep sectarian rivalries remain, particularly between practitioners of mainstream Chinese forms of Buddhism, such as Pure Land and Chan, and practitioners of Tibeto-Mongolian Tantric Buddhism. An examination of how Buddhists and music scholars describe shengguan wind-and-percussion music of various north Chinese monasteries reveals much about the place of each sect in a complex political and cultural hierarchy. In general, musical practices linked to mainstream Pure Land and/or Chan practice are described as refined and heavenly, while those associated with Tibeto-Mongolian ritual are described as heavily influenced by raucous folk music. An urban-rural divide appears as well, with the *shengguan* music of Beijing and Tianjin considered more refined than that of rural monasteries deep in the mountains. This paper compares the performance practices of shengguan ensembles in Tianjin, Beijing, and Wutaishan to explore how musical refinement and/or rustic folk influence manifest in the music, and to what extent the perception of musical differences results from preconceived notions of a monastery's place in a social and religious hierarchy.,

Ukulele Materialities

Kati Szego, Memorial University of Newfoundland

"Musical instruments mean" (Qureshi 1997); human actors encode them with significance. While this organological insight continues to carry immense power, Bates (2012) has suggested new lines of inquiry to explore instruments'

material agency in the hands of human subjects. This paper traces the productive trajectories of the 'ukulele's materiality in the hands of three professional, white, female musicians: Del Rey, an American blues guitarist; Victoria Vox, an American singer-songwriter and Eilidh MacAskill, a Scottish performance artist--each a participant in the most recent 'ukulele revival to have swept North America and Europe. Outside of Hawai'i and Oceania generally, the 'ukulele is often viewed as limited, either by virtue of its social history as a novelty instrument or its close material kinship with the guitar. All three women explore and exploit these apparent limitations. The instrument's diminutive size (compared to guitar), its child-like timbre and ludic associations are used to disarm audiences warv of the elitist connotations of MacAskill's performance art. For Vox, a former guitarist, the almost effortless availability of 'complex' chords on the 'ukulele has moved her to acquire an extended harmonic language, a new song form and soloing chops. Operationalizing concepts from phenomenology such as "ghost gesture" (Behnke 1997) and "gestalting tactiity" (Sudnow 1975), this paper also examines the ways that the æukulele's morphology opens up fresh sensorycognitive experiences for guitar players like Rev--for example, where identical hand shapes on the two fretboards sound differently.

Too "Hot" for "Conservative" Asians? Eroticism and Class Distinction in Latin Clubs of Singapore

Shzr Ee Tan, University of London

Tango and salsa in Singapore exist in the default imaginaries of eroticized cultural Others - neither deemed part of mainstream Anglo-American pop genres widely mediated across the island-state, nor integrated into 'world'/ folk genres consumed at the margins. Fieldwork in Latin American music and dance clubs reveals disparities between communities of practice and nonpractitioners, with outsiders (mainly non-dancers) objectifying Latin dance as an expatriate-led scene (with tango and salsa conjoined) that provides platforms for the performance of passion and eroticism. In practice, however, there exist several overlapping communities of 'insiders' within distinct tango. salsa and ballroom-dancing scenes. Dancers and musicians both resist and exemplify sexually-essentialised projections of Latin culture through the construction and maintenance of identities as fans in discursively juxtaposed performance activities. This study compares the tango and salsa scenes in Singapore, focusing on how conceptions of Latin culture are embedded within wider contestations concerning Asian social and sexual stereotyping. My investigation also exposes the class dimension to the boundary-marking of separate Latin sub-scenes. Tango, with its higher barriers of entry, is largely patronised by professionals and highly-educated white collar workers. They stake a claim to a sophisticated sensuality in performance through the recreation of a putatively 'authentic' Argentine model. Salsa, by contrast, is practised by a broader-based audience that includes itinerant tourists, grass roots community clubs and even state matchmaking agencies, each of which leverages symbolic and physical access to passion and intimacy for their own agenda

"What's in it for me?" Fieldwork, Ethnography, and Musical Collaboration in Senegal

Patricia Tang, MIT

The scholarly products of ethnomusicology - from ethnographies to films and audio recordings - grow out of close collaborations between the ethnomusicologist and his/her research associates. However, the complex and often political nature of this collaborative process is too frequently ignored, despite the enormous impact it can have on the resultant ethnography, as well as on the musicians themselves. Although ethnomusicologists have long been sensitive to ethical considerations in fieldwork and considered how we can give back to the musicians who have given us so much, our work can also have an impact in less obvious ways. For example, how does the researcher's presence in the musicians' lives affect the musicians' own status and reputation?. How do musicians benefit from having a book written about them or having a recording of their music produced and disseminated in the West? Does the ethnomusicologist inevitably serve as a de facto promoter, manager or marketer of these musicians? In analyzing one ethnomusicologist's experience doing fieldwork in Senegal with griot drummers and mbalax artists, this paper explores the complex power dynamics that are intrinsic to the process of collaborative fieldwork and ethnography in Africa. In an increasingly competitive world of African musicians trying to promote themselves, ethnomusicologists and their work can become unexpected capital for the musicians with whom they collaborate.

"The Rough Voice of Tenderness:" Chavela Vargas and Mexican Song Kelley Tatro, North Central College

Chavela Vargas (1919-2012) was an unlikely Mexican star. An immigrant from Costa Rica, she encountered modest artistic success in the late 1950s, becoming known equally for her skillful rendering of song forms like the canción ranchera and for her brash persona. In contrast to celebrated male vocalists who sang in a smooth style, laced with falsetto cry breaks and the "Mexican shouts" that linked them to an idealized rural masculinity, Vargas employed a husky and sometimes pressed vocal timbre. Dressed as a man. she drank heavily and lived recklessly, stylizing her performance through sexualized gestures while refusing to switch the pronouns of song lyrics to suggest a heterosexual erotics. After a long retirement, Vargas resurfaced in the 1990s, claiming to have been cured of alcoholism by shamans who adopted her as one of their own. Hailed for her increasingly rough but tender voice, "la Chamana" achieved acclaim in Europe and then in Mexico as the last great voice of the golden age of Mexican song. In this paper, I will draw particularly on a burgeoning literature on voice, gender, and sexuality as I trace Vargas's complex and shifting reception in her chosen homeland and abroad. Her bold performance later mediated by her "broken" voice and her association with indigenous Mexico. Vargas's legacy speaks of the racial and sexual politics that constitute national voices within a globalized popular culture.

Strident Voices: Material and Political Alignments

Kelley Tatro, Duke University, Chair - Panel abstract

Recent interdisciplinary scholarship on the voice has investigated vocality not only sonically, but also politically, examining the circumstances in which specific vocal qualities are chosen, produced, and consumed. Through this dual focus, scholars have opened up a large range of styles, techniques, and timbres to close analysis, while also questioning the characterization of the voice as a natural site of agency and resistance. In four distinct case studies, this panel focuses on historically and ethnographically situated examples of strident, forceful, or rough vocal styles and timbres, examining the points of contact and disjuncture between the material and the political. Our first panelist explores these ideas in the context of the Republic of Guinea, where hoarse voices may be preferred over sweet ones as more likely to convey truth. Turning to the financial crisis in Portugal, our second panelist theorizes "vocal register" to analyze the intersection of protest song and emergent affective publics. Our third panelist questions the linking of strident vocal sound with racialized political empowerment by exploring the range of vocal aesthetics chosen by Fisk University vocalists. Listening to Chavela Vargas's rough vocal timbres, our fourth panelist examines the role of strident performance in the gendering of voices designated as representative of Mexican culture. This panel contributes to voice studies by attending to various affective outcomes generated through a particular field of vocal qualities as part of a broader ethnomusicological investigation into the entanglements of music and politics.

"A Certain Pattern in the Audience": Music and Implicit Whiteness in Sweden

Benjamin Teitelbaum, University of Colorado, Boulder

Organized white activism is the most marginalized political cause in contemporary Sweden. Activists who advocate white solidarity and racial purity have had no appreciable electoral success since World War II. In order for contemporary neo-Nazi and white separatist groups to justify their continued existence, they must explain why the population they champion-white Swedes--appears to roundly reject their politics. My paper explores the ways white activists in Sweden are using music to reconcile this conflict. Based on extensive ethnographic research, I describe a phenomenon whereby these activists suggest that whites, consciously or subconsciously, are seeking out occasions where they can congregate in isolation from racial others. Such gatherings, activists contend, do not announce themselves as racially specific and thereby absolve participants from the stigma attached to explicit white ethnocentrism. And while various types of events can serve this function. activists claim that Swedish folk music gatherings consistently provide opportunity to observe and participate in white Swedish ethnocentrism. In my paper I analyze white separatists' commentary on multiple folk music events. My discussion highlights their interest in the ethnic composition of participants and the role of instrumental music as a medium for voicing otherwise unarticulated appeals to racial solidarity. I move from outlining activists' understanding of these alleged phenomena to explaining what they seek to achieve with their observations, arguing that claims of tacit

ethnocentrism provide white activists license to carry on with their cause in the face certain electoral failure.

Interrelating African Musical Cycles

Michael Tenzer, University of British Columbia

This paper, an exercise in speculative music theory, compares different kinds of cyclical structures in African music, and hypothesizes 'deep' connections, primarily in rhythm, between some of them. This involves, first, classification of cycles into two overarching categories: 1) those with directed compositional process - a sense of motion or change within the cycle; and 2) those without such change, in which a single pattern (such as a time line) fills the whole cycle. Focusing on the former type, I depart from a hunch that some such cycles, even from mutually distant traditions, and even with different numbers of pulsations or available pitch-classes, can be shown to be based on some specific principles of equivalence. The transformations that reveal the relationships are based partly on methods explored in Santa 1999, especially tools the author developed for moving between different kinds of structural 'spaces.?, The analysis juxtaposes the Zimbabwean mbira dzavadzimu tradition's Nhema Musasa (kushaura part only) and the recording of Hindehu from the Central African Republic (Arom 1998). As for the significance of the findings, they are critically considered in light of related previous research by Tracey (1970, 1971), Kubik (1988), and Brenner (1997).

The Political Re-tunings of Taiwanese Musicians: Negotiating Ethnicity and Nationality in Performances Abroad

Andrew Terwilliger, Wesleyan University

This paper analyzes the ways in which Taiwanese musicians choose to represent themselves as they perform abroad. I first examine the particularly problematic confluence of nationalism and ethnicity which overseas Taiwanese must face in representing themselves. Through promotional materials, repertoire selections, program notes, and on-stage explanations of concerts, Taiwanese musicians must constantly assess the implications of describing something as Chinese or Taiwanese. As I witnessed during fieldwork in Europe, Taiwanese musicians must rectify their wish to appeal to the entire Mandarin-speaking community abroad, with a desire to assert national sovereignty. To better understand this dilemma, I develop a situation-dependent framework to explain the methods Taiwanese musicians employ in order to negotiating their complicated identities. I propose that identity is an ever-shifting concept, which is chosen to adapt to one's environment. More specifically, I posit that the Taiwanese musicians examined here navigate their politically complicated positions by expanding and contracting the scope of their identities to accord with their situations. I then apply my framework to three case studies: (1) a Chinese orchestra touring Europe, (2) a zhongruan (a Chinese lute) player sharing the stage with a sitar player in the UK, and (3) a dizi (bamboo flute) player in a rock band in Germany.

Musical Humanism in the Syrian Revolution: A Study of the Work of Malek Jandali

Kelsey Thibdeau, University of Colorado, Boulder

The popular uprisings that engulfed several Arab states in 2011 (aka the Arab Spring) have spiraled into sustained Civil War in Syria, prompting international outcry against the atrocities that have been visited upon civilians, including women and children, in the conflict. On their part, a number of Arab musicians and artists have taken to their trade as means to highlight the atrocities, to invoke the principles of human rights, and to advocate for international aid. This paper centers on Malek Jandali, a Washington-based Syrian immigrant composer, who by virtue of his roots, is in a unique position to highlight and to respond to human rights violations in the Syrian Revolution through his music. Drawing on personal interviews with the composer and an analysis of three of his works, Freedom Qashoush Symphony, Liberty or Death, and Emessa (Homs), this paper argues that Malek Jandali's music projects comprise a form of public conscientization (Freire 2000) in the context of national conflict. Moreover, I make the case that Malek Jandali's musical compositions, taken in light of humanist discourse on the potential for music (and expressive culture more broadly) to espouse humanist values, exemplify a form of musical humanism that constitutes the sonic underpinning of his humanitarian project, the Voices of the Free Syrian Children. My work is further informed by recent musicological scholarship on the relationship between music, conflict, and human rights (Peddie 2011).

Jazz in Service of the Struggle: The New Brighton Story Diane Thram, Rhodes University

It is common knowledge that jazz was the music of the struggle against apartheid in South Africa. Oral history interviews with jazz musicians in Red Location/New Brighton (the oldest township of Port Elizabeth) conducted for the 'ILAM-Red Location Music History Project', reveal that when the ANC called on local jazz musicians to play at rallies, they cooperated and performed, even though they were harassed and sometimes even incarcerated as a result. This paper tells the story of late Soul Jazzmen bassist and vocalist, Thami 'Big T' Ntsele (1945-2013) and his protest compositions, 'That Bastard', 'Unolali', 'Teargas' and 'Tears for Sharpeville'. Hits performed every weekend at township halls from the late 1960s - 1970s, these tunes with their delivery of improvised lyrics by 'Big T', served as a consciousness raising vehicle for local youth. Video recordings from interviews, a SABC radio recording of 'Unolali' disguised to avoid censorship, and the tribute to 'Big T' produced by the Project for the Generations of Jazz exhibition at the Red Location Museum illustrate how New Brighton, a township noted for its excellent jazz artists, was a vibrant center for resistance to apartheid where jazz performers contributed significantly to the struggle. Now known as 'Nelson Mandela Bay Municipality', Port Elizabeth is the only city in South Africa named for Nelson Mandela.

Nelson Mandela and the Music of Liberation

Diane Thram, Rhodes University, Chair - Panel abstract

Nelson Mandela once said "It is music and dancing that make me at peace with the world, and at peace with myself." He was responding to a performance by Johnny Clegg of his popular anti-apartheid anthem "Asimbonanga" on German television in 1999, and urged the audience to join in as the song was repeated. Mandela recognized that, as music had played an important role in supporting and motivating those who had fought against colonialism and apartheid, it would remain a significant factor in the postapartheid era to commemorate the anti-apartheid struggle and to participate in negotiating the future of the multi-cultural nation locally, and in its relationship to the region and the rest of the world. In this panel we explore the role of music and the musician as a social actor in the struggle against apartheid, and in the post-apartheid world. We consider jazz and popular music as weapons in the anti-apartheid struggle in South Africa and Namibia, music and reconciliation in the creation of a new popular music sound for a liberated South Africa, and the ongoing role of music in the struggle for human rights through the role of choral music in the production of a new struggle narrative in contemporary South Africa. These papers all draw on the uses of music in the struggle for human rights that Nelson Mandela represents, and this panel is dedicated to his memory.

Representing Shostakovich: First World Music Studies and Cold War Epistemologies

Nicholas Tochka, Northern Arizona University

"He chews not merely his nails but his fingers" reported musicologist Robert Craft in 1962. "His hands tremble, he stutters, his whole frame wobbles when he shakes hands." Dmitri Shostakovich was, in most westerners' accounts, a nervous man: the embodiment of the communist Second World's ramifications for artists. But following the 1979 English-language publication of Shostakovich's purported memoir, *Testimony*, a new figure began to emerge. Besieged by the totalitarian state, this composer had dared to express in his works personal truths, albeit covertly. "I always felt "conductor Bernard Haitink concluded, "there was more behind the music than people thought." Competition between the USSR and US determined the post-1945 political order, but it also shaped global orders of meaning, value, and truth. Yet music scholars have not asked how this global conflict shaped (ethno)musicologies. This paper presents a genealogy of North American and British representations of Shostakovich as a means to begin outlining the effects of the Cold War on music studies as practiced in the "First World." Shostakovich's invention, I argue, presents a key example of one politically salient, if under-examined, archetype; the resistant individual, artistically engaging totalitarianism. Informed by my recent ethnographic and archival research in Eastern Europe, I locate this archetype as a pivotal figure in Cold War-era music scholarship. I conclude by suggesting that core assumptions

present in ethnomusicologists' work on resistance, agency, and politics beg reexamination as, in part, products of the Cold War.

Writing Music Histories of Conflict in Post-1945 Europe/Eurasia Nicholas Tochka, Northern Arizona University, Chair – Panel abstract

Despite the recent turn to questions of music, violence, and war, few ethnomusicologists have examined the twentieth century's defining conflict, World War II, and its principal by-product, the Cold War. In part, this omission has been methodological, as ethnomusicologists have focused on music's roles in contemporary conflicts. Incorporating insights from political science, phenomenology, and anthropology, this panel insists on the necessity of writing new *histories* of conflict. Each paper situates the affective and epistemological effects of conflict on music within longer historical trajectories. In doing this, we seek to expand current ethnomusicological perspectives by theorizing the musical dimensions of those ideological ruptures, legacies, and struggles so often left in conflict's wake. Specifically, we consider the politics of researching and performing music vis-à-vis the rise--and fall--of a bipolar world defined by the mutual antagonism between the capitalist "First World" and state-socialist "Second World." Two panelists examine how Cold War politics influenced the production of (ethno)musicological knowledge since 1945, focusing on Western ethnomusicologists' work in state-socialist Romania and North American music scholars' representations of Soviet composers. Two panelists explore WWII's legacy in shaping musicians' experiences and memories, presenting Germans' musical constructions and reconstructions of identity before and after the parting of the Iron Curtain and Kazakhs' post-Soviet musical and dramatic commemorations of World War II. More broadly, this panel contributes an ethnomusicological perspective to a growing interdisciplinary body of literature on representation, memory, and ideology in postwar Europe.

Voices Against Modernity: Reception of Extra-Normal Free Jazz Vocality

Chris Tonelli, University of Guelph

This paper will explore the discrepancy between the ways performers and audiences interpret and experience the use of "extra-normal" vocal sounds in contemporary free jazz/free improvisation communities, and the differing claims about authenticity that arise from these tensions. In exploring this issue, I draw on interviews I have conducted with contemporary vocalists including David Moss, Shelley Hirsch, Pamela Z, and Paul Dutton, among others. The accounts of such performers can help us expand upon recent scholarship by Mladen Dolar (2006), Freya Jarman-Ivens (2011), and Ana Maria Ochoa (forthcoming) on notions of voice under and outside the epistemologies of modernity. One of the principal themes to emerge is a tension between the human and non-human associations with particular vocal utterances. Despite the fact that all of the sounds under discussion are produced by human bodies - and are experienced as such by performers -

audience members sometimes attribute them to the domain of non-human animals, frequently using this distinction as a basis for undermining the legitimacy of this form of music making. Though mimetic use of animal sound is not entirely absent from these vocal practices, these attributions seem to occur regardless of its appearance, likely due to the anxiety these practices trigger by using the voice in ways distinct from those forms of vocality that undergird the epistemologies of modernity. In my paper, I will discuss the reactions of performers to such attributions and the roles that mimesis of animal sound plays in the practices of various different vocal improvisers.

Musical Hybridity and Mariachi Music: Campanas de America Jose Torres-Ramos, University of North Texas

In order to broaden the critical scholarship on mariachi, this paper will examine the hybrid development of mariachi, particularly through the artistry of Campanas de America. Renowned as one the first nationally recognized Mexican American mariachi ensembles", and yet alternately acceptingrejecting being labeled as a "mariachi" Campanas has traversed the cultural boundaries of traditional mariachi expression combining a broad spectrum of American and Latino American influences, representing a growing transformation of mariachi in the United States. Music hybridity has played a prominent role in the discourse on cultural experience in US/Mexico relations. Formative research has examined the politics behind the histories of displacement, dispossession, acculturation, resistance and transculturation effecting the development of hybrid musical expressions. The mariachi tradition, although retaining very strong links to Mexican American culture, has curiously been poorly critiqued remaining on the periphery of critical scholarship. Within the cultural imaginary of national identity, mariachi is a strong signifier of Mexicanidad and thus largely reified as a public display of "Mexican" performative aesthetics. Although research has examined mariachi transnationalism in the US (Jáquez, 2005; Rodríguez, 2006), much attention has been paid to historical development, transmission, and gender. Yet, the recent explosion of mariachi, especially in Southwest Texas, is producing a growing hybrid culture, characterizing a more diverse Mexican and Latino American experience. The contrast between Campanas' artistic recordings and their livelihood as a working-mariachi illustrates the intersection of cultural identity appropriation, commodification, aesthetic, authenticity and ownership."

Recollecting: Cultural Precedents for Repatriation and Dissemination of Recordings in the Kimberley, Western Australia

Sally Treloyn, Melbourne Conservatory of Music

Repatriation of recordings from archival and private collections to communities and countries of origin has emerged as a growing preoccupation of many ethnomusicologists. This is nowhere more the case than in Australia where the return of materials to families and cultural heritage communities has become almost ubiquitous in current ethnomusicological research on

endangered Aboriginal dance-song traditions, motivated by: a desire to engage in research guided by reciprocity, social justice, responsibility and cultural equity; to document knowledge about recorded songs and practices; to stimulate discussion and memories of historical events, people and practices: to stimulate and revive cultural practices; and, in order to support efforts to sustain and safeguard endangered intangible cultural heritages. However, digital heritage items and the metadata that guides their discovery and use circulate in complex milieus of use and guardianship that evolve over time in relation to social, personal and economic relationships and contexts. Ethnomusicologists, digital humanists and anthropologists have asked, what of the potential for digital items, and the content management systems through which they are often disseminated, to complicate the benefits of repatriation? This paper, presenting outcomes from a three-year project, balances the anxieties of an ethnomusicological task against narratives from three generations of cultural heritage stakeholders in the Mowanjum community (Kimberley, Western Australia) on the cultural precedents for discovering, receiving, sharing, and learning from recordings of song. It throws light on the complex social and cultural contexts in which repatriation takes place, when songs are 'recollected' from the collections of archives and researchers.

Yam Kim-Fai, a Female Husband: Constructing Masculinity and Consuming Emotional Intimacy in Cantonese Opera

Priscilla Tse, University of Illinois at Urbana-Champaign

The practice of women playing male leads has a relatively long history in Cantonese opera [Yueju] in Hong Kong. Resulting from the prominence of allfemale companies before the prohibition of coed companies was repealed in 1933, this practice of cross-dressing performance still continues today in Hong Kong, Yam Kim-Fai (1913-1989), a signature figure among male impersonators, was so admired by her predominantly female fans that the press responded by granting her the titles of "Female Husband" [nü zhong zhangfu] and "Opera Aficionados' Lover" [ximi qingren]. Based on popular tabloid magazines, (auto)biographies, and ethnographic research conducted in Hong Kong in 2012 and 2013, I will study how her performances and personal life were depicted between the 1930s and 1960s. By contextually highlighting and silencing her biological sex, gendered identities, and various interpersonal relationships with both men and women, popular media played a crucial role in constructing an alternative but legitimate and "safe" masculinity for female fans to consume. In fandom, fans' emotional connection with their idols is not just personally experienced by individuals, but, more importantly, stimulated by and circulated collectively through both popular media and fan attendance at performances. Fans make sense of their personal feelings about the performers and performances through their participation in these discourses. This paper will shed light on how these discourses simultaneously opened a channel for homoerotic desires and disciplined fandom.

Affect Inherited: Redefining Pontic Sense of Belonging through Parakathi Singing

Ioannis Tsekouras, University of Illinois at Urbana-Champaign

The Pontians or Pontic Greeks, descendants of the 1922 Greek refugees from Black Sea Turkey, have developed a dynamic self-representation that has affected the Greek national imagination and Greek-Turkish relationships. Staged performances of Pontic folk dance and music are central in Pontic identity politics. They constitute the main venues for the presentation of Pontic cultural heritage to the broader public. However, Pontic music refers to a multitude of musical practices that are not necessarily suitable for presentation onstage. Parakathi describes a practice of dialogical participatory singing that takes place in the private sphere among friends and family, away from the stage, large public events, and folkloric festivals. Parakathi is associated with casual everyday sociality and an agrarian way of life. Although it gradually declined due to urbanization after 1960, in the last decades parakathi has been at the center of a Pontic revival movement. Revivalists define parakthi against Pontic music professionalism and folkloric performances, as a spontaneous, sincere, deeply affective, highly artistic, and authentically Pontic way of music making. In this paper I will describe the challenges facing the contemporary parakathi practitioner and provide a short analysis of how the discursive formations of ethnicity, tradition, nationalism, and cosmopolitanism that inform Pontic identity politics relate to the parakathi revival.

Making Andean Music: Craftsmanship, Sound Ecology, and Social Life in a Peruvian Instrument Workshop

Joshua Tucker, Brown University

Instrumental craftsmanship remains understudied within ethnomusicology. notwithstanding classic, idiosyncratic accounts like Merriam's ethnography of drum making or Berliner's integrated study of the mbira. This lacuna is unfortunate, since scenes are shaped by the manual skills, available material resources, and socioesthetic inclinations that instrument makers deploy in their work. Its persistence is moreover surprising given the rise of "thing theory" in parallel disciplines, and its promise for our understanding of the objects that constitute musicians' trade tools. Echoing Bates's recent call to reinvigorate instrument studies via STS and actor-network theory, I draw on my apprenticeship with an Andean luthier to demonstrate that instrument workshops act as key sites of sociomusical mediation. Focusing on the elaboration of a single part - the headstock of the indigenous chinlili - I treat three aspects of the workshop's workaday culture, suggesting how insights of material culture studies, environmental anthropology, and actor-network theory might be harnessed to shed new light on the relation between sound. nature, and human society. First, I show how luthiers' embodied memory of premodern techniques engages contemporary demands, revealing ongoing histories of labor and lore that resonate beyond the workshop itself. Second, I show how their facility with materials circulating in the local economy makes

luthiers a key node of translation between the domains of natural ecology and sound ecology. Finally, I describe the shop as a space of encounter between different socioesthetic milieux, wherein the sonic traces left by visiting performers interpenetrate via the ever-growing knowledge base of the master luthier himself.

Dratakh Ch'elik: Transmission of Structure in Interior Athabascan Singing

Siri Tuttle, University of Alaska Fairbanks Håkan Lundström, Lund University

The Tanana Athabascan language of Alaska is today represented by the Minto-Nenana dialect, spoken only by people from Minto. Vocal music remains an important part of the cultural life of Minto and the elders are still engaged in musical composition and documentation. Memorial songs that are made in honour of persons who passed away and are performed at ceremonial feasts or potlatches are of particular cultural importance. Certain memorial songs are remembered and performed at later potlatches as well. Thus the Minto repertoire includes songs dating back to the early 1900s. In this presentation we apply musico-linguistic methodology to three questions regarding Minto memorial songs. We consider the role played by form, both musical and linguistic, in the composition and memoribility of songs. We also address the relationship of song form to the transmission of the composing tradition. Musico-linguistic methodology integrates linguistic and musicological approaches including analysis of word structure, vocables and poetics in relation to rhythm, melody and embellishments in performance. We claim that the form of memorial songs reflects a framework that makes possible composing new memorial songs, remembering them in performance and singing them in a public and collective context. Against this background the current situation of the memorial songs will be investigated, taking into account the current use and performance of traditional memorial songs, the state of the practice of composing memorial songs and the role of memorial songs in the transmission of Minto culture and language to the younger generations.

Fretless Spirits: Ainu Tonkori Musicians

Kumiko Uyeda, University of California Santa Cruz

The tonkori's transformation from an obscure fretless zither to a vital instrument representing Ainu indigeneity was a process carried out by key tonkori musicians that began after WWII in Japan and continues presently as part of an Ainu cultural resurgence. My documentary film chronicles the experiences and world-views of four tonkori musicians; how they have come to dedicate their life to play the tonkori, and how identity is negotiated and altered by being an Ainu tonkori player. Each musician articulates a unique perspective about their personal connection with the tonkori instrument; they speak on the spiritual nature of their bond and how it forms a strong attachment with their ancestors. The connection is also sociopolitical, for 95?

of Ainu people hide their Ainu ancestry from society: their friends, co-workers, and sometimes from extended family members. Passing as a Japanese is complicated by a social system dictated by prevailing notions of homogeneity. This film explores how Ainu performers assert a multicultural presence in Japan and expose the internal colonial past by carrying on the post-war human rights recovery movement. It is no accident that three of the Ainu performers are children of key Ainu human rights activists from the 1960s and 1970s. The project incorporates interviews and performances from the Ainu tonkori players with subtitles, footages of Ainu community events, and interviews with scholars living in Hokkaido who have conducted critical research on Ainu culture. Length of film: 50 minutes. Introduction/discussion: 10-20 minutes.

Cold, Crisp, and Dry: Inuit and Southern Concepts of the Northern Soundscape

Jeffrey van den Scott, Northwestern University

The Canadian North fits precisely into Robert L. Thaver Jr.'s (2012) definition of a bioregion, as a unique place definable by its natural and human environment. In interviews conducted during the winter of 2013-14, Inuit of Arviat, Nunavut, identify the North" in language consistent with Thayer's (2004, 2012) "life-place" noting their strong affective bonds (Guy 2009) with the land. Increasingly, however, this land becomes not only their own, but representative of Canada in its assertion of sovereignty over the Canadian Arctic Archipelago, Musicians, then, embrace the arctic as a creative space in attempts to answer the question of what it is to be a Canadian composer, joining a long line of European intellectual thought which exoticizes the northern limits of their imaginations. Caroline Traube offers that composers represent the musical north through the use of cold, dry sounds: metallic flutes, piercing harmonics from stringed instruments, and the avoidance of "warming" vibrato. In this paper, I contrast the representations of the sound of the north in compositions such as Schafer's Snowforms and North/White and Jean Coulthard's Symphonic Images: Visions of North with the concept of the sound of the North from its inhabitants. Despite the vastly different experience of - and limited collaboration between - Inuit and composers of the European art music tradition, the two cultures share many elements of the sonic North: those related to the cold, crisp, and dry celebrated both in European folklore and in Inuit daily life."

Cosmopolitan Virtuosity, Cultural Capital, and Representations of Africa in Béla Fleck's Throw Down Your Heart

David VanderHamm, University of North Carolina at Chapel Hill

This paper examines the musical collaborations in Throw Down Your Heart - a Grammy-winning album and documentary film in which banjo virtuoso Béla Fleck brings the banjo back to Africa" in order to collaborate with African musicians. Though the rhetoric of return is used to give the project a patina of naturalness, I argue that it is virtuosity that serves as cultural capital to gain

access to musical traditions, and virtuosity further structures the collaborations and their subsequent representations in recorded media. Fleck's virtuosity is constructed as specifically cosmopolitan--defined by stylistic mobility and cross-cultural musical ease--and here the concept of Africa as a site of origins provides the more fixed or "natural" Other against which Fleck's mobility can be established. Through an analysis of performances and the politics of collaboration I theorize cosmopolitan virtuosity as a reflection of the neo-liberal dream of the autonomous, meritocratic individual able to cross boundaries by virtue of skill. Fleck's attempts to challenge the acknowledged "white southern stereotype" so often associated with the banjo come to rest on a stereotype of Africa as the aesthetic continent, as this cosmopolitan virtuosity reinforces and in some way depends upon the American cultural fiction of "Africa." The problem of cosmopolitan virtuosity thus is common to many cross-cultural projects, where the imagined and the actual impinge upon each other, and concrete social actors making music together encounter the cultural schema and representational practices that threaten to distort or mask the meanings of their actions."

Navigating Compositional Form and Structure as an Accompanist Michael Vercelli, West Virginia University

This presenter's discussion concentrates on the accompanying musician's role within the Dagara and Birifor xylophone traditions. Similarities and differences in performance technique, compositional structure and ensemble interaction will be demonstrated through performances with the other presenters on this roundtable.

Revealing Difference Where Sameness is Strength: A Dialogue of Birifor and Dagara Xylophone Music

Michael Vercelli, West Virginia University, Chair – Panel abstract

The Northwest of Ghana is home to several distinct yet overlapping cultural traditions of recreational and ritual xylophone music. In an attempt to foreground xylophone music in a country primarily known for its southern drum traditions, recent scholars have emphasized the shared aspects of musical and cultural practice between Dagara and Birifor peoples. Bringing native and non-native scholar-musician perspectives into dialogue, this performance roundtable reveals that there are key musical and cultural differences between Birifor and Dagara xylophone traditions, differences often obscured by the colonial imposition of ethnicity in the region. This ninetyminute roundtable features four presenters who will perform and discuss funeral xylophone (kogyil) and festival xylophone (bogyil) repertoires. The presenters will identify the foundational compositional concepts behind each tradition, including specific ensemble interactions, programmatic themes, speech surrogation, and the importance of individual style and improvisation. The performances feature traditional drum and percussion accompaniment, highlighting the rhythmic structure and ensemble communication of

traditional performance practice, while bringing key metric differences into focus. The presenters will explore themes of how xylophone music conveys cultural history along gendered lines within sacred and secular performance, of how personal narrative and cultural proverb are communicated through musical performance, of the expansion of traditional repertoire through successive generations of musicians, and of the re-inscription of tradition in musical ritual context. The discussion closes with a consideration of the impact that these themes have for the study of African music and the mapping of cultural difference in African contexts.

"It Arrived by Train!" From Carrilera to Corridos Prohibidos: Mexicanness, Mass Media, and Musical Identities in Colombia" Patricia Vergara, University of Maryland

This paper examines three moments when particular Mexican musical styles appealed to specific social groups in Colombia, igniting new music scenes: música de carrilera in the 1940s -50s, corridos prohibidos in the late 80s and 90s, and, more recently, Colombian música norteña. As most groups and musicians that became referential models for the localized Colombian styles were Mexican-Americans, or had careers and lives based in the US, this study explores how notions of Mexican identity and culture indexed in the music that motivated Colombians have nonetheless been continuously shaped and reshaped within the context of Mexico-US crossings of people, ideas, and economic goods. Looking at specific social, political and economic contexts that underlined musical migrations within a Mexico-US-Colombia nexus, I hope to contribute an added perspective to studies of musical performance generated within a Mexican transnational space (Simonett 2001; Hutchinson 2007; Ragland 2009: Madrid 2011), and, broadly, to discussions of translocal music formations in which musical mobility happens independently of significant movements of people (Waxer 2002; White 2008; Rios 2010). A seminal topic also framing this discussion is the crucial role of changing industrial and mass-media technologies in the fashioning of Mexican-inspired trends in Colombia, from the multi-sited operations of pioneer recording companies Victor and Columbia, the expansion of Colombian railroads, and far-reaching Mexican radio and cinema industries since the 1930s to the rising of digital technologies and musical piracy.

Masculinities and Gender Relations in the John Alden Mason Puerto Rican Music Collection, 1914-1915

Hugo Viera, Metropolitan University of Puerto Rico

Puerto Ricans have been using music, and in particular popular music, to amuse themselves, celebrate their glories, and vent their sorrows and happiness. More often than not music has served to express ideas of love and gender relationships, of courtship and of the need of a sexual and emotional partner. In this regard, popular music opens a unique window into the lives of the illiterate and marginalized masses that passed away without leaving any traces in the historical record. In this paper I set to explore popular music as a

system of socialization in which ideas, roles, and expectations of masculinity and gender relations are represented. To do so I will engage in a textual and discourse analysis of the Puerto Rican music collected by John Alden Mason between 1914 and 1915. Mason, an anthropologist commissioned by the New York Academy of Science recorded in situ one of the best and most complete music collections of the period. Moreover, an overwhelming majority of the musical pieces are comprised by what would be considered 'romantic' or amorous songs. In this study I will map out Puerto Rican masculinities as they were performed in popular songs. I contend that popular music offered a safe venue to both reaffirm and challenge traditional patriarchal images of masculinity in Puerto Rico, revealing in turn, a more complex and heterogeneous masculine world on the island.

Maloya: An Indian Ocean Narrative with Black Atlantic Sounds Amanda Villepastour, Cardiff University

In the French Indian Ocean island Reunion, maloya music emerged from its heterogeneous population descended from European settlers, Malagasy and Mozambican slaves, and Indian indentured workers. Comprised of cyclic callresponse singing accompanied by driving percussion and a musical bow, malova has become emblematic of African-ness and creole nationalism. Following its appropriation by the Parti Communiste Réunionnais in the late 1950s, the French government banned malova until 1981. Political activist and artist Danyèl Waro is now maloya's most famous global icon and has spearheaded its post-80s cultural and musical reconstruction. Scholarship has focused primarily on malova's rich social and political history as well as its relationship to ancestral ritual practices. Also of interest is the tension between malova as a creole nationalist symbol that draws from imagined slave musics, and its contemporary stylistic hybridity, which has imported Black Atlantic pop musics of resistance including reggae, samba and afrobeat. Yet technical studies of maloya that delve below its surface structures are lacking. The earlier influence of Afro-Cuban music on maloya's development appears to have eluded many scholars and musicians themselves, which is surprising given its ideological resonance with post-revolutionary Cuba. Incorporating 2013/14 conversations with key musicians, this paper considers the very visible presence of Waro (as charismatic creole separatist icon) against the embedded aural presence of highly influential (though less visible) musicians who are also shaping maloya, including Puerto Rican congalero Giovanni Hildalgo. Just as heard musicians lurk behind seen stars, musical sounds can tell stories often at odds with oral narratives.

Big Men versus Big Sounds: Charismatic Musicians and Unsung Heroes in Four African Musics

Amanda Villepastour, Cardiff University, Chair - Panel abstract

"One charismatic personality will suffice to release a chain reaction. One virtuoso musician can end up being imitated by hundreds" Kubik's statement (1999) is as pertinent today as in the distant past, and no less true for unknown musicians than it is for world music's biggest stars. As Ruskin and Rice (2012) summarize, early ethnomusicology involved the study of whole

communities and their music making, whereas more recent scholarship has moved towards employing biographical approaches with exceptional musicians, thus valorising individual achievement. Does this shift in ethnomusicology scholarship in some ways resemble journalistic priorities in the popular music industry? This panel discusses selected charismatic individuals who are widely credited with genre formations in three contrasting locations in Cape Verde, Mali, and Reunion Island. Despite these sites' striking social, political, historical, and musical differences, parallel themes emerge. Each charismatic musician (big man) has shaped local popular consciousness in terms of nationalisms, roots, religious belonging and/or genre formation. However, what is obvious to the musicians themselves is that the less visible (big sounds) of lesser- or unknown musicians, whose musical mastery and imagination can transform the music of a generation as well as sounds of the international "stars." frequently slips the attention of scholars and journalists. While big men studies routinely tap into discourse generated by the stars and their marketing machines (i.e. what is said and seen), big sound studies with the side, backing, and/or amateur musicians necessarily call on a deeper and lengthier engagement (what is heard and analysed).

Thinking through Music and Resistance During Apartheid: The "Train Song" as a Trope"

Stephanie Vos, Royal Holloway, University of London

The train as a trope in apartheid resistance songs was memorably inscribed in Makeba and Belafonte's rendition of Mbombela" (1965) and Masekela's "Stimela" (1974), while more recent compositions like Zim Nggawana's "Migrant Worker Suite" (2008) draws the metaphor of the train into the present, and expands the narrative of departure to also reflect on the idea of return. This paper argues that South African musical expressions of exile subsume earlier narratives of labour migration, and are folded into continuing reflections on liberation in turn. Through a diachronic reading of the trope of the train in these music examples, I will suggest performance as an important theoretical frame to understand how these songs, which do not explicitly reference exile or resistance, are nevertheless consistently understood as politically subversive. This will be done by commenting on performance contexts of the long-playing record (Makeba and Belafonte), the protest rally (Masekela), and the practice of improvisation as enduring commitment to liberation (Nggawana). In contrast to the train as symbol of freedom in the blues (Flovd 1988), my analysis of Makeba, Masekela and Ngqawana's "train songs" will show the trope of the train in South African resistance songs as closer akin to that of the slave ship (Gilrov 1993), aligning South African migration and exile to global discourses of migration as traumatic experience. This palimpsestic understanding of music and resistance during apartheid reveals a complex and lasting entanglement not only with the notions of modernity and colonialism, but also with liberation."

Where are the Men? Gender, Performance and Transition in North Indian Dance

Margaret Walker, Queen's University

Gender issues in historical performance practice in India have by and large been approached in recent decades through well-placed efforts to re-empower female hereditary performers erased from earlier histories. This substantial work by Post, Manuel, Qureshi, Bor, Maciszewski and others has contributed to increasing and overdue recognition to the women we now call courtesans or tawa'ifs who performed as singers and dancers in previous centuries. Yet, there are other accounts that maintain that North India dance was originally a male tradition, and that the women appropriated the art of hereditary men who danced and told stories. A study of dance in iconography and travel writings seems at first to show only women, the 'nautch girls' of many colonial accounts, and male dancers appear to be entirely absent. A closer examination, however, does indeed reveal descriptions and depictions of male dancers, but they are cross-dressers, dancing boys, and male courtesans. In this paper. I explore the place of male transgendered dance in North India. analysing its presence in historical sources and drawing on the work of Baneriee, Vanita, Chatteriee, Krishnan, and Morcom, I then move to theorizing what role the colonial British might have played in the 'disappearance' of these men from the history of dance, allowing the account of the devotional story-tellers to be privileged.

Delhi, Awadh and the Raj: Transitions in North Indian Performance Practice

Margaret Walker, Queen's University, Chair - Panel abstract

Indian music's claim to ageless ancient practice has been challenged in recent decades by substantial work on musical change and modernity, postcolonialism, and revival. However, the question of musical transformation in the pre- and early-colonial periods, and particularly the question of whether change was precipitated by European influence at all, remains largely unexplored. In North Indian music and dance, the century leading up to British imperial rule and the beginning of the Raj in 1857 saw significant innovation and variation including the emergence of new genres, instruments, and performance contexts. What role, if any, did the increasing colonial presence have on these musical transitions? Were there practices that emerged during this ferment but did not continue into the next century? Were the practices that did thrive ones that were able to adapt the most easily in response to migrations and shifting patronage? This panel will address these questions through three case studies supported by new archival research. A respondent will then comment on each study with reference to the overarching questions of musical transitions and European colonialism in North India.

Early Female Gamelan Buskers: Social Persona and Musical Style $Susan\ Walton,\ University\ of\ Michigan$

For centuries, professional female entertainers, taledhek, have been Java's premier buskers, singing and dancing in the streets, in erotic dance parties

and fertility rites accompanied by the gamelan. Though various researchers have discussed the social role of the taledhek, none has discussed their music. Her musical style is characterized by four factors that set them apart from later female gamelan singers (pesindhen): musical autonomy, playful sexuality, prominence of songs as opposed to instrumentally dominated gamelan pieces in their repertoire, and a simple melodic style. Drawing on recordings from the 1920s and 1930s, ethnographic fieldwork with aging male gamelan musicians and taledhek, and information from literary sources, I analyze the musical characteristics of the early taledhek's style and how those musical elements shifted when some taledhek started to perform in the courts in the early 20th century, where they encountered the elevated pesindhen bedhaya (sacred court dancers), the concept of adi luhung, which re-figured gamelan music as high art, and Dutch colonial notions of morality. In the courts, the taledhek's prestige as a sacred/sexual being was eviscerated, at the same time that her status, defined by aristocratic ideas of refinement (alus), increased. As they attempted to imitate powerful upper class women to gain prestige, they lost their autonomy, both social and musical. All of these changes ushered in a virtual revolution in gamelan musical style, a style that is still with us today.

A Counterfeit More Original than the Original, or, the Case of the Wixárika (Huichol) Grammy Nominee Who Pirated Himself Nolan Warden. University of California. Los Angeles

This presentation analyzes the curious career of guitarist Samuel Lopes. known as "El Brujo" (The Witch), and his counterfeit musical group that became more original than the original. Formerly a member of the Grammynominated Huichol Musical, a group comprised of indigenous Wixárika (Huichol) musicians performing popular Mexican music, El Brujo was known for his performance antics and selling his own pirated versions of the group's discs from stage. Ending his contract with the record label in 2013, El Brujo collaborated with another former member of Huichol Musical to form their own group, which they also called Huichol Musical. This counterfeit group played to audiences of impressive size duped into thinking they were seeing the "official" Huichol Musical. Meanwhile, the official group suffered a car accident that incapacitated the original bass player, leaving the "counterfeit" group with more original members. El Brujo has also suffered from accusations of piracy, however, as his very identity is impugned as being pirated. Despite his nickname, he is not a mara'akame (shaman), his Facebook identity was erased by the record label that controlled it, and rumors circulate that he is not even "100? Huichol." This oddly groups him with non-indigenous foreigners who are labeled "Huichol de pirata" because they dress in Wixárika clothes and claim to be "Huichol shamans." Based on two years of ongoing fieldwork, this paper takes an ethnomusicological look at the "piracy" of intangibles (music and identity), comparing it to Wixárika concepts of music ownership and "original" deities versus copies.

Pirated Indigeneity?: Perspectives on a Discourse of Music Ownership, Use, and Entitlement

Nolan Warden, University of California, Los Angeles, Chair - Panel abstract

Music "piracy" and its synonyms have generated ample social debate at least since the appearance of the cassette tape, and substantially so since the arrival of digital media. This debate has been dominated in the West by the music industry, journalists, lawyers, and to some extent musicians themselves, Lamentably, there are scant ethnomusicological studies of "piracy" and how that term is rejected, problematized, or embraced with caveats in communities where capitalism and music ownership are relatively recent concepts. Therefore, this panel serves as an ethnomusicological intervention into discourses of musical "piracy," counterfeiting, and stealing, analyzing the terms in Indigenous contexts to add global perspectives to an otherwise Western legalistic binary. The first paper studies Ainu recordings that are "stolen" from Japanese archives and subsequently distributed in a gift economy for cultural revival. The second paper studies the influence of Western concepts of ownership upon the lives of Amazonian Indians whose music and history consists of a series of acquisitions from other beings. The final two papers consider indigenous musicians and "pirates" from Mexico and Bolivia who question who is actually pirating from whom, accentuating disparate understandings of piracy in rural and urban contexts, and communal versus corporate musical practices. The discourse, then, of music "piracy," "stealing," and "counterfeiting," perhaps becomes less about copyright and more about enacting claims of cultural right, representation. entitlement, access, and legitimacy. Ultimately, this site of analytical embarkation may promise further ethnomusicological insights into global concepts of "intellectual property" and related topics of international relevance.

Taiwanese Identity in Flux: Pili Budaixi's Progressive Eclecticism in Globalized Context

Po-wei Weng, Wesleyan University

This paper investigates Pili *Budaixi*'s progressive eclectic musical practice through which Pili actively utilizes multifaceted global and local elements to claim various Taiwanese identities in order to save itself from political interference and gain business success. Pili *Budaixi* is a form of video martial arts puppetry that emerged in the mid-1980s. An offshoot of traditional Taiwanese glove-puppetry, Pili *Budaixi* has transformed itself from religiously linked, on-stage performance to a popular culture genre on TV and the silver screen that integrates media technologies with musical and theatrical sources as disparate as video games and Hollywood movies. While Pili has well represented the hybridized and globalized Taiwanese culture that incorporates the traditional and modern, as well as local and global elements, the constant challenge for Pili is seeking a way to claim its cultural and political identities when pursuing larger markets. In terms of the domestic market, Pili has to be flexible enough to find a balance between Taiwanese

who support independence and those that support reunification. But for mainland audiences, Pili must be Taiwanese enough to attract mainland audiences while also avoiding political agitation. In this paper I scrutinize how different musical elements and their cultural implications are represented in Pili's soundtracks, sound effects and narration. Then I will examine in what ways Pili uses this multi-layered soundscape to develop a progressive eclecticism in its video shows through which Pili can claim multiple Taiwanese identities in different contexts for sustaining its business success.

Labor and Agency in Field Recordings: Theorizing the Archival Turn Tom Western, University of Edinburgh

Ethnomusicology has seen renewed interest in, and increased access to. archival field recordings in recent years: a shift in accordance with a broader 'archival turn' in the humanities. Yet although much thought is being given to what should be done with archival recordings, not enough thought has concerned what these recordings actually are--what kinds of labors and agencies went into their making. This paper builds towards a productive theorization of the archival turn. It does so by listening back to a period in which a number of the monuments of ethnomusicology were made: the 1950s, when technologies of magnetic tape and the LP facilitated new practices of making, editing, and disseminating recordings. Retracing a specific project-the Columbia World Library of Folk and Primitive Music--leads important questions to emerge. Why were field recordings made in the first place? How are nations constructed and sounded? What musics get left out? What role do institutions play in these stories? In addressing these issues, this paper examines how the ethnomusicological past sounds in the present: plugging the history of the discipline into recent work on recorded music, archive theory, and sound studies; asserting that new digital listening forums are not neutralized of the politics of collecting that are compressed into field recordings; connecting the labor that went into making recordings with the labor that recordings perform today.

Egalité, Fraternité, et Diversité: Negotiating Difference and Nationhood through World Music in France

Aleysia Whitmore, Brown University

Since the birth of "world music" in the 1970s and '80s, Paris has been a thriving center for the genre, attracting performers from all over the world, and especially former African colonies. While African musics have become increasingly popular in festivals and concert series, France has also struggled to accept growing numbers of African immigrants. In this paper I examine the frictions and the connections between two conflicting trends: the proliferation of world music performances and the increasingly racialized rhetoric in France. Drawing from ethnographic research in Paris and Marseille, I explore how world music events have become spaces where government officials and concert organizers bring together conflicting ideas surrounding national

identity, equality, difference, and racism. I look at how cultural actors connect "biodiversity" with "cultural diversity" and cultural sustainability in asserting the need for world music programming, and how they look to simultaneously erase ideas of difference and promote multiculturalism through world music. I then examine how the philosophies behind world music impact the practical decisions concert organizers and government actors make as they find funding for events, invite artists to perform, and curate musics on world music stages. Building on scholarship on world music, multiculturalism, and cultural policy, I look at how music industry personnel, political organizations, and government officials incorporate and define ideas of equality, integration, nationhood, and difference as they decide how to position themselves, their cultures, and their nation in the flows of musics and cultures around the world.

"They Just Live, because They Have to Live": Creating Hope and Opportunity through Music Beyond the Limits of South Africa's Transition to Equality

Laryssa Whittaker, Royal Holloway, University of London

Twenty years past South Africa's first democratic election, optimism about the promise of equality has been eroded by the reality of increasing levels of economic inequality, limited improvement in opportunities for education and employment, and levels of wellbeing that have failed to increase. Public sentiments of unity and determination to effect change were reignited in the public celebrations of Nelson Mandela's life and work in December 2013. notions of hope" and "opportunity" featuring alongside rumblings of discontent over the nation's insufficient progress since Mandela's presidency. Hope and opportunity are prominent discourses in the work of the Field Band Foundation (FBF), a national non-profit organization teaching life skills to youth in underprivileged communities through music and dance. They are the primary dimensions in which participants cite improvement as a consequence of their involvement with the FBF. Understanding material limitations and their psychological effects as the legacy of apartheid, and the work of the FBF as a type of political grassroots activity at a subpolitical level, I will argue that such interventions offer another perspective on notions of "resistance." I will examine the musical and paramusical activities of the FBF that create practical opportunities and kindle hope for the future amongst disadvantaged youth, theoretically grounding the discussion in the intersection of the capabilities approach to development (Sen 1999 and 2004) and the critical pedagogy approach to education (Freire 1994 and 1998), and referencing scholarship on the South African context of such programs (Devroop 2012, Oerhle 2010, Woodward 2007)."

Owning the Nation: Realizing the Sonic Possibilities of U.S. Civil War Brass Music

Elizabeth Whittenburg-Ozment, University of Georgia

This paper critically examines the use of American Civil War brass music to manipulate historical narratives in ways that negate the issue of racial power that was the root of this war. In doing so, the music has been framed as a retrievable sonic agent of authenticity and a source of social power. One community that contributes to this process consists of a handful of wealthy white men who have dedicated a considerable amount of time and money to collecting, refurbishing, and performing Civil War brass music. Their bidding wars on the Ebay auction website led to correspondence, friendship, and collaboration in what they view as a repatriation of war music to lineal descendants of Civil War soldiers. These collectors have used their approximately 1 500 instrument inventory to establish performing ensembles and institutionalize this music in prestigious archives. These activities highlight two controversial questions pertaining to the preservation and return of musical heritage: 1) How has digital commerce impacted, if not blurred boundaries between relic-hunting and repatriation? 2) If repatriation is a concept traditionally limited to returning dispossessed objects to disenfranchised communities, then what happens when dominant social groups appropriate that model? I argue that the preservation and performance of musical artifacts enables exclusive communities to control representations of the past, and that the return of Civil War music to white owners privatizes and polices cultural memory of this war and its aftermath.

Power, Ethics, and the Repatriation of Music

Elizabeth Whittenburg-Ozment, University of Georgia, Chair - Panel abstract

This panel critically examines four case studies in which the repatriation of music - or the refusal thereof - has been used to police cultural traditions, instill political ideologies, and reinforce underlying power claims. Numerous studies have examined socio-political contexts in which the repatriation of music is practiced (Seeger 1986; Lancefield 1993; Koch 1997; Toner 2004; Nannyonga-Tamusuza and Weintraub 2012). This panel extends the existing body of literature by emphasizing the historically, culturally, and politically embedded agendas that are often involved in the repatriation of music and scholarship. The first paper illustrates how, among the Baganda people of south-central Uganda, the researcher's cultural insider status impacted his documentation and repatriation of musical artifacts. Expanding on the researcher's role in preserving and repatriating music, the second paper wrestles with methodological and ethical issues that may confront foreign scholars who work with politically fraught material, focusing specifically on the controversial status of Rwandan musician and United Nations prisoner. Simon Bikindi. The third paper probes how mass media enlarges the inevitable power disparities between agents involved in acts of repatriation, demonstrating how Peruvian radio distributors attempt to control their audience's musical preferences and influence ideologies of race and class.

Amplifying the themes of access and authority, the last paper investigates how the ownership and revival of U.S. Civil War band music contributes to disputes about citizenship and social privilege. Together, these papers expand ethnomusicological scholarship by demonstrating how kinship, commerce, genocide, and mass media produce complex and novel entanglements between music and power.

The "Interreligious" Turn: Exploring Balinese Gamelan as a Conduit for Social Network Formation

Dustin Wiebe, Wesleyan University

In response to the radically changing social and political landscape of our post 9/11 world, new discourses are developing that seek to understand the impacts of what are increasingly termed "interfaith" and "interreligious" practices. This paper examines the role of Balinese gamelan music as a catalyst in the formation of interreligious social networks in Bali. Drawing from theoretical discourses in material culture studies and social network analysis, I demonstrate the means by which Bali's Hindu majority relates to a number of religious minority groups (particularly Buddhists, Catholics, and Protestants) vis-a-vis the sustained production of gamelan music. More specifically, I demonstrate how gamelan instruments function as nexus points within interreligious networks, and create shared musical, social, and theological discourses that promote tolerance and understanding. Through the ethnographic analysis of festivals, ceremonies, music instruction, and other sites of church, temple, and community performance. I illustrate how religious doctrine, local histories, and kinship ties coalesce through music, in turn leading to new pathways for social and political cooperation. In my analysis I position gamelan instruments as a type of "spiritual capital" (Ramstedt 2008) that have, in part, directly facilitated new interreligious cooperation that would not exist otherwise. In arguing for the "social life of instruments" (Bates 2012). I demonstrate how networks of musical production can contribute to global efforts aimed at providing non-violent solutions to interreligious conflict.

The Revival of Ottomanism among Belgrade's Sephardim Kathleen Wiens, Musical Instrument Museum

My case study considers motivations for embracing Ottoman-era repertoire, and contrasts with case studies in ethnomusicology that point to contentious and at times negative perceptions of the Ottoman musical legacy on former Ottoman territory in Europe. I focus on a small group of musicians in Belgrade, Serbia, as key persons who adapt and perform Ottoman music in synagogue and on concert stages. Their repertoire integrates local as well as pan-Mediterranean and pan-Sephardi repertoire that comes out of Ottoman tradition. The musicians designate two perceived characteristics of Ottoman society as inspiration for their Neo-Ottomanism:" inter-connectedness through the flow of culture between cities of the empire, and musical dialoguing between religious communities in urban settings. From their perspective,

repertoires from a wide geography are easily reconciled and rendered "local" and "cooperative " in keeping with notions of urban Ottoman-era Sephardim as in dialogue with communities of other cities and in dialogue with other urban religious communities. Musical Neo-Ottomanism, a newly reconstituted embrace of Ottoman heritage, serves as musician response to on-going cultural discourse in Serbia. In the 1990s, the Rabbi and Cantor initiated concert-stage performances to heighten the public profile of the waning Jewish community and to counter political rhetoric that focused on Ottoman oppression and contributed to the marginalization of Belgrade's Muslim community. Now in the 2000s, an eastward glance has become a part of how these musicians assert what they understand as inherent Serbian cultural values and perceived threats that European Union membership might pose to Serbian culture."

A Brief History of Rada Song and Drumming in Haiti

Lois Wilcken, La Troupe Makandal

Rada music, an art encompassing song and drumming, arguably defines contemporary Vodou in Haiti. The word Rada" likely evolved from Allada, a place in present-day Benin and a major supplier to the slave trade during mideighteenth century. Although the Congo region superseded Benin and its environs as the leading supplier of slaves to the colony by the late eighteenth century when the Revolution brought the slave trade to an end in Haiti-Rada practice assumed the leading role in the evolution of Afro-Haitian spirituality, and would continue to do so into the twentieth century, in both local practice and in representations of Haiti in international venues. This presentation seeks to explain the dominance of the Rada rite in Haitian Vodou over its complementary Petwo (Congo) rite. It considers such historical factors as slave-trade patterns (for example, the timing of the arrival of a group within the history of the colony), but it additionally studies the structure of Vodou music to argue for a level of sophistication that would articulate a complete and fulfilling spiritual system, one that predated other rites that would emulate the Rada. The author's data derive from more than three decades of work with Vodou drummers and singers from Haiti's West Department, where the Rada rite rules. For ethnomusicology, this study casts light on an important genre from the French Antilles, an area largely neglected to this day, and it uses a historical approach to make its points."

The City of Syrup Bang Screw: Place as Capital in Houston, Texas' Local Hip Hop Music Scene

Langston C. Wilkins, Indiana University-Bloomington

Over the course of hip hop history, "place" (street, neighborhood, city) has been a fundamental aspect of an artist's identity. From graffiti-tags to bicoastal wars, hip hoppers have actively embodied and expressed their places of origin. In recent years, however, place-identity has become fluid in hip hop culture as artists are increasingly merging local identities or even rejecting place-labels altogether. In this sense, Houston, Texas' hip hop scene is a bit of

a relic as its artists exhibit an unflinching identification with place. Houstonbased hip hop artists actively include references to places in their recorded lyrics, instrumental accompaniment, live performances and music videos. In addition, they often name themselves after places and even wear places on their bodies through tattoos and attire. Such references to place are not simply the result of intimate attachment. Rather, as I argue in this paper, place functions as cultural capital for these artists as they attempt to attain power within Houston's street culture, local hip hop scene, and national hip hop landscape. Using sociologist Pierre Bourdieu's concepts of "field" and "capital" to interpret my ethnographic data, I will begin this paper by presenting the importance of place in power relations of local street culture. Second, I will examine the role of place-identity in the maintenance of the reciprocal relationship between local street culture and the local hip hop scene, Finally, I will discuss how popular Houston hip hop artists use markers of place to achieve commercial success within the mainstream hip hop landscape.

Court Music Without a Court: The Circulation of Hindustani Musicians in Bengal

Richard Williams, King's College London, University of London

Following the devastation of royal courts in north India in 1857 the landscape of musical patronage shifted into a complicated phase. While sections of the older, aristocratic society retained their role in performance cultures, their position as arbiters of taste was increasingly undermined by urban elites prospering under the colonial regime. This paper charters this landscape in Bengal, beginning with the court-in-exile of Wajid cAli Shah, the last king of Lucknow, in the suburbs of Calcutta. For the thirty years of its existence this court served as a forum for musicians and patrons from upper and north-east India. With the death of the king the new networks forged during the royal entertainments came into fruition, and artists from Awadh went on to perform and teach in provincial Bengal. While this infiltration of Hindustani musicians paved the way for Calcutta's musical reputation, it is also apparent that 'provincial' patrons played an unexamined role in the trajectory of the colonial arts. By plotting the footsteps of 'big city' ustads in the countryside, this paper will examine the import of Awadhi musicians to the history of newelite musicology, the middle class monopolisation of musical culture, and the marginalisation of Muslim musicians.

Managing the Unspeakable through Transgressive Ethnography Sean Williams, Evergreen State College

Each of us is accustomed to gathering myriad thoughts and impressions and aligning them into prose form. The divide in ethnographic works between nonfiction and fiction is a deep one, with nonfiction the clear winner in terms of publication, lecture content, and pathways to tenure and career success. The translation of chaotic experience and intellectual exploration into linear exegesis is a process we value and celebrate. Yet in the earliest stages of forming that linearity of expression, we easily draw on every tool we have to

make sense of what we have experienced in the field, in our process of analysis, and in our professional work at home. It is that moment of trying to make sense of experience through analysis - of confronting extraordinary moments - that allows us to engage our most creative sensibilities. It is also an exploration of the creative moment, set apart from the writing out of linear ethnography, which forms the basis for this presentation. David McAllester, Bruno Nettl, and other ethnomusicologists have expressed themselves in creative ways; poetry and performance at conferences and in publications have been part of who they are as creative scholars. In discussing poetry in particular, I will demonstrate its ethnomusicological potential as a means to explore not only our prose-defying field experiences that we rarely discuss in our publications, but also the acts of translation we perform daily in the classroom.

Poetry as Transgressive Poiesis in Ethnomusicology Sean Williams, The Evergreen State College, Chair – Panel abstract

This session engages ethnomusicologists in a discussion of the potential of poetry for ethnographic writing and teaching. We interrogate and problematize the ways in which poetry can deepen our understanding of our experiences. Because poetry demands that readers process symbols and meanings, it offers great potential to help us translate and transmit important experiences from the field. Poetry also stands as a lens that deepens our discussion of the issues that ethnomusicologists encounter in the field and at home. Poetry is not new to ethnographers; it appears in field notes and published texts, as well as in our work as an expressive cultural medium. Acknowledging that poetry may be viewed as a highly subjective, non-specific form of text, the presenters and discussant(s) propose to discuss the varieties of issues and transgressions that arise through linguistic juxtapositions of prose and poetry. Part of the transgressive nature of using poetry, then, is its ability to transcend not just the linear nature of ethnography, but also the concept that poetry is best written (and enjoyed) by those outside our field. In exploring alternative ways of expressing ethnographic concerns and experiences, each presenter in this panel examines the use of poetry as part of the fieldwork process in ethnomusicology. Whether it is a pathway for understanding the array of experiences in the field, or a means by which we can transmit cultural knowledge through multisensory "creative making," or raise essential issues in fieldwork for our own students, poetry is fertile territory for ethnomusicologists.

The Bluebird Cafe, "In the Round" Sessions, and the Figure of the Nashville Songwriter

Chris Wilson, University of Toronto

The Bluebird Cafe has since 1985 staked its reputation on being a performance space for Nashville songwriters: a venue without rival or precedent. Though songwriters are often shadowy figures within the larger transnational country music infrastructure, songwriter performances at the Bluebird have taken on increased importance on a local level, particularly since the venue's featuring on the prime-time soap opera Nashville. The Bluebird has become the key site in which Nashville songwriters build reputations and make public what they do more typically in private spaces, and broader notions about the Nashville songwriter are largely shaped by the

venue and its policies. Central to my talk are issues of identity construction of and by Nashville songwriters at the Bluebird, and how songwriters in performance both endorse and resist the ways that the venue positions them and their colleagues. I employ Foucault's ideas about surveillance and discipline (1977) to frame the strategies and ideologies through which the venue positions songwriters, and discuss songwriter responses to this positioning as tactics as defined by de Certeau (1984). I particularly examine performances called In the Round" (where songwriters trade songs and stories in front of audiences). These performances are touristic presentations of the songwriting community in Nashville, yet demonstrate a fundamental but seldom recognized aspect of songwriters' work: that it relies on personal interactions as part of the process of writing successful country songs. "

Nepotism, Patronage, Nationalism, and Belonging in the Musical Practices of Macedonian Ethno-Bands

Dave Wilson, University of California, Los Angeles

Over the last decade, Macedonia has seen a proliferation of independent musical ensembles featuring folk elements (e.g. instruments, repertoires, and styles) in new configurations and/or in combination with contemporary genres such as jazz or electronic music. Most of these so-called "ethno-bands" have emerged in Skopje, Macedonia's capital, in an urban renaissance of folk music practices. Concurrently, the Macedonian state has become increasingly powerful and ethnocentrically nationalistic, the government garnering support by leveraging public discontent with Greece's refusal to recognize both the cultural distinctiveness of ethnic Macedonians and Macedonia's constitutional name. This paper explores the relationship between the rise of ethno-bands and the growth of this new nationalism in Macedonia. interrogating the popularity of ethno-bands' repertoire of folk songs from the Slavic Macedonian communities of northern Greece, as well as the depth and efficacy of political networks of nepotism and patronage. Drawing on examples from ethno-bands Liuboina, Baklava, and Chalgija Sound System and interviews with participants in the scene, the paper examines apparent inconsistencies in ethno-bands' representations of Macedonia, the related involvement of Romani musicians in ethno-bands, and ethno-bands' employment of repertoire as a means of accruing various types of capital. Through bringing the literature on nationalism into conversation with that of practice theory. I argue that though ethno-bands draw on the resources of the current political environment (and sometimes those of the state), their musical practices actually distance them from state nationalism and create a space for participants in their scene to maintain alternate ideologies of nation and belonging.

Lokal Music and the Continuity of Traditions in Papua New Guinea Oli Wilson, Otago University

This paper is a summation of extensive ethnographic research on the Port Moresby recording industry, and examines how indigenous notions of belonging and identification, which are embedded in local traditions, manifest through the production of the distinctively Papua New Guinea (PNG) style of popular music, known as Lokal music. The paper centres on musical case studies that highlight operational trends among popular music producers who operate in PNG's culturally diverse capital, Port Moresby, which is a major

centre for music production in Melanesia. Specifically, these case studies exemplify how the indigenous notion of ples (place) underpins the production of Lokal music, and dictates the categorizations of Lokal styles. These styles resemble electronically produced pan-Pacific pop, but are interpreted through musical, lyrical and instrumental variants that have origins in highly specific localised rural Stringband traditions. Lokal music, therefore, holds specific significances among diverse cultural groups that are defined through customary links to ples, despite featuring no obvious signifiers of traditional music or culture. From a theoretical standpoint, Lokal music is considered within an indigenous epistemological framework that prioritises local theoretical constructs in the analysis of musical culture.

When the Devil Dances Differently: Borderlands, Migration, and Intangible Cultural Heritage in Arica, Chile

Juan Eduardo Wolf, University of Oregon

In this paper, I discuss the ritual dance genre known as the Diablada (the Devil's dance). As part of the Carnival of Oruro, UNESCO declared this expression to be part of Bolivia's Intangible Cultural Heritage in 2001. For several decades prior, however, the Diablada has also been performed in Chile and Peru, leading to accusations that these countries have been stealing and distorting Bolivian culture. Often these accusers base their charges on a limited and selective number of performance markers, disregarding the complex local histories of cultural exchange and migration in the south central Andes. Here I compare several versions of the Diablada that I documented in Arica. Chile in 2009, in different settings with performers who identify in multiple ways. Arica presents a particularly interesting site for comparison since it lies in the borderlands of the three countries, and its strategic location as well as relative economic prosperity has attracted migrants from Bolivia. Peru, and southern Chile. Close examination of these Diablada performances reveals fundamental differences in dancers' attitudes about religiosity that complicate the idea that these performances are the same expression. Local performers, however, may downplay such differences in order to avoid disrupting important social and economic networks, a process that reinforces accusations of cultural theft. Using the performance of the Diablada in Arica. I consider how borderlands and processes of migration call into question key aspects of Intangible Cultural Heritage.

Performance Practice of the Dagara Xylophone

Bernard Woma, Indiana University

This presenter's discussion outlines cultural principles governing the performance of xylophone (gyil) music at Dagara ritual events. Through performance, this presenter will demonstrate repertoire emphasizing gender and societal associations.

A Uyghur Model Opera during China's Cultural Revolution Chuen-Fung Wong, Macalester College

The production of the Uyghur version of The Legend of the Red Lantern (Qizil chiragh; Chinese: Hongdeng ji), one of the eight "revolutionary model operas," in the 1970s marked a crucial moment in the history of musical involvement of

minority nationalities during China's "Great Cultural Revolution" (Medeniyet zor ingilabi) in at least two important senses. First, played and sung entirely in Uyghur with musical materials drawn extensively from traditional Uyghur music accompanied by a mixed orchestra of Uyghur and European musical instruments, the opera was itself a carefully controlled experiment for model Chinese (Peking) operas be "transplanted" (özleshtürülüp ishlengen) into minority languages and operatic genres, in attempts to further the dissemination of "revolutionary messages" among minority nationalities and to advance the principle and practices of socialist realism in minority performing arts. Second, to minority musicians involved in the project--many of whom had lately been labeled "jin-sheytan" (demon, Satan) and suffered different extent of abuses during the most violent phase of the Revolution in the late 1960s--the production of the opera came as a long-awaited opportunity to safeguard their national performing arts via means that are often modernist and reformist. This article approaches minority performing arts during the Cultural Revolution not as disruption, or mere erratic outcomes of misguided cultural policies, but as perpetuation of both the post-1949 attempt to integrate the Uyghur into the new Chinese nation and a subaltern sense of cultural modernity that have characterized much of Uyghur musical creativity in twentieth-century China.

The Cantor and the Muezzin's Duet at the Western Wall: Contesting Sound Spaces on the Frayed Seams of the Israel-Palestine Conflict Abigail Wood, University of Haifa

Alongside the golden Dome of the Rock, which hovers above them, the huge limestone blocks of the Western Wall are among Jerusalem's most visually iconic sites. Serving historically as a site of Jewish prayer and lamentation. and of continued tension between Jews and non-Jewish authorities until the conquest of the Old City by Israel in the 1967 war, the Western Wall has long been a consensual icon of Jewish religious and national life. Yet seemingly at odds with the unitary historical narratives and visual imagery within which this site is constructed in the popular Israeli imagination, an array of heterogeneous practices continually disrupt and re-order this site. In this paper. I explore the soundscape of the Western Wall plaza as a Foucauldian 'heterotopia', a dense symbolic space which mirrors and refracts discourses of the surrounding society, and where the politics of presence, proximity and voice - on an individual, communal and national level - are both built into the physical location of the space, creatively embodied and contested by the individuals and groups who come there to pray. Moreover, if the plaza serves to contain this contestation within a bounded physical and visual space. acoustically, this space is porous. The Western Wall stands on a physical border line in the Israel-Palestine conflict; the sound of the call to prayer from the al-Agsa mosque directly above leads to sonic juxtapositions which invite troubled reflections on the nature of space, proximity and 'belonging' on the fractured seamline of the Israeli-Palestinian conflict.

Rumours, Sound Leakages and Individual Tales: Disruptive Listening in Zones of Conflict

Abigail Wood, University of Haifa, Chair - Panel abstract

This panel explores the notion that listening in on non-rhetorical modalities of sound (song, ritual, bodily practices, silence) may serve to disrupt

authoritative narratives (scholarly, governmental or popular) or 'panopticon' views of conflict or spaces of conflict. Focusing on three regionally diverse case studies where inter-ethnic relations are variously marred by escalating or ongoing violence, it will examine different ways that alternative modes of communication intervene in, disturb or re-order 'coherent' conceptual spaces, including narratives, geographies or languages. Arguing that expressive modalities generate textured understanding of conflict, rather than act as purely resistant or purely 'harmonious', the panel will examine how we make sense of the cacophony of incompatible narratives and competing voices that ensue, both vertically (state vs. citizen) and across population groups, as a consequence of rumours, sound leakages and individualized tales. The first paper in this panel examines the potential for songs to serve as instruments of truth-telling and reparation in South Sudan; the second paper moves to western China, exploring the affective force of underground Islamic media and the social impact of the rumours they provoke. Finally, a third paper explores the plaza of Jerusalem's Western Wall as a Foucauldian 'heterotopia', whose porous, fragmented soundscape undoes easy religious and national narratives.

Creating Zakopower in Postsocialist Poland

Louise Wrazen, York University

The band Zakopower has released four albums in Poland since 2005, winning awards, topping charts and including North America in tours. Channelling world music sensibilities inwards, the band draws on the folk lineages of four of its members from Zakopane, southern Poland, to map its distinctive Górale sounds onto a more generic Polish popular music aesthetic. This paper addresses how the band has been able to achieve such popularity by tracing its musicians to their regional roots and to pre-1989 Poland. Drawing on Foucault's investigation of the thematics of power, which acknowledges the inventions possible in a relationship of power, it suggests that success in postsocialist Poland can be traced to artistic strategies learned during the totalitarianism of the communist period of the 1980s. As acting subjects (Ortner). Górale musicians (including those associated with Zakopower) navigated this restrictive system musically, creating an alternative. In leveraging their music traditions for economic and cultural sustenance, they generated an insidious undercurrent of resistance undermining the ideological integrity of a larger political system. With the emergence of the free-market economy after 1989, those previously adept at creatively operating in opposition to the requirements of one system turned their adaptive skills to navigate the opportunities now available in another. Locally driven sounds such as those of Zakopower - have now become part of a self-conscious discursive position, creatively manipulated within a broader musical and political system, where previously they had provided the natural performative means for resistance.

"No Accident of Birth": Suzuki Pedagogy and the Politics of Talent in a Northern Virginia Violin Studio

Lindsay Wright, University of Chicago

The music pedagogy developed by Japanese violinist Shin'ichi Suzuki has gained increasing prominence amongst American families since his first influential visit to the States in 1964. One of the most contentious aspects of Suzuki's philosophy is evidenced by the first sentence of his book on music

education: Talent is no accident of birth." In a country where perceptions of exceptional ability still adhere to Enlightenment and Romantic conceptions of the natural genius, the ways children are taught music--especially when they encounter setbacks--often fall back on assumptions about inherent ability. Regardless of current scientific debates about relative levels of inborn musicality, beliefs about talent powerfully influence how persistently students seek to achieve such perceived musical potential. Drawing upon fieldwork with a prominent American Suzuki teacher and the exceptionally proficient students in her studio, this paper explores how perceptions of talent are altered and negotiated as students develop their musical abilities. I argue that perceived talent is a privilege that can be gained by families with the means to acquire the educational resources to affirm and foster it. Furthermore, I seek to tie such perceptions to a larger discourse about talent in American music education: how does the privilege of appearing naturally talented gain students other privileges? The reasons children take music lessons are manifold and reflective of shifting trends in parenting philosophies and educational values; using Suzuki violin as a telling example, this paper investigates the oft-overlooked place of perceived talent within this discourse."

Christian Music as a Contact Zone in Post-Colonial Hong Kong Yan Xian, Kent State University

On 1 July 1997, Hong Kong was returned to China after a 150-year interlude as a British colony. This was both a political and cultural transition. This presentation will examine the relationship between mainland China and Hong Kong in the creation of a Hongkongese identity, through a case study analysis of Cantonese Christian songs. Mandarin hymns and other performance practices among the congregation of a chapel at the Chinese University of Hong Kong. My research clarifies the three primary elements characterizing Hongkonese identity, which include an acceptance of Chinese cultural identity coupled with 1. English-colonial education-colonialism; 2. cosmopolitanismglobalism-democracy; and 3. traditional Chinese philosophy and ideology. These elements meet in the postcolonial concept of contact zones, defined by Mary Louise Pratt as "social spaces where disparate cultures meet, clash, and grapple with each other." Such contact zones are produced during the process of dynamic cultural encounters. In my case, the chapel at the Chinese University of Hong Kong is the social space that demarcates a contact zone between native residents and mainland Chinese immigrants in post-colonial Hong Kong. Music-making activities within this spatial arena are translating a social, historical and cultural story into sound and congregational behavior. Through such musical narratives, I will demonstrate how the members of a little college chapel are using various musical activities as representations to articulate Hong Kong's story in a postcolonial context.

Individual Agency and Duality of Structure: Toward a Reinterpretation of the Iemoto Society

Keisuke Yamada, Independent Scholar

This paper discusses issues of individual agency arising from previous scholarship on iemoto societies. Since its pre-modern times, the iemoto (guild-like) system has played significant roles in the preservation and transmission of musical traditions in Japan. Focusing on describing strict rules and regulations imposed on their members, many scholarly works on iemoto tend

to characterize its societies and performance traditions as static, bounded, and coherent, overlook individual differences among members within each school, and view human action as mere enactment of such rules and standards. Nevertheless, based on the data obtained through my field research on Oyama Yoshikazu, a member of an iemoto school of Tsugaru shamisen music named Oyama-kai, and his associates in Japan, I see the society as made up of a complex set of individuals with different sociocultural backgrounds. subjectivities, knowledge, personal goals/projects, and thus the capability for agency. In this paper, I outline my own theory of musical agency, drawing on the work of social theorists Pierre Bourdieu, Anthony Giddens, Sherry Ortner, and William Sewell, Jr. Rather than problematic concepts like "culture" and "society," my study explores individuals and their capabilities (1) to extensively access actual cultural resources (both human and non-human), as their objective structures, (2) to "read" them in their own ways, and (3) to creatively apply their cultural schemas, as part of their cognitive structures, to various situations. Introducing different points of view into the study of iemoto, this paper aims to facilitate deeper understanding of musical actions and their formative processes.

From 'Stinky People' to ICH Inheritors: The Transformation of Amateur Hua'er Singers in 21^{st} -Century China

Man Yang, University of Hawai'i at Manoa

This study examines the impact of intangible cultural heritage (ICH) recognition policies on amateur singers who practice a grassroots folksong tradition in Northwestern China called Hua'er. This art form was named as Chinese ICH in 2006 and as UNESCO World ICH in 2009. Based on ethnographic fieldwork. I discuss how the status of Hua'er amateur singers has changed from wuhunren (lit. 'five stinky people', referring to people who are seen as having low morals and lacking in ethical behavior), into staterecognized ICH inheritors. Hua'er was traditionally forbidden due to its explicitly lewd lyrics, as well as its performative nature which conflicted with local Islamic teachings. Singing such folksongs was, thus, generally forbidden in households and villages, especially among family members of the opposite gender. The only acceptable context for performing these songs was during Hua'er festivals, when people gather in remote mountain areas to sing. Under a newly-established ICH law, however, designated Hua'er singers are now mandated to instruct younger generations, an unprecedentedly professionalized imperative. This gives rise to a paradoxical situation, where Hua'er singers are still looked down upon by many, yet are required to teach songs publicly. I argue that this art form's recognition as national and world ICH has served not to preserve songs or lyrics, but to buttress state ideals of multi-ethnic harmony in a region known for unrest. ICH recognition is ultimately a process of canonization for Chinese folk arts, and in this case has entailed drastic modifications of lyrics, beliefs, and performance practice.

YanBian Box: First Documentary on China's Emergent Ethnic Minority Hip Hop

Min Yang, Wesleyan University

The rise of the Yanbian *Chaoxian zu* (Korean-Chinese or *Chosonjok*) hip hopscene over the past decade synchronizes and resonates with China's crucial period of hip hopdevelopment from incubation to maturity. *Chaoxian*

zu hip hopartists emerged from an underground music scene in Yanbian (located in northeast China and bordering North Korea and Russia) at the end of the 1990s and reached the pinnacle of their careers around the mid-2000s. The film *YianBian Box* (2009), the first documentary about the beatboxing and hip hopculture of China's ethnic minority, visually presents the most exuberant stage of Yanbian Chaoxian zu hip-hop. YianBian Box also became a crucial platform in pushing Chaoxian zu hip hopinto the national spotlight. My presentation examines this newly emergent hip hopphenomenon, based on both the cinematic textual analysis of YianBian Box and on my long-term ethnographic fieldwork on the Yanbian Chaoxian zu hip hopcommunities that were represented in this film. In doing so, I suggest that the historical and contemporary diasporic/migrant memories and experiences of Chaoxian zu as a historically displaced ethnic Korean group in China - have heavily impacted the emergence and development of Yanbian Chaoxian zu hip-hop. I argue that the *Chaoxian zu* hip hopscenes documented in *YianBian Box*. which originated from and feed back into real hip hopcommunities, were regarded by Yanbian Chaoxian zu hip hopartists as a negotiable space to articulate an aesthetic affinity with both their Korean and American and/or European hip hopcounterparts, and ethnic Chaoxian zu and regional Yanbian identities.

Tradition in Motion: Contemporary Practices of Traditional Musicians in Korea

Hyunjin Yeo, University of Maryland, College Park

Preservation of cultural assets has been considered as an important part of maintaining the country's legacy in South Korea. As a result of such rigorous "protection," gugak (national/traditional music) has become distant from most Koreans' contemporary life. Recently, however, many attempts to evolve the traditions from the past into that of contemporary South Korea have been made among the younger generation of gugak musicians. I contend that this is facilitated by the new, cosmopolitan diversity of Seoul. Focusing on one particular gugak group. Ensemble Sinawi, this paper explores how musicians deal with the long-standing traditions, which have been treated like objects in a museum, in Seoul, a global city full of cosmopolitan impulses. Firmly rooted in traditional improvisatory musical genre (sinawi), the group not only incorporates non-traditional musical elements but also collaborates with various art genres, demonstrating both the "cultural homogenization and cultural heterogenization" in today's global interactions (Appadurai 2008). Moreover, their sense of duty as musicians--to promote *gugak* in the world while being indifferent to a commercialized realm of music--demonstrates a combination of nationalism and Western Romanticism, betraving their cosmopolitan identity, living in Seoul, South Korea, In short, through personal interviews, liner notes, and live concerts and videos, this paper first discusses the musical practices under the preservation law, and then examines the contemporary practices of gugak musicians and their relationship to cosmopolitan Seoul.

Singing Shurankhai into Space: Rethinking the Melodic and Timbral Spectrum of the Mongolian Folksong Urtyn duu

Sunmin Yoon, Kent State University

The unique features of the Mongolian folk song genre called urtyn duu (longsong) are the techniques by which the melodic line is ornamented through elongating the vowels in the lyrics. This ornamentation of singing originally developed from the imitation of animal sounds, since many long-song singers were originally herders, living out in the countryside. The open steppe, then, was their practice room, an environment which created another unique feature of long-song, the wide range and resonance of the singer's articulation. As the majority of singers moved to more urban settings and pursued professional" performance, these ways of singing were reformulated and defined as standard "techniques" of long-song, and many of these have now become diversified and over-sophisticated, leading to a cultural amnesia around what the singing was originally about. In this paper I utilize two analytical approaches suggested by Nakagawa (1980) and Levin (2006) regarding the long-song tradition - melodic analysis and timbre-centered perspectives. In my analysis of several song examples, as I revisit contemporary singers' explicitly defined vocal techniques, I use vocal range and resonance to analyze the sound spectrum and meaning of vocal timbre in the melodic progression of the long-song, in contrast to Nakagawa's melodic analysis. In this way, the paper will also reveal the different philosophies, perceptions, and techniques that have been established in the two different music-making contexts of rural and urban Mongolian long-song singers. "

Through Erotized Lens: "Blackness" Encountering "Chineseness" in 21^{st} Century China

Su Zheng, Weslevan University

China-Africa relationship has recently become a hot topic in global political and economic debates; shadowed are the everyday live experiences and popular expressions related to the unprecedented people-to-people and cultural encounters between China and Africa. In particular, confronting "black people" and "blackness" in music in China as well as in Asia has been a little explored area both in pubic discourse and scholarly attention. My presentation will first offer a historical overview on China's official approach towards "Black Africa" and how that political policy has been reflected in the government sponsored "cultural exchanges." Next, drawing upon my recent fieldwork on African musicians in China, I will discuss and compare two specific songs performed by African musicians in which diverse characteristics of Africans' experiences in China are eroticized and symbolized through heternormative romances between the singer and his/her (desired) Chinese lover. First is a high life song, "My Experience in China," written and sung by a Nigerian Igbo musician, an undocumented migrant based in Guangzhou: second is a hip-hop style song, "Marry to a Chinese," sung by Sierra Leon pop singer Mariatu Kargbo based in Beijing, who became a pop star much favored by Chinese media and audience under her Chinese name "Maliya." In the last part of my presentation, drawing upon critical race theories developed in several recent anthropological works on Japan's encounter with music of black diaspora, I will further discuss the role of gender and sexuality in the emergent field of music and race studies in Asia.

How Taiwanese Should I Be? Contesting Taiwanese Identities in Local, Regional, and Global Contexts

Su Zheng, Wesleyan University, Chair - Panel abstract

Since 1949, the people of Taiwan have struggled to build a national identity amidst questions of sovereignty. Today, this situation has become more complicated as economic and cultural cross-strait relations flourish in the shadow of persisting political tensions. For Taiwanese musicians wishing to convey their own identity with their music, they must discern what is ethnically and politically Chinese from what is Taiwanese. Furthermore, the scope of the intended audience must be considered, as Taiwanese artists face both local, Chinese, and international audiences. In such a politically sensitive situation, how do the Taiwanese adapt to diverse audiences? Our panel investigates this ongoing process of identity formation and seeks to increase visibility on this important topic. To comprehensively accomplish these goals, we present three diverse situations of Taiwanese musicians negotiating their national and/or cultural identities. The first paper presents identity in domestic terms, highlighting Taiwanese Opera (koa-á-hi; 歌仔戲) and the use of both its local and Chinese characteristics. The second paper introduces Pili Budaixi (霹靂布袋戲) and the balancing act that occurs when domestic products are also intended for regional and international distribution. Finally, the third paper examines how overseas Taiwanese musicians adjust their performances and on-stage rhetoric, navigating their own political beliefs with those of their audiences. Through these perspectives: domestic to domestic, domestic to overseas, and overseas to overseas, we explore the process of identity formation when promoting a Taiwanese identity in politically delicate situations.