Walking, Parading, and Footworking Through the City: Urban Processional Music Practices and Embodied Histories

Marié Abe, Boston University, Chair, - Panel Abstract

In Michel de Certeau's now-famous essay, "Walking the City," he celebrates bodily knowing of the urban environment as a resistant practice: a relational. kinesthetic, and ephemeral "anti-museum." And yet, the potential for one's walking to disrupt the social order depends on the walker's racial, ethnic, gendered, national and/or classed subjectivities. Following de Certeau's provocations, this panel investigates three distinct urban, processional music traditions in which walking shapes participants' relationships to the past, the city, and/or to each other. For chindon-ya troupes in Osaka - who perform a kind of musical advertisement - discordant walking holds a key to their performance of enticement, as an intersection of their vested interests in producing distinct sociality, aesthetics, and history. For the Shanghai Municipal Brass Band, a 1930s British-administered ensemble, alfresco performances in public parks invited planned and unplanned parading incidents that revealed the tensions inherent in the Band as an imperial-andnot imperial project. Finally, for dancers in New Orleans second lines - African American brass band parades - performing their signature footwork atop vertical city structures inverts racialized histories of imperialism while reinscribing patriarchal contests over public space. Taken together, these three papers address the ways in which sonic and kinesthetic practices - walking, parading, and footworking - enact sedimented histories, re-map urban spaces, and present alternative modes of sociality.

Walking as a Genealogical Performance on the Streets of Osaka, Japan

Marié Abe, Boston University

Since its inception in the late 1800s, practitioners of chindon-va - a Japanese musical advertisement practice - have often been alluded to as magicians of the city, or likened to the Pied Piper of Hamelin. Ostentatiously dressed, chindon-ya practitioners parade through the streets, not to publicize products themselves, but to draw customers out of their homes to employers' establishments by playing music. This paper zeroes in on the centrality of walking in chindon-ya's performance of enticement by showing how the seemingly nonchalant gait of chindon-va is in fact guided by sonically, aesthetically, and physiologically informed performance tactics grounded in specific senses of historicity and sociality. Particularly, I attend to what I call embodied dissonance; unlike most processional musical practices, chindon-va practitioners' footwork is not "in time," either with each other or to the music they perform. By analyzing an Osaka-based chindon-ya troupe's kinesthetic and discursive practices during their street routines and "walking workshops" designed for the aspiring chindon-va practitioners, I will show how chindonya's walking movement is an imaginative and genealogical performance - they embody different temporalities that are simultaneously disciplined and playful, national and individual, European and indigenously Japanese.

collectively entrained and individually varied. Understanding their footwork as both an enactment of sedimented histories and a creative process of reconfiguring the spatial dynamics of urban streets, I suggest that a sense of enticement emerges from the oscillation between these different temporalities, particularly within the entanglement of western imperialism and the development of Japanese capitalist modernity that informed the formation of chindon-ya.

In a State of Belief: Postsecular Modernity and Korean Church Performance in Kazakhstan

Margarethe Adams, Stony Brook University

"The postsecular may be less a new phase of cultural development than it is a working through of the problems and contradictions in the secularization process itself" (Dunn 2010:92). Critical theorist, Allen Dunn describes the skepticism of the enlightenment and the "disenchantment" of modern society as inherently negative. But for those who lived during the Soviet era, the negative aspects of secularization (the closing of mosques, synagogues, and churches; the persecution of religious leaders, and more) were accompanied by a powerfully optimistic ideology with a strong social message promising (and in many ways delivering) widespread social change. The Soviet State may not have swept all its citizens along in its optimism, but its departure, after seventy years, left a palpable ideological void. This paper will examine one of the many imported religious institutions that flooded into Central Asia after the fall of the Soviet Union-the Korean church. In this study, based on ethnographic research conducted between 2004 and 2014, I examine Korean church-going practices over the past decade in Almaty, Kazakhstan, particularly focusing on dance, gesture, and musical performance during worship and in holiday celebrations. I seek to clarify how transnational networks are implicated in religious institutions in postsecular Central Asia. Transnationalist discourse figures prominently in interviews with congregation members, both in discussion of family ties to Korea, and in the ways they link the aesthetic choices of gesture to an American style of worship, Works Cited Dunn, Allen, 2010. The Precarious Integrity of the Postsecular. boundary 2 (3):91-99.

The Architecture of Sacred Time: Jewish Music and the Construction of Ritual

Rachel Adelstein, University of Cambridge

In 1951, Rabbi Abraham Joshua Heschel wrote that Judaism "is a religion of time aiming at the sanctification of time" and commented that ritual could be seen as the architecture of that sacred time. One can also see music as an artistic representation of time, as the performance of a piece of music is wholly dependent on time for its execution. It is hardly surprising, then, that a large proportion of Jewish liturgical and para-liturgical ritual consists of song, chant, or other forms of music. In this paper, I draw on ethnographic interviews and field encounters in the United States and the United Kingdom

to examine the ways in which music shapes and influences the performance and structure of Jewish ritual. I begin with a brief examination of the sonic structure of the Sabbath and the ways in which a contemporary service leader might select a blend of traditional, modern, local, or international Jewish musical cues to shape and define the sacrality of this time for that particular congregation. I then explore strategies of using music to shape the practice of more recent Jewish rituals, such as preserving and transmitting the memory of the Holocaust and rituals devoted to spiritual healing and recovery from physical and psychic traumas. I discuss traditional and contemporary requirements for delineating and shaping sacred time, and explore some of the innovations that service leaders are implementing in congregational life today.

Conflicted Histories: Tracing Modern Knowledge about a Thai Royal Ensemble

Supeena Adler, University of California, Riverside

Musical knowledge in the Thai tradition is transmitted much like music, orally and through close relationships between teachers and students. Musicians are considered to be authoritative carriers of musical knowledge. while non-musicians and historical texts are often not highly regarded by musicians. In this paper, I investigate divergent accounts of the history of a unique Thai royal ensemble from living practitioners and historical texts. I focus on the khrueangsai pii chawaa ("string instruments with Javanese oboe") ensemble in central Thailand, a highly-regarded ensemble known for its repertoire, tuning, high level of difficulty, and overt and exceptionable virtuosity. Khrueangsai pii chawaa is maintained professionally only by the Fine Arts Department of the Thai government, and is reserved for very special functions such as royal processions and dramatic performances of royal literature. First, I examine historical texts written by a royal historian to seek evidence for the origins of this ensemble during the reign of King Rama VI in the early 20th century, a period of artistic innovation and nation building. Then, I present how a well-respected national artist revised this history to make the ensemble appear older. Finally, I trace these conflicting histories into the beliefs of current practitioners. This research is based on fieldwork with the artists of the Fine Arts Department and archival research at the National Library of Thailand and multiple royal and individual archives in Thailand, and comprised part of my Ph.D. dissertation.

Cumbia Peligrosa: Performing Pan-Latinidad in Austin Juan Agudelo, University of Texas at Austin

Since 2007, Peligrosa, an Austin DJ collective, has been organizing a monthly party to perform its mixture of electronic dance music, U.S. urban music, and Latin American popular dance music. The Peligrosa party was among the first of its kind in what is now a growing network of similar events taking place around the U.S. and the world under the label "global bass". Using powerful music production and performance tools, global bass DJs create cosmopolitan sounds that reflect the hybrid identities of performers and audiences alike.

Notable among the Peligrosa DJs is their recurring use of cumbia, a genre with roots in Colombia's Caribbean coast but that has become popular throughout the Americas, especially in working class communities. What is the role of cumbia in global bass? Why did this scene start so early in Austin, and how does it fit into a larger trend? In this paper, I present research from ongoing dissertation fieldwork among DJs and audiences. I argue that cumbia's transnational spread, which emphasized its "tropicalness" while downplaying racial and national ties, makes it an ideal vehicle for sounding a pan-Latino identity. Global bass DJs perform subcultural work, and of particularly importance in a city like Austin that fashions itself a musical capital and trendsetter. This "cumbia cosmopolatina", following Deborah Pacini Hernandez, mediates a series of binaries--traditional/modern, immigrant/native, global north/south, etc.--that are imagined to be at the heart of the Latino, and implicitly the contemporary cosmopolitan, experience.

Experiments in Collaborative Analysis: Making Sense of Thumri with Expert Listeners

Chloe Alaghband-Zadeh, University of Cambridge

What is the relationship between listening to music and analysing it? For connoisseurs of North Indian classical music (rasikas), the two activities are closely related. Rasikas typically pride themselves on their knowledge of music theory and of the typical stylistic characteristics of different gharanas (pedagogical lineages). When listening to live performances, they pay careful attention to musical nuances, commenting or gesturing whenever they hear something especially praiseworthy. Some have told me that they gauge fellow listeners' levels of musical expertise by observing whether or not they respond to the "right" musical features as they listen. With this paper. I explore the nature of this expert listening. I argue that ways in which rasikas engage with music are a form of musical analysis, not so very different from the kinds of analysis practiced by scholars. Furthermore, I consider ways of doing analysis collaboratively, so as to take the perspectives of expert listeners into account. Specifically, I discuss a series of listening sessions which I recently held in India; during these sessions, I played recordings of the semi-classical genre thumri to groups of rasikas, inviting group discussion on the music. I consider how listeners' comments at these sessions might be taken as the basis for collaborative musical analysis. This allows me to theorise a kind of listening which is both music-analytical and also fully embedded in social hierarchies and discourses of power and prestige.

"Cape Breton Girl": Performing Cape Breton at Home and Away with Natalie MacMaster

Kathryn Alexander, Sonoma State University

Normative gendered and ethnic Scottish Cape Bretoner identity is constructed through traditional music and dance performance and practice. I examine how Natalie MacMaster, a star performer and international ambassador of Cape Breton's traditional Scottish music and dance, constructs her gendered and

ethnic identities as normative and quintessentially Cape Breton through her stage performances on the island and internationally. The vision of Scottish Cape Bretonness she crafts shapes the perceptions and expectations of Cape Breton held by non-islander consumers of the island's Scottish culture and Scottish residents. As an unofficial cultural ambassador, MacMaster's every performance, at home and away, becomes a tourism encounter tving Cape Bretonness to ethnic whiteness, traditionalism, and heteronormativity. Celtic Studies is beginning to examine how Scottish intellectuals in North American used the popular press to construct themselves as white people to escape ties to other ethnically marginalized Celtic groups (Newton 2013). Ethnomusicology is also developing a body of scholarship examining the intersection of critical race theory with musical cultures (Hayes 2010, Wong 2011). My examination of heteronormativity in the context of a Celtic community-based music culture, and my application of an intersectional critical race and queer theoretical lens to the social rules and roles behind and implicit in musical praxis is unprecedented in Celtic Studies or ethnomusicology. This research expands both fields by interrogating formerly unmarked identity categories that are implicit in community practice, tourist and audience expectations, and promotions of the music by tourism organizations, concert and festival promoters, and practitioners themselves.

Yosl mitn Garmoshke? Klezmer Accordionists Take Berlin Phil Alexander, SOAS, London

A handful of early recording-era artists testify to the historical development of a 'klezmer accordion' style, but unlike merengue's button-box or the tango bandoneon, the accordion's entry into klezmer music has been one of perseverance rather than heroics. No legendary accordionists appear in Sholem Aleichem's tales, and Marc Chagall painted no squeezeboxers on his roofs. And yet the three most dynamic and influential klezmer musicians in Berlin today are accordion players, and an accordionist leads the city's busiest Yiddish function band. This paper looks at contemporary accordion practice in Berlin's vibrant klezmer scene: focusing on extensive fieldwork interviews with a variety of accordion players based in the city, I examine how they have negotiated a distinct voice amongst klezmer music's chirruping clarinets and pathos-laden violins. I will analyse how these musicians have worked to adapt the instrument's relentlessly even temperament and direct tone to a music so often characterised by cracks, sobs, slides and bent notes. The forced incorporation of a stylistic vocabulary from other instruments and lack of clearly delineated 'tradition' means that players have had to think carefully about how to contextualise their sound, making the accordion a filter through which to develop, in theory and practice, a wider aesthetic of modern klezmer music. I will also explore how the particular idiosyncrasies of bellows, keys and bass buttons make for a certain sort of embodiment, an emotional and physical connection with the instrument that is both culturally-rooted and intensely personal.

Nodal Jazz: Oral History Through Soundwalking on the South Side of Chicago

Michael Allemana, University of Chicago

Every Tuesday for 15 years after performing sets with the late jazz saxophonist Von Freeman. I would join him in conversation about the countless South Side of Chicago venues that had provided profound musical experiences for him. After his death in 2012, I continued having such conversations with his brother George, a jazz guitarist. These experiences impressed upon me the importance of space in the ways that people live, make history, and experience music. This paper explores ethnographically the relation of sound practice and space in the long performing career of 87-yearold George Freeman, expanding on Travis A. Jackson's proposal (2012) that when writing about jazz, scholars should investigate the human uses and representations of the built environment. The fieldwork was conducted by driving under Freeman's guidance to significant places of his past. Old clubs, empty lots, a former mafia owned nightspot-turned-hardware-store, and a highway exit ramp were part of a soundwalk (Paquette-McCartney 2012), a guided walk for listening to past sound, where Freeman remembered performances and the participants that made those performances possible and meaningful. Urban geography frames the discussion through ideas of geographic nodes, strategic points of activity in the urban environment (Lynch 1960), and the social life concentrated within them (Soia 1989). The oral history that emerged from Freeman revealed nodes of past social activity that illuminated his relationship with space and how that relationship was shaped through the mediation of musical practice.

Kuwaiti Bahri Music: A Sequential Approach to Understanding Ghazi Al-Mulaifi, New York University

In contemporary Kuwait, the music of the pearl divers - called bahri or "sea music" - dominates the Kuwaiti cultural imaginary as its foundational form of musical heritage. Before the discovery and export of petroleum, Kuwaitis relied on the pearl as their main economic resource. Pearl divers ventured on annual pearling expeditions where they dove for four months, in shifts, to harvest oysters for pearls. Kuwaiti bahri music played such an allencompassing role in the lives of divers that it was performed from the moment the ship prepared for departure until the culmination of its expedition. While the rhythm of the music would help the divers and crew coordinate movements - like the raising and lowering of sails and anchors, and the rowing of the boat - it was also a source of entertainment and a maintainer of harmony among them. Today, Kuwaiti bahri music is approached largely as a static genre, divorced from the spacetime of its performance. However, to fully understand the music, one must contextualize it along a timeline - as the songs were played within a specific sequence of events that unfolded over time. This sequence of songs also provides a narrative structure for pearldiving life. This paper explores the narrative of Kuwaiti pearl-diving music and argues that understanding Kuwaiti bahri music a sequence temporally

unfolding reveals it as a living practice within its cultural and environmental conditions.

Cultivating Transnational Religious Experience in Turkish Jewish Music

Joseph Alpar, CUNY Graduate Center

Within the past decade, a vibrant, increasingly transnational religious minority in Istanbul's largely secular Jewish population has exerted considerable cultural influence on Jewish religious life. While remaining deeply connected to Turkish Jewish customs. Orthodox Turkish Jews are broadening the scope of their religious experiences, seeking alternative expressions of Jewish spirituality to strengthen their relationships to Judaism both as individuals and as a community. Frequent travel to Israel, a steady influx of visiting Jewish clergy, scholars, and musicians into Istanbul, and the active presence of the global Hassidic organization, Chabad, are central contributing factors in the new fluidity and openness of a once insular Turkish Judaism, Liturgical and paraliturgical music performed by synagogue cantors, or hazzanim, and their congregants demonstrate a complementary interaction between the historically cosmopolitan local canon, rooted in centuries of Ottoman Turkish and Judeo-Spanish cross-cultural exchange, and diverse Eastern European and Israeli-centric musics of Ashkenazi and Sephardic origin. In this paper, I examine music making on the Sabbath, Shabbat, at two Istanbul synagogues and lively Shabbat lunches at the home of Istanbul's Ashkenazi Chabad rabbi as key sites in which these dynamic religious musical experiences occur. I assert that religious music making, in the synagogue and home, provides cosmopolitan Turkish Jews with critical opportunities to create diverse modes of transnational religious experience enabling them to engage in processes of identity formation in which they try to make sense of their place in the local Jewish community, the Jewish diaspora, and the Turkish nation.

Engendering Ethnography in African Popular Music

Catherine Appert, Cornell University

Drawing on extended fieldwork with rappers in Dakar, Senegal, this paper critically engages notions of space, music making, and gender in Africanist musical ethnography to explore the particularities of popular music fieldsites. I argue that these sites are fractured by the separation of musical production in concert venues and recording studios from its reception in domestic spaces that are rarely designated as sites of popular music research. Demonstrating how the cultural know-how necessary to negotiate ethnographic encounters is often cultivated through daily experience in these "non-research" spaces, I suggest that ethnographic writing about popular music has perhaps focused too narrowly on spaces of musical performance to the exclusion of other experiences that nurture primary modes of ethnographic knowing and being. Reflecting on my experiences as a Euro-American female ethnographer moving between hyper-masculine spaces of hip hop production, anonymous

quotidian encounters, and the traditional gender norms of intimate domestic contexts in Senegal, I locate my fieldsite in the gendered intersections of musical and non-musical ethnographic experience. This paper builds on scholarship in ethnomusicology and feminist anthropology to suggest first, that these fractured fieldsites actively engender (i.e. inscribe gender upon) the ethnographer and second, that the researcher's subjective experience may be constitutive of the contemporary urban fieldsite itself. Such an analysis opens up possibilities for ethnographic understandings of popular music that necessarily exceed musical performance, elucidates how such research is refracted through gender and race, and has larger implications for musical ethnography across genres in an increasingly global and urbanized world.

Music and Festivals in Diaspora: Working Problems, Working Solutions

Jorge Arévalo Mateus, Center for Traditional Music and Dance, Chair, – Panel Abstract

This panel explores current dynamics between cultural workers in the public sector and communities of diasporic artists with whom they are engaged in the production of local, urban ethnic music festivals. Musical traditions and practices rub up against differing institutional goals and policies; producers and organizers strive to faithfully represent distinct cultural presentations; cultural scripts and program models are shaped and theorized; musical artists and performances are mediated and often codified for audiences and the diasporic communities they serve. A consideration of the role of music in these festivals in different local/national geographic places and social contexts offers opportunities for cultural analyses of diasporic musical praxis and the mediation and ethnographic documentation of ethnic communities. Are the artistic and cultural goals of diasporic musicians and the musical traditions represented being realized? How are ethnomusicologist addressing inter- and intracultural competitions, tensions or conflicts? What are the cultural politics, contradictions, or self-conscious positionalities that diasporic communities experience during the production of celebratory festival events? How are diasporic people and the constantly moving objects of culture served by music in the festival setting? With such questions in mind, applied ethnomusicology and its practitioners thus emerge on the cultural production frontlines, addressing problems, formulating strategies, and offering working solutions for a wide array of issues and challenges faced by both artists and festival organizers. Panelists will present a variety of festivals in local contexts to discuss roles that music plays for diasporic people and identities, and the expectations placed upon cultural producers and presenters.

FolkColombia Música y Danza and the FolkColombia en el Parque Festival, a Community Cultural Initiative and the Performance of Identity

Jorge Arévalo Mateus. Center for Traditional Music and Dance

This paper focuses on the ethnographic documentation, planning, and implementation of the annual FolkCOLOMBIA en el Parque Festival. The artist collective FolkCOLOMBIA Música y Danza (Music and Dance) is a community cultural initiative (CCI) project administered by the New York based not-for-profit organization, Center for Traditional Music and Dance (CTMD). I will discuss how local Colombian artists gather under the auspices of an urban NGO to develop community, promote cultural preservation though advocacy, and foster organizational development and programs. The paper explores intra- and intercultural dynamics between artists and audiences. highlighting Colombian socio-economic realities and cultural processes in relation to race, class, and region. As such, the festival serves as a case study of organizational applied ethnomusicology and the cultural politics of the New Colombia Music (NMC) movement in the New York City diaspora. I will further discuss the rationale for the community cultural initiative model and highlight methodologies for conducting local research, planning, and implementation of a large diasporic group event with transnational trajectories, local/global intentions, and cultural significance for the New York-based Colombian musicians.

"The Warring Host has Destroyed My Precious Thing": Negotiating Gender through Musical Play in Ghana

Adwoa Arhine, University of Ghana

Among the Fante-Akan speaking people of Ghana, adzewa is a female musical genre historically performed by wives and daughters associated with the male military units known as asafo, which still maintain political status in Fante areas. Drawing on fieldwork conducted from 2011 to the present, I analyze musical, textual, and performative elements in one prominent adzewa song, "The Warring Host has Destroyed my Precious Thing," In this song, one woman laments her obligation to compensate ninety-nine families whose sons died in an unsuccessful army campaign spearheaded by her husband, likewise killed in the fighting. Recognized as the first adzewa song, "The Warring Host" sets out the genre's origins, as well as many of its most distinctive stylistic and social characteristics. Among them, I am particularly interested in how adzewa performers invoke Fante cultural concepts of play, or gor, in order to claim the social license to sing about issues that normally may not be deemed permissible to discuss openly. By manipulating indigenous musical resources through the performance of adzewa songs, women express their understanding of complementary gendered dualities among the Fante. They also seek to exert socio-political checks, bridge social and status asymmetry, and express their sentiments in the seemingly patriarchal society of the Fante. In response to an increasing body of literature representing play mainly as a characteristic of children's culture. I am particularly concerned

with showing how the Fante concept of play extends beyond children's music and into adult repertories, enabling adzewa performers to navigate contemporary social realities.

"Navigating a Path Toward an Academic Career" Part 1 Susan Asai, Northeastern University, Chair, - Panel Abstract

The Crossroads Committee proposes a roundtable discussion session, offering graduate students of historically underrepresented groups - racially diverse. international, and LGBQT - a chance to hear about strategies and suggestions in preparing for the academic job market. A well-represented group of five senior scholars will present their ideas on choosing research topics. publishing, and questioning the canon; writing and speaking skills; managing coursework; balancing scholarship, teaching, and service; securing mentors inside and outside the university; creating a work plan of both short- and longterm goals and timelines; obtaining clarity on expectations, roles, and responsibilities; grant writing; building awareness of the politics at colleges and universities, as well as other skills and expertise graduate students might need as they progress through their terminal degree programs. The roundtable is conceived in two parts. Part one proposed for this year focuses on constructing strategies for building expertise and preparing for job placement. Part two planned for next year targets the planning and development needed to achieve a successful tenure review. The roundtable format will promote much needed dialogue around critical issues and challenges in navigating a path toward an academic career within the context of the changing political climate in academia and the growing demands involved in procuring a tenure track position. Questions from attendees will be an important component of what we hope will be an informative and lively discussion.

Locating Female Bodies in Hindi Film Song and Dance

Shalini Ayyagari, The University of Pittsburgh, Chair, - Panel Abstract

Cinema serves vital functions in India not only as entertainment but also in shaping cultural norms in everyday life. This panel examines representations of women's bodies in voice and image to understand the tensions between national and regional identity in Hindi film songs. The first paper examines intersections of landscape and gender representations in two films set in Rajasthan and marketed as addressing important social issues faced by women, Dor (2006) and Paheli (2005). By interrogating the music and visuals in song sequences, the author interrogates the ways the films address such issues. Turning to a case study of one popular singer, Usha Uthup, the second paper addresses marginality in Hindi playback singing. The author analyzes Uthup's vocal qualities, musical repertoire, and visual performance of Tamilness to show how the singer belies expectations of what an Indian woman should sound and look like. The third paper looks into the ways in which Maharashtrian identity, typically marginalized despite being associated with the location of the Bollywood film industry in Mumbai, plays out in

Aiyyaa (2012). The author considers the multiple ways a local and national identity are inscribed onto the heroine's body through song, dress, and dance. While each paper draws attention to the ways in which modernity and femininity are constructed through film song, the panel as a whole offers nuanced analyses of the diverse ways gender plays out in Hindi cinema and extends our understanding of how regional identity is continually reconstituted through film.

Dancing in the Desert: Women's Bodies and Gender Representations in Contemporary Hindi Cinema

Shalini Ayyagari, The University of Pittsburgh

In this paper, I aim to tease out the complicated representations of place and the female body in contemporary Hindi cinema by examining intersections of a Rajasthani landscape and the portraval of Rajasthani women in song sequences from two films, Paheli (2005) and Dor (2006). Images and sounds of a distinctly regional Rajasthan in northwestern India??the Thar Desert landscape, women in gagra-choli dresses, songs featuring folk tunes, Rajasthani sung dialect, and specific instrumental timbres??are often mobilized in contemporary Hindi cinema to create a timeless, traditional, and heritage-laden backdrop for filmgoers to imagine an inclusive Indian national identity. At the same time, Hindi cinema often treats female characters as oblique spectacles reinforcing gender and cultural norms, creating comfortable and universal categories of comprehensibility through which contemporary Indian women have come to be understood. Both films addressed here met with small but critical acclaim in India, toured on international film festivals, and were marketed as dealing with important social issues facing Indian womens' societal treatment of widows, male child preference, rape, dowry, and infanticide/feticide. In this paper, I zero in on the films' promises to be voices of social change in India, bringing such important women's issues to light. I suggest that the use of Rajasthan as regional landscape creates a liminal frontier. As gender violence continues to plague contemporary India, it is only in fantastical song sequences, not in the real world of everyday life, in which such transgressions of gender and societal norms could possibly take place.

Nagpuri Music and the Locally Modern

Carol Babiracki, Syracuse University

The Nagpuri literary renaissance of the 1970s-80s in Jharkhand set new standards of literature, poetry, and scholarship, but it didn't stand up to the onslaught of neo-capitalist modernity from the 1990s on. The state's most widespread lingua franca, Nagpuri has been eclipsed by the rush to master Hindi and English, the languages of modern engagement across India. Nagpuri musicians, on the other hand, have successfully absorbed the full impact of modernity, resulting in a array of bold engagements and experiments with modern media, economics, and identities that extends across castes and classes. This paper considers the terrain of contemporary Nagpuri performance as grounds for the expression and construction of a range of

distinct local modernities. Through a series of case studies, the paper explores the nature of these experiments with the modern and asks, to what extent do - or can -- they open alternative pathways to social and economic mobility? Finally, why have musicians succeeded where writers and scholars did not, and what can this tell us about music and the locally modern?

Dialogue, Difference, and Positionality: Engaging Autism through Critical Ethnomusicology

Michael Bakan, Florida State University

The panel abstract for this session raises a series of provocative questions regarding activism, engagement, and critical ethnomusicology. One of these serves as my point of departure: "How might we better understand and address positionality, difference, and dialogue?" My project here is to consider this question vis-à-vis what the panel abstract describes as "an activistoriented critical ethnomusicology [that] may extend the impact of more conventional applied methods, and further open up new spaces for mobilizing ethnomusicological research for the public good." The line of inquiry I pursue issues from more than a decade of research, applied, and musical activities with Autistic and other neurodiverse individuals. Its theoretical orientation grows from the cross-pollination of face-to-face and online dialogues, reflections on neurodiverse musical encounters, ethnographic priorities, and foundational epistemological premises that bridge the fields of autistic selfadvocacy, neurodiversity, and ethnomusicology. Special emphasis is placed on the re-presentation of passages from online dialogues with several of my Autistic research collaborators, especially ones associated with the forthcoming book "Speaking of Music: Conversations with Autistic Thinkers." My main argument is that it is through collaboration, conversation, shared musicking, and close listening - not diagnosis, treatment, or therapeutic intervention - that a critical approach to autism capable of opening up "new spaces for mobilizing ethnomusicological research for the public good" can take shape. Such an ethnomusicology holds the capacity to not just enrich our understandings of musical meaning and (neuro)diversity, but also to leverage understandings of positionality and difference that privilege Autistic agency and social justice alike.

El Sistema: Standardizing Venezuela's Youth

Geoffrey Baker, Royal Holloway College, University of London

When the Simón Bolívar Youth Orchestra burst onto the global stage in 2007 with synchronised movements, colourful jackets, and Bernstein's "Mambo," it seemed that a revolution was underway in the world of orchestral music. Yet eight years on, the orchestra returned to Europe for El Sistema's 40th anniversary in sober suits, performing Beethoven, Mahler, and Wagner. Far from tearing up the rulebook, the orchestra seemed intent on matching Europe's professional ensembles in terms of repertoire, appearance, and standard. The mythification of El Sistema has obscured the fact that its founder, José Antonio Abreu, was driven by the urge "to organize a system to

have at least one great Venezuelan-born orchestra." Abreu subscribed to the developmentalist or modernization paradigm that dominated twentieth-century Venezuela, according to which icons of modernity were seen as lying outside Latin America, and oil wealth was used to purchase them, copy them, then show them off to the outside world for validation. The Simón Bolívar orchestra encapsulates this ideology, according to which matching the metropolis is considered the highest goal. Classical music's standards thus loom large in Venezuela, serving as a route to cultural capital at a national level. However, they also constrain the rethinking of pedagogy and curriculum necessary for the fuller realization of El Sistema's social goals. El Sistema illustrates the power that European classical music's standards continue to hold at a global level, even in contexts in which its formal institutions barely operate, serving to limit cultural and educational diversification.

Resisting Mass Tourism: the Invisibility Act of the Mallorcan Bagpipes (xeremies)

Cassandre Balosso-Bardin, SOAS

Since the 1950s, Mallorca has been the chosen destination for millions of tourists. The surge of mass tourism led islanders to shift to service-based industries, leading to a decline in old ways of life (Barceló 2000, Waldren 1997). Elements of tradition were showcased in controlled "front region" contexts--locations where tourists interacted with local performers such as hotels and restaurants (after MacCannell 1973). At the same time, in the "back region," locals continued to interact far from the tourist gaze (after Urry (1990) 2002), especially after the fall of the authoritarian government in 1975. While the regime had used folklore for ideological promotion, it could now be reclaimed by a handful of musicians who initiated what became a successful revival. In the case of Mallorcan bagpipes, the xeremies, there was a sharp increase in players from the 1990s onwards. As traditional music and dance began to thrive again, it moved away from staged folklore performances. This matched a decline in the use of folk music within tourism, as fewer businesses booked shows. Much as Boissevain (2004) shows with local residents in Malta, Mallorcans developed strategies to hide local culture from the prying eyes of the "forrasters", the outsiders. Using the case study of the xeremies, this paper explores the resistance mechanisms developed by local musicians and residents to protect their culture and develop it on their own terms. I chart how these musicians created a "back region", and how, over time, their activities became virtually invisible to Mallorca's numerous tourists.

Sexy For Jesus: Contemporary Gospel Music Performance in the New Millennium

Charrise Barron, Harvard University

Gospel music has always been known for blending popular music with lyrics espousing the Christian faith. Consequently, it is to be expected that contemporary gospel artists would incorporate hip-hop and R&B music forms in their repertoires. Yet, in the last twenty years, many contemporary gospel

artists have committed themselves to not only incorporating hip-hop sounds, but also presenting themselves as 'hot'--desirable and even sexy, by the standards of hip-hop culture. Consequently, through their attire, musical choices, and abandonment of traditional sacred/secular binaries, gospel artists perform a hotness, or Christian chic, that positions their music and ministry for appeal beyond traditional black, Protestant, church-attending audiences. In order to understand this phenomenon, the works of gospel duo Mary Mary and urban choir director Deitrick Haddon will be examined. Both Mary Mary and Deitrick Haddon are currently at the forefront of hot gospel performance, as evidenced through their starring roles in multiple reality television shows. This paper will show that the adoption of black popular music culture manifests not only in the musicality, but also in the hyper-performance of fashionability and heterosexuality of gospel artists. This "sexy-for-Jesus" inclination points to the gospel music industry's current emphasis on crossing over to mainstream markets.

"Music Down in My Soul": Black Musical Aesthetic and Cultural Appropriation in the Performance of Moses Hogan Spirituals Loneka Battiste, University of Tennessee, Knoxville

At the 1995 American Choral Directors Association's annual conference, the Moses Hogan Chorale first performed Moses Hogan's arrangements of spirituals before a national audience. The impact of his arrangements was so profound that today he is widely recognized as being responsible for the mid-1990's revitalization of interest in the arranged spiritual. My research defines and describes a sound ideal for Moses Hogan spirituals using information gained from interviews with former members of the Moses Hogan Chorale and the Moses Hogan Singers, interviews with expert choral conductors, an examination of primary documents, and analyses of transcripts of interviews with Moses Hogan. His sound ideal was identified as one that includes a warm and rich tone, dialect performed naturally, extreme pianissimos, long phrases, and attention to the relationship between text and rhythm when used in word painting. Former members of the Moses Hogan Chorale and the Moses Hogan Singers asserted that Hogan's sound ideal could be understood best by carefully studying the scores of his arrangements, but later identified many characteristics of his sound ideal that are not evident in his scores. The participants further described specific aspects of performances of Hogan's arrangements that they perceived as "inauthentic," mentioning race as contributing to their expert ability in realizing Hogan's explicit and implicit intentions in his scores. In this paper, I explore capturing a black musical aesthetic and cultural appropriation in the performance of Moses Hogan spirituals as addressed by former members of his performing ensembles. expert choral conductors and Moses Hogan himself.

Blurring Boundaries in Rosedale Park: The Tejano Conjunto Festival in San Antonio and the Transnational Dissemination of Texas-Mexican Accordion Music

Erin Bauer, Mt. San Antonio College

Throughout the twentieth century, conjunto, mixing the button accordion. European salon music, and certain Mexican rhythmic characteristics, has thrived as a symbol of Texas-Mexican cultural identity. However, the tradition has gradually spread throughout Texas, to diverse corners of the United States, and, in recent years, around the world, suggesting a shifting sense of the music's meaning and historic connection to regional identity among a global constituency. The transnational dissemination of conjunto music has corresponded to the rise in prominence of the Tejano Conjunto Festival, held annually at Rosedale Park in San Antonio. This Festival compiles a diversity of musical acts atypical for other venues and stimulates a popularity for international artists and young up-and-comers through the exposure from the event. In addition, the Festival draws crowds from beyond the local community, while media attention and digital capabilities introduce the music to a worldwide, multiethnic population. This paper demonstrates that the ease of transnational mobilization, here characterized by global participation in a local music festival, blurs traditional boundaries of class, ethnicity, language, and location. Instead, worldwide conjunto enthusiasts use the Tejano Conjunto Festival and new technologies to form an artistic community based on musical familiarity and class-based identification. While other scholars (c.f. Peña, Scruggs, and Ragland) have traced the early history of conjunto music. this work considers its changing role among international participants. Engaging with more recent considerations of globalization, transnationalism, and the role of the contemporary music festival, this paper considers the changing significance of cultural commodities outside of origin.

Becoming Nomad: Vocal Ethics in Tuva's Throat-Singing (Xöömei) Scenes

Robert Beahrs, University of Pittsburgh

Revitalizing traditional nomadic culture and belief systems in post-Soviet Tuva, a republic in Russia's south-central Siberian region, has required a reimagination of history, cultural memory, and natural landscapes. Various political actors and interest groups -- both local and cosmopolitan -- have constructed an idealized figure of a nomadic herder for the traditionally maledominated solo vocal genre of xöömei (throat-singing). This paper examines several contradictions inherent in the idealized vision of the nomadic herdermusician, a disposition that has become codified and institutionalized in Tuva's traditional music scenes. However, a closer ethnographic examination of individual vocal practices of master throat-singers reveals that ethical projects of the self are complex, dynamic, and not limited to a single ideological vision. This paper claims that the vocal work of xöömei singers informs, and is informed by, communities of listeners -- a feedback loop defined by spatial and temporal signifiers including voices of people, places,

animals, and spirit-masters. Through an analysis of three performances by a single Tuvan musician, I demonstrate the dynamic relationship between xöömei voices and ethical projects of the self. I also show how, in turn, audiences negotiate the meaning of xöömei voices based on shifting political events, ideological trends, and performance-specific expectations.

Zoning Out: Subverting the Alcohol-Entertainment-Industrial Complex in Philadelphia

Benjamin Bean, Penn State Brandywine

As a paradigm for analyzing the interconnectedness of economics, social justice, creative expression, and physical landscapes, "cultural ecology" directs our attention toward cultivating and sustaining communities. Markusen's (2010) work in "creative placemaking." along with Stern and Seifert's (2013) report on the cultural ecology of Philadelphia, elucidates the implications of cultural policy for social justice and quality of life. The issues faced by stakeholders in the Philadelphia music scene are so closely connected to diverse factors - zoning, acoustics, access, media, class, food and beverage industries, race - that it is often difficult for musicians, promoters, venue managers, and supporters to have productive conversations about ways to improve the scene in mutually beneficial ways. Some local musicians are disillusioned by "the business" altogether, which consists of booking gigs at bars and measuring success by attracting patrons - a system I call "the alcohol-entertainment-industrial complex" - rather than building and sustaining meaningful relationships. This paper provides a quantitative overview of the structural elements within the music scene, including the size and type of venues, the criteria for booking artists, and trends in artist compensation. This study is complemented by a qualitative analysis of stakeholder perspectives on this ecology, including interviews with artists and venue owners, observations of the music and other cultural expressions, and discussions with fans and community members. Following the capabilities approach developed by Sen (1989) and Nussbaum (2011), this study analyzes the Rastafari-reggae community and the DIY scene as examples of challenges to the current industrial structures within Philadelphia's cultural ecology.

Music Festivals as Temporary and Permanent

Jayson Beaster-Jones, University of California, Merced, Chair, – Panel Abstract

Music festivals provide rich insight into contemporary musical life, concentrated into limited temporal and geographic frames. Taking place over the same few days every year, festivals are ephemeral yet often an annual ritual for participants. They are simultaneously fleeting and permanent cultural and performance spaces whose organizers, performers, and audiences foster distinct cultures, legacies, and reputations. Whether they take place in self-contained "vacation villages" whose touristic space is fenced off from everyday life, or they spread throughout urban areas invading everyday spaces and soundscapes, festivals redefine music's relationships to space,

place, and nation. They promote cultural tourism, contribute to local economies, and foster public discourse around contested issues attract wanted and unwanted attention. Festival performances and audiences are both separate from the world that surrounds them and enmeshed within a region's cultural history and identity. Festival spaces and their participants reinforce and redefine genre boundaries and hierarchies as they participate in and promote discourses about musical styles and aesthetic values. This panel addresses these issues through ethnographic research at contemporary Christian rock, jazz, pop, experimental art, and world music festivals. Privileging the experiences of performers and cultural intermediaries (such as festival organizers and promoters), panelists investigate the cultures, values, and spaces developed in music festivals. These papers build on existing scholarship on space, place, tourism, ritual, affect, and national belonging to suggest theoretical frameworks within which we might better understand how the fleeting vet ritual performance spaces at festivals make unique contributions to musical life.

Merging the Personal and Political: The Singer-Songwriter Movement and the United States Folk Tradition, 1968-1975

Christa Anne Bentley, University of North Carolina at Chapel Hill

The singer-songwriter identity in the United States crystallized in the late 1960s as a recognizable movement coalesced in Los Angeles' eclectic Laurel Canyon neighborhood, including artists Jackson Browne, Joni Mitchell, and James Taylor, This paper examines the singer-songwriter movement as an extension of the United States folk revival, arguing that shifting values within the folk music community allowed revivalists to embrace the compositional aesthetics of singer-songwriters. While current scholarly narratives of the folk revival criticize the singer-songwriter movement for its rejection of the political values held by folk practitioners earlier in the 1960s, my extensive interviews with members of the Los Angeles folk music scene reveal how changing attitudes towards "personal" songwriting and perceptions of autobiographical authenticity enabled the folk scene's acceptance of the singer-songwriter movement. Artists and audiences used this music to fashion an elevated sense of individualism consistent with broader societal and cultural changes in the United States during the Nixon-era. My analysis places the confessional songs of Browne, Mitchell, and Taylor in this historical context to show the political currency of singer-songwriters' personal messages, just as communal folk songs held earlier instantiations of the folk revival. This study adds a new narrative to accounts of the folk revival, building on scholarship by Cohen, Mitchell, and Filene to include singersongwriters as part of the United States folk tradition, such that for audiences today, the term "singer-songwriter" acts as a label synonymous with any folk, acoustic, or Americana style.

Styrofoam Cups and Enthusiastic Singing: The Problem of Musical Bodies in Fundamentalist Christian Church Services

Sarah Bereza, Duke University

In sermons and an extensive written discourse on music, fundamentalist Christians affiliated with Bob Jones University (Greenville, SC) express distrust for physical responses to music because these responses easily tend toward sexual expression. Like other social conservatives, twentieth-century fundamentalists railed against the "animal beats" of jazz and rock 'n' roll, and today they continue to warn against popular forms of music and the body movements they believe are inherently connected with these genres. Theological leaders like Jim Berg similarly discount the body, describing it as the least important part of a person, a "Styrofoam cup" that is thrown away once a beverage is drunk. Instead of physical interactions with music, musical authorities emphasize listeners' mental appreciation of music and encourage congregants to focus on the didactic content of hymn texts as they sing. However, the visible pleasure congregants' take in their singing during church services and the importance musicians ascribe to their bodies in interviews trouble any straight-forward reading of these authoritarian viewpoints. In particular, the height of congregational singing reveals a bodily enthusiasm among laypeople that almost bursts into large movements but instead remains limited primarily to joyful facial expressions and a soft spring in singers' knees. Rather like a novice symphony-goer's barely-contained desire to clap between movements, these small motions, almost but not quite overflowing, speak to a lived tension between the pedagogical purpose of congregational singing to theologically educate the mind, and the physical pleasure congregants experience as they sing together in harmony with their fellow worshipers.

Deaf Hip Hop in the United States: Using Hip Hop to Create a New Kind of Def

Katelyn Best, The Florida State University

Deaf hip hop, also known as dip hop, is a style of hip hop born from a Deaf expression of music, one that is influenced both by Deaf culture and the condition of being deaf. Developed within the United States in the early 2000's, dip hop has brought Deaf artists together to create a movement that not only expands musical expression past a primarily auditory experience but also bridges divisions between the hearing and Deaf community. While many dip hop artists began their performance careers as dancers, drummers, martial artists, and actors, they ultimately gravitated toward hip hop due to its underlying visual and kinetic aesthetics. These properties allow dip hop artists to work within a medium that enables them to explore their Deaf identity through musical and cultural expression. Using ethnographic methods including artist interviews and audio/visual recordings of performances, this paper investigates the ways dip hop artists use hip hop as a foundation to form a style of music based on Deaf aesthetics. Within this context, I examine how dip hop creates a space for artists to break down

hearing centered notions of music through a Deaf expression of hip hop, and also explore how it draws from a hip hop ethos of rebellion in order to give voice to the Deaf community within mainstream society.

Desiring and Dreaming the Nation: Aiyyaa, Bollywood, and the Negotiating of Regional Identities

Nilanjana Bhattacharjya, Arizona State University

The residents of Maharashtra have often had a fraught relationship with the popular film industry based in Mumbai, and the popular Hindi film Aiyyaa (2012) addresses this tension through its music and dance sequences, which re-inscribe Maharasthrian identity within a narrative of Indian popular culture through the medium of Bollywood. Its protagonist Meenakshi dreams of a life beyond her claustrophobic Marathi Brahmin household in song sequences where her fantasies cast her in multiple guises including a Bollywood starlet who dances and sings a lavani, a Maharastrian folk dance from the tamasha theatrical tradition; a 1980s South Indian masala film heroine; and an Orientalized belly dancer. These fantasies consistently alternate between articulating the local languages, musical and theatrical genres, film genres, vocal types, dress, instrumentation, and choreography associated with the respective regions of Maharashtra and South India, and imagining that of a larger nation mediated by Bollywood. Even if Meenakshi's fantasies bear little if any resemblance to reality, they introduce a space where she controls her life, including her romantic interests and sexuality - a space that ultimately enables her to escape her parents' attempts to arrange her marriage and to initiate a relationship of her choice with a Tamil man. In these fantasies, her dancing body, voice, and accompanying music incorporate multiple identities across different Indian filmic locales, and in doing so, envision a new version of the Indian nation, defined by female desire.

Noise Control and Social Classification in Mexico City Natalia Bieletto Bueno, University of Guanajuato, León

In 2013 the Party for National Action (PAN) proposed an Acoustic Law of the Distrito Federal, "to regulate the auditory chaos in public transport and in the streets." (El Universal, November 8th, 2013). This initiative parallels policies for sonic control in early twentieth century. With the economic crisis after the Revolution myriad economic activities emerged around the streets of downtown, hardly any of which could be considered "silent." In this paper I engage with the sonic conformation of Mexico City in the years 1920s as informed by civil registers. I historicize public policies for sound control and describe that the authority's perception of "noise" responded to the architectural, technologic and socio-demographic changes taking place. Considering "noise" not as an acoustic problem, but as a phenomenological and a socio-cultural one, I explain it as an experience through which cultural otherness is defined. Following Ana María Ochoa's notion of the "sonic public sphere" as a space of social struggle, I listen to the historically contextualized denomination escándalo and present it as an instrument to classify people in

"less and more civilized." I defend that two divergent models of aurality coexisted in conflict, thus disclosing the project of modernity as a fallacy of the early twentieth century Mexican politics. If in the early twentieth century the no-sound of order was the sound of progress, nowadays official concern for controlling sound in the City responds to an interest in its international image, as tourism has become one of its principal sources of income.

The Horizontal and Intersectional Articulation of Region, Race, and History in the Work of Afro-Colombian Choreographer Teófilo Roberto Potes

Michael Birenbaum Quintero, Bowdoin College

Colombia's southern Pacific coast, a rainforest region with a mostly black population has long been paradigmatic of regional marginalization and more recently, of cultural particularity. Whether positive, negative, or ambiguous, intellectuals and nationalists have tended to examine the region and its music through particular frames; region (as inhospitable geography or affirming national pluralism), race (endemic inferiority or ethnocultural value), and history (developmental retardation or ancestral memory). This paper discusses the articulation of the frames of region, race, and history in the work of Afro-Colombian choreographer Teófilo Roberto Potes (1917-1975) of the city of Buenaventura. Potes, founder of the first folkloric dance troupe to stage the region's traditional music and dance, offered a novel understanding of the local by dramatizing the simultaneity, intersectionality, and horizontality of these three frames. Potes himself was, simultaneously, a well-traveled multilingual intellectual and a barefoot traditional healer and instrumentmaker, and the first section of this presentation traces the varied genealogies of Potes' thought in his biography and in the seemingly incommensurate spheres he occupied: local and cosmopolitan, scientific and magical, lettered and embodied, Afro-local and Euro-modern. The second section shows how his thought was ultimately adopted and reconfigured, in Buenaventura by the black political establishment Potes despised and the leftists he collaborated with, and on the national scale by nationalist folklorists and politicians. The paper concludes by showing how Potes' project ultimately both smuggled the valorization of black ancestral memory into conceptions of the Pacific region and contributed to the banalization of Afro-Pacific difference.

Four Digits from Stardom: Sonic Framing, Extended Embodiment, and Becoming a Virtual K-Pop Idol in Mstar Online

Cody Black, University of Toronto

Cornel Sandvoss (2001) suggests that since an object of fandom is external to oneself, the fan must build an intense identification with that object in order to construct their self-identity in relation to that object. In this paper, I observe this consumptive relationship through the acts fans of Korean popular music (K-Pop) undertake in their striving to identify with K-Pop idols. Drawing from my ethnography of internet K-Pop fan communities, I specifically highlight fans who play Mstar Online with the intention of

becoming a virtual K-Pop idol. Mstar Online is a highly popular Korean MMORPG and rhythm/dance online game in which fans simulate the experience training towards becoming a K-Pop idol by advancing a self-created avatar through career stages built around "dancing" to K-Pop by rhythmically tapping their computer keyboard. By specifically concentrating on game sound interaction within the literary canon of the phenomenology of perception (Merleau-Ponty 2005) and environmental immersion (Csikszentmihalyi 1991), I argue that Mstar Online provides a systematic platform where immersive sound interaction helps construct a multi-sensory field where fan-based strivings can be experienced as fully real. I support this claim through analysis of two prominently cited music-related experiences gamers encounter in Mstar Online: 1) the virtual environment--aurally constructed solely through K-Pop--prominently frames participants' experience by consistently orienting gamers toward their desired object of fandom; and 2) adopting the computer keyboard as engrained instrument for acting upon the nondiegetically aural in-game dance cues prompts an extended embodiment (Ihde 2012) of unmediated dancing their idol's K-Pop choreography.

Pete Seeger's College Concerts and the Historiography of the American Folk Revival

David Blake, University of Akron

From his blacklist from the music industry in 1953 to his triumphant return to public prominence during the 1960s folk revival, Pete Seeger made his living concertizing at American college campuses. Seeger treasured these concerts; in a 2000 interview, he recalled them as "the most important single job I ever did in my life--introducing the songs of Leadbelly and Woody Guthrie to young people." These years were the busiest in his career, and arguably his most impactful. He premiered seminal songs like "Where Have All the Flowers Gone" and "The Bells of Rhymney" and influenced numerous student folksingers and folklorists, including Joan Baez, Joe Hickerson, and the Kingston Trio. Yet in biographies by David Dunaway, Alec Wilkinson, and Allan Winkler, these performances merit scant mention. This marginalization stems from a perception of middle- and upper-class folksingers, Seeger's audience, as imitative or politically unengaged. Such a view prohibits a fuller understanding of how American colleges acted as both performance venues and intellectual hubs for revivalists. This presentation examines Seeger's college performances to understand his pivotal influence upon the intellectual currents of the folk revival. Press kits, newspaper clippings, interviews, and recordings of concerts at Iowa, Cornell, Oberlin, Columbia and Bowdoin demonstrate how Seeger's performance practices and audience banter foregrounded three educational purposes: learning song origins; developing historically informed performance techniques; and promoting communal singing. Student reception of his concerts reveals how these aims were fundamental in developing critical intellectual approaches to the social politics of the American folk revival.

A BUMP at the Margins: Community Cultural Wealth and Music of the African Diaspora

Georgiary Bledsoe, BUMP the Triangle

Music instruction can support students' brain development. 21st century skills and academic achievement (Skoe 2012, Partnership for 21st Century Skills 2010, Johnson 2012). But when minority students' cultural heritage is ignored or suppressed, they are educationally disempowered (LeMoine 2009). There is empirical and anecdotal evidence that the arts, positive racial identity and culturally responsive pedagogy can lead to academic success for underachievers (Hanley 2009). As culturally responsive approaches to arts education encroach from the margins, dialog about the definition and efficacy of community cultural wealth has led to broad application of the latter concept in the service of the former. Following critical race theory. Yossi (2005) has articulated six types of cultural capital that grow and compound to build community cultural wealth. This paper examines how the work of one community music organization elucidates, expands and ultimately compounds Yossi's concept of linguistic capital. A thick description of BUMP: The Triangle, a U.S. nonprofit, spotlights its focus on music of Africa and the Diaspora, and its work creating a new paradigm of music education that gives youth access to a powerful cultural toolkit that fosters the skills, positive identity and social development that lead to academic and life success. I argue that Yossi's latent compounding interest coupled with Bell's (1995) interest convergence mark out a space for solidarity and situate musical capital as a component of cultural wealth located within communities that cohere across racial boundaries, defined as much by shared aesthetic values as by race or ethnicity.

The SYNCO Soundtrack: Musical Innovation, Collaboration, and Socio-Political Dialogue in a Chilean Netlabel Production

J. Ryan Bodiford, University of Michigan

In 2009 the prolific Chilean netlabel Pueblo Nuevo released its most ambitious musical production to date, an expansive electronic music compilation entitled SYNCO Soundtrack: Hasta la Victoria Siempre. The project represents a 'musicalization' of Chilean novelist Jorge Baradit's daring alternative history narrative (2008), in which the 1973 Chilean coup is averted and Salvador Allende's Popular Unity government arrives at its own dystopian reality in its attempt to create "the first cybernetic state." This paper analyzes this musical project as a noteworthy illustration of the potential of the netlabel medium - a non-commercial platform for collective online music distribution - to foster a virtual environment where creative innovation, interpersonal collaboration. and socio-political expression flourish in groundbreaking ways. Musical examples from this four-hour long compilation demonstrate how the story's programmatic narrative threads wildly disparate electronic music styles into a single, unified work that challenges conventions related to compositional techniques, genre classifications, and presentation formats. In considering the collaborative aspect of this project, which solicited contributions from 36

musicians from four nationalities, this paper also explores the possibilities for cosmopolitan community formation and collective expression in the borderless virtual context of the netlabel. Finally, this paper analyzes the Pueblo Nuevo production in relation to the controversial themes raised in the SYNCO narrative. It argues that in constructing an aural dimension to the alternative universe initially envisioned by Baradit, the SYNCO soundtrack cultivated imaginary space for musicians to engage in socio-political discourse concerning still contested real-world memories of events and personalities from Chilean history.

Where Melody Meets Mystical Poetry: the Sur Repertoire of Sindh's Shah 'Abd al-Latif Bitai

Brian Bond, Graduate Center of the City University of New York

The Indic term sur is widely used throughout South Asia to mean "tone," or "note." In the subcontinent's northwest, however, sur holds two additional meanings, both of which are linked to the eighteenth-century Sindhi Sufi poet Shāh 'Abdul Latīf Bhiṭāī (d. 1752): 1) melody type (akin to rāg); and 2) a section, or "chapter," of Shāh Latīf's poetic compendium, Shāh Jo Risālo. This paper examines the sur repertoire of Sindh, Kachchh, and western Rajasthan, in which surs act as distinct melodic vehicles for Bhiṭāī's mystical poetry. Each section of the Risālo is composed along an allegorical or metaphorical theme, and referred to as a sur (e.g., sur Rāṇo). In textual accounts of the repertoire, the poetic content of a given sur (chapter) is said to be sung in its corresponding sur (melody type), pointing to the rootedness of poetic content within musical practice, and vice versa, as well as to linkages between melody, geography, and oral culture. Drawing on fieldwork conducted in Kachchh in summer 2014, I examine the extent to which performance practices are in consonance with the textual ideal of melodic-poetic correspondence.

Diwali in the Diaspora: A Festival of Many Colours

Alison Booth, Auckland University of Technology, New Zealand

This paper interrogates the ways that governmental policies may affect the representation and expression of cultural identity. I trace factors that have transformed the production of Diwali, in Auckland, New Zealand. In 1998, Auckland Indian Association (AIA) started a public Diwali celebration responding to the rapidly growing Indian community population and needs for collective expression and enjoyment of one of India's most important cultural celebrations. Government support, beginning in 2002, recognized the potential political and economic benefits of cultural celebrations by launching Diwali: Festival of Lights with AIA. By 2004, Auckland Council had gained increasing control over all aspects of event production practices as the location moved from an AIA venue to Council venue locations. By 2013, the local Indian press was reporting voices of dissent concerning Diwali's Bollywood/Panjabi content, noting that the representation of Indian performance culture is now determined by management decisions made by the Council and their selected sponsors. Government support has become

government control, transforming a community celebration into a "Major Civic Event" that executive decisions seek to align with larger tourism and economic development strategies. The 2013 the New Zealand Census identified that the Indian population has grown to over 155,000, up 48% since the previous 2006 Census figures. By 2014, a large influx of international students, rooted in Punjabi heritage had arrived, creating a new target audience for an event with waning support from the established local Indian community.

Improvising with Electronics at the Interface of Sound, Subjectivity and Significance

David Borgo, UC San Diego, Chair, - Panel Abstract

Sound technologies clearly influence the ways we listen to, understand and create music, but the study of sonic and technical innovation must not be separated from an analysis of social, cultural, political, legal and economic relations. In other words, the technical objects themselves matter, but so does their history of development, adoption and use, and the surrounding cultural and historical context in which they and their concurrent sonic practices coevolve. These three presentations explore specific uses of newer technology in improvised music performance. Individually they raise compelling questions about performance practice and reception in relation to physical gesture, aesthetics, ideology and ethics. Collectively they interrogate how new modes of engagement and appreciation may generate new modes of empathy, even as they often arise in tension with new modes of beguilement. If technology both reflects and shapes our desires, what insight might its varied use in musical improvisation offer to our larger discussions about creativity, community and culture.

The Art of Improvisation in the Age of Computational Participation $David\ Borgo,\ UC\ San\ Diego$

In his 1936 article "The Work of Art in the Age of Mechanical Reproduction." Walter Benjamin interrogated how mechanical reproduction removes the "aura" surrounding art by confounding its unique existence in time and space, thereby altering perceptions of its originality, authenticity, and embeddedness in tradition. His primary concern, however, was with how new technologies shift or augment human perception, cultural production, and social and political participation. This presentation extends these questions into the contemporary era by interrogating the art of musical improvisation - often considered to be that which provides an "aura" to jazz and related musics - in settings that also involve computational participation. It looks at a range of approaches: from Gil Weinberg's marimba-playing robot "Shimon," which bobs it "head" and looks out for cues from its co-performers; to Francois Pachet's VirtualBand, which interacts by using machine listening and music information retrieval techniques; to the diverse activities of laptop orchestras, live coders, and electro-acoustic improvisors. Depending on the context of the engagement and the philosophical inclination of the individual, the computer can be thought of as an instrument, an assistant, or a co-performer. What do

the various attitudes that musicians, designers, listeners, critics, and others express towards musicking machines tell us about the conceptual work that art can do in the computer age? What can these diverse activities tell us about the very notion of improvisation? What would Walter Benjamin make of all of this?

Rules of Engagement: Flow States in Ballroom Music and Dance Joanna Bosse, Michigan State University

The potential of music and dance to generate altered states of awareness is well documented in a range of case studies representing traditions from around the world. Less understood is the role of generic convention and codification in the development of such states and the rich variety in the ways those states come to signify culturally specific and shared meanings among participants. Based on extensive ethnographic fieldwork with Midwest American ballroom dancers and drawing on the research of flow states (Csikszentmihalyi 1990), this paper examines flow states in partnership dancing, focusing first on how they emerge from the particular conventions and performance practices of ballroom music and dance - practices often satirized for lacking in the kind of spontaneity and flexibility attributed to vital and affective performance experiences. This section will introduce the emic concept of "safety" as a culturally-grounded social mechanism for minimizing risk and regulating performance in such a way that flow states are possible. The second half of the paper addresses how flow states are absorbed into experience and rhetorically linked to ideas of self-hood and personal transformation. This presentation contributes to the ongoing conversation regarding the role of music and dance in the generation of altered states of awareness, and contributes to the emerging ethnomusicological literature on white, middle class Americans.

Whoopin', Singin', and Shoutin': The Crossroads of the African-American Sermonette and Black Gospel Singing

Terri Brinegar, University of Florida

African-American sacred vocal traditions have typically resulted in descriptive examinations of historical origins or ethnomusicological studies placing racial ideologies within the context of social analyses. Through a comparative taxonomy of vocal characteristics unique to early African-American preaching styles in the "sermonette," and in black gospel singing, this research paper assesses the sound aesthetics and vocal timbres in what has become conceptualized as the "black voice." By distinguishing unique vocal characteristics evolved from a blues-influenced "shout" and linking early preaching styles to gospel singing, it further reveals how specific stylistic vocalizations and the sound aesthetics in gospel singing have been an important site for African-American vocal traditions. This new framework recognizes the unique characteristics of both African-American preaching and sacred singing practices and how they have been used to portray cultural

elements linked to formation, representation, and cultural identity in African-American gospel singing.

Records of the Sonic Exotic

Alejandra Bronfman, Univ of British Columbia

When Laura Boulton travelled to the Caribbean with her ornithologist husband in the 1930s, she intended to record the sounds of the islands she would visit. Her subjects were birds, musical instruments, and people, and her dedicated work habits produced thousands of recordings as well as a vast collection of musical instruments. Not vet inducted into the discipline of anthropology, she was a collector, sound technician, filmmaker and observer and she enjoyed a long and prodigious career both within and outside the academy. It is precisely the crossing of professional and disciplinary boundaries that generated the recordings and collections of elusive categorization. But the thread that runs through her career is a pursuit of what I call the sonic exotic. In tours and speeches throughout the US upon her return from her journeys, she developed this sonic exotic into a performance for crowds eager to witness, through a variety of sensory experiences, the distant and alluring. This paper sits at the intersection of sound studies and the history of anthropology in its interest in the production of knowledge about the exotic that so characterized early 20th century ethnographies of the Caribbean. In attending specifically to the production of sonic knowledge about places including the Dominican Republic, Haiti, and Cuba, it challenges the dominance of visual regimes and allows for an exploration of the epistemological relationships among natural history (birds), material culture (instruments) and ethnography (people) through sound.

East of Flatbush, North of Love: An Ethnography of Home Danielle Brown, My People Tell Stories, LLC

In a world where racism is not dead, micro-aggressions abound, and where the danger of ethnography as a colonial and imperialist paradigm remains, how do researchers begin to dismantle, or at least deconstruct, such a system without "throwing the baby out with the bathwater"? The practices and products of ethnography-centered disciplines can thrust first-generation and minority scholars into a Eurocentric environment "hostile to one's most authentic being" (Prahlad 2005); the danger of epistemic violence is real. Expanding on Lila Abu-Lughod's notion of ethnographies of the particular (1991) and Anand Prahlad's discussion of the ethnographic memoir (2005), I discuss how my latest project. East of Flatbush. North of Love: An Ethnography of Home combines elements of ethnography, historiography, memoir, and creative writing to depict my particular experience growing up in a West Indian community in Brooklyn, New York, This is part of a larger project whose goal is to humanize people of color, particularly in spaces where they are not present or adequately represented, by having them tell their own stories, in their own way. In this multi-media presentation (that includes a book reading and musical performance). I will explore the process of writing a musiccentered academic book for mixed audiences and the implication of such a work for ethnomusicology and beyond. I argue that there is a need for a more varied approach to the products of academic research, one that de-emphasizes the Eurocentric model now in place, and that carves greater space for researchers writing on their own cultures.

Beyond Pedagogy: Working With the Challenged Singer Jeri Brown, Concordia University

The performing vocalist works with air, heart, throat, diaphragm, tongue, guts and various other organs. The goal of the singer is to give sound everything: resonance, warmth, presence and clarity. With an ever-increasing demand to instruct students with special needs, whether physical, medical or emotional, teachers of many types of singing are challenged to consider and attend to a variety of issues. Obstructions in the vocal folds, anatomy of the singer, temperament, diet, energy level and many other factors may impede the instruction. This presentation, grounded in both practice and ethnographic work, examines how a combination of pedagogy, technique and the emotional relationship between teacher and student can have a positive impact on progress and achievement for singers with disabilities. I focus on a student with muscular dystrophy and present (a) the subject's early life as background, (b) an overview of vocal study admission requirements and (c) an overview of experiential learning in vocal instruction in the settings of private study, choral ensemble, music theatre and solo stage performance leading to a completion of education and performance readiness. This paper challenges the argument that vocal instruction for disabled singers with conditions as severe as muscular dystrophy is inconsequential, serving more as therapy for voice strengthening and with limited performance outcomes. Instead, it shows how carefully designed training can empower singers with disabilities toward high achievement.

Sounds from the Border: Flamenco, Cosmopolitanism and Intimacy Joshua Brown, Chapman University

Flamenco music in southern Spain has long been the subject of contentious debates regarding tradition, modernity and authenticity. In this study, I focus on the work of Son de la Frontera, a flamenco group that organized the music of Diego del Gastor into lush and varied arrangements. By tracing this music back through particular genealogies of listening, I reveal how the Morón style of guitar playing has become entangled in larger processes of countercultural and transnational encounters that converge and become audible through the work of Son de la Frontera. Drawing from Feld's notion of acoustemology, I explore how these sonically articulated affiliations have the potential to generate close bonds, but also enact divergent intimacies that are believed to threaten local ties in Andalusia. This work has led me to the following questions: How do expressions of cosmopolitanism in flamenco relate to declarations of patrimony and ownership? For instance, how does the enactment of divergent intimacies threaten existing claims to ownership and

heritage in flamenco? What do these threats reveal about the individuals and communities that perceive them? I consider these issues by tracing Son de la Frontera's performance practices back through the Gastor lineage as well as a unique countercultural movement in Seville known as the "Underground." By surveying the group's quick rise and eventual separation, I demonstrate how Son de la Frontera's trajectory is illustrative of the diverse pressures, constraints and possibilities that are characteristic of and made manifest through flamenco performance practices and ideologies in Andalusia today.

Armenian Elegies: Commemorative Heritage and the Politics of Remembrance in Bulgaria's Armenian Diaspora

Donna Buchanan, University of Illinois, Urbana-Champaign

In this paper I consider the confluence of tangible and intangible heritage in building consensus, guiding remembrance, and fostering commemoration within Bulgaria's Armenian diaspora in the postsocialist era, a century after the 1915 Ottoman pogrom. Drawing on fieldwork conducted since 2007, I demonstrate how this community is employing music, particularly popular songs in the style of late Soviet estrada, classical chamber music with Armenian elements, and commercial ethnopop from Armenia itself, often in collaboration with Bulgarian and other regional artists and in tandem with traditional dance, to memorialize the Armenian past and mitigate tensions between the older, more assimilated western Armenian population and eastern Armenian immigrants who began arriving from the post-Soviet republic after 1991. While notable differences exist between the two groups. the church and its recreation halls remain the centerpiece of social and spiritual life for both; the musical developments that are my focus have occurred together with a revival in indigenous customs and religious observances, the building or renovation of churches, and the erecting of hachkar-s, the elaborately etched stone memorial steles awarded UNESCO Intangible Cultural Heritage status in 2010. Significant markers linking Bulgaria's Armenians with those in Armenia proper, if not the land itself, these monuments are themselves sometimes the site of performative remembrances in ritual, music, and movement. My findings suggest that "Armenian music" is being variously conceived and deployed as an instrument of commemorative heritage and insular ethnic solidarity, while also advocating a contemporary postsocialist morality of interethnic tolerance and inclusivity through collaborative artistry.

A Taste of Home: Celebrating Music and Food in a Southern Rural Religious Community

Mellonee Burnim, Indiana University

Foodways and music are linked in African American culture through both performers and performance events. This paper explores how traditional church homecoming rituals in southern rural communities are distinguished both by the communal "soul food" feast prepared by the most respected cooks among the church membership, and by the musical feast which features those

highly anticipated invited guests who frame the special afternoon worship service central to the event. Both the celebrations of food and of music are shaped by a culturally specific worldview that values collective engagement and resonates with deeper levels of the human spirit. Whereas most contemporary discussions of Black religious music address the genre of gospel in urban settings, this paper expands our understanding of the richness of musical diversity that has historically characterized African American worship to include rural practice. In addition, this paper, grounded in part in cultural memory, highlights the ways in which celebrations of music in Southern religious rural contexts intersect seamlessly with food traditions to reinforce and sustain religious and cultural communities across time and space.

Learning to 'Worship': Professional Sounds from Amateur Musicians Joshua Kalin Busman, University of North Carolina at Pembroke

Dan explained to me that when he was hired to lead the worship band at a Southern Baptist mega-church, he had not ever actually played the guitar. Instead, Dan described how he felt a calling and decided to apply for the position despite the fact that he could not yet competently play an instrument. Throughout my fieldwork, I had numerous musicians tell me some version of this story. After finding themselves in a position where they felt God was calling them into "worship," they stepped into a role of musical leadership in spite of--or in some cases, because of--a near-total lack of musical facility. But for many evangelicals, musical skill is not only not required for musical engagement, it is 0 viewed as a potential obstacle to true musicality. In worship music, "performing" is a frequent scapegoat, instantly carrying with it connotations of pretense or artifice which are incompatible with true "worship." How then do musicians within these communities come to understand their own embodied practices of musical skill, particularly when they are expected by parishioners to accurately reproduce the sounds of commercial worship recordings? In this paper, I examine online pedagogical communities for worship leaders, focusing in particular on the Worship Tutorials.com portal, which engages more than 70,000 subscribers through its website and YouTube channel. I argue that many of these "pedagogical" resources are designed to help worship leaders negotiate this tension by allowing them create professional-sounding results without overtaxing or overdeveloping their amateur skill-sets.

Celtic Music and Empire: Travels, Transformations, and Indigenizations

Jason Busniewski, University of California, Santa Barbara, Chair, – Panel Abstract

While Ireland and Scotland have frequently been considered marginal and colonized places within the British Empire, the Irish and the Scots were also an integral part of its colonizing power, serving as soldiers, settlers, traders, and administrators throughout Britain's overseas possessions. In doing so,

they took their music and dance cultures with them, and elements of those cultures were variously adopted, adapted, indigenized, hybridized, and borrowed from by Britain's imperial subjects, creating new (post)colonial musical landscapes. The three papers of our panel explore case studies in which Irish and Scottish musics, dances, and instruments have been appropriated and transformed by communities in South Asia and Canada. combining our present-day ethnographic fieldwork with deep historical study and interrogating various ideologies of transmission and appropriation that have facilitated the indigenization of these music-cultural elements. Our first paper surveys a variety of ways in which South Indian Karnatic musicians and composers adapted Irish and Scottish tunes for temple and court performances and how these adaptations gave birth to new indigenous genres of composition. Our next presenter moves to Canada's Aboriginal and Metis communities, examining how Celtic-based step dancing and fiddling traditions have become strong signifiers of native identity. Finally, we explore how the British theory of "martial races" linked together soldiers from the Scottish Highlands and the Garhwal region of the Indian Himalayas, eventually leading to the adoption of the Great Highland Bagpipe there in both military and folk music contexts.

The Great Highland Bagpipe: Race, Military Service, and Processional Music from Scotland to Garhwal, North India Jason Busniewski. University of California. Santa Barbara

Originally brought to South Asia as a military instrument in the British Army, the Scottish Great Highland Bagpipes have now become a common folk instrument the Garhwal region of India's Central Himalayas and an integral part of rural weddings there. How and why did this come to be the case? The introduction of the bagpipes to the Central Himalayas was ultimately a function of the rising prominence of the region's soldiers in the British Indian Army after the Rebellion of 1857 and their association with the Scottish Highlanders as a part of the British theory of "martial races," developed in the wake of the Rebellion, which posited certain ethnic groups, including Garhwalis, Gurkhas, and Highland Scots, as naturally producing superior and more loyal soldiers than others. Beginning with the rising prominence of the bagpipes and Highland imagery in the nineteenth-century British Army, I trace the instrument's path through the introduction of pipe bands and tartans into the army's Native Regiments to its transfer to rural Garhwali communities by retired soldiers and its incorporation into the processional music of Garhwal's Bājgī caste musicians. While tracing this history, I pay special attention ways in which the British theory of "martial races" facilitated these transformations, as well as factors of the prestige and functionality of the bagpipes that may have made nineteenth- and early twentieth-century Garhwali musicians especially receptive to their adoption into folk processional music practices.

Releasing the Music of the Archive: Opening our Ears to the Historical Ghazal

Katherine Butler Schofield, King's College London

The ghazal as Islamicate India's preeminent literary genre has enjoyed lavish scholarly attention over the years. The ghazal as a broadly popular genre of Hindustani music that has historically been sung, enacted and danced, has received much less. Yet there is pervasive evidence that the ghazal enjoyed dual, mutually enriching existences as both poem and sung performance throughout India in the 18th and 19th centuries. In this contribution, the paper will explore the world of the Persian and Urdu ghazal as it was sung in courtly performance by professional musicians in the late eighteenth and early nineteenth centuries, using a set of important song collections as her evidence.

The Berliner Phonogramm-Archiv: Where Musicology Met Anthropology

Elliott Cairns, Columbia University

In 1900 German philosopher and psychologist Carl Stumpf established what is now the Berliner Phonogramm-Archiv, known for its invaluable collection of sound recordings made on Edison phonograph cylinders. The phonograph represented a double-edged sword, one whose capability for sound reproduction underscored the challenge to cultural difference: "The danger is great that rapid dissemination of European culture will destroy the remaining traces of ethnic singing and saving." wrote the archive's first director. Erich M. von Hornbostel. The tool he would employ for this task of saving and collecting was, in his eyes, the very object that made the project necessary in the first place. In this paper, I situate the archive's founding within the historical context of German colonialism, arguing that its mission was as much informed by this immediate political background as it was by the arrival of the phonograph in Germany. Because of the growing interest of German academics in cultures from around the world, the phonograph quickly became a tool for scientific inquiry, as exemplified by the actions of researchers associated with the Phonogramm-Archiv. Amassing a collection of recordings from outside of Germany facilitated the comparative method for research that Hornbostel championed, one that, as he wrote, "makes possible the analysis and precise description of an individual phenomenon, whereby other phenomena are contrasted with it and their distinctive characteristics become emphasized." In this way, the Phonogramm-Archiv served as the birthplace of comparative musicology, wherein musicology met anthropology, a union largely enabled by the advent of sound recording.

From Enculturation to Education: Children and the Music They Make Patricia Campbell, University of Washington, Chair, – Panel Abstract

The field of ethnomusicology is responding to the need to examine children's musical cultures from the perspective of children and young people themselves given their historical lack of representation in the literature. Rather than

viewing children and young people as the subject of study, recent shifts in methodologies and approaches to the study of children's musical cultures engages them as participants and experts on their own musical lives. This panel addresses children's musical expressions and communities, and the impact of enculturation and education on their musical interests and spaces for participation. The four papers will examine the influences of family, peers, community, socio-cultural contexts, media, and the content and process of musical learning on children's diverse musical cultures. The papers in this panel address the modes and modalities in which children engage with music and thus impact their insights into how they define their own musical lives. In Re-embedding and re-imagining musical arts practices, the socio-cultural and policy factors that impact children's dis/engagement with music in Venda communities are examined as a site for locating new ways to engage with wellbeing. In Reclaiming children's music, the author examines the music recording industry and the musical qualities that define what children consume and create. Both Hot Cheetos and Takis and A comparison of contextual elements in children's musical experiences explore innovative participatory methods for supporting the diversity of children's musical experiences in the classroom, challenging dominant music education discourse that values prescriptive rather than creative and informal musical learning.

Musical Cryonics: The Politics of Preservation in Iceland Kimberly Cannady, Victoria University of Wellington

As the campaign for Icelandic independence from Denmark grew in the late 19th century, both Icelandic and Danish politicians embraced the idea of Iceland as a veritable deep freeze for shared Old Norse heritage. The Icelandic language underwent official purification efforts, and the medieval manuscripts were collected and repatriated with great fanfare. Yet local musical practices such as rimur were more often seen as shamefully "primitive" by Icelanders themselves and in little need of preservation. Still, a few key groups and individuals undertook significant music documentation projects in order to document pre-urban musical life. Today there is a growing local interest in Icelandic folk music, and these early 20th century documentation projects underpin many of the contemporary efforts to learn such music. In this paper I examine the politics of music preservation efforts in early 20th century Iceland. I then consider how musicians today draw on these sources while negotiating complex contemporary politics that continue to render Iceland an exotic outpost of preserved cultural practices. Here I argue that historical authenticity is rarely the primary goal; instead, after years of negative connotations surrounding local musical practices, these contemporary musicians are bringing historically informed practices into modern settings. This work combines historical and contemporary ethnographic approaches and draws on fieldwork conducted in Iceland between 2011 and 2015. This research contributes to the growing interest in historical ethnomusicology and also explores theoretical ramifications of music preservation in the context of past and present Iceland cultural politics.

Music on the Margins: Urban Subcultures and the Politics of Sonic Presence in Brazil, France, and the U.S.

Leo Cardoso, Texas A&M University, Chair, - Panel Abstract

In the past decades, the global re-organization of markets have stimulated the circulation of localized musical performances in the city. Such events embody urban multiculturalisms and give a human face to "creative cities." However, concerns with order and discipline in the public space continue to animate city management. In this panel, we offer an inquiry into the sonic marginality of African diasporic musics in the metropolis. We focus on the circulation and reterritorialization of transnational dance musics in Brazil, France, and the United States. The first paper is a comparative analysis of state response to youth parties in the suburbs of Rio de Janeiro, São Paulo, and Fortaleza. It describes the ways in which municipal lawmakers have refashioned noise ordinances in order to criminalize youth street parties, all of which rely on heavy bass grooves and powerful sound equipment. The second paper examines the dance music of young second-generation African immigrants as cultural practices entangled in spatial and media marginalization. Finally, the third paper discusses radio listening experiences among West Indian immigrants in New York. It traces the relations between "pirate" radio and the occupation and circulation of immigrants in the urban space. Taking the notion of noise as interference in state-sponsored broadcasting channels, the paper shows the tenuous ways marginalized communities create affective links with their environment. By stressing the social tensions surrounding the perception of sonic events as (un)musical in distinct urban contexts, our inquiry resonates with recent contributions to postcolonial studies, sound studies, and cultural geography.

Noise Control in Brazil: Diasporic Grooves and the State's Listening Practices

Leo Cardoso, Texas A&M University

In this presentation I discuss the contentious relations between party music and law in Brazil. Drawing on fieldwork and analysis of legal documents, I examine youth street gatherings in São Paulo, Rio de Janeiro, and Fortaleza. I start with an overview of noise control campaigns in Brazil, as they relate to urban segregation, moral panic, and music taste. I then discuss modes of street partying popular in the three cities. Following Steven Feld and Charles Keil's analysis of music grooves. I reflect on the politics and pleasure of acoustic grooving through which spaces, bodies, and subcultural affinities reverberate. My analysis of black diasporic practices draws on Steve Goodman's work on sonic warfare. As I show, the forro eletrônico that exploded in the streets of Fortaleza, Rio de Janeiro's popular funk carioca, and São Paulo's funk ostentação, all celebrate what Goodman (2010) defines as "bass materialism," bringing together groovy low frequencies, loudness, and youth collective pleasure. Following Goodman's argument, I show how these sub-bass music styles are nodes in broader diasporic techniques of affective mobilization that transduce ambiences of fear into collective dispositions. All

three have been condemned not only as "dreadful" music, but as disorderly influence on the suburban youth. I conclude my groovological approach with an analysis of noise ordinances created recently in the three cities to eradicate these events. Articulating a narrative about the healthy and functional (social) body and space, these ordinances allow us to understand how the state hears the space, framing and controlling the sound-making.

Gospel Music and the "Charismatization" of Christian Worship in Ghana

Florian Carl, University of Cape Coast

Ghana has witnessed several waves of Christianization throughout its history. The major Protestant missions arrived in the eighteenth and nineteenth centuries and the first Pentecostal churches were established in the first half of the twentieth century. Each of these churches also brought its own musical traditions with it. In the 1970s and 1980s, initiated by Ghanaian Christians themselves, a charismatic revival took roots that resulted in the mushrooming of myriads of indigenous neo-Pentecostal churches. Parallel to this revival, a local gospel music industry and Christian popular culture emerged. Charismatic forms of worship such as faith healing, speaking in tongues, and, not least, sacred popular music and dance, were thus widely popularized, changing the character of Ghanaian Christianity across denominations. Based on ethnographic research in Cape Coast and Elmina in Ghana's Central Region, in this paper I trace the impact of Charismatism and gospel music on the worship of Methodist and Presbyterian congregations. How has Ghana's new Christian popular culture transformed and continues to transform embodied ritual practices in older mission churches. How are these influences are perceived and negotiated? Does the new music cause congregants to question their foundational beliefs and if so, how? While some congregations readily embrace new forms of music, in others they have sparked heated debates about identity and faith. I therefore argue that music worship is a central force in lived theology, not only expressing, but actively shaping people's religious subjectivities.

Cosmopolitan Venues of The Barbary Coast: Mapping Transnational Music-Making in Gold Rush-Era San Francisco

Revell Carr, University of North Carolina, Greensboro

During the Gold Rush years, between 1848 and 1868, San Francisco, California, expanded from fewer than 1000 residents to almost 150,000, with tens of thousands more transient laborers and travelers flocking there from all over the world. To keep this young and mobile population entertained, over a hundred performance venues were established along the emerging city's waterfront, in a dangerous border zone known as The Barbary Coast. These venues were conduits for both the import and export of musical commodities provided by a global network of entertainment labor - including Italian opera singers, Shakespearean plays, blackface minstrels, male and female impersonators, Spanish "fandango" dancers, Chinese acrobats and orchestras,

Hawaiian hula dancers, and a limitless variety of exhibits, lectures, animal shows, panoramas, etc... This performance network was tied closely to the maritime industries that enabled performers' tours of Pacific ports, and which supplied these venues with a large part of their audience. Using an array of primary sources, including city maps, newspapers, and theatrical ephemera, this paper will examine the links between the transient laborers who inhabited Gold Rush-era San Francisco and the equally transient performers who entertained them. I argue that these marginal seafaring and entertaining subcultures shaped the culture and character of San Francisco, as a haven for outsiders, free thinkers, and rebels, and as a global hub for the transmission of musical ideas, but the legacy of this era is now endangered by factors like income inequality, gentrification, and the decline of the city's port.

Silence=Death, Voice=Survival: Queering Subjectivity through Sound in the Act Up Movement

Claudia Maria Carrera, New York University

Recent scholarship on the ActUp (AIDS Coalition to Unleash Power) movement of 1987-1994 has attributed the movement's remarkable sociopolitical gains to its creative cultural, relational, and affective practices (Gould 2009). Despite thorough analysis of visual and performative practices, such research has neglected to consider sound, while music scholarship has focused largely on art music composed in response to AIDS rather than on music and sound's role in the movement. Yet ActUp documentaries, oral histories, and archives suggest that vocal practices and discourses were key to the movement's development, success, and meaning. In this paper, I will explore the role played in ActUp by the vocal practice of speech-giving by examining the interaction of sonic and textual elements in a speech given when the movement faced collapse from a mounting death toll. The speech, delivered by Bob Rafsky at the 1992 political funeral of a fellow NYC activist, merits consideration for its vocal delivery and its thematization of the voice. Through a close sonic reading, I will show that Rafsky's use of the voice as medium and metaphor stimulated affective experiences in listeners that counteracted the threat of death for both the movement and its members. Drawing from this reading and from interviews with surviving ActUp members, I argue that by challenging the limitations on subjectivity imposed by dominant norms of relationality and temporality, the practices and discourses of the voice in ActUp enabled survival by enacting the emerging critical re-formulations of subjectivity that became known as queer.

Highs and Lows: Footwork, Bass Rhythms, and Vertical City Space in the New Orleans Second Line

Rachel Carrico, Stanford University

Since the late nineteenth century, New Orleans's black brass bands and mutual aid societies have led residents in neighborhood-based processions known as "second lines." Generally, "second lining" describes the act of walking with the band; but it also names a distinctive form of improvised

dance that has developed alongside second line rhythms. Second lining music and dance share a focus on ground, as dancers' footwork complements musicians' bass rhythms. In this essay, I argue that second liners' downward sonic-kinetic emphasis privileges a street-level, bodily knowing of the urban environment, and critiques the aerial, visual epistemologies that have guided a range of (neo-)imperialist spatial projects in New Orleans and beyond. In particular, I focus on a common yet spectacular second lining feat, in which dancers climb atop roofs, overpasses, and other city structures to dance several stories above the parading crowd. This practice, which I call "summiting," inverts imperialist attachments to aerial views by performing the bodily knowing of the "native" from the pioneer's elevated location. In carnivalesque fashion, summiters transpose a street-level, kinesthetic, and rhythmic knowledge of place to the imperial vantage point. While summiting inverts the racial logics of imperialism, it does less to challenge its patriarchal roots. In part because nearly all summiters and brass band musicians are male, their bodily and rhythmic acts also reinforce male dominance in continued contests over public space. Summiting dramatically highlights the highs and lows of intersecting vectors of power "gender, race, and imperialism" that second liners negotiate when footworking the city.

Colonized by Rote: Music Education during the U.S. Colonial Era in the Philippines

Christi-Anne Castro, University of Michigan, Ann Arbor

With the arrival of around 500 teachers from the U.S. in 1901, the Americans began their civilizing mission in the Philippines, even while brutal campaigns of war continued in various parts of the country into the next year. Reframing their occupation of the archipelago as a paternalistic mission rather than an imperialist venture, the U.S. governing body worked to turn Filipinos away from their Roman Catholic. Spanish colonial past and toward a future modeled on American institutions. The Bureau of Education oversaw the dispersal of U.S. teachers throughout the islands, rapid training of Filipino teachers, building of schools, and dissemination of curricular materials, including a primer for music education. Along with English language, arithmetic, and industrial arts, music education participated in the systemization of experience that, through performance and practice, could inculcate secular, civic values suitable for a domesticated - if not colonized populace. This paper uses government material on music education to explore how the body regime and collective enterprise of song singing in the classroom corresponded with a larger narrative of U.S. imperialism in the Philippines as a moral imperative shared by both the colonizer and colonized. While the teaching methods were somewhat analogous to those in the U.S., the very different context led to epistemological slippage caused by poor teacher training, mistranslation, a mechanistic pedagogical approach, and a lack of awareness about the daily lives of the Filipinos.

From "Singing School Songs" to "Singing Our Songs": Modernity and Aboriginality in a Taiwanese Aboriginal Musical

Chun-bin Chen, Taipei National University of the Arts

"On the Road" is a musical theater production of the Taipei National Concert Hall performed in 2010 in collaboration with Aboriginal musicians. With combinations of various distinct elements, such as the incorporation of the principal theme of Smetana's Vltava into a song composed by the Taiwanese Aboriginal musician BaLiwakes, this musical has hybrid features. Focusing on the performance of contemporary Aboriginal songs in this musical, I examine concepts of the musical modernity of Taiwanese Aborigines. I argue that beneath the simple plot of the musical about how a Han-Taiwanese musician brought the Aboriginal musicians to perform at the Hall, there is another story being narrated through the performance of the songs. This hidden story is an Aboriginal musical story spanning the time from the period of Japanese colonial rule (1895--1945), when Westernized school songs were introduced into Aboriginal society, to recent years when Aboriginal musicians have achieved recognition in Taiwan's music industry. This story shows not only the objectification and institutionalization of Aboriginal music enabled by Western musical techniques, but also an articulation of aboriginality as a response to modernity. Although one may criticize this musical for involving unequal power relations, I argue that the performance is a mechanism connecting dissimilar features, and through the act of performance Aboriginal musicians can define their social identity. To examine the musical from this perspective. I aim to provide an example to demonstrate how music functions as a constitutive part of action and agency.

Afro-descendant Music and Governmental Policy in Latin America: Individuals, Institutions and Intangible Cultural Heritage

Rodrigo Chocano, Indiana University Bloomington, Chair, - Panel Abstract

In recent decades, whether attempting to combat racism at home or cultivating a multicultural image internationally, Latin American governments have taken musical representations of Afro-descendant communities into consideration when establishing social policy. Safeguarding, valorizing, and disseminating Afro-Descendant music may be an important goal of such government initiatives, but their policies concretely affect the living conditions of such groups and their ability to participate in nationbuilding projects. The three papers in this panel seek to explore how Latin American governments have supported the use of music to represent Afro-Descendant populations and question what particular or collective interests motivate the initiatives. Presenters will focus on: the relationship between the public Chilean system of cultural grants and the evolution of Afro-Chilean tumba carnaval; the intersection between Argeliers Leon's individual research interests and Cuban government's social projects that led to publications on marginal Afro-Cuban populations; and political negotiations behind the production of a pan-regional Afro-Descendant music album as part of a Latin American Intangible Cultural Heritage project. This panel dialogues with

recent scholarly interest on the relationship of music and human rights with regard to culture by shedding light on specific cases of Afro-Descendant populations throughout Latin America. A senior researcher who has dedicated much of his career to studying the relationship between government policies and musical production will act as a discussant for this set of papers.

The Politics of Heritage Creation: The Case of an Afro-Descendant Latin American Music Compilation

Rodrigo Chocano, Indiana University Bloomington

The 2012 album Cantos v Música Afrodescendientes de América Latina compiles music of Afro-Descendant communities in Latin America. Conceived as a project for safeguarding the musical Intangible Cultural Heritage (ICH) of these communities, Cantos y Música was sponsored by CRESPIAL and UNESCO and involved the participation of thirteen Latin American governments. Cantos y Música can be understood as a project of "heritage creation": Through it, governments and agencies built an "official" discourse about Afro-Descendant ICH by choosing representative pieces. More than an imposition or a consensus, this heritage creation process is a debate that includes different participants (musicians, researchers, activists, bureaucrats and politicians). Only part of this debate is about ethnic, aesthetic or historical issues: equally important are the diverse "and many times competing" political and economic agendas of the actors. Heritage creation, then, is a political process. In this paper, I aim to illustrate the complex political dynamics and negotiations that reside in the process of heritage creation through the exploration of Cantos y Música. I argue that musical initiatives elaborated under the framework of ICH are sites of negotiation and struggle in which ideas about musical aesthetics and ethnicity, bureaucratic procedures and political interests converge. I suggest that ICH projects meet the different interests of several agents that find in ICH an important asset for their particular agendas, for which safeguarding is not always the ultimate goal.

"Fanfic" and "Fan Service": Commodification of Homosexuality in Heteronormative K-Pop Listenership

Stephanie Jiyun Choi, UC Santa Barbara

K-pop (Korean pop) male singers often kiss and caress each other on stage regardless of their offstage sexualities. This homosexually-suggestive act is considered "fan service," a performance that aims at pleasing the fans through erotically-titillating gestures. The male singers' fan service embodies narrative structure of K-pop fan fictions, or "fanfic," in which heterosexual female fans develop story lines based on an erotic pairing of two male singers. The main purpose of this homosexual pairing is to claim full ownership of their K-pop idols within the imaginative world of fanfic by preventing possible heterosexual relationships. In these fanfic narratives, a conventional heterosexual female protagonist is replaced with a feminine homosexual role, as heterosexual femininity is considered threatening to the heterosexual

female readers. In this paper, I examine the ways the singers and fans participate in "doing gender" (West and Zimmerman 1987) between heterosexual men and women, heterosexuals and homosexuals, and gendered roles between homosexuals, and show how gender is constantly questioned, negotiated, and/or reaffirmed in the reciprocal performances of fan service and fanfic. I argue that homosexuality is readily visualized yet appropriated and commodified as a performative vehicle by the heteronormative music industry and fandom in Korean society where queer community is nearly invisible. This paper will bring into the discussion of the ideological formation of gender through performative interactions between the industry and fandom in the realm of Korean popular music.

Decolonizing Children's Mediascapes

Carolyn Chong, Memorial University of Newfoundland

New digital media is identified as a key socializing agent for the twenty-first century child (Kirsh 2010). Despite the ubiquity of popular media in children's everyday lives, there is limited research on the (in)visibility or (mis)representation of indigenous society and minority groups in media and the impact on young consumers' understanding of the world and sense of self and others. This paper explores sonic representations of indigeneity in three First Nations produced children's animations: Wapos Bay (2005-2010), Bizou (2010-2013), and Raven Tales (2004-2010). Drawing on interviews and content analysis, I compare composers/directors' intended use of music and sound with audience (Indigenous and non-Indigenous children and adults) interpretations of "the sound of Indian" (Pisani 2005) in these animations. Although mainstream media may not create negative stereotypes and romanticized ideals (e.g. "lazy Indian" "noble savage"), it normalizes and perpetuates such images, serving as a powerful tool for communicating and strengthening "the colonial gaze" (Knopf 2010). As Deloria states, it is0through sounds and images of popular culture "...that expectations work their way into lives and actions and, from those seemingly innocuous actions, into other, more damaging, forms of racism and oppression" (Deloria 2004: 223). Many believe that indigenous created media are providing positive alternatives to mainstream representations thus interrupting political and representational models that seek to assimilate and control indigenous society (Hearne 2008). This paper questions how the deployment of music and sound in children's animations work to strengthen, challenge, or create new expectations of modern indigeneity.

Music Communities and Online Media: Production, Transformation and Preservation of Space and History in Latin America and the Caribbean

Katia Chornik, University of Manchester, Chair, - Panel Abstract

As Stuart Hall has theorized, maintaining identity in diasporic communities concerns "not the rediscovery but the production of identity. Not an identity grounded in the archaeology, but in the re-telling of the past" (2010). In light

of post-colonial and postmodern mobilities, Latin American Area Studies must now necessarily reconsider exactly what "area" is being studied and how its history is constructed in a deterritorialized context. This panel investigates the notion of alternative formulations of space and history as created strategically through online communities. Specifically, we discuss how music molds online communication and the ways in which presentation, memory, and identity can be transformed, preserved, and produced in Latin America, the Caribbean, and their diasporas. Through an examination of 1) The use of social entrepreneurship through music and media to improve Haiti's image in Paris; 2) The ethical issues in creating an online archive of songs from Pinochet-era Chile; and 3) The musical formation of Mayan identity through transnational community radio, these papers provide examples of the many ways in which online media can break down boundaries, increase awareness, and provide access to otherwise marginalized voices.

Ethical Issues in Creating the Online Archive Cantos Cautivos (Captive Songs)

Katia Chornik, University of Manchester

Cantos Cautivos(www.cantoscautivos.cl) archives songs and stories about songs written, sung and listened to in political detention in Chile under Pinochet's dictatorship (1973-1990). I have developed this project in partnership with former prisoners and the Chilean Museum of Memory and Human Rights. Launched in January 2015, Cantos Cautivos is part of my broader research project on music in the context of detention, which also entails offline ethnographic work with victims and perpetrators of human rights violations in Chile. All materials have been obtained and continue to be received from survivors via online crowd-sourcing. This paper examines a selection of ethical issues encountered when creating the archive. I focus on the power relations between the development team and contributors, drawing on ethnomusicological research on archives and communities (Landau and Fargion 2012), responsibility and reciprocity (Hellier-Tinoco 2003), and memory studies research on contemporary museums' exhibiting practices (Arnold-de Simine 2013). I argue that whilst the often conflicting agendas of those involved in (re)constructing memories linked to traumatic events have been reconciled by highlighting the patrimonial value of the archive, the limited time left to collect materials and the inclusive role that music played in political detention and in subsequent commemorative initiatives, the project's online format has attracted mixed reactions from the heritage community. This paper contributes to the understanding of a lesser-studied type of music archive as well as its specific ethical challenges, including online exposure and users' technological gaps, highlighting the importance of democratic power relations in applied ethnomusicology initiatives.

"Gauwu (Shopping) Every Day" and the Violation of Urban Spatial Order in the Hong Kong "Shopping" Protest

Sheryl Chow, Princeton University

This paper studies how a music video of a protest song of the recent Hong Kong Pro-Democracy Movement, "Gauwu (Shopping) Every Day," inscribes the urban space of Mong Kok with new meanings. After police cleared the occupied site in Mong Kok, hundreds of people organised late-night "gauwu groups" (literally "shopping groups") there in an attempt to retake the streets temporarily. For instance, one of the protestors' strategies was to cross the road repeatedly. When the pedestrian light turned red, they pretended to have dropped something as an excuse to remain on the road. This collective, incessant crossing of the road as act of protest resembles what Michel de Certeau calls "a spatial acting-out of place". By "acting out" against the spatial order dictated by traffic lights, the protestors inversed the structures of power that discipline the human body (Foucault) and violated the "functional, efficient ordering of human movement through urban space" (Quentin Stevens). Analyzing Mocking Jer's MV version of "Gauwu Every Day", this paper shows how the song verbally, visually and sonically represents this violation. The lyrics index the space of Mong Kok and the protestors' violation of the spatial order. The video represents the violation by filming performers dancing in the middle of the road. Cross-cutting between two sites of dancing, it connects multiple sites of protest in Hong Kong, transcending the physical boundaries of urban space. The mismatch between the acoustic qualities of the made-to-seem-diegetic music and the visualized urban space disrupts the sense of spatiality.

Hearing the Sage: On the Confucius Institute of Music in North America

Kim Chow-Morris, Ryerson University, Toronto

With the international spread of mainland China's Confucius Institutes, the philosophy, images and music of Kong Fu Zi have proliferated at an exponential pace. Confucius Institutes and their offshoots bring with them significant funding to universities, colleges and public schools suffering from budget deficits post-2008, yet public opinion remains split on the perceived benefits and detriments of partnering with them (Gil 2009; Lien et al 2012; Starr 2009; Yang 2010; Zhao and Hung 2010). This became particularly clear during the past year, when their Beijing directors began rallying for equal academic power and status to professors who surmount rigorous university hiring and tenure procedures. The advent of the Confucius Institutes of Music. directed by Beijing's Central Conservatory of Music, has rapidly made a marked impact on the performance of Chinese music in the United States and Canada, and indeed globally. Based on interviews, archival research, program and score analysis, and first hand observation, this paper will explore the impact of these new Confucius Institutes of Music on the aesthetics, function, staging and political-economy of Chinese music performance across North America. In so doing, I will provide insight into the largest and most rapid

shift in both Chinese aesthetic production and discourse since China's Cultural Revolution of 1966 to 1976.

The Musical Formation of Mayan Identity through Transnational Community Radio

Logan Clark, University of California, Los Angeles

Community radio stations have played an integral role in Mayan Guatemalan towns throughout the latter half of the twentieth century--most notably in resisting military violence during the 36-year civil war. In the twenty-first century many of these stations, now broadcast online, serve a simultaneously local and international role: maintaining connections between Maya emigrants in the United States of America and the hometown they left behind. Using the town of Santa Eulalia, Guatemala, as a case study, I will analyze how international broadcasts play a part in transforming geographical community identity to a transnational sonic community identity. Music in diasporic networks, as theorized by Gilroy and Hall among others, can serve to continuously produce cultural identity by 're-telling the past' through presentation of shared 'memory, fantasy, narrative and myth' (Hall 1990). International radio broadcasts facilitate musical exchange between Ewulenses living in Santa Eulalia, Guatemala, and those living in various cities in the USA, forming a transnational community narrative about 'authentic' Mayan identity as it relates to 'traditional' marimba music. This narrative consists of a conversation between what Maria Alonso Bolaños calls 'music of migration' (2012) - as produced by *Ewulenses* in the US- and music produced by Ewulenses living in 'la madre tierra.' Through programming featuring new marimba compositions and traditional repertoire, international listener interaction through DJs, and live simulcasting of community concerts. boundaries between Mayan and non-Mayan are defined by sonic influences from all sites of the transnational community of Santa Eulalia.

Looking Back: Gendered Histories, Herstories and Theirstories of Ethnomusicology: Pt 2 The Academy; Pedagogical Training and Teaching in Post-Multicultural World

Elizabeth Clendinning, Wake Forest University, Chair, - Panel Abstract

This roundtable examines gender and gender theory as a part of the lived history of fieldwork, pedagogy, and the performance of ethnomusicology as a discipline in the post-multicultural age, 1980s-present. Gender identities--in intersection with other facets of identity such as race, ethnicity, and sexuality-shape how ethnomusicologists are perceived by others during fieldwork and within the academy, including training new generations of scholars. In part two of this historical exploration, we view the 1980s as a turning point for inclusivity in ethnomusicology as ethnomusicologists representing a diverse set of identities continued to work with an ever-diversifying body of students. Additionally, the period is distinguished by its increased theorization of gender within ethnomusicology. In this panel, we ask scholars to reflect on the intersecting impacts of gender, sexuality, neurodiversity, and

multiculturalism within their training, teaching, and research. Panelists speak from their topical research backgrounds in North America, Europe, Africa, and South Asia, as well as their own positionalities within intersecting male, female, heteronormative, queer, European, and American communities. Through these multivocal narratives, we excavate the his/her/theirstory of ethnomusicology to disclose how our discipline has shaped our individual and collective gendered identities within and beyond the era of multiculturalism, and how our activities in turn re-shape the gendering power of ethnomusicology. Finally, this panel illuminates persistent challenges at the intersection of gender, race, and sexual identity within ethnomusicology and provides a framework for scholars to address practical and theoretical gender issues as a part of their own performance of ethnomusicology.

Recoloring the Metal Map: Metal and Race in Global Perspective Esther Clinton, Bowling Green State University

Any attempt to grapple with issues of metal, race, and ethnicity must contend with the ideologically motivated project of musical whitewashing that has only become shriller and more strident in recent years, as hip hop and electronic dance music (perceived by them as hostile, non-white musical competition) have claimed larger and larger market shares, especially in the USA. Metal is loudly claimed in the name of a hegemonic whiteness, further marginalizing metalheads of color. The irony of this attempt is that in 2014 there are more metalheads in Latin America than Northern Europe, and a far greater number of extreme metal enthusiasts in Indonesia (including its current president) than in the United States. Evidence of the massive size of metal fanbases in unexpected places is now easy to come by via the internet. Yet metal fandom's self-image has yet to catch up to these demographic realities and metal scholars, the majority of whom are based in Western countries, have often perpetuated the presumed white hegemony of metal. In this presentation I assess the growing impact of third world metal scenes on the present and future of heavy metal and their impact on metal's ongoing, fraught engagement with the global issues of race and racism.

Coplas quebradeños: Regional Identity Markers and Tools for Social Critique in Northwest Argentina

Audrey Coleman-Macheret, Independent Scholar

In the Quebrada of Humahuaca in Northwest Argentina, a musical and poetic genre known as the copla serves as a regional identity marker and tool for contesting hegemony among those who compose, perform, and recall its many classic and contemporary manifestations. Despite the region's status as a UNESCO World Heritage Site since 2003, the copla has not received the attention associated with the otherworldly Andean landscape, archeological ruins, and colonial architecture that increasingly attract tourists to the area; this is, in part, due to strategies for preservation by copleros/as. Performance practices and texts of various copla quatrains convey regional identity and pride. In addition, some coplas and their associated traditions reflect

indigenous Kolla origins of the local population, an identity long ignored or denigrated by the Argentine mainstream. A sub-genre of copla composition developed during the twentieth century delivers social critique with razor-sharp irony. This paper is based on fieldwork conducted 2012 and 2013, observed copla performances, interviews with copleros/as, insights of quebradeño coplero/anthropologist Rene Machaca, the scholarship of Enrique Cámara de Landa, Laura Occhipinti, Anke Fleur Shwittay, among others, and on Harris Berger's framework for examining emotions, style, and meaning in expressive culture. Audio and video examples with English translations will unveil a performance genre that expresses the communal spirit of Quebrada residents as eloquently as the tango has expressed gender relations of the underclass in turn-of-the-century Buenos Aires.

Ecuajei: Traces of the Sacred in Ismael Rivera's Salsa

Cesar Colon-Montijo, Columbia University

Ismael 'Maelo' Rivera is a central figure in the history of salsa. Beginning in the album Esto fue lo que trajo el barco (1972), 'Maelo' made the chanting of the expression equaie a sound-mark of his recordings and performances. Ecuajei is an expression used among practitioners of African and Afrodescendant religions to praise the goddess Oya, a deity who manifests herself in various natural forms such as tornadoes, strong winds, fire, and lightning. Oya is associated to secrecy, funerary rituals, and the transformation from one state of being to another (Gleason 1987). Maelo's embracing of ecuajei is a rather obscure matter. Not much information abounds on this regard even when one speaks to his immediate family and friends, some of whom dismiss it as simply another of the many refrains Maelo voiced throughout his repertoire. Ecuaiei has nonetheless become iconic of Maelo, a word that often stands in and for his persona in t-shirts, posters, songs, poems, and other Maelo iconography cherished by fans, friends, and family. In this paper, I examine the "intermediality" (Sterne 2013) of ecuajei as a sound-mark of Maelo's repertory and performance style. Weaving together such "histories of listening" (Feld 2012) is not a means to search for sweeping biographical truths on "the real" reasons why Maelo embraced this expression. Rather, I seek to engage creatively with the transformations of ecuajei as a means to explore critically how matters of the sacred and the secular are mediated in popular music, and in Maelo's salsa more specifically.

Vocal Ontologies: The Politics and Poetics of Instrumental Sounding in Central Eurasian Xöömií or "Throat-singing"

Andrew Colwell, Wesleyan University

In popular writings on xöömií or other "throat-singing" practices from Central Eurasia and the circumpolar Arctic, the writer often relies upon metaphors of "disembodiment," "earthiness," or "magic" to express awe or shock for seemingly inhuman "sounds" or "noises" nevertheless produced by the human voice. In contrast, my research associates in Mongolia describe an aesthetically sophisticated art of vocal sounding, which they distinguish

linguistically from "singing" and use for human/non-human interrelation or cultural representation. Additionally, ethnomusicologist Valentina Suzukei (Tuva) and xöömií professor Odsuren (Mongolia) propose that xöömií is an example of embodied instrumental art, which the latter refers to as "human instrumental music." For the performer, in contrast to "just singing." emphasizes the whistle-like, harmonic resonances of the vocal apparatus while producing a guttural drone. So where does (or should) the humanness of the voice end or begin? In this paper, I consider the ontological politics, poetics, and roots of vocality versus instrumentality, as demonstrable in Euro-American and Central Eurasian articulations of xöömií. I argue that where vocality ends and instrumentality begins is a threshold that has shifted according to political ideology and encounter across human and non-human boundaries over time. I propose that Euro-American incredulity at the instrument-like or inhuman sounds of "throat-singing" in part stems from "the age of science" (17th-19th centuries) when organologists, echoing science's separation of "nature" versus "culture," helped reify the "instrument" versus "voice" distinction. However, Suzukei and Odsuren's examples demonstrate this distinction's re-working in relation to a pastoral sensibility where human instrumentality is ontologically acceptable.

Soccer, Sonics, Control, and Affiliation: Investigating the Politics of Collective Communication On and Off the Field

Timothy Cooley, UC Santa Barbara, Chair, - Panel Abstract

This panel studies the mileux of soccer matches and broader contexts of soccer fandom, aiming to examine communicative environments in which athletic activity and fan expressivity coalesce and interact. We aim to strengthen new avenues of ethnomusicological inquiry into the analysis of relationships between sound, music, politics, and sport, whereby players, spectators, and organizers are agents in complex sporting industries where notions of control and community affiliation, on and off the pitch, are core elements. Paper one concentrates upon the game itself, analyzing how sonic markers such as the referee's whistle hold authoritative power over players by controlling movement and the flow of the game. The whistle plays an important role in influencing spectators' construction of sporting narratives, thus creating communities around the match itself. Paper two examines spectator performance amongst FC Saint Pauli supporters in Hamburg as a key expressive and ritually constructive component of fan experiences. The stadium becomes a space of intersecting and conflicting narratives in which crowd chants not only convey collective identity, but also bring into conflict the social and political ideologies that are affiliated with differing fan groups. The third paper analyzes processes of media dissemination of the singing of the Mexican national football fan anthem Cielito Lindo by players and fans in terms of tactics of diplomacy and goal-scoring. Together these papers cohere to offer insights into broader ethnomusicological questions concerning relationships between sound, sporting contexts, and notions of affiliation, which impact and interact with networks of power and politics, locally and globally.

A Taste of Soul: Experiencing Black Life Through Food and Music Tyron Cooper, Indiana University

The investigation of Black life through the fusion of soul food and soul music is revealing. From jazz icon Louis Armstrong's 1927 recording, "Struttin" With Some Barbecue. - to "neo soul" artist D'Angelo's 2000 release of "Chicken Grease," the integration of soul food and soul music, or Black popular music, broadly speaking, sheds light on experiences, values and traditions that characterize and sustain members of Black communities across the nation. Through such fusion, we learn about and experience many nuances of Black life. Highlighted in this paper are three Black popular music recordings by African American artists, representing different genres and time periods-- Louis Jordan, Rufus Thomas, and the Goodie Mob--which represent soul food and soul music as (1) historical facilitators of diverse social interaction, (2) signifiers for Black identity, and (3) vehicles of improvisation used to negotiate Black life. The paper seeks to illustrate how the fusion of food and music in Black popular songs chronicle African American communal interaction, identity and survival. The research of ethnomusicologists Portia Maultsby and Paul Berliner provide the theoretical framework for assessing Black life expressed through the synthesis of food and music.

Standing up the Song: Haudenosaunee Womens Singing Societies in the time of #IdleNoMore

M. Sam Cronk, University of Western Ontario

It should be no surprise that academic engagement with First Nations in North America has fundamentally changed over the past two decades. Since the Oka Crisis of 1990, a new generation of indigenous scholars - including Audra Simpson, Taiaiake Alfred and Glen Coulthard - have challenged myths of national identity, compelling us individually and institutionally to interrogate our colonial histories. At a community level, the #Idlenomore movement, originally protesting the Northern Gateway project in Saskatchewan, has become a touchstone for widespread social action. And ongoing debates surrounding the impact of residential schools and the crisis of missing and murdered aboriginal women have reshaped highly mediated political and curricular discourse across university campuses. With narratives of settler colonialism in mind, I have been revisiting Haudenosaunee (Iroquoian) singing societies in Ontario, Quebec and New York state with whom I have worked for nearly three decades. These organizations perform eskanve - short, formulaic social dances which often combine elements of traditional and popular indigenous and Anglo-North American repertoires. The purpose of these singing groups, however, extends far beyond musical performances; their primary function is reciprocity, a principal which defines Haudenosaunee identity. This paper addresses the role of singing societies for contemporary Haudenosaunee especially from the perspective of women performers who have engaged extensively with academic scholarship both as lecturers and consultants. Our conversations also provide intersectional approaches for addressing the complex ways that patriarchy, assimilation and

colonial patterns of behavior continue to shape cross-cultural scholarship and political discourse within and beyond the academy.

Historical Ethnomusicology of Celebrity Artists Ravi Shankar & George Harrison: How Can a Polyvocal Texture Inform Narratives of Musical Collaboration

Jeffrey Cupchik, University of Calgary

This paper problematizes the process of investigating the testimonies of musicians who play an important role in the collaborative constellation around celebrities, but who have been placed in the margins of dominant narratives in popular music history. Music scholars researching The Beatles' South Asian music "borrowings" have given attention to George Harrison's study of South Asian classical music and his incorporation of Indian musical elements into hybridic Indian-Western spiritual-popular songs featured on Beatles albums from 1965-1968 (Farrell: 1997; Slawek: 1991; Reck: 1985). Yet, recent research indicates important data concerning this moment in popular music history still remains open to question. New perspectives and ambiguities may be considered following insights provided by Shambhu Das' disciple of Ravi Shankar and sitar teacher and music collaborator of George Harrison. According to ethnographic interviews I conducted with Das in Toronto, the role Das played was far more involved than previous historical accounts have allowed us to know. This raises questions about the theoretical approach and methodological application of a polyvocal texture where contradictions and ambiguities are heard that challenge heretofore unquestioned narratives. How is omission a preferred tactic when relationships between those in the margins and those in the limelight would potentially shift if certain data came to light? Ultimately, my findings suggest an evaluation of the interests at stake on a case-by-case basis, for the ethnographer's inscription constructs an historical reality with potentially high stakes in the economically charged global popular music industry.

A Faith of Their Own: Religion, Identity and Musical Practice Amongst Tharu Christian Youth in Nepal

Victoria Dalzell, University of California-Riverside

As members of one of the largest indigenous groups in Nepal, among whom Christianity has significantly increased since 1990, Tharu Christian youth are familiar with a variety of musical expressive forms. Such forms include Tharu folk song and dance genres, Nepali popular music genres, and Nepalilanguage Christian bhajans (devotional songs). Tharu Christian youth creatively combine these resources to thoughtfully engage the multiple social worlds in which they reside. One such engagement is to assert their Tharu identity within an ethnically diverse Nepali Christian (church) context. The rise of ethnic nationalism in Nepal has sensitized many Nepali Christians to the multiple aspects of their cultural identity. Nepali Christians manifest their cultural awareness by performing ethnically-derived expressive forms like song and dance at church functions, acknowledging their diverse cultural

backgrounds while celebrating their "oneness in Christ." This paper analyzes the multiple layers of one such performance--a Nepali-language Christian bhajan taken from the Khristiya Bhajan(the canonic devotional song collection used in churches throughout Nepal no matter their denominational affiliation), set to the maghauta naach (a traditional Tharu song-and-dance genre performed during New Year festivities). Using Brubaker's (2004) concept that identity consists of contingent and variable relationships among several categories, I show that, through this performance, Tharu Christian youth enact their intersectional identity as constituently Nepali, Tharu, and Christian. This performance points to how a changing social location and identification can be effectively negotiated through musical performance.

Poetic Transnationalisms: Song, Text, and Affective Geographies of Belonging

Christine Dang, New York University, Chair, - Panel Abstract

This panel examines the transnational production of political, cultural, and religious communities through the musical performance of poetic texts. Drawing on philosophical, literary, and musicological theories on the relation of music and poetry--as well as interdisciplinary scholarship on transnationalism and postcoloniality--this panel investigates the ways in which the fusing of poetic and musical media can connect communities separated in space, time, and history through shared discourses on performance aesthetics and political ethics. Interpreting "poetry" broadly to include composed poems as well as song lyrics that attend to poetic form and imagery, papers in this panel analyze texts in Persian, Arabic, French, Quechua and other indigenous languages; drawn from folk, classical, and modern traditions; situated variously in popular song, art music settings, and religious rituals; circulating within postcolonial states and across multiple regions--including the Middle East, West Africa, and South America, While exploring diverse poetic traditions and musical cultures, the panel's papers raise similar questions about the relationship between textuality, orality, and musicality; about language, indigeneity, and authenticity; about the blurring of aesthetic and epistemological categories during poetic performance; and finally, about the role of social memory, embodied practices, and economies of desire in shaping the poetics and politics of transnational communities. Weaving together these strands of inquiry, this panel contributes historicallysituated, postcolonial perspectives to the humanistic debate on music's relation to poetry-perspectives that probe the affective processes and conditions of possibility through which sounds and texts merge within contemporary geographies of transnational belonging.

Erotics, Poetics, Politics: The Musical Making of Pan-Islamic Publics Christine Dang, New York University

This paper explores global musical circulations of Sufi erotic poetry, and the role of such circulations in connecting Muslim communities within a transnational, transhistorical Islamic public sphere. Focusing on two Sufi

texts that have spread throughout the Islamic world, I examine the ways in which the singing of erotic poetry links Muslims separated in time and space through resonant traditions of transcendence and shared economies of desire. The first text that I analyze is "Mainun Layla" ("The Fool for Layla"), an anecdoctal poem from ancient Arabia, and the second is "Al Burda" ("The Mantle"), a classical work from medieval North Africa, Both texts depict erotic yearning for a human beloved as a metaphor of all-consuming passion for the divine; both texts have, throughout Islamic history, inspired numerous indigenized musical versions across the Middle East, Africa, Eastern Europe. and Asia. Looking closely at contemporary performances of "Majnun Layla" and "Al Burda" in Senegal, I show how the musical indigenization of these texts emplaces Senegalese Muslim communities within a globalized discursive tradition of eroticism as piety--within a dynamic, pan-Islamic debate on the relationship between embodied experience, social ethics, and spiritual transcendence. Further situating "Majnun Layla" and "Al Burda" in Senegalese political contexts, I argue that the polyvalence of meaning evoked by the fusion of poetic eroticism with musical indigeneity enables Senegalese Muslims to mediate the disjuncture between national citizenship and transpational religious belonging--to bridge the aesthetic and ethical distance between local civil society and the pan-Islamic public sphere.

Interdisciplinary Perspectives on Listening and Aurality J. Martin Daughtry, New York University, Chair, - Panel Abstract

Recent scholarship on aurality (e.g., Ochoa Gautier 2015, Erlmann 2010, Deacon/Damousi 2007) presents listening as an exceedingly complex activity-a culturally- and temporally-inflected act involving capture and creation, inscription and erasure, command and surrender, Self and Other, This roundtable will explore a range of listening acts from the vantage points of analytic philosophy, ethnomusicology, sound studies, and the anthropology of the senses. We will begin with brief presentations on (1) listening's complex entanglement with time, with bodies, and with other modalities of perceptual attention; (2) phenomenologies of "inner listening" or the musical imagination; (3) the salience of listening within the visually and kinetically restrictive environment of UK prisons; (4) the relation between listening acts and the category of the esoteric within Sufi communities in Morocco and France; (5) the tension between ethnographic listening and intersensorial "witnessing" of mass events such as the Ferguson riots; and (6) the generative practice of "listening to histories of listening" in the New Guinea rainforest, European towns, and urban Accra. These presentations steer our exploration of listening through milieus of increasing size, from the intrasubjective space of the mind and body, through tightly delimited spaces of affective intensity, into a broader social sphere of political action, and beyond it into more expansive inter-species environments. Together, they will set the agenda for the second hour, in which we will engage in a focused conversation with the audience on the dynamics, affordances, and limits of listening in cultural and ecological worlds.

Music and symbolic, structural and physical violence in the context of Cuba, Mexico and the USA

Nomi Dave, University of Virginia, Chair, - Panel Abstract

The papers in this panel interrogate how different kinds of violence are enacted, mediated and repudiated through music. Drawing on ethnographic fieldwork in Cuba, Mexico and with Latinos in the USA, the presentations focus on violence related to Afro-Cuban drumming and narcocorridos (ballads about drug-trafficking). The papers explore: how gender exclusion is maintained through threats of violence in the context of Afro-Cuban ritual drumming; the ways in which gender is performed in and through violence in US-Mexican narcocorridos; how class dynamics are reproduced through associations with violence; how music that glamorizes violence can create and mediate structural violence, as is the case with working class Mexican immigrants in the USA; and how such music becomes entwined with and blurs the boundaries of religious and legal institutions. The papers also address violence as invisible and the risk to those who reveal it. The panel is sponsored by Music and Violence Special Interest Group.

Becoming Militant: Dance, Movement and the Making of Revolutionary Selves in Guinea

Nomi Dave, University of Virginia

In this paper, I consider the ways in which regimes of movement seek to create revolutionary sensibilities and selves. My study focuses on practices of dance and public choreography in the West African nation of Guinea. In 1960s and 1970s Guinea, the state promoted a Chinese-inspired Socialist Cultural Revolution that sought to create a new Man for the postcolonial future, with Guinean President Ahmed Sékou Touré firmly upheld as the prototype. Practices of movement in public spaces, from staged dances to the street choreography of official celebrations, thus aimed simultaneously to instill personal / public discipline and to uphold Touré's personality cult. While dance and movement in Africa are often framed in terms of sensual pleasure and abandonment, former revolutionary performers in Guinea today remember the grueling schedules and punishing order of their practice. At the same time, movements associated with the Revolution have become absorbed into the vocabulary of authoritarian aesthetics in Guinea, reflecting complex memories and feelings of pride, pleasure and pain. Examining a 2013 performance by former revolutionary dancers. I explore here the ways in which bodies and movement both endure yet also change over time, adding new layers of interpretation to past events. I thus consider the legacy of the Guinean Cultural Revolution as told through the bodies of Guineans today.

Alan Lomax at 100: A Critical Re-evaluation of Lomax's Legacy in the Twenty-First Century

Mark Davidson, UC Santa Cruz/UT Austin, Chair, - Panel Abstract

In recent years, Austin-born folklorist/ethnomusicologist Alan Lomax has attained near-mythic status, becoming arguably the most famous public figure in the history of traditional music collecting. His life and work has been the focus of numerous films, websites, and publications, including the first-ever full-length biography on the collector, published in 2010, January 31, 2015. the 100th anniversary of Alan Lomax's birth, marked a yearlong Alan Lomax Centennial celebration, with events being held throughout the United States and abroad. Lomax's organization, the Association for Cultural Equity, was even featured on an episode of The Colbert Report, which coincided with the launch of their Alan Lomax Archive. Alan Lomax's legacy, however, is more complicated than the simple winnowing of history that occurs with any effort to mythologize. Probing and persistent questions remain regarding his fieldwork, remuneration, and repatriation practices; his perceived approach to issues of race; and his scholarly research endeavors. This roundtable seeks to seize the particular moment (the Lomax Centennial) and location (Lomax's hometown) to reevaluate critically Alan Lomax's place as both ethnomusicologist and folklorist, public advocate and ardent connoisseur. The participants, which include junior and senior scholars and cultural heritage workers, will discuss Lomax's collection projects and subsequent repatriation efforts in the Caribbean, Spain, and the United States (specifically Michigan and eastern Kentucky); his Pan American radio outreach program from the period of WWII; Lomax's place among other collectors of his era; and the lives of the musicians behind these important recordings.

Isn't Heavy Metal Supposed to Be a Community? Cognitive Dissonance and Facing Metal's Uncomfortable Truths

Laina Dawes, New School for Social Research

The loudness, the energy, the rebellion and an interest in cultivating extreme metal's communal culture is what distinguishes the casual listener from an ardent fan. Metal journalists, photo and video archivists and industry workers have all dedicated a portion of their life to a subgenre that has been socially maligned by mainstream culture. However, there is a contradiction: while sensitive about the social and political consternation, there is still resistance to addressing divisive issues within the culture. In 2013 black metal band Inquisition was accused of affiliations with Nazi sympathizers, members of the band Dragonforce were questioned about a past musical project that contained overtly racial lyrical content, and the band Lord Mantis was accused of trans misogyny. Band members either denied or blithely dismissed the accusations and the journalists who inquired were criticized for being trivial, often facing more derision than the artists. In addition, response via online comments from metal fans seemed to separate the artists from the music they made and the journalists who offered the accusations were derided - even though there was undeniable proof. The overriding sentiment was, well. isn't metal supposed to be offensive? This presentation will examine how metal listeners view the actions of artists who use hateful speech in lyrics or have expressed offensive public sentiments. I will argue that for a community that cherishes their separation from the mainstream, "real world" societal issues are destroying the very community from within.

"Digging in the Carts": Technologies of Play in Hip-Hop Production and Performance

Michael D'Errico, University of California, Los Angeles

Throughout the history of hip-hop, the vinyl record has remained a foundational symbol and compositional tool in beat production and DJing. The practice of "digging in the crates" has provided a useful starting point for musicians seeking new material, and understanding the basics of turntablism is often seen as a necessary prerequisite for the novice DJ and producer. However, the 2000s marked a shift in the technical practices of hip-hop, as musicians increasingly moved away from the record as a practical tool, instead embracing grid-based "controllers" of various sorts. In this context, musicians increasingly talk about the ways in which they have been influenced by the video games they grew up with, rather than their parents' record collections. How have structures of play and kinesthetic embodiment in video games influenced composition and performance in hip-hop? Through case studies of the technical design and use of controllers such as Ableton's Push and the Monome, this chapter outlines shifts in hip-hop composition and performance that have resulted in the twilight of the vinvl record. Combining play theory and studies in human-computer interaction with ethnographic research on producers and instrument designers from the Los Angeles experimental hiphop scene. I detail the ways in which the ludic structures of video game controllers have encouraged alternative forms of instrumentality. While scholars have provided useful frameworks for understanding turntablism in hip-hop culture, a connection has yet to be made between the music and the broader multimedia formats with which it is increasingly intertwined.

Making the Song Your Own: Fidelity, Innovation, and Contestations Over Vocal Style on Indian Idol

Anaar Desai-Stephens, Cornell University

This paper investigates changes in the vocal style and musical interpretation of Hindi film songs as reflected, discussed, and negotiated in the context of Indian Idol. In the "audience imaginary" (Ganti 2012) put forth by producers, viewers expect a certain fidelity to already establishe vocal styles and modes of song interpretation. At the same time, the musical genres and vocal styles that are now finding purchase in Hindi film song have greatly diversified and many producers of Hindi film music are increasingly placing a premium on innovation - especially in the form of uniqueness of voice and interpretation. These contrasting sets of expectations form an analytically productive tension on Indian Idol, wherein contemporary contestations over vocal style and musical interpretation are made visible in the interplay between contestants'

performances and judges' commentary. I argue that differing perspectives on Hindi film song aesthetics, as expressed on Indian Idol, reflect changing ideals regarding the interpretive obligations and expressive agency of the performer today. Attempting to satisfy the injunction "Make the song your own!" heard on Idol shows across the world, (Meizel 2006), performers find themselves in a double bind, caught between an increasing premium placed on musical innovation and an ever-present demand for fidelity to culturally nostalgic forms.

Folk and Traditional Music Programs in American Higher Education: Vanguard or Rearguard?

Mark DeWitt, University of Louisiana at Lafayette

Increasingly in recent years, instruction in the making of folk and traditional music has appeared in higher education in the United States, where classical music (now with jazz) has held exclusive sway. At some colleges and universities, this development has taken the form of engagement with local communities of musicians whose music is identified with the region where the institution is located--e.g., indigenous music in Hawaii, mariachi in Texas, and old-time and bluegrass music in Appalachia--a context different in goals and impact from the typical world music ensemble. At first blush, such regionallybased programs would appear to be the cutting edge of the kinds of curricular changes called for in a recent task force report from the College Music Society, Transforming Music Study from its Foundations (Sarath, et al 2014). Using a combination of correspondence, site visits, and personal experience, this paper will present an analytic overview of several folk and traditional music programs across the U.S., comparing the goals and practices of these existing programs to the ideals of creativity, diversity, and integration set forth in the CMS report. Potential points of both convergence and divergence from these ideals will be described, such as the report's emphasis on composition and improvisation in contrast to folk revival tendencies to value traditional repertoire over new songs, and the ideal of integrating all music studies in schools of music where music literacy is central as compared with the practical needs of teaching oral traditions.

President's Roundtable: Indigenous Theory

Beverley Diamond, Memorial University of Newfoundland, Chair, – Panel Abstract

The 2015 President's Roundtable will explore how "indigenous theory" is transforming the intellectual aims, frames, and methods of ethnomusicology. While "indigenous" is a broad and variable descriptor globally, our panel will focus on the Americas. Many issues, however, will be relevant for political and intellectual decolonization initiatives worldwide. On one hand, Indigenous theory has burgeoned, particularly in the past decade, as a means of facilitating cultural resurgence. For many indigenous theory is rooted in place-based histories, in responses to experiences of colonization and inequality, in concepts available in indigenous languages, or in ways of

knowing through respectful and reciprocal relationships. On the other hand, Indigenous theory is generating strong anticolonial practices. Many observe, for instance, that theory as it is most often defined in the mainstream academy sustains universities as complicit in neoliberalism and settler colonialism: as Maori scholar Linda Tuhiwai Smith observes, theory that claims cross-cultural applicability has often been used against Aboriginal people. The intellectual work done within Indigenous communities, on the other hand, challenges assumptions about who is able to produce theory while addressing important contemporary needs for human and ecological healing. social transformation and political activism. The roundtable panelists will present brief initial statements and then engage in discussion among themselves and with the audience about this widely pertinent subject. Our panelists will include Dylan Robinson, Canada Research Chair in Indigenous Arts, Queen's University, Canada: Dawn Ieriho; kwats Avery, Professor, Music. Montgomery College; David Samuels, Chair and Associate Professor, Music, New York University; Holly Wissler, Independent Scholar and Documentarian, Cusco, Peru; and Jessica Bissett Perea, Assistant Professor, Native American Studies, University of California, Davis.

Capoeira's "Return" to Africa: Updating Brazilianness among the Tabom in Ghana

Juan Diego Diaz Meneses, University of Ghana

Throughout the 19th century some eight thousand former slaves of African descent from Brazil returned to West Africa and used practices learned in Brazil to maintain their identities. They are known today as the Tabom in Ghana and Agudás in Togo, Benin and Nigeria. Though most no longer speak Portuguese and have never set foot in Brazil, they are keen to strengthen their connection with Brazil. As recently as 2000, another "Brazilianized African" returned to West Africa: capoeira. Recognized today as an international symbol of Brazilianness and as a proof of the historical ties between Brazil and Africa, capoeira's arrival to West Africa offers returneedescendants contemporary symbols of Brazilianness to reinvigorate their identities. This paper discusses the meanings given to capoeira by the Tabom in Accra. Aspects considered are: the history of Southern trans-Atlantic connections, recent improvements in Brazil-Africa relations, changes of national symbols in Brazil, and discourses of Pan-Africanism. Questions framing this study include: 1) how interested are returnees-descendants in the practice of capoeira and why: 2) how do traditional ideas of Brazilianness among the Tabom interact with the Brazilian nationalist discourses deployed by capoeira adepts and by the Brazilian government; and 3) how do traditional musical practices in these communities influence the practice of capoeira. This paper contributes to research on the social implications of Brazil-Africa connections, which are particularly relevant today with Brazil's emergence as a world player.

Transformation at the Crossroads of High Asia: Tradition and Modernity in Ladakhi Music

Noe Dinnerstein, John Jay College of Criminal Justice, CUNY

This paper examines how contemporary presentations of elite songs from the old royal palace in Leh are represented on mass media to relate with the rural Buddhist population's experience of modernity in Ladakh. These songs have been rejuvenated after being marginalized for years due to the propagation of domestic and popular music on the mass media. However, now these songs have taken renewed cultural importance as the Ladakhi economy has boomed with increased tourism and people taking regional pride in songs that are now considered part of "tradition." This invention of genre of "traditional music" have also encouraged performance of instrumental music within subaltern groups such as the Mon and Beda creating varied experiences of modernity within traditional music. What was previously a liminal activity has now become prestigious, with higher caste Ladakhis now learning and performing instrumental music as a marker of ethnic identity - a process analogous to the supplanting of gharanadhar musicians by middle-class practitioners in Hindustani music. The youth that previous rejected this music as oldfashioned have now embraced it as an integral part of what it means to be Ladakhi, reflecting how the experience of Ladakhi modernity has simultaneously recreated both the so-called "little" and "great" traditions as a marker of regional identity.

Manoumba Records: A Model for Intervention through the Good Old Indie Label

Rebecca Dirksen, Indiana University

Having spent a dozen years working with Haitian musicians from diverse backgrounds. I have long harbored a dream to start a record label parallel to my academic endeavors. Many musician-colleagues view this venture as expected and indeed necessary; why shouldn't the "wealthy" foreigner with a PhD serve as their manager, publicist, producer, financier, and international liaison? But even as Haiti's dynamic creativity is routinely upheld against prevalent "failed state" narratives, the cultural sector in Haiti, as elsewhere, suffers from entrenched social, political, and economic pressures. To wit, artists are bedraggled by lax copyright laws, and, with poverty affecting a purported 80% of the population, piracy is the normative mode of transmission for media materials, making any profit a laughing matter. Besides this, the international music industry is apparently bust, and indie artists globally have struggled to gain traction as they confront widespread demands that they give away their music "for free." Despite this, in October 2013 I partnered with a Haitian entrepreneur to found Manoumba Records, now nearing its public debut with an album release by an internationally acclaimed musician. In this presentation, I will dig into some of the challenges posed by my role as an interlocutor in the Haitian music scene--including the ethics of my presence and intervention in the aftermath of the devastating 2010 earthquake, which tremendously altered the cultural landscape. This requires

examining cultural expectations from both sides of the equation (mine, and "not mine"), and evaluating the relationship between academic and applied ethnomusicology.

Parrandera, Rebelde, y Atrevida: Jenni Rivera's Creation of a Discursive Space in the Banda Genre

Lizeth Dominguez, University of North Texas

In Mexican popular music, the banda genre has been a predominantly masculine discursive space that objectifies women through a binary similar to the Freudian "Madonna-whore complex." The late Mexican-American singer/songwriter Jenni Rivera disrupted the masculine space of banda in order to carve a liminal space that created an amalgam of Mexican and Mexican-American femininity. Extolling masculine archetypical traits, Rivera embodied the image of "la parrandera, rebelde, y atrevida" (a rebellious and reckless party girl), while simultaneously embracing the maternal notion of "la gran señora" (the great woman). Rivera bridges traditional Mexican perceptions of the reified matriarch with those of the "loose woman." Rivera's experiences as a Mexican-American woman shaped her desires to re-negotiate traditional Mexican gender roles through lyrical appropriation of hypermasculine elements empowering women and providing potent social commentary. This paper will analyze the music and artistry of Jenni Rivera with a particular focus on her performance of masculinity as a form of feminist social critique and symbolic empowerment. Music and dance are powerful symbolic means of articulating specific learned rules and artists have the potential to adapt them to individual experience to create sites of solidarity and self-empowerment.

Pupukahi I Holomua (Uniting To Progress): Collaboration between Indigenous and Non-Indigenous in the Perpetuation of Hawai'ian Music

Keola Donaghy, University of Hawai'i, Maui College

This paper will present a case study of collaboration between indigenous and non-indigenous faculty and students in the perpetuation of an indigenous music form. It will examine the establishment and evolution of a certificate program in the University of Hawai'i system that trains aspiring musicians in instrumental and vocal performance, composition, repertoire development, recording techniques, and marketing of Hawaiian music. The program was founded under the direction of a well-known Hawaiian musician with little experience in higher education. Subsequently a non-Hawaiian academic, musician and composer was hired to administer the program, develop curriculum, strengthen academic rigor, and teach courses that were required by the program. Upon the subsequent retirement of the founding director, this individual was named faculty coordinator and assumed full instructional and administrative responsibility for the program. Across the University of Hawai'i system, all campuses are in the process of implementing a plan

entitled "Hawai'i Papa O Ke Ao" ("Hawai'i Foundations of Enlightenment/Knowledge") designed "to make the University of Hawai'i a leader in indigenous education" (Hawai'i Papa O Ke Ao, 2014). Using this document, Manulani Meyer's theorizing of Hawaiian epistemology (Ho'oulu: Our Time of Becoming, 2004), and Karen Lillian Martin's "Relatedness Theory" (Please Knock Before You Enter, 2008), this paper will discuss the progress that the program's non-Hawaiian coordinator, Hawaiian colleagues, and students have made in indigenizing the program through cultural rigor, practical research, community engagement, and social activism.

'Haïti, Je Connais': Music, Social Entrepreneurship, and Media in Haitian Paris

Laura Donnelly, University of Pennsylvania

The Haitian community in Paris, a minority population in a post-colonial metropole, is multiply marginalized: as a racial minority, as a less dominant Caribbean group than those from the French Antilles, and through western media's proliferation of a highly stigmatized image of Haiti. Haitians in Paris respond to these challenges by developing broader access through social media and encouraging solidarities between and among minority communities through social entrepreneurship and activism. This paper contributes to ethnomusicological research on diaspora, mobility, and immigrant communities (Allen 1988; Turino 2004; Zheng 2010; Dueck 2011), while foregrounding minority networks and their agency, using ethnographic data to discuss efforts within the Haitian community in Paris to 'build up Haiti's image,' or increase the value of the community. Integral to this process is social outreach by investing time and money into greater good of community, as well as involvement in organizations, planning festivals, events, and designing iPhone apps, all with music as a driving force, making music paramount to social mobility and increasing solidarity in Haitian Paris. Through twoubAkoustik, a grass-roots concert series, and 'Haïti, Je Connais,' a game show that includes musical performances, I argue that Haitians in Paris strategically use their music's appeal, both among Haitians and other minority groups in the city, to create minority networks with other marginalized communities, and ultimately benefit from these minortransnationalisms.

Balinese Women in Masks: Powerful Femininity and Multiple Meanings in the Dance "Telek"

Sonja Downing, Lawrence University

A common component of exorcistic rituals held in Bali, Indonesia, the "Telek" dance is a form of Balinese performance that is unusual with regard to its choreography, music, costume, and constructions of gender. Within a large and diverse category of Balinese masked dances, Telek is the only one regularly performed by women. Unlike most male masked dances, it is0not a solo dance and is not improvised. Though the costume is in a male style, Telek's music suggests possible connections to refined female legong dances

rather than other male masked dances. Telek's combination of masculine and feminine elements and its association with powerful Balinese Hindu rituals and mythological characters comprise a particular femininity not otherwise expressed in other forms of Balinese dance. Its movements and poses portray strong female characters, yet the characters are far more spiritually situated than those portrayed in recently created, secular, strong female (kebyar) dances. Because of the difficulty in pinning down Telek's associations and categorical placement, local interpretations of its meaning often differ. In this presentation, I discuss conflicting accounts of Telek's origin and its various meanings as described to me by several experienced Balinese performers and teacher-scholars. These differences exemplify the widely varying meanings constructed around Balinese dance forms on regional and individual levels. Despite the conflicting nature of these narratives and despite a historical scholarly inattention to this dance, I argue that what is significant about Telek is the embodiment of a specific feminine power in a larger ritual context.

Trans Identity and Stance: Multiple Positionalities and Musical Meaning through Lived Experience

Randy Drake, UC Santa Barbara

Ethnomusicology has a rich and important history of utilizing ethnographic work to tell us much about cultural group identity through music. What if that ethnographic work reveals multiple positions of lived experience? Rather than work from a larger ethnomusicological model that relates music and identity through larger social groups or communities, this presentation considers the "stances" of a variety of rich and complex individuals who each have something to contribute to the overall meaning of a musical event. Stance is a theoretical tool developed by Harris Berger who explains that "thinking about performance events in terms of the stances of composers, performers, and audience members encourages us to attend, not to reified styles, but to the specific ways in which the differing participants in a performance actively and socially shape their actions and make them meaningful." This in no way diminishes the ways in which various discourses and power structures contribute to identity formation. But the focus in this paper is to highlight how stance allows us to regard a multitude of individual participants' identities through particular musical scenes. The music and performance scenes of trans bassist Jennifer Leitham, trans guitarist Joe Stevens, and The Transcendence Gospel Choir, offer us a look at multiple positionalities. The musicians and audience members from these scenes allow for nuanced meanings that often do not reflect a group identity. These individuals, as active participants within their prospective music scenes, reveal that their lived experiences offer an "interpretive variability" into the meanings of musical events.

Caribbean Community Arts Movements: Bomba, Gwoka, and Fandango as musical activism

Shannon Dudley, University of Washington, Chair, - Panel Abstract

This two-hour session will combine the Participatory Workshop and Roundtable formats. It will be led by artist-scholars from Puerto Rico. Guadeloupe, the U.S. and Veracruz, Mexico, who promote change through participatory music and dance. The session will begin with approximately half an hour of participatory music-making that will give all present an introduction to the presenters' community arts work and establish an interactive atmosphere. The workshop will be followed by short presentations (5-10 minutes each) by each of the six panelists, one of which will be translated simultaneously from Spanish to English. Each presenter will focus on distinctive aspects his/her work, but also help to tease out shared themes. including community building, racial and cultural identity, boundary-crossing, resistance, activism, and education. The remainder of the session (30-45 minutes) will be devoted to open discussion. (We also plan to organize a fandango at a community site in Austin to coincide with the conference. We have received approval from Local Arrangements and SEM business office to advertise this event on the SEM website, and we will use this roundtable to publicize the event, if accepted)

Bridging University and Community through Participatory Music and Dance

Shannon Dudley, University of Washington

My presentation (the chair's) will come last and will focus on the challenges and rewards of promoting participatory music and dance in the university. Community arts residencies at my university (which have included both fandango and bomba) challenge the academic paradigm of music specialization by bringing together people of widely different skill levels, ages, and cultural backgrounds in performance. They require music majors to expand their definition of 'musical skills' to include relationship building, facilitation, and accommodation of difference, among other things. These residencies also build relationships between students, faculty and community arts activists that extend beyond the term of the residencies and expand learning opportunities for all concerned.

Stylistic Diversity and the Indigenous Musical Public

Byron Dueck, The Open University

In September 1979, the Winnipeg Tribune announced that the Manitoba Indian Brotherhood would be hosting a country music awards show, with the prizes to be presented including "entertainer of the year," "most diligent young artist," and "Red River Jigger of the year." The article quoted a press release by the Brotherhood that stated, "In Indian culture, country music is second in importance only to ... traditional pow-wow music." Thus, in a few short lines, the paper acknowledged the diverse group of musical and choreographic

practices that still anchor a great deal of festivity in the Manitoban Indigenous public sphere — and at the same time hinted at certain hierarchies among them. In the present day it is not at all unusual for larger or more prestigious Aboriginal gatherings to incorporate powwow singing and dancing, popular styles such as country music, and Indigenized Celtic traditions such as step dancing and fiddling. Drawing upon interviews with musicians and dancers, and engaging with research by Anne Lederman, Lynn Whidden, and Sarah Quick, among others, this paper (a) explores the continuities and tensions between the various genres articulating contemporary Aboriginal publicness, giving special attention to the place of the aforementioned Celtic traditions, and (b) considers how these diverse practices both reflect and respond to the colonial legacy in Canada. Beyond this, it suggests that conceptualizing musical publics may benefit from an approach that considers the relationships between seemingly distinct musical practices.

Listening to Lomax: New Auditory Engagements With Parchman Farm and the Black Southern Folk

Benjamin DuPriest, University of Pennsylvania

When Alan Lomax traveled to the upper Mississippi Delta to record prisoners at Parchman farm, he sought pure black musical expression. For Lomax, the musical black body, at work in forced exile, represented a powerful connection to the past. Evoking the Herskovitzian Africanisms of his formal training, Lomax theorized black southern musical practice within the monolithic. folkloric paradigm that has since been effectively problematized. Nevertheless, the paradox of his leftist political stance and essentialist, dehistoricizing functionalism maintains a complicated presence in the academy. In the wake of a recent re-release of Lomax's Parchman recordings (Dust-to-Digital; DTD-37, 2014), I will argue for the potential rethinking of his archive through new modes of listening. As Ana María Ochoa Gautier (2014) has recently shown, reconstructing auditory practices can lead to new biopolitical understandings. Historical listenings to black bodies have been significantly overprescribed by scholars like Lomax; these recordings, however, compel a rethinking of auditory engagement as a biopolitical project that could reconcile Lomax's paradoxical means and humanistic ideals. In this paper I will suggest new ways of listening that will eschew retentionist theory, recognizing the place of these musical expressions in evolving understandings of black southern music and popular music in the early twentieth century that undermine established generic demarcations of race and regionality. This paper emphasizes the place of listening in the technical processes of constructing histories through memory, beginning work towards more nuanced understandings of black musical practice in the early twentieth century American South.

"Tita": A Small Song with a Big Story

Lucy Durán, School of African and Oriental Studies, University of London

The Mande world of West Africa boasts some of the best known oral traditions of the African continent. Tales like Suniata - sung or recited to instrumental accompaniment by senior male griots - have been transcribed and documented by scholars of oral literature, and are the metanarratives that provide references for histories, cultural ideologies and identities of the region. Much less known are the "petits récits" (Lyotard 1985) of songs performed by Mande griot women (jelimusow, sing, jelimuso) in more intimate settings such as at wedding parties, which are important "nodal points of specific communication circuits, however tiny these may be" (Lyotard 1985). This paper explores the myriad small narratives embedded in an iconic song from the 1970s called "Tita," first recorded by the jelimuso Fanta Sacko. In many ways, "Tita" embodies the antithesis of the metanarrative. It contradicts the prevailing view of griots as being conservative, and singing primarily for the status quo. Its title evokes the sound of the guitar, an instrument that played a vital role in the modernisation of Mande music. The sentiments expressed in the song were considered radical and were highly contested at the time, in a society where most marriages were arranged. A close look at "Tita," which continues to be performed at the many wedding parties that are held on the streets of Bamako and other Malian cities, highlights the role of the jelimuso as steering a precarious and often dangerous path between the conflicting cultural norms in Mali today.

Vocaloid Refused: Vocaloid Re-Imagined and Re-Purposed Nina Eidsheim, UCLA

Vocaloid is a vocal synthesis software package that "sings back" any pitch and word combination entered by a user, impersonating a singer with a designated sex, age, and race. "Lola" and "Leon" (2004), the first pair of virtual "singers" designed, were introduced as "generic soul-singing voices." Both the language describing the software packages and the accompanying imagery were racially charged, reproducing blackface stereotypes of African-American entertainers. But these representations of the black voice, though still quite legible, have also been challenged. Over the last few years, music producers and online user communities (overlapping considerably with the anime community) have rejected the particular racialized presentation of the vocal synthesis software and imposed their own characters over the voices. This paper considers a particular instance of "vocal work" that exemplifies one way in which the voice is always already implicated in a hermeneutic loop between production and perception, sometimes reinforcing, but at other times refusing and even reimagining or re-purposing the other. Although I am specifically concerned with the cultural-historical formation of one category of vocal timbre, this project addresses the broader concern of accounting adequately for the timbral micropolitics of difference to which the voice is still subjected.

Re-embedding and re-imagining musical arts practices and wellbeing in contemporary Venda children's lives

Andrea Emberly, York University

This paper examines how the endangerment of musical traditions in Venda communities in South Africa has significant ramifications for contemporary children's education, cultural practices, and wellbeing. As presented in John Blacking's historic study of Venda music from 1956-58, children's songs are an integral part of Venda culture. The role of children's songs in contemporary Venda communities continues to be an essential part of the musical landscape. However, due in part to factors such as governmental policies, educational practices, and socio-cultural contexts, certain genres of children's music have become endangered. This paper presents a case study of the musical practices used in initiation schools for young girls in Venda communities to explore how ongoing endangerment of this musical genre has severe impact on children's cultures both in musical and extra-musical environments. This discussion will examine how the cultural knowledge embedded in children's musical practices connects to broader wellbeing contexts, thus framing current community concern over the loss of traditional children's songs, modes of learning, and initiation schools. Based on current collaborative research with children and young people in Venda communities in South Africa, this paper examines community-driven efforts to re-embed the musical practices of girls' initiation schools in the everyday lived experiences of Venda children to reinforce and foreground cultural knowledge within the global and often dominating landscape of contemporary children's cultures.

Native American Hymnody: Translating the Music and the Message at North American Mission Sites

Jeffers Engelhardt, Amherst College, Chair, - Panel Abstract

Working from different disciplinary homes, the papers in this panel explore the complex process by which native language hymns were created at two mission sites in North America: the Moravian mission to the Mohicans in the eighteenth century, and the Lutheran mission to the Apaches in Arizona in the twentieth. Hymn singing played an important role in Christian missionary activity, both for assumptions about its multi-modal means of inculcating affective and somatic aspects of conversion, and for the ways in which it instituted distinct aesthetic shifts away from native modalities of expression. The papers in this panel interrogate the process of native language hymn creation as a collaborative, yet asymmetrical, site of cultural contact. To what extent did Christian missionaries attempt to assert full control over the process of translation, and to what extent did they encourage the development of a truly indigenous form of Christianity? What factors determined whether, and how, Christian hymnody became indigenized, and how it served as a distinctly musical expression of indigenous identities, histories, and politics? Taken collectively, the papers in this panel argue for a complex view of the indigenization of Christianity within the context of colonialism through study of sounded practices of congregational music.

Reassembling Sound, Space, and Gender in Africanist Ethnography Veit Erlmann, The University of Texas at Austin, Chair, – Panel Abstract

This panel brings together three perspectives on the performance of space in Africanist ethnography, Moving away from a context-driven understanding of musical performance as something that simply happens within space, we consider how music and performance actively produce space - and indeed, a place - for their sounding, while simultaneously critiquing the codification of these spaces as sites of ethnographic investigation. We challenge existent notions of space as homogenous, discrete, or a priori by reimagining space as a "heterotopic" field affording novel practices of vitality, mutuality, and distributed action. Proceeding from these positions, the authors examine three possible formulations of space in different African locales; sound and listening as constitutive of life, sound and performance as markers of counter-spatial ritual, and performance and non-musical experience as facets of a restructured fieldsite that allows for multiple ways of knowing. These perspectives illuminate the interstices of African epistemologies, sonic spatial constructions, and gendered ways of knowing and being; they further examine the productive relationships between such forms of knowledge and those that the ethnographers bring to their research.

The Simpa Drums of Tamale: Instrument Construction and Dissemination in Northern Ghana

David Ewenson, Memorial University

On Paramount Chief Rd, in the heart of Tamale, Ghana, a family of blacksmiths build drum kits and congas using re-purposed scrap metal, discarded machinery, and rebar. These simpa drums, recognizable by the bright blue and silver paint which covers the shells and skins, are used by local mosques in marching prayers, by Christian gospel groups, and by simpa groups who play the neotraditional, highlife influenced music that give the drums their names. In this paper I explore musical life in northern Ghana using the process of instrument construction and dissemination as a window into social relationships, economic change, and aesthetic meaning. I document the creation of the simpa drums, from the acquisition of scrap metal to the molding, skinning, and painting of the shells and skins. We then following the drums as they leave the site of construction and move through the community. Along the way we uncover how both the blacksmiths, and varying performers, experience and interact with the instruments both physically and mentally. Through this multidimensional approach the simpa drum shop on Paramount Chief road can be seen as the centre of multiple instrument based networks that cross the boundaries of genre, religion and urban-rural divides. Past studies of musical life in the northern region of Ghana have been oriented towards the traditional drumming of the Dagomba people. This study, which situates the simpa drum blacksmiths at the centre of multiple instrumentbased networks, serves to remedy this lacuna in the Dagomba literature.

Songs of the Spirit: Improvised Hymnody in Eighteenth-Century Moravian Mission Communities

Sarah Eyerly, Florida State University

Music was often used by Christian missionaries in Colonial America as an outreach to native communities. Missionaries envisioned that music's inherent emotional and expressive possibilities could more effectively "touch the heart" of potential converts than the targeted phonemes of spoken language. In the Mohican missions of the German Moravian church, this idea was taken one step further. Converts were promised initiation into a truly "heavenly" art of composition: a system of hymn improvisation that would bypass the rational, mortal mind, and connect directly with the divine. Through daily "singing" and "poet" schools, converts learned the Moravians' practice of hymn improvisation, through a pedagogical method that had been honed in the German communities and transmitted via manuscript and missionaries to the Colonies. The Moravian tradition of improvised hymnody was likely effective at encouraging conversion, because it was not dissimilar from Mohican musical forms and traditions, which depended on individual inspiration. Certainly, previous mission efforts by Dutch and English missionaries were not as successful. Their proscribed hymn repertory allowed little room for the individual, or for variations in performance practice, which could be ascribed to "divine inspiration" in the Moravian style of hymn singing. These musical points of congruence allowed space for the creativity of both German and native musicians and singers, and facilitated a musical and theological exchange. Transcriptions of improvised and pre-composed hymns in the Mohican language from the archives of Moravian mission communities further illuminate a complex process of cultural and religious exchange through hymnody.

Acid Diversions: Race, Memory, and Mediation on the UK Dancefloor William Faber, University of Chicago

The racialized borders of electronic dance music in Britain are routinely contested by musicians, dancers, and critics. Often framed as interlocking debates over subgenre, ethics, and history, I argue that this decades-long dialectic of inclusion and exclusion actively participates in the making and unmaking of race, both on and off the dance floor; and in turn helps to assemble the very idea of electronic dance music. Building on my ethnographic work with musicians and dancers in London, I engage their accounts of belonging, ownership, and value by focusing this paper on the ways that two relatively high-profile events are interpreted and mobilized by my interlocutors; the 25th anniversary celebration of Warp Records at Tate Britain in 2013, and Mark Leckey's film installation Fiorucci Made Me Hardcore at the Serpentine Gallery in 2011. Both events foreground the work of memory, trafficking in existing tropes of "1990's rave nostalgia" and playing across representations of individual and collective experience. Furthermore, I discuss how these events intervene on existing histories of electronic dance music by creating critical environments in which musical practices often

regarded as peripheral to electronic dance music- namely, reggae sound systems, northern soul, and working-class brass bands- are in turn placed at the narrative-historical center. Moving out from the space of the gallery and back to the dancefloor, I conclude by engaging with the ways that groups of electronic dance music producers have in turn assembled complementary and competing ideas of their own musical past.

The Second Symposium on Transcription and Analysis Cornelia Fales. Indiana University. Chair. – Panel Abstract

In 1964, Ethnomusicology published the results of a transcription project. proposed by Nicholas England and carried out by four ethnomusicologists, with musicologist Charles Seeger moderating. In the introduction to the article. England celebrated transcription as "one of the most important tools of the trade," a view few ethnomusicologists would have contested at the time. The project essentially compared transcriptions of the same piece prepared by each of the four ethnomusicologists. The present roundtable will recreate the Colloquium, bringing together four ethnomusicologists and a moderator who was one of the original participants in the 1963 project. Following the same format established in the original project, each of the four will independently prepare a transcription of the same music to be compared during the roundtable. The difference between our roundtable and the earlier project is that the sample will be chosen from music that emphasizes timbre over other parameters of the music. The current generation of ethnomusicologists works within an environment of exceptional interest in and sensitivity to sound quality, but suffers from an impoverished descriptive vocabulary and few means to demonstrate timbral patterns and effects. In exploring the graphic possibilities of transcription to represent timbre, this roundtable will highlight analytical tools unavailable to the original transcribers. The moderator will summarize differences in the transcriptions, call attention to new issues relevant to our particular concentration on timbre, and together with the audience, discuss old issues addressed in the original project from the perspective of nearly half-a-century of change.

Talk Shit, Get Shot: Body Count, Black Masculinity, and Breaking the Metal Color Line

Kevin Fellezs, Columbia University

Ice-T and Body Count recently released the video for the single, "Talk Shit, Get Shot," from the album Manslaughter. In the video, Body Count gets taken to task by a variety of individuals: a black hip hop fan does not recognize Body Count as "authentically" black; a white hipster is no fan of metal, let alone a band that hasn't released a recording in over six years and isn't "important" or "cool"; a white male executive, empowered by his white male privilege, dismisses metal musicians and blacks altogether; and a white middle class woman is revealed to be a M.A.M., a Mother Against Metal, evoking Tipper Gore's Parents Music Resource Center and the moral panic that ensued on the release of Body Count's 1992 single, "Cop Killer." It mattered little that Ice-T

was inspired by the Talking Heads' "Psycho Killer" and it is more than ironic that the Talking Heads received critical acclaim rather than public opprobrium for their song. The racialization of metal music as a white-identified genre opens the band up to attacks from both sides of the color line. Drawing on insights from critical race theory and black studies, I argue that Body Count confronts the marginalization of metal musicians of color with metal's own sonic assault and rhetorical excess, shattering both the seductive and the destructive stereotypes held by both blacks and whites regarding black masculinity.

The Caja, its Music, the Women Who Play it and Sing with it, and the Pachamama

Liliana Ferrer, Independent Scholar

This paper explores, as a system, the caja drum from Northwestern Argentina, the rhythms typically played on it, the women who play it, the coplas they sing, and the Pachamama they believe in. The caja is a twoheaded drum played in Northwestern Argentina, similar to other drums played throughout the Andean region. It is most often played by copleras (also, bagualeras): women who use it to accompany the singing of bagualas, a musical form of coplas (poems). Bagualas typically use only three notes, based on the major triad. Coplas express a variety of themes, sometimes picaresque, sometimes deeply serious, that include identity, relationships and empowerment, economic and social marginalization, the natural world, and the Pachamama. They are sung in everyday situations, community gatherings, Pachamama ceremonies, carnaval and other festivities. The caja, its music and its repertoire have been studied by Aretz, I. (1976), Perez Bugallo, R. (1993), Camara de Landa, E. (1994), Vega, C. (1946), Valladares, L. (2000) and others. The paper includes pictures of cajas used for this study and repertoire of the caja with chanting and singing. It also describes the different components of the music-cultural system the caja is immersed in, the contemporary caja revival in Argentina, and the role of the Pachamama and its syncretism with Christianity. This paper is intended to facilitate greater understanding of caja music within its Andean culture, thus enriching the body of knowledge of Ethnomusicology.

The Musical Cosmopolis: Re-territorializing Tel Aviv's Music Scenes Michael Figueroa, University of North Carolina at Chapel Hill

Where is Tel Aviv? It is at once a center for Israeli cultural life and an autonomous social space disconnected from Israel, as suggested by the phrase "Medinat Tel Aviv"--"State of Tel Aviv." Musical images of the city variously depict it as a sprawling Mediterranean metropolis, the location of Zionist nostalgia, a countercultural utopia, a major hub of global neoliberalism and technocracy, and a destination for sexual tourism. Owing to this multidimensionality, Tel Aviv's music scenes are often evaluated in terms of their aesthetic cosmopolitanism, measured in social and symbolic capital derived from connections to other international styles and scenes. These

cosmopolitan values are complicated by the increasing occurrence of racial conflict and the socioeconomic marginalization of the city's foreign migrant workers and refugees. The aesthetic discourse furthermore obscures the city's history of violent conquest that is normally associated other parts of the region where musicians' complicity with spatial injustice is more widely recognized. Thus, despite city residents' disclaimer of Zionist provinciality, the question of Tel Aviv's musical (dis)location is enmeshed in the national dialogue setting "global Israel" (cosmopolitan and multicultural) against "greater Israel" (territorially expanding and monocultural). Drawing on my fieldwork in Tel Aviv's music scenes, I examine how musicians and their publics negotiate this territorial disjuncture. By focusing on psycho-social processes of territorialization, per Deleuzean philosophy, I demonstrate how ethnomusicologists might advance a music- and people-centered approach to studying the emergence of local crises in places where the effects of globalization and political domination are manifest.

Reaching Out in the Dark: Learning Bluegrass in Toronto, ca. 1955-1975

Mark Finch, Memorial University of Newfoundland

In the formative years of Toronto's bluegrass scene, aspiring performers struggled to build a strong musical knowledge. With only limited resources at their disposal (e.g., publications, recordings, mentors), determined bluegrass pickers employed a variety of creative "informal" learning practices that some have compared to "reaching out in the dark." Their efforts, as I have discussed previously, were further complicated by a perceived geographic and cultural distance from the rural American "source" of bluegrass, a notion rooted in constructs of folk authenticity and regional character. Combining ethnomusicological literature on learning and competence (Brinner 1995; Green 2002; Iguchi 2008; Szego 2002) with Wenger's (1998) notion of "communities of practice," this paper considers how Toronto-based bluegrass enthusiasts operated within social groups to develop, discover, and negotiate genre "conventions" (Becker 1982, 29). However, while Wenger maintains a firm emphasis on knowledge building among "practitioners," in this case musicians, I consider how various participants, including non-musicians, contributed to a socially effervescent learning environment. Broadening the scope of communities of practice in this way illuminates how musical knowledge and other kinds of social, political, and cultural knowledge intersect and are simultaneously formulated. Furthermore, pointing toward an alternative to Lundberg, Malm, and Ronström's (2003) distinction between "doers," "knowers," and "makers," by focusing on learning processes this paper aims to decompartmentalize forms of knowledge and knowing.

The Sounds of "Zombie Media": Waste and the Sustainable Afterlife of Repurposed Technologies

Lauren Flood, Columbia University

"Zombie media" refers to materials that are "resurrected to new uses, contexts and adaptations" (Jussi & Parikka 2012). In this paper, I take up this concept in the context of underground music, drawing primarily on ethnographic research with experimental instrument builders in the U.S. and Germany. I investigate how musician-inventors conceive of "recycling" as a do-it-yourself endeavor informing both artistic practice and social relations. These musicians recycle physical materials while engaging a broader mindset about the value of "making do" rather than making more. However, I show that DIY recycling nevertheless embodies contradictions about waste, particularly the issue of whether the act of producing new inventions is necessarily beneficial. I focus here on the phenomenon of "e-waste," or the planned obsolescence of electronic waste, which my interlocutors combat by recycling materials destined for the dump. Other tools and techniques include repurposing old speakers as battery-powered amplifiers, "rescuing" electric guitars and retrofitting them with hacked circuits, scavenging sound-producing paraphernalia to create instruments, and providing record-buyers with seed pods instead of plastic albums. Connecting ethnomusicology with a media archaeology framework, I explore the temporal and material fluidity of media and the desire for "conspicuous production" of the new by viewing it as enmeshed in the realm of the recycled. To this end, I link the methods of repurposing physical media to theorizations of sustainable design and humantechnology-ecology intersections. Ultimately, I argue that these musicians invest in recycling's social and ecological benefits in order to demonstrate their roles as productive, responsible citizens.

The Amplification of Muted Voices: Notes on a Recitation of the Adhan

David Font-Navarrete, Duke University

On January 13 2015, Duke University announced that the Islamic call to prayer (Adhan) would sound from a bell tower of its iconic chapel in Durham, North Carolina. Duke's Muslim students and chapel administrators hoped the Adhan would foster "religious pluralism" on campus, but the announcement received immediate and vehement criticism. Anonymous threats of violence followed. The administration described the threats euphemistically as "safety concerns," then cancelled the Adhan. On January 15, the administration changed the plan again, moving the Adhan from the bell tower to an open space in front of the chapel. On January 16, a small portable loudspeaker was placed in front of the chapel's closed doors. Several hundred students, faculty, administrators, Muslim members of the Durham community, and journalists stood quietly, listening. An antenna at the top of the loudspeaker received and broadcast a signal transmitted from behind the chapel doors, where an unseen member of the Muslim Student Association recited the Adhan. The recitation itself was extraordinarily brief and subdued--a vocal expression of the

"moderately amplified" Muslim identity at the center of the contraversy. This paper presents a collaborative research project by Duke faculty and undergraduates designed to document and analyze the Adhan at Duke. Employing multi-track field recordings, interviews, survey data, and media accounts, the project weaves together a non-linear multiplicity of voices, perspectives, and critical analyses, offering a novel case study in the politics of sound and religious identity, as well as a model for cultivating rigorous, original research among undergraduates.

Strategies of Engagement in America's Cold War Musical Diplomacy Danielle Fosler-Lussier, Ohio State University

Between 1954 and the early 1970s, the US Department of State sent thousands of American musicians to perform all over the world. This expenditure was justified to Congress as a means of increasing US power by transmitting American ideas and values. Yet the practice of musical diplomacy abroad was foremost an engagement strategy. When the State Department provided a conductor to develop symphony orchestras in Manila and Saigon, these activities were perceived not as self-promotion, but as support for local musicians' participation in prestigious European traditions. The value of performing together is also revealed in a rare 1958 audio recording of the Jack Teagarden Sextet in Bombay (heard during this presentation). Teagarden invited tabla player Shashi Bellari to sit in with his Dixieland band. The audience's audibly animated response to Bellari's solos suggests that the inclusion of the Indian musician was important to the success of the performance, metaphorically conveying mutual respect. Musical diplomacy gave ordinary musicians and audience members roles to play in international relations, changing individuals' relationships with each other and with their own states. The nature of these interactions requires an unusually open definition of "propaganda," one that goes beyond stereotypes of falsehood or persuasion and allows for many kinds of meaning-making. Last, this presentation introduces a publicly accessible online database that allows the user to locate information about State Department-sponsored musical performances in particular world cities or regions. It is a valuable resource for research on international contact among musicians.

Copyright, Authors, and the Sometimes Anonymous Folk: Debating Legal Accommodations for Folk Song in Turkey

David Fossum, Brown University

Under an ideology that prevailed at Turkey's institutions of musical folklore through the 1980s, folk song was considered to be the property of the Turkish nation, not individually composed but transmitted to the public by collectors, source persons, and transcribers, who enjoyed an honored status that might otherwise be afforded to composers. But some challenged the ideology of anonymity, arguing that folk music could have known composers; others quietly passed off their original compositions as anonymous. Since the late

1980s, intellectual property administration has been revolutionized in Turkey, while nationalist institutions of folklore were reformed and lost some of their power. The debate over folk song creation has now been reframed as a problem of copyright administration. Objections to dubious claims of copyright in folk songs and the difficulty of proving valid ones, together with a widespread sense that folklore needs protection and its transmitters recompense, have inspired two proposals for changing copyright law. The first involves revising the existing statutes to provide royalties to folk song collectors and source persons. The second would create sui generis protection for folklore on the basis of WIPO model provisions. Existing anthropological research describes many cases around the world when liberal property regimes have been crudely imposed, riding roughshod over local institutions and sensibilities. As this paper illustrates, ethnomusicology of the law can complicate this discussion by showing how actors' investments in the ideologies and institutions of musical folklore and of intellectual property have shaped developments in both regimes of cultural management.

Hunting the "Music Hunter": Decolonizing the Legacy of Laura Boulton

Aaron Fox, Columbia University, Chair, - Panel Abstract

The four papers on our panel present an interdisciplinary perspective on the legacy of "music hunter" and public ethnomusicologist Laura Boulton (1899-1980). Boulton's career, we assert, is far less peripheral to the institutional development of ethnomusicology as a discipline during the 20th century than is usually acknowledged, given her outsider status in the discipline's intellectual history. Her influence culminated in a lengthy (1963-72) residency at Columbia University, to which she "sold" what she asserted were the intellectual property rights to her recordings. The papers on this panel, two by members of the tribes discussed, deal, in three cases, with ongoing projects to "repatriate" and recontextualize Boulton's recordings of indigenous North American music, including projects with Hopi (recordings made in 1933 and 1940), Iñupiat (1946), and Ts'msyen (1942). Our fourth paper, by a historian, provides a sharpening Caribbean perspective on Boulton's ways of working in the field, and her extensive and powerful social networks, while placing her work as a public intellectual in a broader context of sonic cultural representations of "the exotic." Jointly and severally, the papers trace the networks of relationships between Boulton and her supporters, facilitators, local officials, her subjects in the moment of documentary encounter, and her professional networks in the field of ethnomusicology and commercial recording production, and between the institutions that hold her materials and the communities in which she worked in the present, shedding light on the renewed value of historic archives for the project of decolonizing ethnomusicology.

Boulton in Barrow: A Story of Circulation and Return

Aaron Fox, Columbia University

Laura Boulton traveled to Barrow, Alaska, in October, 1946, to spend ten days documenting the music and dance of the Iñupiat. She left with around 100 recorded items and about as many photographs, and notes made in collaboration with a whaling captain named Joseph Sikvayugak, who led the group of drummers Boulton recorded. Boulton never returned to Alaska. At the time of her visit, as the Cold War opened their land and traditions to a rush of outside interest of which Boulton's was merely exemplary, the Iñupiat were about to embark on a historic struggle for political sovereignty and cultural continuity. Dance and music would play a central role in that struggle, both as an inward mechanism of solidarity and as an outward expression of identity, and especially as a field of united social activism with other Alaska Native communities. Boulton, who imagined her task as salvage, had no inkling of this possibility. In this paper, I draw on work repatriating Boulton's Barrow recordings and on Boulton's correspondence to trace structures of circulation and enclosure, and networks of people, money, projects, and objects that made Boulton's work possible, and conditioned its subsequent impacts. I thus contextualize the present moment of these materials' "repatriation" to an active role in contemporary Iñupiag music and dance. I theorize the multiple political accountabilities and intellectual and institutional histories that condition 'repatriation' as a space of possibility, and a method of decolonizing ethnomusicological practice through assuming responsibility for the discipline's past.

What Exactly is Guarapachangueo? Tension, Release, and Formulaic Performance in Contemporary Rumba

Johnny Frias, CUNY Graduate Center

This paper serves to further the conceptual and musical analysis of guarapachangueo, the contemporary percussive style of performing Cuban rumba. Drawing on studies of musical improvisation such as those of Turino (2009), Monson (1996), and Berliner (1994), I will demonstrate new ways of analyzing rumba and similar musical manifestations in which formulaic performance is a central feature. In her 2010 dissertation, Bodenheimer identifies some characteristics of guarapachangeuo. I would like to expand upon this, particularly the idea that the style entails increased improvisation in the lower register of the percussion. As an active performer of the style, I draw upon my own experiences and those of fellow rumberos to provide an insider's view into contemporary rumba performance. I follow Turino's (2009) lead in distinguishing between improvisation and formulaic performance, as rumba--in both older and contemporary styles--draws primarily on the latter. I argue that rather than being characterized by increased improvisation. guarapachangueo comprises an aesthetic approach to playing rumba in which unique formulas and musical vocabularies are employed, particularly in the lower register, or base. These produce a heightened sense of tension and release in which space and the interactive exchange of percussive phrases are

central. Furthermore, these formulas and vocabularies must be internalized by drummers in order to achieve competency. They become part of the performer's musical habitus or personal "library" and are drawn upon--often unconsciously--by the musicians in the form of musical decisions that "say something" in the flow of a rumba performance.

Mobilities and Music: Cosmopolitan Ties and the Burkina Faso Mennonite Church

Carinna Friesen, Indiana University

The word "cosmopolitan" is not often used in reference to Christian music. especially not in connection with music from a church in the corner of a small country in Africa. However, this concept - informed by Feld's (2012) discussion of vernacular cosmopolitanisms - provides a fruitful method of exploring congregational music in Burkina Faso and the ways that it allows Christians to engage with modernity and to explore who they are in relation to the broader Christian world. Rather than simply focusing on issues surrounding the Africanization of Christian worship, or the recontextualization of ethnically marked musics, this paper explores the regional and interdenominational connections that are built as Burkinabé Mennonites incorporate music and dance into their negotiation of identity within a pluralistic environment. Burkinabé congregational music is drawn from a variety of sources that frequently cut across denominational borders, and highlight the mobilities of both people and music in West Africa. Discussing repertoire is also a complex topic, in part due to the multileveled meanings and associations that can be found when exploring the role of music for a particular community. Based on fieldwork conducted in Burkinabé Mennonite churches in 2013/2014, this paper suggests that musical repertoire. including language choice, along with perceived and actual routes of song transmission, provide an example of vernacular cosmopolitanism on the part of Burkinabé Mennonites, and a means of engaging with contemporary society. As such, this paper provides an alternative framework for the discussion of Christian/congregational music in both local and international contexts.

Sacred Songs in Indigenous Landscapes

Charlotte Frisbie, Southern Illinois University, Chair, - Panel Abstract

N. Scott Momaday writes, "I exist in a landscape, and my existence is indivisible with the land. But I wonder what will happen to the land-- and consequently, to my existence within it. It is changing day to day, and faster than I'd like to think" (1997). Indigenous communities around the world share an earth-centered worldview. Rather than living off the land they live with it, a practice marked by deference to nature rather than dominion. Through countless changes over many centuries (including forced assimilation, displacement, and disease) Indigenous communities have continued to sing and dance their sacred ecologies. This session will focus on the role of sacred songs in referencing and renewing communal connections to the land, even as

human-fueled climate change dramatically transforms the landscapes and seascapes they rely upon for physical, cultural, and spiritual sustenance.

"Si uno mismo viene a buscarlo, nunca le va a llegar": Defining Belonging in Garifuna Commercial Song Creation

Amy Frishkey, University of California, Los Angeles

Garifuna scholars of their own culture have emphasized the importance of machularadi--culture-wide mutual dependency--to having survived minority status within the Americas as a free Afro-Caribbean group for centuries. This obligatory relationship emerges in the common rendering of individual hardship as a community experience. Garifuna characteristically appeal to living kin and ancestors for guidance, not expecting to resolve problems by themselves. Moreover, they air interpersonal grievances and personal woes publicly via oral arts, often through song, as a way of holding one another accountable for poor behavior and as a form of catharsis. In a sense, the longstanding independence and resilience of the Garifuna people is rooted in the interdependence between individuals. Since the late twentieth century, the urban experiences of seasonal emigrants to the U.S. have introduced complications within the Central American home communities to the extent that they have embraced a model of economic enterprise antithetical to machularadi's wealth-sharing. Anthropologist Sarah England (2006) describes a compromise reached through "customary pricing," whereby community members agree upon a fixed price for goods and services in order to prevent lone profiteering. However, the recent growth and diversification of Garifuna popular music under the aegis of the world music industry pose new challenges. Traditional songs remain part of a public commons, yet they also feed the copyright-governed punta rock and Garifuna world music genres, blurring the distinction between traditional and commercial domains. Drawing from ethnographic interviews, my paper examines current song authorship as a fluid intersection of distinct notions of individualism.

"It's All True": Orson Welles, Kid Ory, and the Mediation of New Orleans Jazz

Andy Fry, King's College London

Orson Welles' incomplete docudrama "It's All True" (1941-2) is an unlikely model of comparative musicology. Yet from its origins as a history of jazz to its partial realization as an exploration of samba, Welles had sought to capture Afro-diasporic peoples and their musics in motion (Benamou 2007). By the time his jazz script morphed unhappily into the 1947 film "New Orleans" (dir. Arthur Lubin; Tucker 2008), Welles had found an alternative outlet for his jazz-historical voice on radio. Bringing New Orleans trombonist Kid Ory out of retirement and into the studio, Welles' weekly "Almanacs" (1944-5) secured the jazz pioneer's place at the heart of the revival. Yet the ephemerality and regionality of much broadcasting has made it less amenable to research than other media. As efforts increase worldwide to preserve shows and to make them accessible (e.g. AAPB), I examine radio's significance in the specific case

of the New Orleans jazz revival. Considering Welles' shows alongside those of the more conventional jazz historian Rudi Blesh in New York a year later, I analyze broadcasting's mediating role (McCann 2004): not only as the medium of transmission but also as the powerful intermediary between musicians and listeners. For Welles and Blesh both, New Orleans jazz, unlike commercial swing, was an American Art with roots deeply embedded in African America. As the jazz revival spread across the world, however, the music's form and meaning would prove little more stable in this new diaspora than Welles found them in the old one.

Radio Fields of Soundscape Programming: The Sonic Materiality and Environmental Politics of Hildegard Westerkamp's Radio Soundwork Kate Galloway, Memorial University of Newfoundland

In 1975 Vancouver Co-op Radio launched, broadcasting challenging and politicized sounds to local listeners' ears. Radio operated as an important medium for composer, radio artist, sound ecologist, and Vancouver Co-op Radio co-founder Hildegard Westerkamp to broadcast soundscape programing and experimental sound on her program Soundwalking. Her sonic pursuit into radio maps temporal and spatial experiences of traversing landscapes while soundwalking onto the communicative media of wireless sound. I contextualize the source of Westerkamp's inspiration within the intellectual discourse on sound and environment during the 1960s and 70s (Schafer, McLuhan). Westerkamp, a founding member of the World Soundscape Project, participated in the collective's soundscape documentation and radiowork on Soundscapes of Canada. Westerkamp employs experimental radio techniques and documentary sound in actualizing the experiential and sensate dimensions of communication, fostering greater awareness of the relationships among environmental sound, hearing cultures, and sensory experience. The "ethnographic ear" (Erlmann 2004) of experimental soundscape radio is used by Westerkamp to provoke audiences to listen to the sonic materiality of global environmental change through ethnographic soundwork addressing local environmental health. The sound document Under the Flightpath (1981). for instance, illustrates through localized sound the social and sonic impact of and environmental protests surrounding the 1970s expansion of the Vancouver International Airport. Contributing to scholarship that rethinks radio's function in the propagation of experimental music and sound art, I suggest that community radio and Vancouver's cultural milieu cultivated a setting for experimental sound to communicate the social and environmental politics at play in the expanding metropolis.

Latin Improvisation Aesthetics in New York

David Garcia, University of North Carolina at Chapel Hill, Chair, – Panel Abstract

Clave feel' is often cited as one of the main elements of Afro-Cuban/salsa improvisation yet very little to date has been done to demonstrate this concept analytically. Building on research in this area by Christopher Washburne,

Peter Manuel, Robin Moore, Lise Waxer and Robert Farris Thompson, three scholars of Latin improvisation consider how clave remains a point of tradition, pride, and practice for many performers of Afrocuban music in New York City, Brass, woodwind and piano clave-based improvisation styles are examined to demonstrate how clave feel can define both the artistry and identity of performers. Ethnographic research informs the musical analyses of solo improvisations from both recordings and live performances to demonstrate how clave sensibility permeates the artistic work of New Yorkbased Latin soloists. The creative interchange between Cuba and the USA is explored by Presenter whose case study of pianist Sonny Bravo shows how the concept of playing and arranging in clave was elevated and held sacred in New York City more so than elsewhere. Similarly Presenter examines the New York charangas in terms of cubanidad, adaptation and fusion in the context of the annual Mamoncillo festival. Presenter then explores the evolution of the Afro-Cuban trumpet and trombone improvisation styles from Hayana to New York. All three papers explore the role of influence, demonstrate the improvisational artistry of renowned performers of clave-based music and explore the idea of a distinctive New York-style Latin aesthetic.

Sentimental Song, Vulnerability, and the Social Construction of Later Life in Older Hispanic Immigrants in Los Angeles

Léon García Corona, University of California, Los Angeles

A transnational community of older immigrant adults in Los Angeles County who are aficionados of the bolero--a genre of Latin American sentimental songs popularized in the 1950s--meets weekly in a converted auto mechanic shop in Bell Gardens, California. Their appreciation for the repertory that gave voice to economic and political vulnerability after the Second World War is not solely attributable to nostalgia for youth and homeland. Many of these older adults are triple political minorities; elderly, immigrant, and Hispanic. The vulnerability expressed in these songs parallels their status in the United States. Separated from extended family on which they would otherwise depend, elderly immigrants are among the most isolated people in the country. The bolero's importance as a Mexican (and Mexican American) artistic expression and as a cohesive mechanism among this population has not been studied. In this paper I address the social construction of later life in older Hispanic immigrants by presenting their cohesion around the bolero as observed in original fieldwork in Bell Gardens. The paper considers diversity and inequality in old age, and dependency in later life underpinned by the social relations of late capitalism, which values activity and consumerism. It addresses how this music contributes to the social inclusion of older immigrant adults in a country of twittering youth.

The Sonic Imaginaries of Narcocorridos: An (Auto)ethnography on the Reflections of Music and Violence

Yessica Garcia Hernandez, UC San Diego

Narcocorridos. "ballads" related to drug trafficking, have been a controversial issue in mainstream media and academic inquiry for the past two decades. Questions about ethics, and its relationship to violence are at the center of their analysis. Through a fan-based qualitative (auto)ethnographic perspective to narcocorridos, this article engages in questions about the reception of Narcocorridos in the United States, where many commercial Narcocorridos are made and where two of the main contemporary record companies are based: Twiins Enterprise with Movimiento Alterado and Del Records with Corridos Progressivos. Through a combination of interviews with male and female fans of this music genre, lyrical analysis and autoethnography, this paper engages in questions about the reception, and sonic imaginaries that Narcocorridos create in the United States. Deborah Vargas understands sonic imaginaries as the process by which people come to understand themselves, their history, place, and belonging through music. This paper builds on Vargas' theory to argue that the relationship with narcocorridos and violence in the United States is not necessarily related with bloody death and kidnappings, but its more connected to other forms of symbolic and structural violence that reflect on the marginal positionalities that working class Mexican immigrants experience. By complicating the notion of violence one can see the invisible, or better said, the not legally recognized forms of violence that are also intertwined with the reception of this music.

May Irwin's "Frog Song": An Ethnomusicology of Sonic Circulations Leslie Gay, Jr, University of Tennessee

May Irwin (1862-1938) was one of the most successful North American vaudeville entertainers of her day, appearing regularly in New York shows, and touring extensively. Known as a coon-shouter, a singer in the legacy of earlier black-face minstrelsy and more contemporary Tin Pan Alley ragtime song, Irwin's performances, recordings, and song sheets found wide currency across public cultures in the United States. Her music's significance, however, challenges simple notions about relationships between music and race. The "Frog Song," for instance, appealed to both black and white audiences even as it proclaimed racist lyrics justifying Jim Crow segregation, Notably, this song continues to circulate within folk-revival and children song contexts. The fluidity, circularity, and commonality of Irwin's commercial music points to the importance of such songs into the 21st century. My examination of these shifting relationships between music and race for Irwin's song, with its continued circulation and re-interpretations, employs Jonathan Sterne's notion of "mediality," the social and technological webs that connect people and communication technologies. Such webs extend into constellations of behaviors, social and technological institutions, and ideologies such as racial segregation. In tracking Irwin's music from the late 19th century until today. I note shifts around attitudes about race, professional and amateur performance, song publishing, recordings, and social media. Ultimately, I challenge assumptions about music and race, music as performance and recorded media, and position such examples within broader categories of global and temporal transmissions.

"Anything but Irish"? Cultural Boundaries in Traditional Music Pub Sessions in 21st Century England

Elise Gayraud, Durham University

The methods for transmitting folk musical culture have changed substantially in the last few decades, both in pedagogy and in learning contexts, with the creation of new dynamic teaching and learning structures, greatly influencing repertoires, playing techniques and interpretation, and encouraging certain types of hybridisation. Nonetheless, community-based events such as pub traditional music sessions are still playing a crucial role in the transmission of musical traditions, with a large network of pub sessions currently active across England, promoted by musicians through the internet as well as by word of mouth. The majority of sessions in England integrate tunes from diverse origins and of different ages and genres, reflecting the diverse interests of participants - including not only traditional English repertoire but also Scottish, Irish, Klezmer, Scandinavian and newly composed tunes, in traditional, folk-inspired or even popular genres. In most cases, the agreedupon boundaries of acceptability are unspoken and implied, with the session's individual cultural identity being negotiated through shared experience. However, a small proportion of sessions feature explicit rules to maintain boundaries within traditional music repertoires, such as the "Anything But Irish" (ABI) session in Newcastle's Cumberland Arms, or the several "Irish" Traditional Music" (ITM) sessions across England. This paper explores the differing practices and conflicting views of contemporary folk musicians regarding the cross-boundary mixing of repertoires in pub sessions. It is based on ethnographic observations and interviews with professional and amateur musicians, but also draws from academic publications on folk music practices and transmission in 21st century England.

Negotiating Old and New: The Red River Jig as Revival and Resurgence

Monique Giroux, Queen's University, Canada

Revivals, according to Livingston, are "social movements which strive to 'restore' a musical system that is believed to be disappearing or completely relegated to the past for the benefit of contemporary society" (1999: 66). Given that the Red River Metis have faced attempts at physical and cultural eradication since the Resistances of 1870 and 1885, it is 0 no surprise that many Metis people have, in recent years, sought to revive their cultural practices for the benefit of the contemporary Metis nation. Yet as Nahachewsky notes, a tradition might experience a revival in some settings, while simultaneously existing outside of the framework of revival in other

settings (2001: 20). Borrowing a concept presented by Michi Saagiig Nishnaabeg scholar Leanne Simpson (2011), renewed cultural vitality that does not fit the parameters set out in Livingston might, in some cases, be better understood as resurgence. This paper explores these two concepts using the Red River Jig, a popular Metis fiddle tune and dance, as a case study. Drawing on historical evidence and interviews with dancers and fiddlers, I argue that the Red River Jig is a tradition that is currently practiced as both revival and resurgence, and that these two distinct approaches serve complementary purposes. In doing so, this paper examines the Red River Jig as a site of negotiation between the old and new traditions, and demonstrates the relevance and importance of applying Indigenous theory to analyses of Indigenous music and dance.

Awed by the Beauty: Gender and the Senses in Byzantine Chant Angela Glaros, Eastern Illinois University

This paper discusses the pivotal role of music in engendering the sensory world of Greek Orthodox Christian worship. Orthodox incarnational theology stresses the redeemability of all material creation, including the human body. and its worship engages all the bodily senses in an experience of sacred beauty. In spite of visually powerful Byzantine iconography, sound remains the dominant sensory mode of worship, as most theology is chanted rather than spoken. Moreover, Orthodox theology emerges in the very sound of liturgical music, not merely its texts. Also known as Byzantine chant, Orthodox music follows a system of eight modes (ihi) designed to penetrate worshippers' sensory memories and create emotional states of awe and mystery. The unaccompanied human voice, as the main agent of this sensory experience, chants diaphonically over a drone (ison). Chanters value the drone for the expertise it requires, and claim that it transports worshippers to a state of greater engrossment than a solitary melody. While the drone remains key to the Byzantine aesthetic, such an aesthetic is also gendered, as is the sensory experience of beauty and awe it is meant to foster. I will discuss gender, gendered performance spaces, and the voicing of authority, through two examples: chanters' use of "ison machines" to produce an artificial drone; and Western-style arrangements in Greek-American church choirs that generally clash with, and thereby preclude, the drone. These examples trouble the Byzantine aesthetic, even as they reveal the value of music for setting a sounded and sensed Orthodoxy into motion.

Living with the Beep: Hearing the Digital Watch in Everyday Life Sumanth Gopinath, University of Minnesota

The emergence of the digital watch over the course of the 1960s and 1970s has primarily been understood as a visual and political-economic phenomenon, as is typically the case in timepiece history more broadly, with a few exceptions (Corbin 1998; Smith 1997). Moreover, despite the digital watch's profound transformation of the timekeeping industry (Landes 2000; Glasmeier 2000), it has received relatively little scholarly attention, none of which is auditory in

orientation. This study attempts to fill this lacuna by investigating the watch's ancillary sonic function--its beep--which has led it to play important roles in the quotidian worlds of owners. Oral histories and ethnographies of digital-watch listening across the United States in general and focused in the Minneapolis-St. Paul metropolitan area in particular provide useful counterpoints to the literatures on the uses of more complex musical sound in everyday life (Crafts, Cavicchi, and Keil 1993; DeNora 2000; Bull 2007). Conducted over the course of 2014-2015, this research suggests that prescribed, intentional functions of the digital watch's beep, such as the stopwatch and clock alarm, have played significant roles in owners' lives--particularly in exercise, sporting events, waking, and other forms of schedule-monitoring. However, the unintended effects of the watch's beeps, especially default hourly and semi-hourly chimes, have also included disruptions in workplaces and performance spaces, anticipating the similar effects of mobile phone ringtones in the late 1990s and 2000s (Gopinath 2013).

Elvis Presley and the Sounds of Tourism in the Hawaiian Trilogy Maile Graham-Laidlaw, Memorial University of Newfoundlad

In the final scene of the 1961 film Blue Hawai'i, Elvis Presley's character Chad Gates marries his half-Hawaiian sweetheart, Maile Duval, while performing "Ke Kali Nei Au," the Hawaiian wedding song, Presley sings not only the song's English lyrics, but their Hawaiian language counterparts too, sonically signifying presence and comfort within local culture. Presley, as icon and individual, is deeply connected to Hawai'i, though there is a surprising gap in literature on the relationship between the islands and the star. This paper asks: How is Hawai'i depicted on film in the Hawaiian trilogy, what impact do these depictions have on (mainland American) perceptions of the islands, and what role does music in these films play in that representation? Elvis starred in three films set in Hawai'i, Blue Hawai'i (1961), Girls! Girls! Girls! (1962), and Paradise, Hawaiian Style (1966), during a critical period for Hawaiian identity following statehood in 1959. In each, Presley's character is a rogue-ish playboy whose relationships with women reflect that between America and a feminized Hawai'i. These films articulate and reinforce an ideology of benign American imperialism under the guise of "Aloha Spirit" (Ohnuma, 2008). "Aloha Spirit" is key to perceptions of Hawaiian identity, particularly in relation to tourism, Hawai'i's biggest industry and a driving force in contemporary representations (Desmond, 1999; Imada, 2012). As cinematic (Tzanelli, 2007) and virtual (Gibson and Connell, 2005) tourism, the Hawaiian trilogy films reinforce colonial perceptions of the islands, marked sonically through music and language.

Amuks'm (listening): Repatriating Ts'msyen Songs and Oral Histories. Robin Gray, University of Massachusetts

The repatriation of Indigenous cultural heritage is not limited to the reburial of human remains, or the return of in/tangible expressions of culture such as masks. It also includes the repatriation of aural expressions of cultural

knowledge such as songs and oral histories. In a time when overt Indigenous cultural expressions were illegal in Canada as a result of the Potlatch Ban (1885-1951), access to Indigenous songs and oral histories were not passively consumed by outsiders; they were captured and documented in tangible forms that became externally copyrighted as knowledge products in public and private domains. The case of my Ts'msven ancestors singing songs and recounting oral histories to an ethnomusicologist in 1942 is a case in point. In this paper, I will offer a Ts'msyen standpoint to discuss the complexity of the "author/archive/copyright nexus' (Anderson 2013:230), and the implications for ethnomusicology, as uncovered during the course of a community-based repatriation process. I will demonstrate that while ethnomusicologists and other interested researchers record, analyze, categorize and archive Ts'msyen cultural heritage, they rarely understand the significance of the knowledge that they have assumed control over. This scenario exists because they have occurred outside of the appropriate cultural contexts, and by those who are not members of, or responsible to, the communities to which the knowledge belongs. In a repatriation context, how do we reconcile the fact that Ts'msyen place the highest value in the knowledge (intangible), whereas past and current rights holders place the highest value in the knowledge product (tangible)?

Sounding the "Right To The City": Music, Activism, and Public Space in Mexico City

Andrew Green, Royal Holloway, University of London

How can music be used to claim the right to urban space? In Mexico City, pro-Zapatista activist groups often gather in public spaces to put on politicocultural events whose stated goal is to "spread the word" about the Zapatista movement's aims, ideals, and histories. Live performances of music of a variety of genres (trova, rap, ska, reggae soundsystem, rock) are the centrepieces of such events. During fieldwork in late 2012 and early 2013, I observed the ways that, in these events, activists employed musical performance for strategic ends, exploiting legal loopholes associated with "culture" to claim public spaces off-limits to openly political events. As I witnessed on a number of occasions, these activists were engaged in an ongoing cat-and-mouse game with local authorities over their "right to the city" (cf. Harvey, Lefebvre) that they often won. In this paper, I will argue that such events served a double purpose: a one-way dynamic of musical dissemination aimed at a change in public consciousness was simultaneously being used to normatively establish these groups' presence in public spaces, both implicitly and explicitly. However, these aims also affected the music performed at such events. Conceived of as a "vehicle" through which political messages could be transported, musical performance became a passive affair with which physical interaction on the part of audiences was often discouraged. As a one-way performance of communication, then, music asserted control: over listeners' consciousness, and over the social space they created and inhabited.

Conservative Innovation vs. Innovative Conservation: Prasanna's Karnatak Guitar

Tom Greenland, A. Philip Randolph High School

Even before his relocation to New York City (via Boston) from Chennai, South India, electric guitarist Prasanna maintained a hybrid musi-cultural identity founded on his experiences performing Tamil film music and North American rock and jazz, along with more formalized instruction in the Karnatak tradition with two gurus, vocalist T. Balasubramaniam and violinist A. Kanyakumari. In this paper, based on conversations with Prasanna, observations of his live performances, and analysis of his musical projects. I examine a series of issues related to his music. The first concerns the "translation" of Karnatak vocal music to the electric guitar, a fretted instrument tuned to the equal-tempered scale, achieved in Prasanna's case by re-tuning the strings and employing a left-hand sliding technique designed to reproduce microtonal gamaka. Next I discuss how Prasanna adapts Karnatak rhythmic and melodic concepts to Western musical idioms, particularly his use of ragam-talam-pallayi form in jazz improvisations and his participation in the groups Raga Bop Trio and Tirtha. Finally, I consider how he has simultaneously reinforced and redefined Karnatak musical practices through his founding of the Swarnabhoomi Academy of Music in Tamil Nadu, which incorporates Gurukula pedagogical methods to teach non-indigenous musical genres; through his formation of guru-shishya-type relationships with his North American students; and through his instructional dvd, where he unveils his distinctive approach for a wider audience. I conclude by noting how Prasanna's music confounds the easy dichotomies of East and West, classical and popular, composition and improvisation, conservation and innovation.

"I'm a Phenomenon, but without You All, I'm Nothing": Strategies of Audience Building in the Tango Underground Jennie Gubner, UCLA

Over the last 15 years tango has undergone a powerful revitalization in Buenos Aires, not only as a heavily marketed tourist commodity, but also as a localized form of popular culture. In large part, these local revivals have been fueled by the cooperative efforts of new generations of artists who have worked together to create new sounds, aesthetics, venues, scenes, and meanings for tango in the 21st century. Today, almost two decades after the initial efforts to reclaim and revitalize the genre, the scene has produced an impressive quantity of tango musicians and a much smaller number of active tango-going audience members. In this paper I explore some of the strategies being used to create and sustain audiences in tango venues around the city, arguing that musical and non-musical references to ideas of "lo popular" play a central role in producing attractive performance atmospheres. Among these strategies, I will discuss different forms of informal audience participation and engagement, the choice to adjust musical repertoires to cater to the needs of dancers, and the use of discourses of "lo popular" that connect the groups,

events, and venues to current leftist, populist, and anti-neoliberal cultural movements in the city.

Garbage Truck Melodies in the Environmental and Musical Imaginations in Taiwan

Nancy Guy, University of California, San Diego

Garbage in Taiwan is at the center of a musical assemblage that resonates beyond the confines of the nightly waste collection soundscape. Garbage trucks traverse the streets broadcasting either Beethoven's Für Elise or Badarzewska's Maiden's Prayer. Their melodies call residents to regular collection points in neighborhoods throughout the island. While Taiwan's musical garbage trucks have gained a good deal of journalistic attention, what hasn't been explored is the ways in which the everyday habits and practices surrounding the garbage pickup, including its signature melodies, have seeped into a wide range of sensibilities in contemporary Taiwan. The island's semitropical climate combined with a densely situated human population, and the presence of well-established rat and cockroach populations, combine to make garbage management a matter of daily urgency. As Gay Hawkins argued in her book The Ethics of Waste, "Styles of waste disposal . . . are also styles of self; in managing waste we constitute an ethos and a sensibility. Our waste habits - all those repeated routines - leave their traces on our bodies and our environment." To this I add, that in Taiwan, traces are also left in music. With this study, I explore the presence of such sensibilities in not only the text, but also the music of popular songs dating from the 1980s through to the present.

To Be a Man is Not Easy!: Music and Masculinity in Northern Ghana Karl Haas, Boston University

Precipitated by chronic unemployment and decreased agricultural production in recent years, men throughout northern Ghana are increasingly finding themselves unable to live up to financial and moral expectations traditionally associated with masculinity. Some effects of the "crisis of masculinity" for Dagbamba communities have been the fracturing of traditional family structures and losses of male authority, which have had negative consequences for women who have been forced to assume greater financial burdens and domestic responsibilities. Through an analysis of the music/dance performances of Dagbamba warriors, including sonic and structural properties of the music, aggressive dance movements, and dramatized violence, this paper explores the relationship between constructions of masculinity and performances of traditional music. Drawing on research in Tamale, Ghana over an eight-year period, I will ask how contemporary conceptions of manhood are constructed, reinforced, and negotiated through traditional music performances. I approach agency for women and youth "not as a synonym for resistance to relations of domination, but as a capacity for action that historically specific relations of subordination enable and create" (Mahmood 2001: 203) in arguing that strong male leadership is viewed as an ideal to be reinforced in the face of the environmental and economic forces

that have de-stabilized Dagbamba society. This paper offers ethnographically-derived insight into the musical construction of masculinity, while challenging over-determined notions of power/resistance through a critical evaluation of traditional musical performances as sites for the negotiation of ideas about gender and power in contemporary Africa.

"Whenever, Wherever, Whoever": Identity Performance and Negotiation in the Transnational Life of Rajio Taisou (Radio Calisthenics)

Tomie Hahn, Rensselaer Polytechnic Institute, Chair, - Panel Abstract

Since its adaptation from the United States' MetLife's radiobroadcast exercise routine in the late 1920s, Japanese rajio taisou (radio calisthenics) have taken on complex transpartional lives, as exercise routines widely disseminated along Japan's colonial expansion and diasporic communities. While the original purpose of fostering a healthy lifestyle by exercising everyday still prevails, contemporary and indigenized iterations of rajio taisou inevitably accrue new significances, and continue to complicate the social implications of this practice. In this panel we explore the role of rajio taisou (and its various versions) in the everyday lives of people who practice it in three different contexts. The first paper considers how children in Japan socialize each other, and, especially, those who have lived abroad through "play" that hinges on playback of the rajio taisou audio track. The second paper follows rajio taisouto one of Japan's former colonies, Taiwan, and explores how Taiwan's guomin jiankangcao ("Healthful Routine for Citizens") reflects Tajwan's political history while providing an avenue for the marginalized to assert themselves as legitimate citizens. The third paper examines the significance of rajio tajsou as an identity performance, especially focusing on the unique ways that the Japanese minority in Brazil negotiates their collective identity and space in the Brazilian society as well as in the diasporic history through public performances of rajio taisou. Collectively, we explore how these different iterations reinforce, subvert, and complicate that which rajio taisou is believed to represent.

"¡Y Ahora! ¿Y Ahora?": Alibabá in Santo Domingo Carnival and the Emergence of a Performance Genre

Jessica Hajek, University off Illinois, Urbana-Champaign

Although carnival performance in the Dominican Republic may be one of the oldest in the New World, the inclusion of live music is a relatively recent and still uncommon phenomenon - dating back only to the late 1970s. Performance groups known as "Alibabá" are the first of their kind to create a carnival spectacle with equal elements of sonic and visual display - performing a unison dance routine accompanied by a marching rhythm on percussion and brass instruments, while dressed in stylized Middle Eastern inspired costumes. In this paper, I explore three moments in the story of Alibabá and its visibility on the national stage. First, I look at the emergence of Alibabá as a fledgling practice in the shadow of Luis Días's "Baila en la Calle" - the

official carnival merengue commissioned for the first National Carnival Parade in 1983. Second, I analyze the establishment of Alibabá as a popular genre with Alex Boutique's recording of "Mambo Alibabá" and his performance at the 45th Anniversary Concert for salsa legend Johnny Ventura in 2002. Finally, I examine the lasting impact of the economic crisis of 2003 on the collaborations between present-day Alibabá performers and reggaetón artists like Black Jonas Point and Yulissa La Gata, and the genre's continued association with lower-income neighborhoods. What emerges from these moments is a clearer understanding of the socio-musical dynamics of an emerging genre. This paper is a part of a larger study of the social and economic factors of both the successful and unsuccessful nationalization of culture.

Embracing Transformation: Indigenous Music and Gender Chad Hamill, Northern Arizona University, Chair, - Panel Abstract

Each paper on this panel tells a story of how Indigenous musicians are challenging preconceived notions of gender through performativity that is deeply rooted in tradition. These presentations, which emerge from ethnographic fieldwork, engage scholarship by ethnomusicologists such as Beverley Diamond and Anna Hoefnagels, gender studies research, and Indigenous and non-Indigenous philosophy, in order to understand how Indigenous musicians empower their respective cultures and communities through embracing transformation. Through a case study of a mothers' group in a Gurung village in Nepal, the first paper explores how women reconstitute themselves in their social and material lives while vitalizing their village's milieu through musical performance. The second paper examines the changes in social and ceremonial roles that a two-spirit Grammy winning Oiibwe dancer and musician experienced through a culturally rooted transition as a transman. The final paper researches the history of women's powwow drum groups in Northern Appalachia and reveals the significant role they have played within the powwow community, particularly their impact on women's identity. Collectively, these papers speak to the vitality of Indigenous musical traditions and the ways in which gender influences identity, expression, meaning, and relationships in performance.

The Sacred Geography of Songs in the Columbia Plateau Chad Hamill, Northern Arizona University

Throughout the Columbia Plateau region (interior northwest US), there is a sacred geography of songs that connect the people to the land. These songs, like the sacred foods that have sustained indigenous communities for thousands of years, emanate from the natural environment, contributing to "resonating place-worlds" (Basso 1996) in which the ancestral past folds into the present. In this way the songs, and the places they reference and embody, have strengthened Native ways of knowing oneself, both in the context of one's community and the landscape in which it sits. This spiritually based ecological mindset has been critical to establishing and maintaining a correct and

sustainable relationship with place (Cajete 2000), a relationship threatened by climate change and the global consumer mindset (Wildcat 2009) increasingly worming its way into Native communities. Drawing on the traditional knowledge of contemporary culture-bearers in the Columbia Plateau region, this paper will examine the potential for song ecologies to reinvigorate long held indigenous values rooted in a reciprocal and balanced relationship with the land.

Vocal Frontier: Song, Race, and Civilization in Early 20th Century South Africa

Nicol Hammond, University of California, Santa Cruz

In the years between the end of the South African war (1899-1902) and the formalization of apartheid (1948), discourses on race in South Africa shifted from negotiating the limits of whiteness to controlling blackness. South Africa's white citizenry had long been conceptualized as divided along race lines, with Boers imagined by British imperialists to exist somewhere between European and African on an evolutionary ladder that in this case led downward toward primitivism, rather than upward toward civilization. This discourse of Boer degeneracy was strongly resisted by both Afrikaner nationalists, who argued for South African independence by seeking to prove Afrikaners' cultural proximity to Europe, and British anti-imperialists, who argued that British colonial policy produced degeneracy through its brutality. Afrikaner music-making - specifically singing - played an important role in negotiating this civilized/primitive/degenerate matrix, as voices were understood to access a bodily nature a priori civilizing or colonizing technologies. In this paper I examine discourses around Afrikaans women's singing voices from the first half of the 20th century in order to demonstrate the changing racialization of Afrikaners during these decades. In particular I consider reviews and discussions of South African opera singers Annie Visser, Elizabeth De La Porte, and Sarie Lamprecht, whose performances and recordings shaped discussions on both South African women's racialized vocal culture and Afrikaans music.

Voice Guidelines for White Activists in the Black Lives Matter Movement

Sarah Hankins, Harvard University

Following the deaths of Michael Brown and Eric Gardner, the nationwide Black Lives Matter (BLM) movement has galvanized multiple activist constituencies under the shared banner of racial justice. For movement leadership, white participation is raising questions about representation, appropriation, and the place of majoritarian social actors in a black political initiative. In particular, many have criticized the prominence of white chanting and sloganeering during public protests and demonstrations. In response, movement leadership has developed "voice guidelines" that identify a support role for white activists. "You are not Mike Brown," reads one item.

"Don't speak for black people. Chants should challenge white supremacy and address white culpability." This talk explores the voice guidelines as a locus of negotiation around issues of appropriation. When a political agenda is deeply linked to group's ethnic identity, as is the case in BLM, does any white involvement fundamentally reinscribe dynamics of cultural appropriation? Or do the guidelines establish an effective boundary against appropriation by reserving statements of black victimization ("I am Mike Brown;" "I can't breathe") for black voices? The presentation draws from ethnographic materials gathered during BLM protests, theoretical writing on black voice, and histories of public sound in the mid-twentieth century Civil Rights Movement.

Akwaaba Music: Curating a Post-World Music Aesthetic in African Music Distribution

Colter Harper, University of Ghana

This paper examines the distribution of African music and culture by the Accra, Ghana based label Akwaaba Music, Run by French-American DJ and producer Benjamine LeBrave, the label represents forty artists from nineteen countries throughout the continent and digitally distributes newly produced albums and videos influenced by dance music genres pervasive in global markets. In contrast with African music websites, blogs, and labels that curate a listening experience of rediscovered and digitized live band recordings and locally produced traditional artists, Akwaaba focuses on electronic dance music currently popular in urban African nightlife scenes. By situating itself in a sonic space close to most young urban listeners, Akwaaba sheds many of the sonic signifiers that mark "otherness" in African music yet retains those linguistic and stylistic traits resonate with communities in Africa and its diaspora. This paper explores how Akwaaba critiques "world music" as a sonic barrier between the listening spaces of the West and the "world" by echewing those sounds that, for many Western listeners, invoke an authentic past and distant place. This paper grew from work in Accra's music scene from 2013 to 2015, which included collaborations with Akwaaba Music and its artists.

"If you have no music, what do you have?" Sonic Strategies in Midwestern US Gentlemen's Clubs

Beth Hartman, Northwestern University

Imagine you are a strip club patron, and upon entering the club, you encounter silence: no music is playing over the sound system. How might that alter your experience? Conducted in sonic stillness, the exchange of a sexualized dance for money--an intimate, body-to-body transaction--could become even more awkward than it may already be, drawing unwanted attention to the exchange itself. Performers and audience members might feel uncomfortable without aural guidance, and in the absence of musical cues, dancers may need to alter their movements, mannerisms, and interactions. In short, sound is a key component of dance-based sexual commerce, and

ethnomusicological research that attends in depth to the sonic aspects of the stripping industry is sorely needed (Egan 2006; Hanna 2012; Trautner 2005). In this paper, I offer detailed analyses of Midwestern gentlemen's club "soundscapes" (Schafer 1977), focusing on the role of male strip club DJs and the effects of musical and sonic decisions on female exotic dancers. Drawing on interviews and extensive fieldwork conducted in Minneapolis between 2011 and 2014, I reveal the ways that music/sound can create the right (or wrong) "vibe" in the room, facilitate financial transactions and increase profits, influence dance styles and on- and off-stage behavior, and shape encounters between performers and audience members. I argue that sound is integral to the functioning of gentlemen's clubs, and by attending to the "intimate economies" (Wilson 2004) of sonic choice, ethnomusicologists will have a better understanding of how female striptease labor is produced and consumed today.

Sustaining Pan-Africanism in Decolonized Africa: Miriam Makeba in Guinea

Yair Hashachar, The Hebrew University of Jerusalem

In his work on popular music in Zimbabwe, Thomas Turino stresses the dual nature of cosmopolitans formations that are "always simultaneously local and translocal" (2000). Building on this observation, my paper examines the role that pan-Africanist ideology played in the national musical arena in Guinea following decolonization. Although existing research has pointed to the complex relationship between national cultures and cosmopolitan practices. the prominence of pan-African ideology within African national cultures has been overlooked. Following Clifford's (1992) call to study "culture as a site of travel for others". I examine this phenomenon in a transnational perspective by focusing on exiled South African singer Miriam Makeba's musical activity in Guinea, where she lived from 1968 to the late eighties. Over the course of her exile, Makeba emerged as a prominent pan-African artist and participated in key events on the African continent including independence celebrations in various countries as well as pan-Africanist festivals, such as Dakar (1966) and Algiers (1969). In addition, she played an active role in the emergent national culture of Guinea and served as a potent symbol for anti-apartheid resistance. Through analysis of her recordings for the Guinean label Syliphone as well as local media coverage, I demonstrate how Makeba's unique position as an African artist who participates in a national culture which is not her own, enables her to incorporate elements of pan-Africanist ideology into Guinean national culture and to negotiate its boundaries musically in an historical moment when pan-Africanism was overshadowed by the dominance of the nation-state.

Maine Fiddles and Folkloric Appropriation

Daniel Hawkins, Memorial University of Newfoundland

In midcoast Maine, a longstanding community of fiddlers learns and plays repertoire primarily by ear, but also cautiously uses transcription when it suits them. The resulting documents are poor approximations of the music actually played - and that's the idea. While the 'gap' between a sound event and its transcription has long been characterized as a problem to be solved through better notational techniques (Ellingson 1992), these musicians exploit the gap to create broadly prescriptive texts whose utility is intentionally limited to those with insider knowledge. Such strategy does not contradict understandings of transcription as an enterprise that works "within the shadow of colonial history" (Treloyn 2006). Rather, it functionalizes transcription's limitations as a colonial tool; the incapacity of written text to fully supplant local context is repurposed to the service of the local. This paper builds on James C. Scott's theory of synoptic legibility (1998) and uses interviews, textual analysis, participatory fieldwork, and several years of informal engagement to propose that these practices constitute a form of 'folkloric appropriation' whereby colonial technologies and artifacts of mass culture are repurposed to address the needs of the small group. The use of this technique links contemporary Maine fiddlers to a much older and broader history of (often undeclared) local resistance that has only recently begun to be theorized (Scott 2009).

I am the Moon

Ros Hawley, SOAS, University of London

'Am I dying Mum'? is not the question any parent wants to be expected to answer in their lifetime. Through my work as a musician in hospital, working alongside music colleagues and a play specialist, I encountered a family who went through this very experience. I will use this case study as a basis for my paper, examining the processes of observation, performance, engagement and reflection necessary for creating responsive musical dialogue in hospital. The hospital environment presents numerous auditory and sensory challenges that can impact significantly on a patient's sense of private space. Musical interaction offers a multi-layered experience in which responsive musicality, sensory sensitivity and interaction create a channel for meaningful engagement with patients, family, musical team-mates, medical staff and the environment itself. The therapeutic benefit of music as an aid to relieve anxiety, pain, distress or boredom is common and the effects of increased oxygen saturation or reduced high heart rate are frequent results for patients participating in live musical interaction. Notions of performance and performer are challenged when working at the bedside, demanding that 'musician- as- music partner' takes priority over musician-as- presenter. A process of rethinking and reconnection occurs as a musician's context-aware role is developed. When cultivating space for musical interaction in hospital, the musician has to be receptive, spontaneous and fluid in approach: observing first, listening to what is musically needed, then playing and

engaging appropriately in response. A platform for equal communicative exchange through musical dialogue can then be created.

'In Mozambique, we still have to find our sound': Sounding out moçambicanidade in post-socialist Mozambique.

Ellen Hebden, University of Wisconsin-Madison

After gaining independence from the Portuguese in 1975, FRELIMO. Mozambique's governing political party, embraced a Marxist-Leninist platform that would politically guide the development of the new nation for the next ten years amidst the backdrop of the turbulent global Cold War. Music was at the forefront of FRELIMO's project of ideological indoctrination through the 'Cultural Offensive of the Working Classes', a state sponsored artistic initiative that aimed to create a new national culture and foster the development of the Homem Novo (new man)--a person delivered from the corruption and exploitation of capitalism. However, since the transition to capitalism in the early 1990s, popular music has become an important means through which the nova geração (new generation) discusses their consumptive practices and desire for capital. Drawing on music discourse in the Mozambican press, personal interviews with musicians, and popular songs, I interrogate how intergenerational tensions surrounding the contemporary meaning of moçambicanidade (Mozambicanness) play out through music, examining the conflicting understandings of what it means to 'sound Mozambican'. In doing so, this paper analyses the highly publicized conflict between the guarda velha (old guard)--the generation of musicians who were active participants in the 'Cultural Offensive', and the nova geração, over the sound of mocambicanidade, exposing the critical role that music continues to play in negotiating Mozambique's transition from socialism to capitalism.

Musical Ethnography and the Politics of Translation

Adriana Helbig, University of Pittsburgh

The very act of writing ethnography is political because we choose which words to write. In the same way, the act of translation is a political action because there is a motivation to translate certain texts over others. While it is more common for a non-English book or article in ethnomusicology to be translated into English, this presentation considers the significance of English-language texts translated into languages relevant to ethnographic research. What is the motivation behind these translations? What factors determine the broader meanings of translated texts in our discipline? Because translation opens different avenues of engagement, this presentation theorizes translation as a crucial yet overlooked component of applied ethnomusicology. The author takes a critical look at her experience publishing her Englishlanguage monograph "Hip Hop Ukraine: Music, Race, and African Migration" (Indiana UP, 2014) in Ukrainian translation. She discloses the processes through which Ukrainian was chosen over the more widely read Russian in Ukraine. She also analyzes how the city in which the publishing house was

located became a crucial site for negotiating the socio-political impact of the translated work in a country divided by war.

Media Circulation, National Diplomacy, and the Tactical Singing of 'Cielito Lindo' by Mexican Footballers and Fans

Ruth Hellier-Tinoco, UC Santa Barbara

In November 2013, the national football (soccer) team of Mexico beat the New Zealand team 5-1 in the play-off for the World Cup in Brazil 2014. In the Aztec Stadium in Mexico City, 90,000 Mexican fans sung at the tops of their voices-"Av. av. av. av..." As the newspaper El Universal reported, Mexico "showed New Zealand not only the football tradition but also the best of their music." Both the live sonics and the reporting of the sonics acted as potent controlling and community-shaping agents. Since 1998 the song Cielito Lindo ("Lovely sweet one" or "Beautiful sky"), composed in the nineteenth century, has played a potent role as the fan anthem for the Mexican football team. In this paper I examine issues of dissemination, circulation, and vocalizing of Cielito Lindo as a tactic of international diplomacy, goal-scoring, and community-building by team organizers, sportsmen, and fans. Using data drawn from newspaper and television reports, websites, and other media outlets, I analyze the role of Cielito Lindo in the construction of the imagined Mexican national football community, particularly in relation to the shaping, controlling, and reinforcing of strong allegiances, and I offer broader insights for the field of ethnomusicology into relations between sport, sonics, media, and massaffiliation through a musical icon.

Performing Power: Musical Challenges to Gendered Constructions of the Human

Ruth Hellier-Tinoco, UC Santa Barbara, Chair, - Panel Abstract

Despite significant advances made in the humanities and social sciences that have categorically delinked gender and sexuality, everyday experiences of individuals are articulated through sexist frameworks and gendered language that mark them as human or not and render them intelligible or invisible. Examining musical performances exposes the limits of thinking the human as an immutable concept, especially when the different cultural meanings and social values provide a double optic of intimate spectacle that "undoes gender" in the process (Butler 2004). Our panel contends that performances of gendered power undone become crucial analytics from which to assess how certain populations uphold, deny, and advance notions of the human. We collectively think through the consequences promulgated by social networks that mediate humans as fixed sexed and gendered beings. Our first case study comes from an economically destabilized northern Ghanaian society where patriarchal masculinity has been diminished. For Dagbamba males. traditional warrior performance temporally undoes the constraints of an economically bounded gender to reveal a critical fluidity offered by customary knowledge. The second paper reveals how K-pop male singers and their female fans perform a myth of asexual engagement wherein the performance

of homosexuality affords the maintenance of heterosexual desires as normative. The final paper speaks to the use of country music by Marshallese third gender performer, Li-Cassy, who challenges conceptualizations of gender and genre in middle America through a continual deferral and displacement of power away from her individual self and out towards the community who has suffered from nuclear testing.

Rethinking South Asian Musical Modernities through the Study of So-Called "Little Traditions"

Shumaila Hemani, University of Alberta, Chair, - Panel Abstract

In what ways have the processes of South Asian modernity, namely colonialism, nationalism and globalization influenced the place of the so-called "little traditions" in societies, and how have these supposedly "little traditions" impacted the experience of modernity within their societies? Carol Babiracki suggests in her article that Indian musical scholarship suffer from a difference in methodology to approach the so-called "great tradition" of "classical music" that are subjected to musical analysis as opposed to the so-called "little tradition" that are subjected to analysis of the tribes and communities. Could this gap in scholarship be bridged through a unified framework of "multiple modernities" that places both the so-called "classical" and "folk" in context to the experience of modernity in societies and studies the impact of the musical traditions in making of this experience? Charles Taylor and others have repudiated the singular model of modernity-the idea that all societies follow the trajectory of the west in favor of idea of 'multiple modernities,' and the edited volume by Dilip P. Gaonkar Alternative Modernities presents the idea of "many Indias" with its "Wholes and parts" (Berger and Heidemann 2013, 1), calling out researchers for presenting alternative models of modernity in the South Asian context. This panel brings forward narratives of alternative modernities from Ladakhi Buddhist songs, Nagpuri music in Jharkand to the sung poetry of the Sufi poet Shah Abdul Latif Bhitai in Sind, Pakistan to show how the so-called "little" traditions and "great traditions" have been mutually accommodated by the post-colonial elites to serve the modernist project of inventing a modern cultural identity in these regions.

The Impact of Sindhi Modernity on the Shah-jo-Raag—Sung poetry of Sufi Saint Shah Abdul Latif Bhitai—in Sind, Pakistan

Shumaila Hemani, University of Alberta

The partition of colonial India that led to the emigration of Sindhi Hindus from Sind and immigration of Urdu speaking Muslims from across India to Sind, created a need to defend Sindhi language and culture amongst the locals. I will argue in this paper that the post-partition Sindhi nationalism that developed in response to Pakistani state's policy to suppress ethnic differences enabled a supposedly "little tradition" of Shah-jo-Raag emerging from the Sufi shrine of Shah Abdul Latif Bhitai in Bhitshah in Sind, to become the central stage for musicians from both the supposedly "greater tradition" of Gwalior gharana in Sind as well as rural musicians from musical communities

such as manganiyaar and non-musical communities to become the presenters of "Sindhi culture" locally and internationally. Whereas British writers such as H.T Sorley in the 19th century had elevated the status of Shah Latif as a "classical poet" of Sindhi similar to Milton or Shakespeare in English, the post-colonial Sindhi revival of the musical renditions of Shah Latif led Sindhi scholars such as Dr. N.A Baloch to argue that Shah Abdul Latif Bhitai was the "pioneer of new musical era" elevating his status to be the founder of a "classical musical tradition" of Sind. The attempt to transform a supposedly "little" tradition to a "great" tradition reflects the distinctive experience of processes of modernity in Sind, whereby "Sindhi music" constructed from the sonic culture of Muslim shrines makes us re-assess the place of the so-called "little traditions" in post-colonial Pakistan.

Poetry Above All? Politics, National Identification, and the Contemporary Mediation of Iranian Sung Poetry

Farzaneh Hemmasi, University of Toronto

For all their political divisiveness, argues Hamid Dabashi (2007), Iranians are united by a shared "literary humanism" (adab) expressed in their universal reverence for their national Persian-language poetry. Dabashi echoes scores of other scholars' assertions that poetry is the most prized Iranian art form; and that poets are the nation's moral and even spiritual authorities, public intellectuals who articulate both the human and the national conditions with eloquence and acuity. This paper seeks a more complex understanding of poetry within its present entextualization in currently salient, communicative forms as it questions poetry qua poetry's designation as the lodestone of a transcendent Iranian identity. In particular, I am interested in contemporary mediations of poetry through song, speech, and media genres; the formal allusions and resemblances between these cultural forms; and individuals' attempts to generate nationalist "affective alliances" (Tadiar 2009) through recordings of sung poetry. My paper focuses on Simin Behbahani's lauded nationalist poem "I Will Rebuild You, Homeland!," its adaptation into a pop song by a well-known exiled musician, the song's transformation into contrasting music videos, and the controversial quotation of the poem-song in the campaign speech of a 2005 Iranian presidential candidate. Attention to the poem's musical setting, its sonic references to older nationalist songs, visual imagery, and the reception of the poem-song-video(s) in concerts and political demonstrations allows for a greater appreciation of these densely constructed, poetically-rooted forms' attempts to engender diverse, affectivelycharged nationalist sentiments across the transnational space in which Iranians are now dispersed.

Heavy and Light: Uncovering Resilience and Positive Affect in Extreme Music

Diana Hereld, University of California, San Diego. San Diego, CA. USA.

'Extreme' or 'heavy' music genres such as those found in hardcore, death metal, and black metal (as well as alternative and progressive rock) reportedly hold a positive correlation with violence and aggression in youths (Binder, 1993; Litman & Farberow, 1994, Richardson & Scott, 2002). However, some data exists that not only challenge this notion, but point to the reverse: Previous studies associate listening to extreme music with reducing suicide risk, especially among teenage girls when utilized for vicarious release (Lacourse, Claes, & Villeneuve, 2001). In these cases, extreme music may be used to channel negative valence and arousal. This article argues that extreme music offers a self-regulation strategy to reduce destructive and autodestructive behaviour; a strategy already intuitively used by my vouths. Moreover, this article presents an investigation into the spectrum of affect correlated with specific genres and musical traits. We define heavy music to include capacious, distorted riffs, loud pervasive percussion with varying tempos, and an overall feeling of 'raw power' and emotion stemming from the instrumental or vocal parts. Finally, by adopting the Foucauldian conviction that subjectivity is not simply imposed externally, but freely occupied internally, this article will examine how we may utilize extreme music therapeutically to bring meaning, positive affect, and resilience into the lives of youths.

Music and Protest: Son Solidario at the Annual School of the Americas Vigil

Alexandro Hernandez, Smithsonian Institution

This presentation will examine the participation of fandango musicians at the School of the America's Watch annual vigil at Ft. Benning, GA, as an example of social activism in the fandango movement. Son Solidario is a collective of jaraneras/os across the U.S. who participate in the vigil and perform son jarocho at the gates of Ft. Benning. I will discuss the ties that connect this activist network, their understanding of their role in the protest, and their relation to an older generation of protest music activist-musicians who also participate in the vigil.

Intertextuality and Power in Discourses about Japanese Visual Rock Chui Wa Ho, New York University

Musicians and fans of visual rock have been skeptical about the label "visual rock" since its conception in the late 1980s. Japanese visual rock bands are often characterized by the media as eccentric and androgynous in appearances but without much musical quality. The term "visual," thus, is considered by some visual rock musicians and fans as a threat to the "musical" aspect of visual rock, displacing the validity of visual rock as a music genre in its own right. Drawing on fieldwork with visual rock fan community in Hong Kong, I

will examine some of the discursive strategies fans employ when they use the term "visual." Fans often make intertextual links to discourses about other musical and visual genres (such as rock and anime), as well as discourses by visual rock musicians and media in their discussion on the aesthetics of visual rock. I argue that such intertextual strategies lend great force in "naturalizing both texts and the cultural reality that they represent" (Briggs and Bauman 1996). By forging intertextual links to prior discourses, fans not only articulate and legitimate their voices within the discourse about visual rock itself, but they also naturalize the social and power relations between themselves and other participants in the discourses. Through analyzing discourses by music fans, this paper highlights the significance of the intertextual nature of linguistic discourse about music, its role in organizing the everyday lived experiences of music fans, and its impact on their conceptions of their world of relations.

"Hot Cheetos and Takis": Constructing Cultural Knowledge and Musical Identity in a Children's Community Music Program Karen Howard. St. Thomas University

This paper presents a case study of an innovative after-school music organization in North Minneapolis servicing low income, culturally-diverse youth. The program known as "Beats and Rhymes" provides creative opportunities for children to compose and arrange hip hop performances. The premise of the project is that providing musical experiences in a genre that the children can relate to leads to meaningful construction of cultural knowledge. The project received national recognition when one of the video collaborations, "Hot Cheetos and Takis" garnered more than 10,000,000 views on YouTube. This discussion will examine the development of children's agency with respect to their musical creativity in a genre often disregarded by school music educators. Based on current research with children performing hip hop music in educational settings, this paper examines the impact and efforts of the project as well as gives voice to the participants.

Hybrid Voices: Western Music Theory at the Service of a Chinese Emperor

Zhuqing (Lester) Hu, University of Chicago

Attributed to Teodorico Pedrini, an Italian missionary who gave music lessons to Emperor Kangxi, the imperially-endorsed Lülü Zhengyi - Xubian ("True Doctrine of Music - Sequel," 1714) was one of the earliest treatises on Western music written in Chinese. While celebrating Xubian as fruit of cross-cultural exchange borne by Catholic missions, scholars often caution that it exerted little impact on Chinese music. I argue, however, that this conventional reading is based on a problematic dichotomy between the West as initiator of cultural exchange--or, later, cultural imperialism--and the East as its indifferent or resistant receiver. Though elucidating historical and current forms of Western Orientalism, this dichotomy silences non-Western agents by assuming their passivity, thus becoming Orientalist itself. My rereading of

Xubian illuminates the multilayered non-Western agencies that indigenized its apparently Western content and embedded it within the already hybridized and politicized Chinese musical scholarship of the time. The foreignness of Western music proved expedient for the Manchu (non-Han) Qing dynasty, which, having recently quenched major Han-Chinese rebellions, anxiously harnessed Confucian discourses on music's centrality to dynastic legitimacy. By placing Pedrini within a genealogy of historic non-Han contributors to Han-Chinese music, Xubian mobilizes his foreignness to legitimize the Manchus as heirs to Han-Chinese legacies. Furthermore, specific contents of Xubian serve to substantiate Emperor Kangxi's politically-charged and still controversial tuning reform introduced in other volumes of Lülü Zhengyi. Attending to how Western music was indigenized and politicized re-sounds the hybrid voices muffled by the characterization of eighteenth-century global encounters as essentially Orientalist.

As and Beyond "Exile Nostalgia": The Life of Psychedelic Rock Inside and Outside Cambodian America

Eric Hung, Rider University

During the early 1970s, a robust psychedelic rock scene developed in Cambodia. These songs have played a crucial role in helping Cambodian refugees in the United States create an idealized sense of home and maintain what Cuban American literary scholar Ricardo Ortíz calls "exile nostalgia." When Cambodia began developing an international tourism industry in the 1990s, many non-Cambodian Americans visited the country and discovered the old psychedelic rock songs. Not realizing that these recordings are widely available in Cambodian American communities, some of these tourists bought cassettes of these songs, shared them with friends in the United States, and gave copies to indie and college radio stations. Some even began to create covers of these songs and to compose new music that incorporates elements of this repertoire. In this presentation, I examine four recent covers of Cambodian psychedelic rock. Two are by 1.5- and 2nd-generation Cambodian Americans, and two are by non-Cambodian American bands that have developed close ties with the Cambodian American community in Long Beach, California. By examining how these covers preserve and depart from the original and by analyzing the visual narratives in the accompanying music videos, I argue that they do important cultural work in Cambodian America. While the videos of Laura Mam and Dengue Fever try to instill pride among Cambodian Americans by reinforcing the community's "exile nostalgia," the videos of Bochan and Indradevi try to inspire Cambodian Americans to move beyond "exile nostalgia" and become more activist and open to new ideas.

Thy Kingdom Come: Gospel Music's Transition From a Black Identity to a Global Identity

Cory Hunter, Princeton University

Black gospel music has often been used as a conduit for the expression of African American identity. Since its inception in the 1930s, gospel music has

consistently "embodied the religious, cultural, historical, and social dimensions of black life in America" (Maultsby, 2010). Although scholars have discussed how this music has historically articulated black life, less attention has been paid to how contemporary artists are attempting to dismantle racial and ethnic barriers by promoting a global identity. At the turn of the century. premiere gospel artists began using various musical and discursive strategies to advocate multiculturalism. I discuss three albums that emphasize the transition to a global identity: One Nation Crew (2000) by Kirk Franklin, Alive in South Africa (2005) by Israel Houghton, and We All Are One (2009) by Donnie McClurkin. I analyze the lyrical and musical elements of each album, as well as CD liner notes and images, to show how these artists promote ethnic inclusion. Drawing from observed interviews, I reveal how gospel artists engage in an eschatological discourse (Ingalls, 2011), which focuses on the kingdom of heaven as a future, imagined community. By emphasizing the absence of ethnic division in heaven, artists imagine an ideal system of social relations and construct a new social identity on earth. These artists use multicultural music to challenge their followers to understand God beyond the confines of their racial identity. Their music extends the gospel message to a global community while expanding the commercial platform and appeal of gospel music.

"Following the Tracks": Ainu Understanding and Representation of Native Space in Music and Dance

Justin Hunter, University of Hawai?i at Mānoa

At the center of many Indigenous lives is a connection to place: that is, to both the land and to Native space. The Indigenous Ainu of northern Japan espouse this connection and use expressive culture to pass on these ideals to new generations. While on a nature walk in Hokkaido, an Ainu interlocutor demonstrated a practice of "following the tracks" of wildlife left in the woods as a means to follow nature's lead and to not disturb the delicate balance between humans (ainu), the land (mosir), and the gods (kamuy), who are found in all things. This metaphor is referenced in Ainu song and dance, with many depicting sacred animals and gods represented in nature. Using ethnographic research, I discuss this expressive culture, as used in Ainu ethnic tourism and local festivals at Lake Akan in Eastern Hokkaido, as a means for cultural and economic sustainability. On a larger scale, I explore the dynamics between place and space - seeing space as practiced place (de Cereau 1984) - and draw connections between metaphor and lived Ainu realities. In doing so, I work to understand how these individuals come together as a community to traverse liminal spaces of being in contemporary times. With nature as their guide, the Ainu at Lake Akan express their Ainuness through vitalizing traditions in cultural display with a reverence to Ainu Native spaces despite continual pressures from an ever-modernizing world.

Scholar-Practitioner: The Role of the Ethnomusicologist in Reviving Halim El-Dabh's "Born from the World" (1966-1967)

Laurel Myers Hurst, Kent State University

Halim El-Dabh (b. 1921) has been known as Egyptian expatriate, pianist. pioneering electroacoustic composer, drummer, advocate of negritude and avant-garde philosopher-composer. El-Dabh has also been counted among the earliest African ethno-musicologists alongside colleagues J.H. Kwabena Nketia and Olatunii Akin Euba, Before Denise Seachrist's 2003 biography. The Musical World of Halim El-Dabh, few of El-Dabh's collaborators were able to draw connections between the extremely disparate attributes of his persona. In 2013 and 2014, I served as archival assistant to Mrs. El-Dabh. Our reciprocal relationship yielded extensive scholarly interaction with the composer, new scores of previously unpublished works, reams of annotations of his collected papers, and a foundation for inquiry and dialogue regarding ethnomusicology of the individual, Halim El-Dabh (Appadurai 1990, 1991; Slobin 1993; Rice 1993; Stock 2001 and Ruskin and Rice 2012). Among the previously unpublished El-Dabh scores is "Born from the World" (1967). This vocal-percussion ensemble piece, created for Howard University's centennial celebration, reflects El-Dabh's 1963 fieldwork in the Coptic Tewahedo Church of Lalibela, Ethiopia and connect the ideas of incarnational wisdom and civic responsibility to the educational aspirations of America's Historically Black Colleges and Universities. El-Dabh's teaching positions at Howard University's African Studies and Kent State University's Pan-African Studies departments informed and gave voice to the consciousness of African-American youths throughout the latter twentieth century, and my archival research, interviews with the composer, assistance in publication of the scores and revival performances inform a hermeneutic of this piece for a new generation of emerging African-American leaders.

Followers Strike Back! The Dynamics of Dialogue in Contemporary Partner Dance

Sydney Hutchinson, Syracuse University

Much literature on social partner dancing considers its dynamics to be inherently patriarchal due to the association of the leader role with men; the female follower is assumed to be responding to male cues in a largely passive way. Yet such a model belies the personal experiences of many followers, who feel themselves to be active participants in the partnership, as well as the growth of role-reversing practices in recent years. This paper reconsiders the dynamics of partnering in contemporary social dance, arguing that many such dances are in the midst of a sea change with regards to gender constructs. By analyzing swing and salsa dancers' discussions of terms like backleading, hijacking, and follower's voice in online fora and ethnographic interviews and placing these into dialogue with my own kinesthetic experiences as a salsa dancer and fieldwork on salsa in New York and beyond, I will argue for a model of conversation rather than domination while demonstrating the

complexity of partner interactions, the agency of the follower, and the potential for partner dance to create social change.

Modern Expressions of Taksu: Music, Innovation, and Charismatic Authority in the Balinese Wayang Cenk Blonk

Meghan Hynson, Duquesne University

Within Balinese philosophy, the concept of taksu can be applied to any number of circumstances to explain the mysterious power governing why one person might have success over another, but within shadow puppet theater, Brita Heimarck suggests that "the gift of taksu is a type of divine inspiration and spiritual power that enables the shadow master to hold the audience's attention throughout the performance." In Bali's contemporary competitive arts world, one must have a great deal of taksu to be a successful and selfsupporting performing artist, but what exactly is this term really referring to? To answer this question, this paper relates the concept of taksu to Max Weber's notion of charismatic authority and explores musical and theatrical innovation within a wildly popular, modern form of shadow puppet theater called wavang cenk blonk. Drawing on field observation and interviews with the creator of the wayang cenk blonk, dalang (puppeteer) I Wayan Nardayana, I present examples of Nardayana's musical and theatrical innovations, his pioneering use of recordings and media, and his erudite methods of interweaving social commentary into his plays in an attempt to demonstrate how these elements lend to a modern expression of taksu and charismatic authority. This paper also aims to show that part of the elusive nature of the term taksu is that its defining conditions are constantly in flux and reflective of Balinese society, and that modern dalang like Nardayana must be cognizant of the ever-changing axes of taksu if they are to gain recognition.

Africans and the Recreation of Catholic Song in the New World Michael Iyanaga, The College of William and Mary

The African Diaspora, as a concept, has been essential to returning historical continuity and social cohesion to groups of people who have so detrimentally been defined by the ruptures of enslavement, forced migration, and violent oppression. Yet in delimiting the conceptual borders of the New World Diaspora, scholars often unintentionally restrict so-called African-derived practices to those that fit predetermined molds and categories. This intellectual pursuit inadvertently diminishes our capacity to imagine the historical agency and creative energies of Africans and their descendents in constructing new social institutions or reconfiguring old ones. The veneration of Catholic saints, for instance, when not simply ignored by scholars, has often been treated as either a form of syncretism or as a veneer for the worship of more supposedly "African" deities. A close examination of the existing evidence, however, suggests that Catholic saints--along with Catholic rites and Catholic cosmologies--played a foundational role in the religious practices instituted by Africans and their descendents in the New World. In this paper, I look comparatively at several New World musico-devotional practices for

Catholic saints, ranging from Brazil and Venezuela to the Dominican Republic, in order to rethink the face of the African legacy in the Americas. Using historical accounts and ethnographic reports, I link specific New World practices not only to each other and to the circumstances of slavery in the Americas but also to the Christianity that developed in central Africa starting the fifteenth century.

"You Call This Democracy?" FC Saint Pauli Supporters, Chants, and the Police

Max Jack, UC Santa Barbara

Exploring the communicative role of chants between soccer supporters and the police, this paper examines the Ultras Saint Pauli (USP)-hardcore supporters of the Saint Pauli Football Club in Hamburg, who drive crowd participation at matches through continuous singing, chanting, clapping, and dancing in the stadium. Participatory performance allows the USP to construct and enact collective identity hinging on left-leaning and anarchist ideologies. However, the ultras' crowd activities are also connected to consistent tensions and clashes with riot police before and after matches. While the crowd's sonic power and synchronous movement within the confines of the stadium are perceived by the police as safely contained, the same collectives outside of it are seen as unpredictable and threatening. In this way, the performance of the crowd challenges the logics of public space (Eisenberg 2013, 197) in ways that fundamentally threaten order, instilling fear amongst the local government and police regarding potential acts of violence. If government sanctioned use of physical force is a primary mode of control in such situations, chants challenge this power--exhibiting the equally ominous potentiality of the crowd. Consequently, I argue that crowd performativity creates an atmosphere outside the stadium that in conjunction with heavy police presence facilitates the repeated actualization of physical violence between police and hardcore supporters. As such, this paper develops upon ethnomusicological inquiries into music and conflict through its analysis of the physical and sonic components of crowd participation.

Chaka and The Politics of (Musical) Language: Mofolo, Senghor, Euba Tsitsi Jaji, University of Pennsylvania

This paper addresses how the discourses of vernacular local identity and pan-African negritude are navigated in poetry and song through a close analysis of Akin Euba's setting of Léopold Sédar Senghor's dramatic poem Chaka for orchestra and voice chorus. Senghor drew heavily on the French translation of Thomas Mofolo's novel of the same name (1925). Mofolo was one of the first authors to write in Sesotho, and thus Chaka occupies an important place as a foundational text in vernacular African literatures, making the multiple translations, including the 1940 French version Senghor drew heavily from, important sites of negotiation between the local and the global. Building on recent work in literary studies by Alexia Vassilotos that examines the relation between Mofolo's and Senghor's texts, this paper is centered on how Akin

Euba's 1970 setting of the poem (and particularly the setting as it circulates in the 1998 recording by the Birmingham Opera Company) employs the compositional devices of juxtaposition, and sharply distinct musical topoi in a musical rendering of a key element of the negritude poetics of parataxis that Souleymane Bachir Diagne has argued are essential to understanding Senghor's aesthetic philosophy. The paper argues that Euba's musical setting should be understood not simply as a rendering of the lyrical content of the poem as text, but of the broader project of négritude, where the politics of language and particularly of making French an African language, offer a useful analog to thinking about African art music as a critical aesthetic project.

Fiery Horizons in Black Music Cultures: Contemporary Blurrings of the Sacred and Secular in Sound and Sense

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

In recent decades, scholars, performers, and culture bearers have come to realize common dichotomies separating the secular and the sacred in expressive cultures are regularly destabilized in Black Atlantic musical traditions. Whether through physical performance aesthetics, spiritually (at)tuned public relations campaigns, lyrical borrowing, or remixing of symbols and sounds, the sacred and secular always seem to intersect from a variety of trajectories in black music cultures of the Western hemisphere. This panel will highlight four contemporary examples of this phenomenon and unpack new and often hybridized variations on themes related to music. culture, belief, and performance practice. The papers in this panel will canvass emerging themes from hip-hop influenced contemporary gospel performed as 'Christian chic' in secular spaces, R&B singer-producer R. Kelly's formation of an urban theology of redemption amidst a repertoire and personal life that reflects the paradox of maintaining seemingly divergent musical personas, biblical scripture deployed as scorching social critique by a ragga soca artist Bunji Garland, and the dually celebrated and scorned social media mediated gospel remixing of sexually explicit Beyoncé songs by Christian identified fans. These research topics present contemporary histories of black music expression by popular professional artists as well as socially affirmed creativity among amateur performers. The panel will engage perspectives from ethnomusicology, sociology, religious studies, media studies, and performance analysis.

The Gospel of Beyoncé: Religious Remixes of the Ultra Secular in the Social Media Age

Birgitta Johnson, University of South Carolina

Within the African American gospel tradition, the occurrence of gospel cover songs of secular hits is not new. Traditionally, the lyrical conversion from one 'worldly' perspective into a pious one occurs within the safe boundaries of switching a romantic love song into a song expressing love for God. Today, amateur gospel covers have emerged amidst praise and controversy. With

access to affordable recording equipment and video social media platforms, young Christian-identified fans of pop are able to produce and globallydisseminate their own religious covers of secular hits. With the release of the album Bevoncé in December 2013, fans have taken to Youtube.com to share remixes of the album's most popular tunes. However, some fans have forgone covering more subdued love songs for the very sexually suggestive. "Drunk in Love" and "Partition." This paper will delineate how recent gospel covers of these songs and others from the album represent a shift in practice where the remixing and re-imaging of lyrical-visual content has a much longer leap to make from the ultra secular to the spiritually devout and religious. The four gospel covers featured in this paper represent four distinct trajectories from which to engage young people's willingness to merge their fandom with creative expression in order to perform their spiritual beliefs outside of the traditional contexts of the church or gospel music performance spaces. They also represent a unique, though controversial, manifestation of blurring the sacred and the secular in African American expressive culture in the social media age.

Imperial Surveillance: Ideologies of Late Nineteenth-Century British Musical Education Schools of Music in Sri Lanka and India Erin Johnson-Hill, Yale University

By the late 1880s, music examiners were increasingly sent forth, missionarylike, from Britain's imperial capital. Sponsored by such institutions as the Associated Board of the Royal Schools of Music, these agents of musical accreditation endured long sea voyages to far-flung colonies in order to examine juvenile candidates across the Empire. This paper locates the ideological roots of Victorian accreditation within the culture of imperial surveillance in South Kensington, the location of numerous exhibitions of imperial collections. That the new Royal College of Music was situated in this location, I argue, was a strong metaphor for the centralization of musical power in the British Empire. Indeed, the College was lauded in the press not so much as the foundation of a potentially successful school of British composition (the dearth of which was still publically acknowledged) but rather for the establishment of graded, standardized music degrees and their associated examinations. Accordingly, the names of the scholarship students listed as numbered candidates, many of them never heard of again - enrolled in 1883 were of substantially less interest to the nineteenth-century British press than the system of surveillance behind their qualifications, which operated with panoptical rigor. Drawing upon archives that include visual resources, papers from the Royal Society of Arts, and material from colonial South Africa (the first international outpost of the ABRSM examinations, from 1894), this paper presents a socio-historical reading of the "examining machinery" of late-Victorian musical culture.

Hot Buttered Soul: The Role of Musicmaking and Foodways in Building and Sustaining African American Communities

Alisha Jones, Indiana University, Chair, - Panel Abstract

During the antebellum period, both food and music became important signifiers of African American group identity in the United States. As an integral part of African American culture, music shapes and fuels social interaction in multiple settings, both religious and secular, Similarly, African American foodways can be viewed as communal expressions representative of the creativity and rich cultural heritage of African American peoples. In this panel, scholars will explore the intersections between African American music and the ritual preparation and sharing of foods through the analysis of data gleaned from selected recordings representative of different genres, as well as through participant observation and performance. We examine the intersection of foodways and music through the lens of Southern rural church homecoming rituals, urban community contexts such as the Saturday night fish fry, and the oppositional practice of abstinence from food, or fasting, as an expression of spirituality. Collectively we seek to illustrate multiple ways that the inextricable link between food traditions and music conceptualization and practice have served historically to represent and reinforce a sense of shared identity among African Americans in various communities in the United States.

"I Don't Want No Peanut Butter and Jelly": Food Fasting as a Symbol of Community in Gospel Performance

Alisha Jones, Indiana University

Music and food consumption are indelible symbols within African American gospel music and culture. Several food-related gospel music recordings about southern, soul, and other comfort foods represent the ways in which food is a part of Christian community building, often serving to reinscribe the prevailing notions of food consumption in African American religious contexts. Foodways scholar Psyche Williams-Forson has observed, for instance, the prevalence of narratives referencing church functions where the preparation, presentation, and eating of the "gospel bird" or fried chicken served as a means for communal self-actualization and self-expression through culinary skill. However, through a performance of "Peanut Butter and Jelly" (1978) the Truthettes', a traditional gospel group, introduce a counter -narrative which regards abstinence from food as an ideal for achieving something greater than material satisfaction. During this presentation, I engage the Truthettes' "Peanut Butter and Jelly" to examine the extent to which the process of fasting becomes a strategy for achieving the ultimate religious goal of spiritual satisfaction. The song text is introduced in a sermonic form that drives the narrative to its musical and spiritual climax. The Truthettes convey the message that neither peanut butter and jelly nor any other food can provide the satisfaction needed to remedy spiritual hunger.

Purple Heart: Queer Loss, Voice, and the US AIDS Epidemic Matthew Jones. University of Georgia

This paper proceeds from the knowledge that important voices were lost during the US AIDS epidemic of the 1980s and 1990s. Edmund White (2001) characterized this period as one of "loss within loss"; that is, the loss of visionary and creative voices, the loss of potential, and the overwhelming loss of ordinary people whose names most of us never knew. For gay communities, AIDS produced a combination of trauma and exhaustion that led to what Castiglia and Reed (2011) call "generational unremembering." Here, I trace the history of one such lost voice, that of singer-songwriter and activist Michael Callen (1955-1993). Callen's contributions to the art and activism of HIV/AIDS should have secured his position in gueer history. One of the first gav men diagnosed with immune deficiency in New York City, he played a role in the popularization of the notion of safe sex and other lifesaving healthcare interventions, and his work as a solo artist and with The Flirtations brought HIV/AIDS to the concert stage. However, Callen's life is more than a story of a lost AIDS activist. On his 1988 album Purple Heart, Callen chronicles urban gay male life from the end of the 1970s through the first years of the AIDS epidemic. This paper invites us to listen to Callen's voice as a corrective to two decades of what Castilgia and Reed term "degenerational unremembering" using a combination of interviews with Callen's family and musical collaborators and previously unavailable archival documents.

Re-Imagining Virtuosity: Conceptions and Practices in Contemporary Electro-acoustic Improvisation

Jeff Kaiser, University of San Diego

In this paper I explore how contemporary musicians who employ electronic technologies in improvised music conceptualize and enact skill and virtuosity within their musical practices. This includes ideas of the role and agency of technology, motoric skill (learned, repeatable physical skill), skill acquisition, skill transmission and the projection of learned skill from traditional instruments onto new instruments. The musicians use of new, frequently idiosyncratic and individually constructed instruments - instruments with little or no history of a performance practice - makes this field a rich resource for the examination of how such conceptions are developed. Among the musicians I interviewed, the relationship between motoric skill and virtuosity is particularly contested. While they frequently value such skill, they also connect it to perceived excesses of certain factions within Western art music, iazz and other established musical performance practices where motoric ability is viewed as conflated with (or considered the primary element of) musical skill writ large. This perception of the excess and the prioritization of motoric skill has led some interviewed musicians to adopt anti-virtuosity as a reactive counter-ideology or to explore the less tangible concepts of hearing, creativity, imagination, memory, novelty, innovation and even ideas of management as constitutive of musical virtuosity and skill.

Reexamining Appropriation

David Kaminsky, University of California, Merced, Chair, - Panel Abstract

While cultural appropriation has long been a central theoretical concern for scholars, the term has also reemerged in the mainstream contemporary moment, manifesting everywhere from pop culture blogs like Racialicious to MSNBC and Fox News. Music, with its cultural density and deeply felt personal investments, has become a kind of ground zero for popular debates on this issue. Music's ineffability, combined with its connection to aesthetic ideologies of free expression and creativity, makes its cultural boundaries difficult to guard: yet that same ineffability also makes it a critical repository of cultural identity among marginalized groups for whom material culture cannot always be maintained in the face of hegemonic power and economic oppression. Because popular debates over appropriation typically focus on specific musicians, however, they have a tendency to personalize questions that might better be addressed as structural, distilling a complex network of issues spanning social, economic, legal, and political realms into basic designations of individual guilt or innocence. In the wake of increasing public awareness of musical appropriation, we see an opportunity to engage with that discussion as scholars, addressing not only the sociocultural complexity of appropriation itself, but also that of the popular discourse surrounding it. We examine appropriation and responses to it as temporal processes (Presenter One), as a field in which capitalism squares off against solidarity (Presenter Two), as political as well as cultural phenomena (Presenter Three), and as intersectional, gendered practices (Presenter Four).

Iggy's Booty: Appropriation, Misogyny, and the Discourse of Cultural Plunder

David Kaminsky, University of California, Merced

When members of hacker collective Anonymous threatened to release stills from a sex tape by Iggy Azalea as punishment for her appropriations of hiphop, the act exemplified a broader trend wherein predominantly white male critics of cultural appropriation target female pop stars using distinctly misogynist rhetoric. I contextualize this phenomenon by suggesting that appropriation is best understood not as cultural theft (a frame that allows appropriators to cast themselves as outlaw iconoclasts) but rather as cultural plunder, supported by the full force of imperialist violence; and as a performance of dominance that effectively uses those plundered icons to put on a puppet show. In the postcolonial era, however, empire often masks that dominance by projecting an inversion of the traditional gendered relationship of masculine colonizer to feminine colonized--contrasting the putative patriarchy of the Other against women's rights in the enlightened West--as a revised justification for global white supremacy. This inversion also enables white men to appropriate the Other's supposedly inherent patriarchy in order to license and mask their own sexism, a phenomenon exemplified by the cultivation of misogyny within mainstream black hip-hop via the disproportionate buying power of its white male fan base. When white female

pop stars start appropriating (black, masculine) hip-hop, that act of cultural plunder reinforces the gender-inverted projection of postcolonial power, but also threatens white male fan ownership of black musical authenticity. This confluence of effects allows white male critics to vent their colonialist/misogynist frustrations by appropriating black outrage at cultural appropriation.

Dynamic Partnerships: Transformation, Agency and Flow in Contemporary North American Partner Dance

David Kaminsky, University of California, Merced, Chair, - Panel Abstract

This panel focuses on personal agency in contemporary social partner dancing through means of social and musical dialogue. Based on extensive ethnographic fieldwork and rooted in ethnomusicological theory, each of the papers investigates the role of individual mechanics in a different local social dance scene, asking how these mechanics facilitate new and/or altered states of being and understandings of the self. The panel explores complex fusions of musical and movement constructs enacted in improvisational partner dance through four studies: the generation and signification of flow states in American social ballroom music and dance; the transformation of gender constructs made possible through the performance of agency in the lead-follow practices of various partner dances; the rhetoric of standardization transformed by agency to achieve flow and connection in New York salsa; and the roots and socio-aesthetic impacts of changes in gendered dance protocols in Cuban casino since the 1959 Revolution, Together, the papers explore how partnership dancing shapes individual and collective subjectivities while also contributing to our understanding of the ways music and movement are fused in and through experience.

New Music and Flexible Prestige at the Boundaries of Relevance MIki Kaneda, Boston University

Over twenty-five years have passed since Susan McClary's infamous article described the sad predicament of US avant-garde composers suffering from "terminal prestige": irrelevance to the broader musical public as a precondition of institutional prestige. In 2015, contemporary composers continue to remain at the margins of musicological and ethnomusicological concerns. However, this paper shows how an ethnographic study of contemporary classical music (or "new music") can nuance ideas central to current conversations in ethnomusicology including transnational citizenship and global circulation. The paper engages an ethnomusicological perspective of the contemporary "new music" scene in New York City. It focuses on how cultural producers around new music embrace the local scene at the same time as they take part in transpational networks of contemporary music institutes and festivals, as well as more casual forms of exchange. While these multiple senses of belonging are not contradictory, by no means are they arbitrary. For composers and musicians invested in new music, markers of belonging and knowing crucially demonstrate distinction and transnational

relevance based on what I call flexible prestige. Through the notion of flexible prestige, I offer a counternarrative to the dead-end verdict of "terminal prestige." Flexible prestige does not hinge on radical differentiation from the popular or the ability to fulfill the mandate of making something "new." Rather, in the course of probing the boundaries of economic, cultural, and artistic relevance, contemporary prestige articulates aesthetic and social choices that are better at questioning than asserting fixed forms of identity.

Performing Recovery: Music Making and Disaster Relief in Post-Tsunami Japan

Nana Kaneko, University of California, Riverside

The Great East Japan Earthquake and Tsunami on March 11, 2011 challenged the structures of community, region, and nation. Public discourse in newspapers and television - emphasized perseverance as a key cultural value that would guide affected communities towards recovery. This discourse also influenced the dynamics of music making by and for affected communities since the disaster. Based on one year of ethnographic fieldwork primarily in Sendai, Japan, this paper addresses the relationship between music and humanitarianism/disaster relief and investigates how musical performances become important social and aesthetic practices that contribute to ideas about rebuilding community in the wake of the disaster on both local and national levels. As events often associated with "tradition," "nationalism," and "community," focused on kizuna (affective ties), matsuri festivals served as the catalyst to revive music making for and by communities affected by the disaster. The participatory nature of matsuri, in particular, allows groups of people to utilize these festivals as a communal and motivational practice to rebuild community. I address how sites of public music making such as matsuri and benefit concerts, as well as performance-related activities both for and by those directly affected by the disaster, are serving as models for "healing and recovery" in a post-disaster context. With 2015 marking the fourth anniversary of 3/11, musicians and artists have expressed uncertainties about the ways that they should continue to address the disaster through their work. This paper considers what music making can productively accomplish in the continuing crisis of disaster.

Contrasting Approaches to the Indigenization of Colonial Tunes in 19th and 20th Century British India

Kanniks Kannikeswaran, College Conservatory of Music - University of Cincinnati

The colonization of India by the British East India company witnessed the indigenization and assimilation of Irish/Scottish jigs and reels and English country dances into the domain of incidental Indian music. While the bands maintained by the Thanjāvur kingdom played colonial tunes and Karnātic music on western instruments, Muttusvāmi Dīkṣitar(1775-1835) wrote sanskrit lyrics to 39 of these tunes resulting in a new genre of music, the nōṭṭusvara sāhityas. The creation of this Indo-Colonial musical repertoire is a

part of a larger history of the appropriation of western musical ideas into the context of Indian art music. Some of these tunes found their way into the ritual music repertoire of nādasvaram players in the British era temples of Madras and have sustained through the 2000s. A smaller number of European inspired tunes in the major scale also found their way into the repertoire of Tyāgarāja and Swāti Tirunāl of Kerala. The 20th century witnessed the creation of "western notes" such as the waltz written by the 20th century composer Muthaiā Bhāgavatar normally sung as a miscellaneous item at the end of kucheris. This paper compares the approaches to colonial tunes taken by Dikshitar with that of his contemporaries; it also contrasts the the 19th century appropriation of western tunes into Karnātic music with the creation of western inspired "notes" in the 20th century.

A Chain of Hearts: North Indian Music History and the Genealogical Imagination

Max Katz, The College of William and Mary

Scholars of North Indian music have long recognized the gharana as the primary socio-musical unit of the modern era. Established by a charismatic founder and perpetuated most often by his own descendants over at least three generations, these "houses" of music serve to maintain stylistic integrity, but also to concentrate knowledge in specialized lineages that privilege heredity as the preeminent symbol of authority. Gharanas' historical origins, internal social structures, and rituals of musical transmission have been the subject of extensive investigation, but little has been written about the historical consciousness they cultivate. Within gharanas, musical training begins early in life and encompasses many years of sina-ba-sina or "heart-toheart" instruction: a gharana thus constitutes a chain of hearts linked through a continuous stream of musical technique and repertoire, but also through the affective structure of collective memory passed from father to son. Inspired by anthropologist Andrew Shryock's concept of the "genealogical imagination" (1997), this paper argues that the study of North Indian music history takes place in a political battlefield where hereditary musicians shape historical narratives that ennoble their own ancestors at the express expense of the lineages of their rivals. Exploring conflicting visions of the musical past, the paper searches for new ways to negotiate between history and memory that respect the embodied connections to the past lived by hereditary musicians in India today.

Colombian Protest Song in the 1970s: From Commercial Trend to Censorship

Joshua Katz-Rosene, Graduate Center, City University of New York

The category of "protest song" (canción protesta) was established in Colombia during the late 1960s in tandem with developments elsewhere in Latin America. The first artists to be affiliated with this genre were part of a grassroots movement: they convened for coffee houses at the National Protest Song Center, founded circa 1968 in the capital, Bogotá, and performed

regularly at Communist-party, labor-union, and student-movement functions. In the early 1970s, a number of these musicians achieved a degree of commercial success, to the point that other more commercially oriented artists opted to brand themselves with the protest song label. Through the mid-1970s, the most widely recognized figures of Colombian protest song were backed by the media industry and received support from certain government officials. Yet by the late 1970s many of these popular singers experienced censorship and threats from the security establishment. Some of this interference resulted from a 1978 Security Statute, imposed amidst intensifying actions by urban guerrilla organizations, which targeted leftist political activity and instituted controls over the media. Based on interviews and archival research conducted in Colombia between 2011 and 2014, this paper tracks the changing responses to protest song from the Left, the media, and official dom from the late 1960s through late 1970s. Drawing on recent work in the social sciences that has recognized the contingent nature of resistance, I seek to understand how different types of actors framed the potentiality for resistance in the various expressions of protest song in a shifting political climate.

Ethical Sensations: Affective Attunements in Sikh Shabad Kirtan Inderjit Kaur, UC Berkeley

Listening to shabad (sacred song) is the central form of worship for Sikhs around the world. Shabad are sung in a variety of genres ranging from classical to popular. A dominant theme of their lyrics is living an ethical life engaged with the world. Shabad are songs primarily of Sikh prophets (1469-1708), addressed as gurus, who canonized them into the primary Sikh scripture. Guru Granth Sahib. Sikhs (literally students) hold a deeply affective relation to their ten Gurus, the founders of Sikhism, and to the embodiment of their teachings. This paper is part of an exploration of the particular technologies of various musical genres of Sikh shabad kirtan in the affective, somatic-cognitive preparation and structuring of the body for everyday ethical living. The focus of this paper is on a globally popular style called Akhand (uninterrupted) Kirtan, in which participatory singing sessions range from a few hours to all night, and shabad are sung in repetitive cycles of varying rhythmic, dynamic and timbral intensities. Based on ethnography with Sikh listeners in the San Francisco Bay Area, this paper proposes that the particular technology of Akhand Kirtan style is to combine musical elements and shabad lyrics in a manner that generates "relaxed" states of "emptiness" that open the space for ethical sensations. At the intersection of sound, affect and cognitive studies, this paper draws from works such as Hirschkind (2006), Becker (2004), Brennan (2004) and Varela (1991, 1999) to posit a model of affective and embodied ethical orientation via sacred song.

Echoes of the Distant Past: Reverend Hanna Sakkab and Byzantine Chant in Diaspora

Alexander Khalil, University of California, San Diego

The sense of the past as distant or remote is relatively foreign to Orthodox Christian liturgical practice, Liturgical chants, implements, gestures, and vestments all anchor present experience with multiple layers of past causing them to resonate. This resonance, which I theorize as imparting an experience of past-in-present, is manifest whenever Rev. Hanna Sakkab chants, Rev. Sakkab was born and raised in the ancient Christian quarter of Jerusalem. His father, who was also a priest, taught him to chant by singing to him while gently tapping rhythms on his wrist, sending the music, as Rev. Sakkab describes, directly into his blood. Seventy years later, Rev. Sakkab has spent much of his adult life and 55 year priesthood serving diasporic communities of Arabic and Greek speaking Christians in the United States. These diasporic communities experience the past as distant geographically rather than temporally and thus chanting as he did in Jerusalem has neither the same meaning nor effect in these culturally heterogeneous communities. The present study explores Rev. Sakkab's long journey into diaspora and his musical efforts to shape liturgical experience as he manifests echoes of the distant past.

Don't Kidnap Me!: Embodying Romantic Love Through Assamese Music and Dance

Rehanna Kheshgi, University of Chicago

This paper investigates one theme that persists in songs associated with the Assamese spring bihu festival from the earliest 1950s commercial recordings to the most recent 2015 digital releases; that of elopement. What does it mean for a boy to sing out his intent to kidnap and marry the girl he loves? What does it mean for a girl to protest, or to consent, urging her companion to steal her away from her parents' home as she moves to the beat of his dhol drum? How have practices of elopement in Assam changed in response to unprecedented mobility, growing public concern about violence against women, and increasing consumer power of the lower classes? Bihu songs narrate romantic encounters between women and men, offering a set of stock characters for young people to take on through performance. Engaging with scholarship on embodiment and musical pedagogy (Hahn 2007; Rahaim 2012; Weidman 2012), youth culture, aging, and marriage (Lamb 2000; Durham 2004; Majumdar 2009; Lukose 2009), and gendered narrative in folk performance (Raheja and Gold 1994: Narayan 1995: Wadley 2005: Jassal 2012), this paper focuses on how the widely celebrated embodiment of these stock characters as models for the ideal heterosexual couple provides young people with a context to explore romantic intimacy. What possibilities does this performative context afford, and what are its limits? Advancing the scholarly discussion of youth culture and performance in South Asian communities, this paper also contributes to postcolonial analyses of gender and liberalization in a broader geopolitical context.

Toward a Theoretically Oriented Pedagogy: Examples from Senegalese Sabar Drumming

Brendan Kibbee, The Graduate Center, CUNY

This one-hour workshop addresses two related challenges in music-theoryoriented ethnomusicological work: 1) as the diversity of musical practices covered in our discipline increases, basic musical familiarity on the part of our reading and listening audiences cannot be assumed; although recordings and transcriptions can be helpful, these tools do not always guide the reader/listener's perceptions as closely as we might hope: 2) our understandings of concepts in music theory are necessarily tied to our own musical training and experiences; without pushing peoples' embodied understandings of musical phenomena into new territory, interpretations of musical-theoretical concepts can be overly narrow. Building on work by Bonnie Wade, David Locke and others, I suggest that a greater emphasis on pedagogy is useful in these situations. During the workshop, I will propose a set of guidelines for integrating pedagogical exercises into music-theoryoriented writings and presentations, then I will lead participants through listening, vocalizing, and clapping exercises drawn from my study of Senegalese sabar drumming. These exercises will not only teach participants to follow sabar rhythms, they will also build nuance into embodied understandings of phenomena like entrainment (London 2012), melorhythm (Nzewi 1974) and simultaneous multidimensionality (Locke 2011). I draw on over a decade of professional experience in music pedagogy and over five years of sabar study, including experience accompanying sabar dance classes at the Alvin Ailey American Dance Theater and playing alongside members of Sing Sing Rythme in New York and Dakar.

Redefining the Repertoire: Mobilities, Aesthetics, and Reappropriations in Christian Music Practices

Jean Kidula, University of Georgia, Chair, - Panel Abstract

Negotiations around sacred music are always already bound up in articulations of a community's cultural and religious identity, in relationships to the spiritual and, in the case of Christianity, to the broader Christian world. In this global religion discussions around music are complex, due to the multiple perspectives of the many Christian denominations and also the ways Christianity has been translated into diverse international contexts. This panel examines the complexities surrounding Christian expressive practice as located in pluralistic environments, focusing attention onto the development of worship practices and repertoire. Sharing an underlying premise that Christian worship expresses faith while also engaging in identity work, these papers explore ways music can ground Christianity within the local context. However, as two panelists suggest, this process can produce tensions, since congregations must balance desires for indigenous articulations of worship with questions surrounding the Christianization of music associated with other domains, whether sacred or secular. The use of music to extend

connections from local contexts to a broader globalized world is explored in two papers: one considering the relationship between churches in Belize and North American Evangelical culture through the concept of religious subcultures, and another focused on intra-African and interdenominational connections, drawing on vernacular cosmopolitanism to explore musical mobility and the linkages made between people and communities. Together these papers highlight the diversity, agency, and mobility of Christian expressive practices, and suggest valuable approaches to the study of repertoire development within sacred music settings.

"Make that Mandarin!": Negotiating Local Sounds and Local Dialects in Southern China's Evolving Music Industry

Adam Kielman, Columbia University

Tracing creativity in popular music as a collaborative process that occurs at various intersections between musicians, corporate executives, recording engineers, audiences and other players, this paper explores a Chinese music industry in transition through close ethnographic analysis of two bands in southern China and their relationships to China's largest record company. Drawing inspiration from vocal anthropology and semiotic approaches to music and language as cultural distinctions within a broader field of sound, I focus on the use of local dialects by both bands, and discuss tactics that foreground the unique sounds of dialects as musical elements indexing particular regions in China. I connect these linguistic tactics to the particular ways both bands creatively deploy and resignify transnationally circulating genres, performance practices, styles, and timbres in order to perform the local and resituate its place in Chinese postsocialist modernity. I discuss the negotiations and compromises involved in the production of music meant to appeal both to listeners in the lead singers' home provinces, and to a broader and more affluent emerging urban cosmopolitan audience eager for nostalgic expressions of the local. Based on extensive interviews with record company employees and executives, as well as on participant observation in rehearsals, recording sessions, and performances during a transformative period for both bands, I discuss new ways that China's music industry reflects and caters to both subnational and transnational markets and communities, and I suggest that translocal media flows decenter traditional nation-centric understandings of music industries.

Making Post-Armistice South Korea Audible and Visible through the Performances by the Korean Children's Choir in the U.S.

Heejin Kim, Korea National University of Arts

The Korean Children's Choir toured the U.S. for three months after the Korean War Armistice, performing in nearly fifty cities and at the White House. The Choir's official mission was to assist the American-Korean Foundation's fund-raising campaigns for post-war reconstruction in South Korea. This paper explores the complex meanings of this choir's performances in the U.S. I suggest that as important as the fund-raising was the audio-

visualization of post-war South Korea through the performances and its consequences for the promotion of the Cold War ideology. I argue that the combination of the Choir's fragile vocal quality and innocent appearance was effective in representing the suffering of post-war South Korea and that the integration of Korean and American styles and components in their repertoire and performances was instrumental in engaging the American audience in the musical events and fund-raising for South Korea against their communist enemies in the Cold War. For this presentation, I analyze the repertoire and performance practices of the Choir and the media coverage in both the U.S. and South Korea during and after the U.S. tour. Research on the music of the Korean War has tended to focus on adult music, such as military music and popular music; this paper will shed new light on the Korean War music history, illuminating the ways seemingly apolitical children's music becomes a powerful tool for political actions.

Hanging Out in an Imagined Community: Young Indonesian Females' Construction and Performance of the Online K-pop Fandom Jungwon Kim. University of California at Riverside

Korean popular music (hereafter K-pop) has gained popularity among Indonesian young people since the mid-2000s. In particular, girls and

Indonesian young people since the mid-2000s. In particular, girls and young women have forged and performed their K-pop fandom on Facebook. They not only make friends with other K-pop fans around the world but also chat with one another in a romanized Korean language. Also, they create additional IDs by manipulating their online identities by changing their name, gender, nationality, birth/current location, affiliation, and occupation. Moreover, they role-play as faux Koreans by combining normal Korean names and the names of famous K-pop singers. Focusing on these young Indonesian females' behaviors, this paper investigates identity reformation in virtual reality through popular music. I will first discuss K-pop as a way of 'musicking' beyond a particular type of sound to satisfy personal musical taste. Second, l will analyze young, Indonesian, female K-pop fans' role-playing on Facebook in order to claim this activity as a demonstration of musicking in relation to popular music. I will then argue that K-pop provides its fans with opportunities to construct and perform fandom using a variety of musicking practices, such as connecting to other fans and re/shaping their identities online. Additionally, I will explain how this fandom functions as an 'imagined community.' This paper, therefore, not only helps to situate a popular phenomenon of K-pop in a global context but also makes a contribution to scholarly conversation on K-pop, its fans, and their activities as well as cvberculture.

'Show Me The Money': Cultural Appropriation and Authenticity in Korean 'Idol' Hip-hop

Youngdae Kim, University of Washington

Since the first mainstream success of rap music in the early 1990s, Korean pop music has vigorously incorporated hip-hop and its subsidiary culture into

the mainstream pop industry. This process has often resulted in a debate over issues of appropriation, commercialization and authenticity in Korean hiphop, but the latest incarnation of "hip-hop idol" in the K-pop industry complicates the controversy even further. This paper explores the intersection where appropriation, localization, and commodification of Korean hip-hop encounter the commercial realm of K-pop. First of all, I draw upon a variety of scholarship on Korean hip-hop in terms of how each cultural and musical element of hip-hop has been appropriated, hybridized, and re-territorialized in different phases of the development of Korean hip-hop (Shim 2006; Lee 2010; Um 2013). However, rather than situating the discussion within Korean hiphop as a coherent musical genre. I focus on the place where the cosmopolitan musical elements of hip-hop culture have been carefully negotiated in K-pop production as a significant musical aesthetic and commercial strategy. By analyzing recent performances of Korean hip-hop and K-pop in a variety of contexts, including the televised rap competition, Show Me the Money, and global K-pop festival, K-Con, this paper demonstrates the way in which the Kpop industry has been increasingly intertwined with the sense of hip-hop, in decontextualizing and recontextualizing hip-hop as a powerful component that helps to transform the global "idol pop" into a trendy yet musically authentic practice.

"Uruguayos Campeones": Murga, Soccer, and Uruguayan-ness Natalie Kirschstein, Independent Scholar

Murga, Uruguay's most popular genre of carnival music, recounts and comments on the events of the past year in song and drama. As such, murga performances often mention soccer, an important national pastime, and one which receives much attention throughout the country. The link between murga and soccer extends well beyond lyrical and theatrical reference to annual happenings within the sport: the two share many attributes, from the appearance and atmosphere of the stadium and theater, to language used to describe them and their significance for fans and followers. Ultimately, both the art and the sport play a central role in articulating Uruguayan identity. Murga often references soccer to highlight successes of the past, failures of the present, and hopes for the nation's future. Drawing on lyrical analyses, interviews, and historical and ethnographic research, this paper will discuss the links between murga, soccer and Uruguayan identity, and examine how murga shows use soccer as a symbol of the nation's prosperity and well-being.

Sweating Sound: Labor, Intellect, and Race in Miles Davis's Sound Discourse

Kelsey Klotz, Washington University in St. Louis

What is the relationship between sound, power, and sweat? Sweat was a frequent part of Miles Davis's self-promotion throughout his career. As Davis explained in a 1986 interview with Ben Sidran, "Your sound is, [pause] your sound is like, uh, [brief pause] you know it's, it's like your sweat. You know, your sound." Why did Davis evoke the movement of sweat on skin to describe

sound? To answer this question, I draw on theories of sweat proposed by philosophers Anthony Braxton and Roland Barthes, who, taken together, posit that sweat can signify either primitivism or intellect in the minds of audiences and critics. The difference lies in who is doing the sweating. While Braxton critiques jazz critics' perception of sweat as a sign of black musicians' physical exertion and therefore musical prowess, Barthes, basing his argument on a study of white actors, asserts that sweat is a sign of mental exertion. Following this logic, Davis's sweat should have been considered by jazz critics of his day as a sign of physical effort, or another way of linking him to primitivist rhetoric. Based on significant archival research and interview analysis based on ethnographic methodologies, I argue that by relating his sound to his sweat, Davis actually shifted sweat from a sign of physical effort to a sign of intellectual effort. Ultimately, Davis articulated his own view of his sweat as disembodied, much like the sound he cultivated, reclaiming both as symbols of intellectual agency rather than physical labor.

Transnational Arab Hip-Hop and Government Policies

David Knapp, Emirates College for Advanced Education

Arab hip-hop artists such as DAM, Lowkey, Omar Offendum, and The Narcicyst, have garnered a loyal audience worldwide and critical acclaim among western media. In searching for effective strategies to combat propaganda from Islamic jihadist organizations, western governments have deployed Muslim hip-hop artists to promote a "moderate" view of Islam among youth in the West and the Middle East. Yet, because of hip-hop's historical connections to political opposition movements, the affiliation of hip-hop artists with American and British policies has drawn criticism from some young Muslims, Participation in state-sponsored programs, such as the British Prevent program or the U.S. State Department's "hip-hop tours," can be seen as a delegitimizing factor and damage the credibility of these artists among youth who are critical of American and British foreign policies. Moreover, these governments have also instituted policies limiting other hip-hop artists whose lyrics do not support their agendas. This simultaneous support for and obstruction of Arab hip-hop artists has led to what Hisham Aidi (2014) calls the delineation between "good Muslim' verses 'bad Muslim' rappers." Using fieldwork and document analysis, this paper explores ways in which US and British government programs and policies have shaped the production, performance, and transmission of transnational Arab hip-hop, focusing on the Iraqi-Canadian musician The Narcicvst.

Imperial Power, Local Tensions: The Associated Board of the Royal Schools of Music in Sri Lanka and India

Roe-Min Kok, McGill University

Fueled by the British public's enthusiasm for paper qualifications, music examinations were initially exported to the colonies for the benefit of expatriate children. In response to local demand beyond that community, however, the London-based Associated Board of the Royal Schools of Music

came to offer examinations in over one hundred different countries. Despite the Board's impressive global presence, little is known about either the establishment, or day-to-day operations, of its "Local Overseas Centres." My paper presents cases of administrative and examinations-related issues from Sri Lanka (then Ceylon) and India. I analyze the changing relationships between Cevlonese examinees and the Board as civil unrest between Sinhalese and Tamil groups rocked the island nation in the 1960s and early 1970s. India's political movement for independence, which was gaining crucial momentum by the mid-1940s (the country was liberated in 1947), frames my second case study. I argue that the Board's belief that it was acting fairly, albeit under terms set by itself - what we may perhaps call "distributive justice" (after Shklar 1990) - was not always shared across the cultural divide. As Ceylonese and Indians actively sought imperial music certificates as well as respect for their own local cultural practices, the dynamism of colonial power, which early on in the relationship had buttressed the Board's position, seems to have faded as political conditions shifted in favor of nationalization, bringing with it perceptible changes in attitudes towards Western classical music.

Musical Eugenics: Ziya Gökalp and Musical Disabling in the Turkish Republic

Erol Koymen, University of Texas at Austin

Musical reforms received particular emphasis in the early Turkish Republic, with Atatürk himself following them closely. These reforms called for an orientation toward modern, Western musical practices, but the Herderian separation of Turkish folk from Ottoman classical music set off an extended debate as to which music could properly lead Turkey to musical modernity. Initially, folk music won out, and the state pursued a campaign of musical disabling inspired by notable Türkist ideologue Ziya Gökalp's formula for Turkish music in his 1923 book The Principles of Turkism. This campaign called for the wedding of Turkish folk melodies to Western harmony and the removal of an allegedly sickly Ottoman music. Bearing in mind Gökalp's background in Emile Durkheim and sociology, I use disability theory to peel behind the edges of Gökalp's formula and its application in order to reveal late nineteenth and early twentieth century forces of evolutionism, eugenics, and orientalism. I then put Gökalp in dialogue with Hüseyin Saadeddin Arel, who argued on behalf of Ottoman classical music in his 1930 book Whose is Turkish Music?, and attempted to rehabilitate that music for Turkish modernity. Finally, I examine the effects of this debate on musicians and musical institutions in the Turkish Republic extending well into the twentieth century. This approach takes a step toward interrogating the essentialist manner in which music scholarship has heretofore treated Turkish music reforms and Gökalp's formula. Furthermore, with its focus on the disabling of musical genre, it opens new perspectives in music and disability studies.

Collaborative Ethnomusicology/Filmmaking: Representing Alevi-Bektaşi Expressive Culture in Gölbaşı and Nurhak, Turkey Alex Kreger, University of Texas at Austin

Hand to Hand to God (in production) is a 75-minute ethnographic documentary on Alevi musical culture in the southeastern Anatolian towns of Gölbaşı, Kısas and Nurhak. Alevis are a heteredox Shi'a mystical sect with pre-Islamic shamanic roots. The film examines the generations-old familial, religious and musical ties linking these three communities, the revitalization efforts of Kısas-born Alevi âsık (poet/singer) Dertli Divani in the region, and the ethnomusicologist's research process itself in an attempt to demonstrate how Alevi culture is musically experienced, learned and embodied. Structurally, the film reflects the concept "sometimes music, sometimes conversation" (gâhi saz gâhi söz) by punctuating speech-driven scenes with performances of devis hymns filmed during fieldwork in 2015. Scenes from Gölbaşı, Kısas, Nurhak and Istanbul are intermixed with one another so as to emphasize the connectedness of Alevi culture in these places and evoke a cyclical representation of time as per Alevi philosophy. The film follows Minhha (1982) in straddling the line between artistic experimentation and scholarly rigor, Baily (1985) in eschewing off-screen narration in favor of providing sufficient context within the scene itself, and Baily and Titon (1989) in its emphasis on character development. It will provide a necessary update to Grabias' (1996) portrait of the rural Anatolian âşık in modernist transformation, and an added perspective to ethnomusicological discussions of transmission, ritual and ethnographic representation. The presentation will begin with introductory remarks (5 mins.) on Alevi belief and society and conclude with discussion (15 mins.) of the collaborative filmmaking process.

Memory, Process, and Play in African Song

Jennifer Kyker, Eastman School of Music & The University of Rochester, Chair, – Panel Abstract

Drawing upon Lyotard's conception of the "petit récit," this panel approaches individual songs as localized, singular narratives capable of intervening in larger social, political, and musical discourses. Tracing several "petits récits" across the African continent, from Senegal, Mali, and Ghana to Zimbabwe, we illustrate how the "small narratives" of individual songs acquire substantial social meanings, enabling performers and audiences to participate in producing particularly postmodern and postcolonial forms of musical knowledge that challenge the metanarratives within which they are located. While popularized by a single artist, for example, the songs of female griots have subsequently moved into the shared repertory of Malian women's wedding music, constituting an ongoing challenge to metanarratives of male griot culture's "grand récits." Similarly, the adzewa songs performed by Fante women in Ghana legitimize the genre by recounting its origins as the female complement to the activity of male asafo warriors, even as they invoke cultural concepts of play in order to critique contemporary gender relations. In Senegalese mbalax music, approaches to live performance frequently result in

multiple versions of a single song, constituting an ongoing subversion of the song's very identity. And as memory, violence, and history are increasingly mobilized to legitimate state rule in Zimbabwe, even a single musical invocation of the past becomes freighted with meaning for listeners as a form of popular counter-memorialization capable of subverting official state discourse. In each case, the "small narrative" of a single song acquires multiple layers of meaning as it traverses both space and time.

"What's a Hero?": Music, Memory, and Martyrdom in Postcolonial Zimbabwe

Jennifer Kyker, Eastman School of Music & The University of Rochester

In 1996, Zimbabweans mourned the death of musician, actor, and comedian Safirio Madzikatire, one of the nation's first professional entertainers. The following year, popular singer Oliver Mtukudzi released a musical homage to Madzikatire, entitled "Andinzwi," or "I Don't Understand" (Ndega Zvangu, 1997). Quoting lines from one of Madzikatire's own plays, Mtukudzi's lyrics declared him a "national hero," a term fraught with meaning in a postcolonial context characterized by intense struggles over relationships between memory, violence, and martyrdom. Tracing the reception history of "Andinzwi," I suggest that Mtukudzi's reading of Madzikatire represented an important musical challenge to official discourses of heroism, routinely deployed by the ruling Zimbabwe African National Union (Patriotic Front), or ZANU(PF), in order to legitimize Robert Mugabe's continuous rule since the nation's independence in 1980. A musical palimpsest enfolding multiple layers of voice, place, and time, "Andinzwi" called listeners to reflect upon the unfolding process in which heroes have been made, remembered, and memorialized at the level of the postcolonial nation-state, thereby provoking significant debates over what anthropoplogist Richard Werbner has called Zimbabwe's "postwars of the dead." My paper concludes by suggesting that as a form of popular counter-memorialism, "Andinzwi" illustrates song's larger potential to participate in the production of power by contesting what historian Terence Ranger has called ZANU(PF)'s "rule by historiography," making plural histories available as a means of political dissent that is both musical and historiographical.

Embodying Brazilianness in Austin, Texas: Hip Cosmopolitanism, Urban Branding, and Racial Projects

Cory LaFevers, University of Texas-Austin

Austin, Texas, the self proclaimed "Live Music Capital of the World," is one of the top-five fastest-growing cities in the United States. Along with this growth, the number and variety of musical groups performing and teaching Brazilian music in Austin has expanded considerably since 2010. Significantly, the majority of the participants in Austin's Brazilian music scene are white Americans, and the music performed is almost entirely derived from black Brazilian musical practice. Further, Austin is the only one of the top-five fastest-growing cities with a declining black population. Mere

coincidence? This paper is part of a doctoral dissertation that investigates what performing Brazilianness in Austin can tell us about racial formations in both the United States and Brazil. Scholars have illustrated the important role that music played in forging the national and racial consciousness of Brazil and the United States, particularly in a transnational context were the two nations are closely entwined. However, the contemporary manifestations of this historic relationship remain unexamined. Austin is uniquely situated to offer a current example of this phenomenon. This paper investigates what participants seek and achieve by participating in Austin's Brazilian music scene? How is race discussed, performed, and consumed? What do these practices tell us about whiteness, (trans)national racial projects, urban space? I argue that performing Brazilianness is consistent with the branding of Austin as a utopian space of hip cultural diversity, sounding out a cosmopolitanism that masks Austin's racial inequalities via the exotic and erotic spectacle of race.

Amazonian Tecnobrega and the Pirate Work Ethic in Brazil Darien Lamen, University of Wisconsin, Madison

Since 2006, the urban Amazonian genre of tecnobrega has gained widespread recognition throughout Brazil. A form of electronica produced in modest home studios with pirated software and recycled pop melodies, tecnobrega once circulated exclusively within the stigmatized sound system parties of the urban Amazonian periphery, yet today it has stormed the stages and music festivals of Rio de Janeiro, São Paulo, and beyond. This paper suggests that, in contrast to an earlier regime of musical circulation in which music from the national peripheries achieved national audibility only when it purported to represent regional musical difference (in an echo of the much studied 1980s and 1990s "world music" phenomenon), tecnobrega's twenty-first century circulation is driven by a different logic. Rather than representing Amazonian difference, tecnobrega represents Brazil's underdog ethos and the viability of its global aspirations. This paper will develop this argument through an analysis of the "rags to riches" trajectory of singer Gaby Amarantos, one of tecnobrega's best-known figures. It will argue that Amarantos has become an avatar for Brazil's up-and-coming economy and its irreverent anti-work ethic in ways that resonate with a globally ascendant paradigm of "creative disruption." This paper has broader implications for ethnomusicology in that it strives to rethink center-periphery models of musical circulation in light of the proliferation of digital technology and pirate economics.

Clave, Honor and Tradition: the Music of Sonny Bravo in New York City

Ben Lapidus, John Jay College of Criminal Justice CUNY New York

There are few living New York City-born and based musicians who have had as illustrious a career and as serious a familial and musical pedigree as Elio Osacar, also known as Sonny Bravo. With hundreds of arrangements and recordings to his credit over the last sixty years, he is considered an authority

on clave consciousness and adherence. Bravo's fealty and depth of clave knowledge is sought out by performers and composers to create modern arrangements and provide típico piano improvisations. His arrangements for Charlie Palmieri, José Fajardo, Tito Puente, Joe Cuba, Spanish Harlem Orchestra, and his own group, Típica 73 are filled with musical references to classic recordings while remaining fresh and creative. Bravo's piano solos are viewed as classics that are studied by students of all levels and he has remained a sought out pedagogue over the last forty years. Long before it was acceptable. Bravo was the first New York bandleader post-1959 to bring his own band to perform and record in Cuba in 1978 with his musical heroes. Through an exploration of his arrangements, ethnography, and improvisation analysis, this paper explores how the simple concept of the clave permeates, identifies, and is emblematic of one musician's multi-faceted career as an improviser, bandleader, and arranger. The paper shows how the concept of clave has been elevated in such a way as to serve as a point of honor and tradition in New York City.

The Radio Musicians of RRI Surabaya: Formal and Informal Work at an East Javanese Cultural Institution

Steven Laronga, University of Wisconsin

Like many musicians in a commercialized contemporary world, professional gamelan musicians work in multiple, incommensurable domains of value. The cultural value of their craft is widely recognized, yet seems to begin precisely where economic value ends--a paradox characteristic of capitalist societies (Graeber 2001). Survival as a professional gamelan musician is generally only possible through working countless small jobs, especially one-off events sponsored by individual families, businesses, or neighborhoods from within the traditionalist exchange networks of Javanese arts patronage. To this end, performers carefully build reputations and professional networks, often using established cultural institutions as unofficial organizational hubs for informal work (see Packman 2007). One such institution in East Java is the RRI Surabaya branch of Indonesia's national radio network. The thirty or so actors, musicians, and singers who perform live on air daily as the storied "RRI Surabaya Arts Family" relate to this institution variously as permanent civil servants, pensioners who continue performing for honoraria, and shortterm contract workers. Pay is modest for all; indeed, the networking opportunities and cultural capital that musicians gain at RRI Surabaya benefit performers at least as much as the immediate monetary rewards. Drawing on my 2011-13 fieldwork at RRI Surabaya, my paper shows how this cultural capital--especially the broad, flexible mastery of varied performance genres and musical repertories that stems from the group's diverse broadcast programming--enables RRI Surabaya artists to maximize their reputations and informal work opportunities in the vast crossroads of regional and national music traditions and trends that is contemporary Surabaya.

Ti na lang taar: The Performance of Solidarity and the Creation of Gendered Counter-spaces

Sidra Lawrence, Bowling Green State University

Drawing from extended field research in the border region of Ghana and Burkina Faso, I reflect upon Dagara women's performance of solidarity at a funeral. Dagara funerals are characterized by the demarcation of gendered space, a separation mirrored in musical practices. The distinctly marked male and female activities, behaviors, dance styles, mourning practices, and physical spaces denote ideological significance. Gendered rituals are enacted through this separation. I have been working with a women's social group in the village of Puokuu Gangn since 2009. In 2014 I reconsidered my vision of women's mourning rites and musical performance at the funeral of one of our members. Though the women were located in the female performative space. the group members challenged traditional spatial boundaries by staging the group's rituals in front of the displayed corpse. Justifying the practice, the women explained, "ti na lang taar," "we will be together." Lang taar is a complex phrase, but indicates not only a physical togetherness, but also collaboration, solidarity. By performing group rituals including a song and dance repertoire distinct from the funeral repertoire, the women reenacted their life with their friend, bringing her back into group solidarity, and creating a female-centric counter-space. The implications of such a performance are far reaching; driven by temporality, the women mark out a sonically enabled and impermanent spatial reality that deviates significantly from the gendered spaces that govern their lives. In this temporary space. they are able to celebrate their friend by performing with her one last time.

Music and Visibility Politics

Silvia Lazo, Cornell University, Chair, - Panel Abstract

Many scholars have shattered the idea of music as an autonomous art. They have shown how the synergy of social, cultural, and political factors influence the creation and reception of various musics (Music and Society: The Politics of Composition, Performance and Reception). Taking a contemporary view, this panel continues the exploration of music and the politics of visibility in three Latin American sites: the Dominican Republic, Peru and Puerto Rico. The collective premise of the scholars is that forces such as media and economics work to favor or to obscure various musics based on gender, class and intercultural transmission. Using ethnographic data in Lima, Peru, the first paper discusses the visibility of women in a male-controlled music industry, in addition to local media that advances foreign pop and rock music, biases that affect Peruvian society in general. The second paper features Dominican Republic's emerging carnival music genre Alibabá at three stages: as a fledging practice in the 1980s, as a popular recording genre, and as a national expression. Through semiotic and historical-archaeological approaches, the third paper explores the transnational implications of digital audiovisual culture on Sch., a work for piano four-hands by Puerto Rican composer Roberto Sierra, which sits at the fault lines between popular and

classical music. This panel contributes to the expansion of debate on music and visibility politics by extending it to three Latin American sites. The present studies also contribute to the scholarship of popular and urban music, and media studies.

Eccentric Imagination: Impact of Audiovisual Culture in Roberto Sierra's Sch.

Silvia Lazo, Cornell University

From the appearance of sound film in the late 1920s to the spread of media outlets such as television and computers to today's video-enabled mobile phones, the immediacy of audiovisual culture has changed the way people navigate and manipulate content. Visual content often induces musical associations, and vice-versa. Yet, existing studies tend to assume the primacy of the visual over the musical, often missing the effects of audiovisual culture in musical works not immediately associated as such. Some scholars like Marianne Kielian-Gilbert see a persistent chasm between visual/material and musical/ephemeral. Taking a semiotic approach Eero Tarasti addressed the issue through music narrativity, while Steven Mithen explained from an archaeological view that "material objects, social structures, ritualistic performances, acts of story-telling, and complex tools of modern humans are not, therefore, simply products of representations of our inner thoughts," but rather play an essential role in the affixation and propagation of ideas ready for further imaginative transformation. Roberto Sierra's Sch. is an informative case study for the effects of multimedia technology and intercultural transmission (Germany - Puerto Rico) on a composer's creative process and product. Through oral histories, written records and digital content, I discuss the transnational impact of audiovisual culture in a contemporary composition. This investigation complements research in music analysis, film music and music pedagogy in relation to audiovisual culture by highlighting the mutually influential effects of music and visual cultures. This paper also advances scholarship in Latin American music.

Echoes of the Great Catastrophe: Resounding Anatolian Greekness in Diaspora

Panayotis League, Harvard University

The Greco-Turkish War of 1919-1922, which largely defined the modern contours of the two states, left over 250,000 dead and saw the destruction of Smyrna, one of the Eastern Mediterranean's great cosmopolitan cities. It also resulted in one of the greatest humanitarian crises the West had ever seen: the displacement of nearly two million people from their ancestral homes on both sides of the contested border. Many of the Anatolian Greek refugees made their way to the northeastern United States, particularly the greater Boston area. There they found a vibrant community of established immigrants from Greece as well as Armenians and other fellow Ottoman Christians, who became their social rivals and musical partners. Today, nearly a hundred years later, the distinctive musical traditions of Anatolian Greeks continue to

account for much of Boston's expansive Levantine soundscape. In this paper, I chart the historical significance of Anatolian Greek artists and genres to greater Boston's music scene over the past century, and present evidence of a much wider range of musical tastes and practices among these Anatolian immigrants than the syncretic rebetika songs that were commonly recorded for commercial distribution and have been the focus of most scholarship on early Greek American music. Additionally, I examine the current musical practices of three Boston-area Greek communities with roots in Anatolia-descendants of refugees from Lesvos/Aiolia and the southern Black Sea coast as well as Greek Orthodox cantors--as they sound and resound conceptions of Anatolian Greek identity in twenty first century America.

Resituating Music and Deafness in the World of Vibration: A Case Study of the Tactile Music Seat Project of Hyundai Motor Company Chaeyoung Lee, University of Toronto

This paper investigates South Korean Hyundai Motor Company's "Tactile Music Seat Project" and issues involving deaf and hard-of-hearing individuals. I challenge the notion that music is the exclusive property of non-deaf people and explore how music is experienced by the deaf and the hard-of-hearing. I focus specifically on the idea of listening by utilizing parts of the human body other than the ears. In 2013, Hyundai Motor Company launched the "Tactile Music Seat Project," which featured a chair that transformed music into vibrations, allowing people to hear the music by feeling the vibrations through their fingertips. As part of Hyundai's advertising campaign, the company sponsored a concert for the deaf using their Music Seats and donated Music Seats to ten deaf-mute schools in South Korea. The number of Music Seats donated was decided according to the number of Youtube views and Facebook 'likes' of Hyundai's Music Seat commercial. This project offered a site for social activism to empower the deaf in Korean society, embracing them as a member of music audience. However, the company's marketing intentions cannot be overlooked. In their commercial, Hyundai is portrayed as a benevolent giver of music to the deaf. The implied message is that if it were not for the company's benevolence, deaf individuals could not have experienced music. I argue that Hyundai's Music Seat Project reinforces the existing social hegemony that marginalizes the deaf from active music listening and reproduces the fixed image of the deaf as passive, second class citizens.

Ethnomusicology and Affect Theory: Disciplinary Implications Gavin Lee, Soochow University School of Music, China, Chair, – Panel Abstract

The emergence of affect theory in the social sciences and humanities signals a shift in scholarship, one principally defined by a downgrading of the importance of language and signification, and the rise of material "force" and bodily consequences. This roundtable brings affect theory (as practiced by Brian Massumi, Sara Ahmed, Laurent Berlant, and others) to bear on longstanding ethnomusicological assumptions, in particular, conceptions of

identity, embodiment, and agency. Among the various critical approaches to affect theory which we will present, two threads of thought stand out. First, the process-ontology of force implies change and the potential for a radical reorientation of power dynamics, which problematizes the concepts of identity (being "identical" to one's unchanging self) and resistance (what if inequality were no more?)--both key concerns in ethnomusicological fieldwork and writing. Affect theory articulates the capacity for connection and change through networks of media, music, sound, performance, listening, feeling, perception, and bodies. Second, Massumi's controversial proposition that affect involves unmediated force in relation to the body is read against theories of cultural embodiment. Roundtable participants engage a range of investigations, including: audiovisual representations of war; voice, affect, and historical texts; identity and hybridity as mediated through musical sensation; the philosophy of Baruch Spinoza, affective citizenship, and musical scenes; and, participant-observational approaches to racialized sensations of musical danger and aggression. Through our work, we address the broader methodological question: What are the promises, challenges and limitations of affect theory in relation to ethnomusicology, and vice versa?

Unpolitical Memory, Political Forgetfulness: Three Postcolonial Discourses in Hong Kong Through Music

Siu Hei Lee, University of California San Diego

The recent "Umbrella Revolution" in Hong Kong involved a diverse group of people who share a similar local consciousness and cosmopolitan commitment to politics and human rights. These localists protested against the progovernment nationalists loyal to the People's Republic of China. Scholarly and public discussions in Hong Kong and beyond, however, struggle to understand the third group of people, the large "unpolitical" population, who claim to have minimal interest in politics and no discernable political identity. I use music videos, such as Cantonese renditions of "Do You Hear The People Sing," popular during the Umbrella Revolution, to show the unpolitical not as apolitical, but as having dormant political potential. Historical figures such as Renan, and numerous contemporary scholars have shown the role of willful forgetting in forging national myths and identities. I extend their arguments with music from three postcolonial discourses in Hong Kong. Due to the political dormancy of the unpolitical discourse, it need not adhere to the politics of forgetting and myth in the political discourses of the nationalists and localists. From such dormancy grows potency; the unpolitical can challenge political discourses by uncovering forgotten memories of the latter. The music of the unpolitical discourse, often mainstream, sentimental love songs, reverses Fabian Holt's observation of mainstream music that depoliticizes political, stylistically specific genres. Studying social behavior around music of the unpolitical discourse, I advocate the music of Hong Kong as paradigmatic for studying first-world and postcolonial politics.

Composing Racial Diversity in Israel

Mili Leitner, University of Chicago

Israel's early years saw the conscious creation of a national popular music canon, facilitated by state sponsored institutions such as Kol Israel, the Music Inspectorate and IDF (Israeli Defence Forces) radio (Regev & Seroussi, 2004). The nation, as is so common, negotiated its identity through its cultural products, and seemingly defined itself as Ashkenazi and European. In the 1990s, an explosion of independent broadcasters established themselves in Israel, capitalizing on the newly available media of cable television channels and Internet radio stations. Their ability to more accurately represent and reflect the rapidly diversifying demographic makeup of Israel was evident in their economic success, and state sponsored music institutions were forced to react by incorporating musical representations of non-Ashkenaz groups into their institutions' output. I draw upon fieldwork with African and Latino migrant worker communities, and Ethiopian Israelis, to explore the rise of Musika Shachorah ("black music") in Israel as a case study of ethnically nonnormative genres being incorporated into the Israeli mainstream. This supergenre, which includes Hebrew-language hip-hop, reggae and soul, gained traction as the nation's black community expanded rapidly during the 1990s and 2000s. Musika Shachorah has been taken up by Ashkenazi Israelis, recirculated into state sponsored territory such as IDF radio, and transformed to suit the national agenda as artists like Subliminal rap about Zionism and Jewish pride. Thus a new, diverse, state sanctioned Israeli nation identity is emerging, illustrating the power of music and its commercial nature to bring about tangible changes in the nature of Israeliness.

"Marched off, never to return again": The Shanghai Municipal Brass Band and Cross/Jurisdictional Parading, 1930-1942

Yvonne Liao, King's College London

This paper builds on but also transposes from de Certeau; it nuances the idea of a moving body of sound in a city, interrogating the seemingly defined agency of the Shanghai Municipal Brass Band, a British-administered ensemble, in and across the city's jurisdictions in the 1930s and early 1940s. With this treaty-port geography and composite landscape in mind, the paper explores the planned and un-planned parading of the Band. Here parading is understood as the ensemble's annual and alfresco summer performances in public parks. The paper has three parts. The first discusses planned parading: the official conception of how the Band should sound, musick, and posture itself as one distinct entity - a conception that was also locked in a particular time warp, as it harked back to nineteenth-century band repertoires and the Kneller Hall tradition and style of military music. The second part ventures beyond policy to consider un-planned parading, notably how the Band was variously received, (not) listened to, and disembodied, even if only gesturally; of a scheduled concert, one park-goer protested: "[Despite a slight drizzle] the musicians marched off, never to return again." The apparent uniformity of the Band was also fragmented by such politics as Japanese military demands at

an intra-jurisdictional level and French cultural sponsorship at an interjurisdictional level. The final part ponders some wider implications of this "cross/jurisdictional parading" for the interpretation of the Band as an imperial-and-not imperial project, and for the historiography of modern Shanghai, which has tended to trade on somewhat sweeping narratives of cultural cosmopolitanism.

"Feeling" as Authority: Musical, Linguistic, and Social Improvisation Among Alsatian Manouches

Siv Lie, New York University

This paper addresses improvisation among Alsatian Manouches (Romanies, or "Gypsies") and the centrality of improvisation as a skill and a value in conceptions of Manouche cultural identity/ies. Jazz manouche, a genre based on the recordings of Manouche guitarist Diango Reinhardt, is an improvisational performance tradition among a number of Manouche communities. I examine the discursive dichotomy that arises between musical virtuosity and "feeling"/"heart" as described by those in the ethnically mixed French jazz manouche scene, as well as perceptions of difference between Manouche and non-Manouche improvisations as perceived aurally by interlocutors. Arising from these discourses are the conception and importance of improvisation as a general skill, especially among Manouches, The trope of improvisation as a key aspect of Manouche identity extends to multiple realms of life, including social relations and language. The ability and authority to improvise in the Manouche language is considered a mark of ethnic authenticity and sovereignty, both crucial characteristics during a time when many Manouches feel their uniqueness to be under the simultaneous threats of extinction and appropriation by outsiders. I examine the role of improvisation in concerns over cultural attenuation and conclude with an analysis of the politics of improvisation between Manouche and non-Manouche individuals and groups. This paper highlights the power dynamics at play in evaluations of what constitutes "good" improvisation, who has the right to improvise and in what ways, and how improvisation shapes understandings of cultural similarities and differences.

Should I Stay or Should I Go? Afghan Music's Confrontation with Violence

Michael Lindsey, University of California, Santa Cruz

What happens to a musical community in the face of violence? Can violence shape music? For Toryalai Hashimi and his family, years of militarized conflict within their hometown of Kabul, Afghanistan caused them to leave Kabul's musicians' neighborhood, the kharabat. In 2001, the Hashimis relocated to Fremont, California, a city that is home to the largest Afghan diaspora in the United States. Toryalai is a tabla player from a well-respected lineage of musicians who trace their musical heritage to the court traditions of Mughal India - an historic link that is a source of great cultural pride and musical authority for kharabat musicians. Yet, being displaced from the

musical spaces of the kharabat has stripped Toryalai of the semantic value and authority conferred by such a musical heritage. This paper looks at the politics and practices involved in diasporic community membership. I discuss how a family of musicians has adapted to life within a diaspora and explore further the strategies that they have undertaken to navigate diaspora politics to reify their musical status. Additionally, I consider the effects that violence has had on shaping musical repertoire. My paper references my currently ongoing fieldwork with Afghan musicians in the Fremont area, begun in 2013, which includes conducting interviews, music lessons, and attending private musical gatherings.

Jola Audiotopia: Traditional Music and Identity at a Political Festival in Southern Senegal

Scott Linford, UCLA

African traditional music is often portrayed as a straightforward symbol of ethnic identity, yet it can also be a performative discourse through which musicians craft complex identities in relation to local and global politics and history. This paper analyzes the use of music and dance traditions of the Jola ethnic group in the context of the 2015 Festival for Peace hosted by the Mouvement des Forces Démocratiques Casamançais (MFDC), a separatist group that has been embroiled in a slow-burning civil war in Senegal's southern Casamance region for the past thirty years. During the festival, the MFDC established power in relation to their primarily Jola constituency through several distinctly Jola musical traditions but, because political parties based on ethnicity are illegal in Senegal, they also sought to project a panethnic, regional, and even pan-diasporic image. The MFDC identity performed at the festival was thus specifically Jola, regionally Casamancais, part of a Black Atlantic "planetary village," and pointedly not Senegalese. To understand how music facilitated such a delicate balancing act, I draw on postcolonial theories of identity construction and the concept of audiotopia, which treats music as an extra-ordinary social space in which normally incompatible geographies and identities can freely collide. Drawing from twelve months of fieldwork in Senegambia, I aim to demonstrate how an African traditional music can be a symbol of a deep-rooted ethnicity and, at the same time, an intercultural contact zone in which multifaceted identities are articulated and differentiated in relation to complex political, historical, and social dynamics.

"Nuestra tricontinentalidad": Canarian Diversity and the Repetitious Discourses of Isolation

Mark Lomanno, Swarthmore College

Tricontinentalidad (tri-continentality) describes the historical influence of Africa, Europe, and the Americas on the Canary Islands and the present day culture of its inhabitants. This concept often serves as a positive counterbalance to another formative element of Canarian identity-aislamiento--which marks the ongoing economic, geographic, and political

isolation that Canarians experience as related to, but separated from, all three of these regions. However, as this paper demonstrates, the cosmopolitan culture that tricontinentalidad celebrates masks inequalities and perpetuates the same aislamiento it is intended to counteract. This phenomenon is particularly apparent in attitudes toward and performance of traditional music. Groups that perform mÚsica folklórica canaria (Canarian folkloric music) are professional ensembles that foreground a highly Europeanized version of Canarian culture, often acting as cultural representatives within the Islands and abroad. By contrast, mÚsica tradicional canaria (Canarian traditional music) is practiced through amateur music-making informed more by traditions of each of the archipelago's islands and individual tri-continental histories and legacies. Though drawing on a shared repertoire, the discursive contexts, performance spaces, and political capital of these two genres are quite distinct. This paper demonstrates how performances of mUsica folklórica perpetuate a bias against Africa and African culture that mimics policies of the Canarian government and Spanish state, evident most recently in the approval for off-shore oil prospecting and in renewed aggression toward African immigrants, So, while Canarian discourses on tricontinentalidad engage popular sentiments of intercultural understanding, they can just as easily advance neoliberal policies that continue to subjugate African (and Afro/Canarian) peoples.

Songs for the Ghosts, Saints for the Undocumented: Post-Revolutionary Mexican Cristero Corridos in United States Immigration and Border Politics

Teresita Lozano, University of Colorado Boulder

Mexican immigrants in the U.S. are feeling increasingly targeted in antiimmigrant sentiments heard in the ongoing United States immigration debates. Feelings of sociopolitical marginalization have led to new trends of religious attitudes inspired by La Cristiada, the 1926 armed rebellion of Cristeros against the Mexican government. Cristeros (an identity adopted by post-Revolutionary Catholic communities), felt Presidente Calles' post-Revolutionary anticlerical laws intentionally suppressed their Mexican Catholic identity. Consequently, Cristero resistance was encoded in corrido (ballad) compositions as a series of narratives depicting governmental oppression and Cristero martyrdom. Contemporary uses of Cristero corridos by those impacted by the immigration reform quagmire evoke inherited memory of La Cristiada, equating their current ordeal in the U.S. with the Mexican Cristero resistance. This paper focuses on two cases studies: The ensemble Mariachi Moya, who assumes a Cristero alter-ego (dressed as priests and rebels), and examples of Mexican immigrants who adapt these ballads as sacred repertoire thanking Cristero martyrs they adopt as unofficial patron saints during border crossings, including border-crossing apparitions they believe to be ghosts of Cristero martyrs guiding them to safety. Drawing on Carol Muller's (2002) application of performance as archives of historical meaning, and Kevin Keogen's (2002) discourse on the politics of immigration and construction of symbolic identity, this paper argues that contemporary

performances recontextualize Cristero corridos as sources of inherited cultural memory and paraliturgical commentaries on immigrant identities and experiences. Thus, these resignified corridos collapse physical, sacred, and political boundaries in what is seen as a new suppression of Mexican identity.

Embodying Maoism: Diasporic Musical Performances of a Sino-Burmese Music and Dance Troupe

Hsin-Chun Tasaw Lu, Academia Sinica

The 1990s and 2000s witnessed a revival of Chinese revolutionary music and dance performances in Yangons Chinatown, which occurred after two decades of silence in such performances due to Burmas earlier anti-Chinese riots. This resurgence was initiated and also contributed by a family-based performing arts troupe called Five Golden Flowers. Comprised of five sisters all born in Yangon in the post Chinese cultural revolutionary era, yet, this troupe had become Maoist revolutionary devoted artists owing to the guidance and heavy influence of their pro-CCP parents. In the late 2000, the entire troupe moved to Taiwan and still continued to perform. Intriguingly, in Taiwans anticommunist political environment. Burmese traditional dances have become their signature items. What would be found surprising is that, nevertheless, Maoist revolutionary ideology is still prevalent in their expression. Based on interviews and ethnographic research conducted in Yangon and Taiwan, this paper will examine the interrelation between the Maoist revolutionary representation of Five Golden Flowers, its historical conditions and constantly shifting social contexts. It will, firstly, explore the revolutionary performances led by this troupe in the revival, most prominently of which the remakes of music and ethnic dance items from the classic The East Is Red were favored. These remakes reveal the new power dynamics between Burmese and Chinese groups and amongst Chinese subgroups, manifested in the constantly changing discourse of depoliticism and nostalgia. Secondly, this paper will look into their Burmese traditional performances in Taiwan. An examination of their dance movements helps us understand how new social arrangement has given rise to the reshaping of their Maoist revolutionary expression.

Smashing the Piano and Defending the River: Yellow River Piano Concerto and the Emergence of a Chinese Proletarian Music Style Yawen Ludden, Georgia Gwinnett College

As an icon of vilified Western bourgeois culture, the piano was a prime target for Red Guard vigilantes during the Cultural Revolution (1966-1976), leading many scholars to describe the time as a "music famine." However, there is a growing consensus that the period was also a heyday for a hybrid music style that popularized Western music practices. This hybridization is especially evident in The Yellow River Piano Concerto. Government support of the concerto had two results. First, it signaled official endorsement of Western music practices, thus rehabilitating both the instrument and the genre. Second, it established the concerto as a prototype for new works, embodying Mao's art policy of "making foreign things serve China." Based on primary

materials and first-person interviews with performers and composers, this paper focuses on the question of how this piano concerto was created under its particular socio-cultural conditions. By paying special attention to the relationship between politics and music, particularly the collaboration between Mao's wife Jiang Qing and pianist Yin Chengzong, I will argue that such a work could not have been possible without political support. Furthermore, I will demonstrate that the adaptation of familiar melodies provided a musical language that communicated with the masses and gave voice to their emotions while inclusion of new music material enhanced its meaning and left the revolutionary spirit of the piece intact. This hybrid form marked the emergence of a Chinese proletarian music style based on a European tradition that is still widely emulated in China today.

Musical Genre as a Productive Force: Making Tango in Buenos Aires Morgan Luker, Reed College

Much of contemporary ethnomusicological thought is premised on a particular understanding of musical communication. The key insight is that music does not and indeed cannot communicate any direct meaning but is instead made meaningful via the musical practice of acting subjects. The cumulative details of many recent studies make a convincing case for locating the power of music - including its formal features and aesthetic value - in its experiential status as a zone of social engagement. At the same time, those details also show that there is much more being done with and through music in what are otherwise clearly and irreducibly social contexts. Thus music is not only "a conduit for other forms of interaction" (Erlmann), but a productive force, something that makes other things. Those things include musical sound itself and the many forms of deeply affective engagement that often motivates and attracts musical participation. They also include musical goods, services, institutions, and ideologies. This paper examines the productive force of music via the First International Congress of Tango for Musicians, a week long, highly intensive tango music education event that took place in Buenos Aires. Argentina from July 21-27, 2014. Drawing on a wide variety of ethnographic data gathered before and following the event, I argue that Tango for Musicians literally made tango, producing the genre as a networked amalgamation of socialized communities, musical pedagogy, instrumental techniques, aesthetic histories, and institutional structures and products, not least of which was Tango for Musicians itself.

White as Snow: Performances of Whiteness in Depression-Era Gospel Music

C. Megan MacDonald, Florida State University

The term "southern gospel" describes a diverse musical tradition encompassing both a participatory sacred music and a commercial popular music. Despite the genre's origins in the nineteenth century, the classification "southern gospel" emerged in the 1970s at least partly to distinguish its sound

from African American gospel music. While scholars have acknowledged the "whiteness" of southern gospel music, no studies have interrogated how whiteness is performed in southern gospel music. If audiences and musicians recognized the whiteness of the music in retrospect, what about the tradition sounds white? This project examines music from the 1930s as a way to better understand the intersections of faith, race, and identity in southern gospel music culture. The Great Depression marked a boom in the southern gospel industry, when publishing companies produced records, hosted singing schools and conventions, and sold millions of songbooks each year. It also marked a time of transition for the South: individuals negotiated economic downturn, migration, and shifting conceptions of race in the Jim Crow era, Building on recent research in whiteness studies from scholars Frankenberg, Dyer, and Garner, this project examines the ways that southerners performed race in the segregated South through hymn texts, gospel newsletters, and musical recordings. More broadly, this project questions the ways scholars hear "whiteness" which is often simply presented as an absence of "blackness" in musicological literature, rather than through a culturally-informed understanding of sound production and musical performance as racial identity.

Conducting, Disseminating and Growing Public Recognition of Ethnomusicology through Australian Community Radio Madeleine Macfarlane. University of Melbourne

In Australia's radio-scape, community radio is a diverse but distinct sector. Community radio is distinguished by content, principles and operations that enact loyalty and responsibility to an identified community (defined geographically or by special-interest by the station), independence from government and commercial interests, and a drive to be experimental and progressive. Music also plays an important role in defining and demonstrating community radio and station identity. As a community radio practitioner, my research explores the relevance and significance of Australian community radio as an instrument for the production, dissemination and recognition of public ethnomusicological research. I seek to explore how the community radio sector can benefit from a clearer understanding and application of ethnomusicology, and how the field of ethnomusicology can benefit from public application and awareness through community radio content and its creation. This research involves applied work whereby I collaboratively produce audio documentaries with Melbourne music communities about their music practices and meanings, for broadcast on Melbourne community radio station PBS FM. In this presentation I will draw on these audio documentaries as works or performances of public ethnomusicological research. Their very creation and dissemination enables experiential learning about the creation, dissemination and significance of public ethnomusicological research through community radio, for both the community radio sector and its communities, and for the discipline of applied or public ethnomusicology.

Flamenco-andalusí and Multicultural Policies in Andalusia: A Model for Contemporary Interculturality or a Neo-Orientalist Narrative? *Matthew Machin-Autenrieth, University of Cambridge*

The fusion genre flamenco-andalusí has increased in popularity and attracts growing institutional support in Andalusia (Paetzold 2009). Characterized by the blending of flamenco with North African traditions believed to have originated in Islamic Spain, the genre invokes the notion of convivencia - the alleged coexistence between Christians, Jews and Muslims in al-Andalus. While sometimes criticized as a utopian myth, convivencia is often used as a model for institutional multiculturalism. Yet, multicultural policies sometimes obscure the xenophobia and exclusion facing North African immigrants in Andalusia. As a case study, I focus on Flamenco de Orilla a Orilla ("Flamenco from Shore to Shore") - a collaboration between the Andalusian and Moroccan governments that took place in 2012-2014. Presented as a model for interculturality, the project aimed at bridging the cultural divide across the Strait of Gibraltar. Consisting of workshops, conferences and flamencoandalusí concerts, it also aimed to foster links with Moroccan communities in Andalusia, I explore how flamenco was used to promote intercultural dialogue based on the notion of a shared cultural heritage as attitudes towards North African immigration harden across Spain. However, I also consider criticisms towards such projects as alleged instances of neo-orientalism, where convivencia is instrumentalized as a display of tolerance and diversity while concealing negative attitudes towards immigrants (Calderwood 2014). I examine the relationship between flamenco and multiculturalism by drawing on ethnomusicological research that explores the disjuncture between representation and social reality in the musical exchanges of multicultural societies (Brinner 2009; Ramnarine 2007).

"Can I Get An Amen?": Sound, Space, Drag, and Ideological Conflict in Pittsburgh's LGBTQ Community

Alec MacIntyre, University of Pittsburgh

At the Blue Moon Bar in Pittsburgh, drag artists engage with broadcasts of RuPaul's Drag Race in ways that illustrate ideological conflict between queerness and homonormativity in the LGBTQ community. In this instance, Drag Race represents homonormative values: affluent, white, cisgender, gay concepts of socio-political equality based on marriage rights and assimilation into heteronormative constructs of acceptable gender expressions and relationship dynamics. Blue Moon artists' critiques of RuPaul articulate oppositional queer identities that celebrate non-normative genders and reject assimilationist politics by satirizing drag conventions enacted on Drag Race. This manifests, in part, through live singing in performances at the Blue Moon, instead of the more typical practice of lip-syncing. This presentation argues that the overall soundscape of the Blue Moon and the audiovisual aesthetic of its drag create the space as queer through technological and performative failure in relationships between gender, voice, and body. My theoretical frame for this argument links queer theories of performative

gender with sound studies literature on soundscapes, sound reproduction technology, and the voice. By joining these bodies of theory, I aim to bring sound into discussions of gender performance and queer identity-discourses in which speech-acts often figure prominently, while the sounding voice is largely absent. I also aim to bring discussions of queerness into sound studies, in which non-normative identities have been given relatively little attention.

Counting on Your Partner: Transposition, Connection, and Skill in Salsa Dancing

Janice Mahinka, CUNY Graduate Center and CUNY Borough of Manhattan Community College

This paper will introduce the details of and relationship between four different iterations of the basic step in salsa, and analyze their execution with brief video examples of these patterns enacted (or not) in real-time social salsa dance to show that complexities of improvisatory partner dancing simultaneously engage various social, kinesthetic, and music-theoretical issues beyond a basic stepping pattern and direction of movement. Different styles of salsa dancing exist around the world, but most are often grouped into categories based on which count the dancers break, or change direction, in their basic stepping pattern. Confusion and controversy are found in both academic and popular discourse: which foot, which beat, and how the steps connect (or don't) to the musical subgenre. Based on sixteen years of personal experience and ethnographic research in New York City and various national and international cities, my dance partners/research participants have pointed toward a perspective that values skilled dancers who "connect" with their partner and "flow" with the dance/music experience over their strict maintenance of specific movement conventions. Recent literature has begun to address the local differences of salsa dancing and this paper aims to contribute to the discussion by clarifying the permutations of stepping patterns while bringing attention to the multifaceted experience of partner dancing salsa on the social dance floor.

Music, violence and drug-trafficking in contemporary Mexico *Hettie Malcomson, University of Southampton*

Since 2006, Mexico has witnessed increased criminality and horrific drug-related violence resulting in over 60,000 deaths, alongside deepened economic and political crisis. Much scholarship on music and drug-trafficking in Mexico is now historic, focusing on the 1990s before the intensity of everyday violence escalated (Edberg 2001, Simonett 2001, 2006, Villalobos and Ramírez-Pimienta 2004). Until the early 2000s, this music tended to chronicle real and imagined events and lives, mostly celebrating participation in drug-trafficking, feeding into hegemonic masculinist stereotypes and aspirations of social mobility (Wald 2001). This paper analyses more recent manifestations of this music, and specifically how music mediates the contemporary lived experience of violence. Case studies will include music posted on Youtube that threatens others, Los Tigres del Norte's recent condemnation of Mexico's

current situation, and corridos responding to the 2014 Ayotzinapa student massacre.

Music Festivals As Scenes: Producing Ephemeral Space Annually At Cornerstone Festival

Andrew Mall, Northeastern University

For many attendees, music festivals have supplanted local scenes as the locus of face-to-face musical life. Cornerstone Festival, an annual Christian rock festival in rural western Illinois, was significant to attendees not just as a festival but as an imagined community made real. Outside the festival. participants' musical lives might be curbed by family, professional obligations, geographic separatedness, or cultural stratification. Inside the festival's physical, social, and cultural spaces, however, a cohesive music scene manifested for a brief time every year. While scene theory addresses the relationships between music communities and their geographic spaces, writers such as Will Straw (1991), Barry Shank (1994), and Holly Kruse (2003) do not adequately address scenes that are simultaneously ephemeral in their temporariness and permanent as an annual ritual. Given the recent popularity of and expanding market for music festivals, organizers have a vested interest in nurturing and promoting these scenes. They must balance the needs of their staff, stakeholders, performing artists, and attendees when designing and producing the festival space. At Cornerstone, however, organizers addressed a different challenge: faced with declining attendance, they had to make economic use of the space while respecting the festival's history and traditions. Based on interviews with festival staff, historical research, and ethnographic fieldwork in 2009-2012 - including time working on the festival's setup, stagehand, and teardown crews - this paper examines the production of space and place at Cornerstone Festival. In doing so, it contributes a vital link between scene theory and the growing ethnomusicological literature on festivals.

Sounds of Resistance in the City: Reclaiming Urban Space and History through Contentious Sonic Practices

Noriko Manabe, Princeton University, Chair, - Panel Abstract

Civil disobedience is often contingent on the occupation and disruption of public space, in a violation of the spatial code (cf. Lefebvre) that defines everyday life in a space. As sound can be heard, even felt, before it is seen, it can be particularly effective in achieving this disruption. As hearing affects one's perception of space and time, both hegemonic and marginalized groups throughout the world have exploited sound to define and contest territory, as well as the memories and ideologies embedded in it. This sonic production of space has been crucial to urban political movements. In addition to the educational, persuasive, and ritual properties of music in social movements, this panel aims to explore the significance of sonically constructed and produced place as experiential context and source of influence. We consider sound as a medium of social resistance in multiple sites. The first speaker

describes the representations of the subversion of spatial order in the recent Hong Kong pro-democracy protests found in the music video "Gauwu (Shopping) Every Day." The second speaker demonstrates the potent systems of memory, aurality, and political ideology in the preservation and evolution of Mexico City's Chopo Cultural Bazaar. The third speaker examines how antinuclear activists in Tokyo plan demonstration routes and adjust performances in accordance with the urban landscape/soundscape, and proposes a methodology for analyzing street performance. The fourth speaker shows how pro-Zapatista activists use musical performance to exercise and establish a right to urban space in Mexico City and raise public consciousness.

Playing with Space: A Methodology for Analyzing Urban Space, Soundscape, and Performance Through Japanese Antinuclear Demonstrations

Noriko Manabe, Princeton University

Tokyo was deliberately designed without large public spaces that would be ideal for protests, particularly in front of government buildings (Parkinson, Sand). How do Japanese activists conduct demonstrations, given this limiting geography?

Kevin Lynch's five elements of urban orientation "paths, edges, districts, nodes (e.g., intersections), and landmarks" resemble Quentin Stevens' five settings where interaction among strangers tends to occur. They combine the designed flows of people and spontaneous interaction of Lefebvre's conceived and lived-in spaces. I've observed protesters becoming more animated at such points, e.g., launching into speeches or playing to the onlookers at intersections. Organizers choose protest paths in consideration of these elements to maximize engagement between protesters and onlookers or to confront key institutions.

Furthermore, the soundscape impacts how protests are performed. Activists recount how the reverberation of narrow roads, glass buildings, and underpasses excites protesters, making them seem more numerous and powerful. When confronted with a long stretch of road, musicians alleviate boredom by increasing tempo or changing the music.

Based on ethnography and interviews with activists, this paper analyzes how the urban landscape and soundscape impacts demonstrations in Tokyo. First, it discusses how elements of the city affect the planning and performance of protests, and the variables that determine the urban soundscape, as inferred by Kang's acoustic experiments. Second, it analyzes two demonstrations in Shibuya-TwitNoNukes, with drums only, and No Nukes More Hearts, which featured sound systems. It formulates a method of analyzing soundscapes as they relate to an ambulatory performance in an urban environment.

Bodies and Broadcasting: Pirate Radio and Offline Musical Community for West Indian Immigrants in New York

Larisa Mann, New York University

While the rise of web radio is heralded by many as increasing accessibility to broadcast capabilities, terrestrial radio, especially unlicensed or "pirate" radio persists in New York. Particularly serving West Indian immigrant communities, these broadcasts cover a patchwork of neighborhoods networked by histories of immigration and diaspora. For many West Indians, music is an important marker of identity, a method of maintaining links across space to a dispersed global community, and a method for bringing people together through sharing cultural knowledge. Neighborhoods in New York can often be characterized through music's audible presence: emanating from cars, shops, and residences. How does this occupation of physical space relate to the occupation of broadcast space and/or bandwidth represented by terrestrial and web radio as used by immigrant communities? Given the apparent lower barriers to entry and broader global reach of web radio, why does the more limited technology of terrestrial radio broadcast still persist? This project suggests that the physical and geographic limitations of broadcast radio may foster community-based values and practices. As well, the differing legal and technological regulation of broadcast music on online and "offline" media platforms can give marginalized communities strategic advantages in maintaining their own creative traditions. From this analysis, we can see how examining the embodied materiality of engagement with music is a useful lens for understanding its role in social life, but also how state interventions from broadcast regulations to zoning law to Net Neutrality can shape marginalized communities' paths to cultural expression.

Beating the Drum to Wake the Bride: Music, Affect, and Memory at Romani Weddings in Vranje, Serbia

Alexander Markovic, University of Illinois-Chicago

Music and dance are central to elaborate, multi-day Romani weddings in Vranje, Serbia. Important ritual actions in particular are powerfully framed by specific musical repertoires and dance practices. This paper explores how affect is produced through corporeal, sensorial engagement with music and dance at Romani weddings. I focus on two key rituals, the dance of the groom's mother, Svekrvino Kolo, and the post-consummation custom called "the waking of the bride." in order to illustrate how musically-mediated affect heightens the semiotic impact of wedding rituals for participants. Drawing from theories of affect that point to its relational potential, I explore how affect produces particular subjective states in--and connections between-participants, re-constituting gendered, family-centered, and community-based identities. I particularly point to the significance of memory (both personal and collective) for linking music, ritual practice, and experiences of affect. The indexical properties of specific ritual tunes and dance practices powerfully connect participants' bodily experiences of affect to (often nostalgic) memories of family celebrations and community ritual traditions. As economic crises

push many Roma to emigrate, diasporic life re-shapes both the conditions and practices that inform marriage, sexuality, family, and gender. Yet the traditional wedding rituals I analyze here retain their salience in the eyes of the community. I argue that continued interest in performing customary wedding rituals today stems from the affective potential produced by music and dance, informed by positively-valenced memories of celebrations past.

Music in Contemporary Japan and the Question of Genre Jillian Marshall, Cornell University

The notion of genre has long defined disciplinary boundaries between and within fields, and in ethnomusicology, musical genres and their aesthetic sensibilities are often recognized as reflections of societal values. While music, aesthetics, and society are indeed strongly linked, this paper discusses what is lost through such teleological understandings of aesthetically delineated genres, and suggests that the notion of "genre" itself runs great risk of presenting music as a static, discrete entity. In turn, this paper offers a holistic, comparative alternative to discussing the relationship between music and society that focuses on how music -- regardless of aesthetic sensibility -operates as a space of dynamic, active negotiation of social values, while at the same time manages to reflect just what those values are. Using extensive fieldwork in Japan and my participation in three seemingly contrasting musical communities -- that of so-called "traditional" Japanese music, J-pop, and underground noise and experimental electronica -- as an ethnographic case study. I suggest that each "scene." while vastly different in terms of aesthetic and community, nonetheless grapples with and reveals identical conditions of contemporary Japanese society, especially the conflation of past, present, and future conceptions of Japanese identity in the age of global capitalism. Ultimately, this paper calls for a broader understanding of how musics of differing aesthetic sensibilities, communities, eras, and even regions exist and interact in the present, thereby challenging the very notion of genre and the ways that we understand music's relationship with society.

The Limits of Navajo Hymns for Language Revitalization Kimberly Marshall, University of Oklahoma

Among Navajos, the influential and indigenously-led "tent revival" movement of charismatic Christianity continues to provide one of the major public venues for the performance of spoken Navajo. In such a setting, the musical genre of Navajo-language hymns may seem to be a useful resource for the propagation of the Navajo language. Hymns were some of the first texts translated into Navajo by missionaries at the turn of the 20th century. In the following decades, hymn singing was a regular part of both the mission church and mission-run boarding school contexts on the Navajo Nation, and the Navajo language hymnal Jesus Woodlaaji Sin has been widely available since 1979. However, in contrast to many other Native American communities, hymn singing was never adopted as a particularly "Navajo" practice. In the Navajo-led, charismatic Christian movement that exerts powerful influence on

the Navajo Nation, hymnbooks are never present and song leaders only rarely lead participatory hymn singing. Despite a strong language ideology that regards the Navajo language as a marker of authentic identity, hymn singing has become associated not with congregational participation, but with semi-professional touring groups. Because of the passive way in which these Navajo-language song texts are consumed, I argue that their utility for language revitalization is currently limited. In particular, I focus on the reception of the Navajo hymn-singing artists Elizabeth Bryant and Virginia Graymountain.

Show Me the Music: A Brief History of Steelpan Music Notation Andrew Martin, Inver Hills College

Since 2004, the Music Literacy Trust of Trinidad and Tobago has steadily made strides in fostering music literacy throughout the small island nation. The organization's mission of showing "the benefits of having musicians who can read music" is seen locally as integral for the growth of Trinidad and Tobago's national instrument, the steelpan, At present, the steelpan is known the world over for its infectious sound and steelbands are increasingly popular additions to school curriculums across America and Europe. In Trinidad and Tobago, the traditional method of teaching steelpan is by oral transmission and each year hundreds of hours of newly composed steelband music fades from memory or is documented only in audio recordings. Because of the efforts of the Music Literacy Trust, important steelband arrangements are being preserved, scored, and notated at a rate never before seen in the history of the steelband movement. The history of notating steelband music begins in earnest with early grid notation systems devised by folksinger Pete Seeger in the 1950s and progresses to contemporary steelband arrangers utilizing the transcription capabilities of digital E-Pan instruments. This paper offers a brief analysis of the history of notating steelpan music and will highlight the many trends, methods, and best practices utilized the world over by pannists and arrangers. Since the time of Hornbostel and Bartok, ethnomusicologists have struggled to create methodologies for transcribing and notating orally transmitted vernacular musics and a comparison of these attempts, along with those of steelpan, is Integral to this study.

Recasting a Classic: In Search of the Subaltern in Kathakali Dance-Drama

Kaley Mason, University of Chicago

There are conspicuous sonic and gestural affinities between the South Indian classical dance-drama, kathakali (story-play), and the low-caste ritual of divine mediumship called teyyam (lit. god or goddess). Despite the undeniable aesthetic and historical evidence linking these traditions, dominant narratives of kathakali's origins tend to focus on the creative innovation of a local king rather than on stylistic continuities with regional ritual art forms. As the story goes, the Raja of Kottayam, a little kingdom at the center of the spice trade in Malabar (northern Kerala state), developed a theatrical form in which

the mythical exploits of Hindu Gods were enacted through highly stylized gestures, facial expressions, and footwork accompanied by verses sung in the vernacular Malayalam rather than Sanskrit. The dance-drama became kathakali by the late seventeenth century. The kingdom of Kottayam, however, was also a geographical center of teyyam worship, a ritual in which hereditary low-caste performers embody local deities using music, dance, and visual arts. Indeed, a Portuguese source confirms that the same ruling caste that cultivated kathakali also patronized a ritual like teyyam as early as the first decade of the sixteenth century. Drawing on ethnography, historical sources, and a close comparison of stylistic conventions across these two traditions, this paper questions hierarchies of value that isolate highbrow artistry from low-caste creativity. It also envisions an alternative history for kathakali, one that would bring the classical into critical dialogue with its own subaltern past.

Displaying Philippine Art and Nation: The 2012 Felipe De Leon Centennial Exhibit

Neal Matherne, Independent Scholar

In this paper, I discuss how national mythology is created and contested through the commemoration of individual composers in the Philippines. Specifically, I focus on National Artist Felipe Padilla De Leon (1912-1992), whose birth anniversary was celebrated by an exhibit of this nationalist composer's music materials (scores, pictures, journals, music essays and awards). Sponsored by the nation's governing bodies of artistic excellence, the Cultural Center of the Philippines (CCP) and the National Commission for Culture and the Arts (NCCA), this exhibit (Sining sa Buhay/Art In Life: Felipe Padilla De Leon) is an attempt to reconcile competing narratives of De Leon's career during fraught moments in Philippine history. De Leon wrote nationalist symphonic, marching band, and piano works in the Philippines during the tumultuous 20th century. Among these, he composed the unofficial national anthem during the Japanese Occupation of the 1940s, works that celebrated U.S. dependency in the mid-20th century, and the "Bagong Lipunan" (New Society) theme for the Ferdinand Marcos Martial Law regime in the early 1970s. In my presentation, I will describe this exhibit and discuss its imbedded (and sometimes conflicted) historical narratives, in which a decidedly unproblematic story of a composer is reconciled with shifting political allegiances in the 20th century Philippines. I describe how this collection of materials is an intervention into what Paul Connerton calls "cross-generational memory"; it is an attempt to reconcile various implicit background narratives about both the Philippines and the musicians who compose the nation.

Cosmopolitan Ballots and Nationalist Bodies: Choosing the New Sound of the Armenian Diaspora at the Tsovits Tsov Armenian Music Contest

Alyssa Mathias, UCLA

Armenians in diaspora often rely on physical and digital media to access the music of other Armenians around the world. The 2014 Tsovits Tsov (From Sea to Sea) Armenian music contest, however, provided a rare chance for Armenian musicians from Europe, the Middle East, and the Americas to come together in live performance. Held in Moscow, a well-established site of diaspora Armenian cultural production, the contest aimed to find the best young artist performing Armenian music in a contemporary style. I focus on the complexities of this contest as a live event; in particular, the voting behaviors of the primarily Russian-Armenian audience. Those in attendance were given the chance to designate an audience favorite. For this award, the audience selected a folk trio from Spain, whose performance interpreted an Armenian folk song according to flamenco and western classical music conventions. Interestingly, this band included only one ethnic Armenian and received merely lukewarm applause during the live show. Conversely, during all-Armenian performances of patriotic music characterized by revolutionary lyrics and synthesizer accompaniment, many audience members enthusiastically leapt out of their seats to dance along. Based on interviews with audience members at the contest, I suggest that by voting differently with their bodies and their ballots, the audience enacted an ever-shifting tension between nationalism and cosmopolitanism in the Armenian diaspora. Central to my argument will be questions of what sound and physicality together can tell us about the relationship between nationalist and cosmopolitan aesthetics in diaspora.

Following a Brocaded Thread: Organization and Performance of Folk Song in Urban Japan

Christian Mau, Independent Researcher

Subject matter of Japanese folk songs (min'yō) emphasizes the regional over the national, but with the rise of urbanization, many of the songs have moved from the countryside to urban centres along with their singers and accompanists. While the singers and players may have adapted to their new homes in the city, the songs still evoke places now distant; the regional has been supplanted and, to some extent, also become nationalized. This case study focuses on a group of min'yō enthusiasts that meets regularly at community centres in a suburb of Tokyo. The group, calling itself kinseikai ("voices of the golden brocade"), consists mainly of members, now retired, that had migrated to the Tokyo area from outlying areas. Many are very accomplished singers, who have won prizes in regional and national competitions, but they also welcome beginners to their regular meetings. Kinseikai itself, along with several other such groups in the western Tokyo area, falls under the umbrella of another group, which, in turn, is a member of the national organization, Nihon Miny'ō Kyōkai (Japanese Folk Song

Association). This study seeks to identify the various performance contexts, many of which are self-created, that seem to culminate in the various regional and, finally, the national competitions organized by the Miny'ō Kyōkai. It argues that, while the regional may be gradually morphing into the national and changing--perhaps even losing--many of its original meanings in the process, it also provides an important means for the songs to endure.

Owning Music, Owning the Nation

Joseph Maurer, University of Chicago, Chair, - Panel Abstract

How does the regulation and control of national music impact identity formation among a country's disparate groups of people? This panel addresses such questions of music, nation, and ownership from three geographically diverse perspectives, drawing upon the panelists' recent fieldwork, historical documents, and media sources. The panel will investigate these core questions and draw attention to the challenges faced by peoples attempting to claim ownership of national culture in the modern nation-state. The first paper examines patriotic songs of the United States, focusing on articulations of Americanness in recent songs within the context of debates regarding the proper performance of previous generations' nationalist music. This paper focuses particularly on issues of immigration and music associated with the populist Tea Party Movement. The second paper explores the sensitive political struggle over ownership of Mongolian performing arts between China and Mongolia, drawing from the author's past fieldwork and current research. The third paper examines Israeli state sponsored musical institutions' renegotiation of their portrayal of the nation since the 1990s in the light of new media's ability to represent more accurately Israel's increasingly racially diverse population, using the rise of Musika Shachorah ("black music") as a case study. These papers collectively address questions of belonging and cultural ownership that serve as vital sites of inquiry and comparison for scholars studying nationalist identity construction in the modern multicultural global community.

Negotiating National Identity through American Patriotic Song in the Tea Party Era

Joseph Maurer, University of Chicago

Who may sing the United States' patriotic songs, and in what manner? During the 2012 U.S. presidential election, two candidates (Herman Cain and Rick Santorum) took their campaign theme songs from Krista Branch, a singer associated with the populist Tea Party Movement. Rather than focusing on land and nationalist symbols, this new type of American patriotic song articulates an ideological conception of "us" and "them," illustrating the suggested beliefs and qualities required in a performer (and consumer) of patriotic song. This stylistic turn is especially significant in light of recent controversies regarding the performance of older patriotic music. In April 2006, "Nuestro Himno," a popular new Spanish-language rendition of the "Star Spangled Banner," attracted criticism from President George W. Bush:

"people who want to be a citizen of this country...ought to learn to sing the anthem in English" (New York Times 2006). A linguistic controversy arose once more in 2014, this time around a multilingual rendition of "America the Beautiful" sung in a Coca-Cola advertisement during the Super Bowl. These incidents and their context in the new milieu of American nationalist music point to important questions of ownership and belonging. This paper addresses these questions of musical Americanness and their significance in light of the recent political success of the Tea Party Movement. Drawing on recent studies of American musical nationalism (Branham & Hartnett 2002, Kaskowitz 2013), this paper examines the new and familiar ways that present-day immigrants and established American citizens negotiate questions of belonging through music.

A ye dung sondomoo kono ("Let it enter the heart"): Kanyeleng Women Performers and Ebola Prevention in The Gambia Bonnie McConnell, University of Washington

Beginning in late 2014, as the death toll from the from the Ebola outbreak in West Africa continued to rise, kanyeleng women performers in The Gambia worked to keep the country "Ebola free." Comprised of infertile women or women whose children have died, kanyeleng groups are known for their distinctive entertaining and comic performance style. Drawing on deeply rooted practices of "public healing" (Berger 2014), kanyeleng work in collaboration with the Ministry of Health to address contemporary public health concerns such as Ebola. Health workers refer to kanveleng as "traditional communicators" who are able to effectively disseminate information about health problems in a "culturally appropriate" manner. As an external, unfamiliar disease. Ebola throws into sharp relief the broader challenge of making standardized global health messages resonate with the local lived realities of target populations. In this paper, I argue that kanyeleng performers localize global health knowledge not through authentic "traditional communication," but rather through a process of emotional and social engagement. While medical ethnomusicologists working in Africa have underscored the role of music in making unfamiliar medical information meaningful in the lives of marginalized groups (e.g. Barz 2006, Barz and Cohen 2011), the impact of emotion on health communication has not been adequately explored. Using the Mandinka concept of the sondomoo ("heart" or "soul"), I examine the linking of emotional responses and memory through kanveleng performance. I argue that kanveleng performers' strategic use of pre-existing musical material, emotional associations, and participation facilitates their audience's understanding of a foreign and unfamiliar disease.

Defining Japan's Musical Other: Ifukube Akira's Music for Film Brooke McCorkle, University of Pennsylvania

In the decades following World War II, Japanese cinema, ostensibly a popular medium, afforded native composers the opportunity to expand music-making techniques. Although scholars have addressed the complexities of modern

music-making in postwar Japan (Wade 2014; Herd 2004; Galliano 2002), few have tackled the genre of film music and how composers participated in a broader discourse on the cultivation of a "Japanese" style in the aftermath of defeat. This paper begins to ameliorate this gap in scholarship by focusing on the scores of Ifukube Akira, a composer known for his incorporation of Ainu musical aesthetics with Western art music style. He also wrote music for the culturally defining Gojira monster movie series, a series that famously showcased postwar Japanese culture to the world. In particular, his score for Mosura tai Goiira (1964) offers an intriguing example of how Japan globally defined itself through the depiction of an imagined Asian Other. In the film, two diminutive women from an imaginary Pacific island perform for a Japanese audience, singing a mournful plea for help. The song is set to a text in Bahasa Malaysia, with the women and subtitles translating its meaning for an uncomprehending audience. This tune, associated with images of native islanders worshipping the monster Mosura, becomes a leitmotif that permeates this score. Through its repetition, Ifukube creates a musical dream that juxtaposes modern capitalism of 1960s Japan against an indigenous ideal that unites the feminine, the foreign, and the monstrous.

Out of Thin Air: Technology, Media, and the Air Guitar World Championships

Byrd McDaniel, Brown University

At the 2014 Air Guitar World Championships, Eric "Mean" Melin impaled himself with an air guitar. During one-minute competition routines, air guitarists not only simulated the "real" guitar, but they also challenged the boundaries of the actual body, by swallowing, digesting, and regurgitating their virtual guitars. In these annual competitions, air guitarists demonstrate how consumption of media can transform the body. Before competing, air guitarists use audio-editing software to isolate guitar solos, add sound effects, and combine various clips to construct a narrative arc for individual performances. These remix aesthetics offstage reflect the manipulation of the virtual guitar onstage, since both involve gaining power over popular music by controlling its configurations and representations. Air guitarists frequently connect their practice to ideas of freedom, self-expression, and positivity. The Air Guitar World Championships website reads: "According to the ideology of the Air Guitar, wars would end, climate change stop and all bad things disappear, if all the people in the world played the Air Guitar." Based on fieldwork at local, regional, and national competitions in the U.S. and the international competition in Finland, my research takes a critical approach to air guitar ideology. By drawing on theories related to virtual performance. popular music, and participatory culture, I examine the questions: How do these competitions depict media consumption as self-empowerment? How does choreography construct certain conceptions about how music affects the body? How does the celebration of configurable media reflect certain attitudes about technology and globalization?

"What do 'The People' Want?" Demystifying Popular(ism) in Contemporary Middle East and North African Popular Musics David McDonald, Indiana University, Chair, – Panel Abstract

This panel reexamines the concept of the popular (sha'biyya) in musical cultures across the Middle East and North Africa (MENA). Sha'bivva is a multivalent signifier that variously refers to folk, popular, traditional, working-class, and mass-mediated practices. Among ethnomusicologists and across the region, popular music has generally been approached as a folk genre in heritage practices, of low value in cultural wars, or as a means of anti-imperial or anti-statist resistance. Rather than reinforce the binaries implicit within these claims, this panel reconsiders musicians' and listeners' use of "sha'biyya" to mark identities that emerged through processes of politicization, urbanization, modernization, and Islamicization since the midtwentieth century. In light of how newly independent Arab governments invoked sha'biyya discourse in the 1960s to promote national unity, each paper details how the meanings of sha'biyya have fractured and multiplied in MENA cities and nations over the intervening decades. In Morocco. contemporary fusion bands capitalize on the ambiguity of sha'bi tropes to evoke potential cross-class solidarity. In a newly emerging transnational alternative music scene, Syrian émigré musicians resignify sha'bi music in ways that racialize post-national imaginaries. In Egypt, evangelists borrow electro-sha'bi's signature auto-tuned voice to offer alternative modes of Christian belonging distinct from Coptic orthodoxy. Taken together, these three papers situate local articulations of sha'bivva in relation to class, race. and religion, respectively. Ultimately, we tease out contradictions and paradoxes implicit within sha'bivva's verbal and musical discourses to understand how social actors invoke them in both national and post-national identity formation in the MENA region.

Sincerely Outspoken: Towards an Activist-Oriented Critical Ethnomusicology

David McDonald, Indiana University

In this paper I explore the theoretical, methodological, and applied aspects of qualitative research, seeking a better understanding of how ethnographic methodologies may be mobilized for policy change, the creation of emancipatory knowledge, and the pursuit of social justice. More than simply raising awareness or espousing advocacy, in this paper I investigate what it means to conduct activist-oriented ethnomusicological research. Drawing from ongoing ethnographic research with the Holy Land Foundation 5, their families, and the larger Arab-American communities of Dallas / Fort Worth, Texas, I outline how an activist-oriented critical ethnomusicology may extend the impact of more conventional applied methods, and further open spaces for mobilizing ethnomusicological research for the public good. Nested within the lives and experiences of "targeted" or "politically vulnerable" populations, in this paper I argue for an ethnomusicological praxis dedicated to understanding and ultimately transforming the contemporary world.

"No hay Músicos Femeninos en Perú": The Disjuncture between Reality and Social Perception

Heather McFadden, Indiana University

Based on ethnographic fieldwork in Lima, Peru, I encountered the generalized perception among musicians and non-musicians alike that there are few, if any, female musicians in Lima and in Peru more generally. Over the course of my research. I found that this perception does not accurately reflect reality. While male musicians outnumber female musicians in most genres - though the extent to which this is true in some genres is debated - female participation in music is vast and varied. In this paper, I will examine why social perception lags behind reality regarding the activity of female musicians in the rock and pop music communities in Lima. Using visibility/invisibility as a unifying framework, I will first argue that male control of media and music industry resources create barriers to public exposure for female musicians. Second, I find that this problem is further compounded by the fact that Peruvian media favors foreign pop and rock music over local variants, thus, making the ability to gain visibility in these genres difficult regardless of sex or gender. While these obstacles limit public exposure for female musicians and thereby perpetuate the prevailing perception that they do not participate in rock and pop (or music more generally), females are actively engaged in the creation and performance of music in these genres in Lima and are visible to certain audiences. Drawing upon recent debates about gender, however. I hope to illuminate how Peruvian society more generally offers visibility to some groups while making others less visible.

Flamenco, Gitanidad, and the Construction of a National Image in Franco's Spain

Jennifer McKenzie, Indiana University

Under the rule of General Francisco Franco, flamenco music and dance were strategically developed into a political tool that represented Spain to the world, and to itself, through a process which William Washabaugh calls "Andalucization" (Washabaugh 1996, 27). Flamenco music and imageryincluding modes of dress, rhythmic patterns, instrumentation, dance, and singing which were codified and delineated as "flamenco"-- were employed during this period as an integral part of this image. Over the decades from the end of the second World War to Franco's death, Andalusian Roma (Gitanos) were exoticized and often simultaneously vilified, pointed to as the authentic bearers of a uniquely Spanish tradition and purposefully elided with Andalusian stereotypes in an effort to further the Falange party's aim of creating a unified, homogenous Spain, Stereotypical images of Gitanos, Andalusians, and their flamenco performance practices were blended into an easily packaged and exported "Spanish-ness". What was it that made flamenco a useful resource in this nationalist project? How is it that the Spanish government could tap into flamenco imagery while also marginalizing

Andalusians and Gitanos more specifically across the country? How is it that something that was so strongly argued among performers and critics to belong to Gitanos could also be used to represent the whole of Spain? This paper will explore these questions, with the argument that the "Andalucization" which Washabaugh describes is a specific example of the more general process of folklorization.

Driving Identity: If This Brand Were a Band

Ken McLeod, University of Toronto

Few products are more sonically branded than the automobile. Sound designers are creating increasingly distinctive aural identities for cars and their manufacturers. Beyond the musical logos used in media advertising, the designed sounds of power windows, seat-belt warnings, and other indicators project both the brand identity of the car and the identity of the buyer. BMW, who owns both Mini Cooper and Rolls Royce, carefully separates the sound designs created for each brand. The more expensive Rolls receives harp-based sounds with a "longer finish" in comparison to the affordable Mini, which emits shorter, techno-sounding blips evincing a "playfulness" suggesting that it is more likely to be bought by younger and possibly less wealthy consumers. Such sound branding increasingly extends to other appliances, such as stoves, washing machines, and computers. Distinguishing between "consequential" sounds that are generated by operating the product and "intentional" sounds added by designers, I analyze the latter as "a resource for the constitution of embodied security" (DeNora). The "intentional" sonification of automobiles and other appliances provides users with the assurance of human presence--a vibratory sonic interface between the machine, its creators and its operators. Employing case studies involving BMW and Toyota, drawing upon interviews with automotive sound designers, and engaging theoretical perspectives on the experience of sound (DeNora, LaBelle, Bull, Özcan, and others), this paper posits that sound design in automobiles and appliances increasingly mitigates our relationship with machines and plays a unique yet little understood role in the construction of consumer identity.

Hearing Music Through the Body: Case Studies in Tango Dancing, Spirit Possession, and Christian Congregational Singing

 $Emily\ McManus,\ Saint\ Mary's\ College,\ Notre\ Dame,\ Chair,-Panel\ Abstract$

Through case studies exploring the gendering of musical listening among tango dancers, orisha possession among gay men in Afro-Cuban Santería, and congregational singing in fundamentalist Christian churches, this panel presents three strategies for analyzing how music is both mediated through the body and subsequently heard through the sight and feel of another body. Together, we ask: What does it mean to hear music through the body of another and what strategies are used to visualize, articulate, and communicate what is heard? How do gender and sexuality inform how an individual listens to music and how can this listener's experience be communicated to another person? The first paper explores these questions by

examining how "musicality" is conceptualized among tango dancers, arguing that musicality is achieved through a complex dialogue between music, leader, and follower that results in a highly gendered process of active and reactive listening and proposing a theoretical model for the gendered analysis of musical dialogue on the dance floor. The second paper argues that the process of orisha possession, triggered by drumming and chanting, not only contains queer elements but also the religion as a whole offers a space of identity for gay men. The third paper complicates conservative Christian teachings on the pedagogical purposes of hymnody and the danger of bodily responses to music by attending to the physical pleasures exhibited by congregants as they sing together. The diverse sounds and movements we examine allow us to address broader possibilities for the analysis of embodied listening practices.

Hearing a Body: Tango and the Gendering of Musicality on the Dance Floor

Emily McManus, Saint Mary's College, Notre Dame

When dancing a tango at a milonga (social dance), the ultimate goal is to achieve a sense of 'musicality.' During my fieldwork with tango dancers in the United States, many interlocutors describe 'musicality' as a kind of musical 'flow' characterized by a cohesive musical interpretation between leader and follower. Although typically described as enabling a deeper 'connection' between two dancers, I argue that musicality is achieved through a complex dialogue between music, leader, and follower that results in a highly gendered process of active and reactive listening. In an improvised couples dance such as the tango, the male leader must first hear and interpret the music and then translate his interpretation to the follower vis-à-vis the movements he performs. As a result, leaders engage in an active relationship with the music. whereas followers 'hear' the music through the body of their leader. Followers, the majority of whom are women, are consequently required to silence their own individual engagement with the music so as to better 'hear' their leader. Although many scholars have researched the Argentine tango as both a musical and dance-based tradition (Savigliano 1995, Taylor 1998, Baim 2007, Shay 2008), with the majority focusing on the performance of gender as embodied within the movements themselves, no scholarly research has been conducted on the dialogic and highly gendered listening practices of tango dancers. This paper broadens scholarly understanding of gender and the tango and provides a theoretical model for the gendered analysis of musical dialogue on the dance floor.

Pop Tunes in Worship: The Secularity of the Evangelical Church in the US

Katelyn Medic, University of Minnesota

How does a pop song belong in a church service? Early Protestant reformers often re-texted secular tunes with sacred words in an attempt to better connect present lives of congregants with canonical practices of the church. In the past decade, though, many American congregations are taking this old

tradition a step further. In an effort to subvert the typical "church" environment, congregations such as Hope Community Church in Minneapolis, MN (an evangelical church that worships in Minneapolis's metro area), are programming unmodified secular music and text. On a Sunday at Hope Community, the worship band performed Vampire Weekend's "Unbelievers" (2013). The worship leader explained that the lyrical content of this song caused him to reflect on how Christians treat unbelievers. For Church members, "Unbelievers" is a "hip" song with the potential to reach far more congregants than a song with purely sacred associations, or even a re-texted secular song. I use ethnographic methods including narrative fieldnotes, interviews, audio and visual recording to explore the relationship between Hope Community's musical practices and its conservative theological stances. Drawing on Charles Taylor's (2007) notion of "secularity three"--the conditions of belief--I explore how Hope Community members distinguish secular and sacred elements within worship services. My findings may suggest that scholars need to draw on new theories to understand how churches are refashioning pop tunes for sacred worship. Using Taylor's framework illuminates ways Hope Community reinforces distinct lines of social conservatism while attempting to blur lines between the sacred and the secular.

Singing Sentiment: Folk Song and Social Life in Northern Vietnam Lauren Meeker, SUNY New Paltz

Singing Sentiment documents the life and activities of elderly quan ho folk song singer, Nguyen Thi Ban, in Diem Village, northern Vietnam. As Ba Ban (grandmother Ban) tells her life story, it becomes clear how closely her life story is intertwined with her love of the music, indicating the intimate connection between quan ho folksong and the rhythms of village life. The even, slow tempo of the village quan ho singing, narrow pitch range, and controlled body language of the singers belies the intensity of emotions generated through singing partnerships that are cultivated over long periods of time. Adherence to the rules of exchange in the genre is, for these singers, an expression of sentiment (feeling, emotion). The portrait of quan ho presented in this film is meant to challenge the pervasive media and film representations of quan ho singers as objects of heritage in which their craft is presented as static and divorced from the daily lives of the singers. Here, in her own words, Ba Ban demonstrates that village quan ho is inseparable from the socio-cultural context of village life in Northern Vietnam. The introduction to and discussion of the film will provide context on the research and making of the film, and on quan ho's 2009 acceptance to UNESCO Representative List of the Intangible Cultural Heritage of Humanity, which has resulted in redoubled attention to the genre and, in particular, to its elderly singers in the villages of Bac Ninh Province, Film trt: 43mins, Introduction/Discussion: 40 mins.

The Body in the Voice as it Sings: Singers Negotiating Discourses of Dis/Ability

Katherine Meizel, Bowling Green State University, Chair, - Panel Abstract

This interdisciplinary panel explores the discourses of ability and disability that shape Western understandings of voice, and the ways in which singers negotiate them. Our collective inquiry applies ethnographic, exigetic, and pedagogical approaches to investigate the sonic and social strategies that singers employ in the processes of identity. We examine the impact of material and metaphorical concepts of voice in the lives of performers whose bodies are treated as disabled, even as their work demonstrates technical and artistic capability. The case studies we present emphasize the notion that voices require multiple modes of listening-multisensory, phenomenological, historical--and offer examples of each. We listen to d/Deaf singers who must reconcile clashing histories of identity, in which voice is positioned as agency and as erasure. We learn to listen again to a significant creative voice lost during the American AIDS crisis of the 1980s and 90s. And we listen to the experiences of an instructor in jazz and classical singing who helps students with disabilities to shatter the low performance expectations typically assigned to them. With our combined studies, we highlight voice as a site where ideas about musical and bodily ability intersect and conflict.

The Song Is You: Singing and Signing in the Hearing/Deaf Borderlands

Katherine Meizel, Bowling Green State University

In 2013, jazz artist Mandy Harvey sang and signed a concert at the Kennedy Center in Washington, D.C. Ms. Harvey, who is profoundly deaf, was invited there to celebrate the anniversary of the 1990 Americans with Disabilities Act, and had traveled to the capitol as the protagonist in an American success story--as one of the young musicians supported by the Center's self-described "arts and disability" organization, VSA (formerly Very Special Arts). However, for d/Deaf singers like Ms. Harvey, that success story isn't simple, as they must balance conflicting cultural understandings of voice and deafness, of ability and disability. Ms. Harvey's VSA recognition juxtaposes Hearing discourses about singing as an extraordinary ability and signing as a marker of extraordinary disability. But in Deaf culture, both the label of disability and the notion of voice remain fraught ideas. For hearing Americans, sonic voice is conceptually entangled with the metaphor of agentive voice, a connection crystallized in the rhetoric of the 1970s identity movements that pursued the right to speak. In contrast, Deaf philosophies of voice must confront the oppressive systems that for centuries enforced oralism and disavowed both sign languages and Deaf identities; voice in this history is not an instrument of liberation, but rather one of erasure. Thus, for d/Deaf singers, it becomes a special locus for identity conflict. This presentation investigates the work of d/Deaf singers in what H. Dirksen Bauman has called "hearing/Deaf borderlands," as their movements across linguistic and cultural boundaries map a unique and difficult frontier.

K7s, CDs, MP3s: Asserting Material Value in the Music Markets of Ouagadougou, Burkina Faso

Juan Carlos Melendez-Torres, Independent Scholar

The supply chain of the music industry in Burkina Faso currently finds itself at a confluence of rapidly evolving technologies, materialities, and patterns of consumption. These shifts have left music merchants struggling to earn a livelihood, a stark contrast to the stable, if not lucrative, profits that came more easily before the turn of the 21st century. The rapid move from physical to digital media within the past few years has effectively crushed economic profits among vendors/distributors of music in Ouagadougou, Unlike western music industries, which saw the cassette increasingly challenged by the CD in the late 1980s, followed by the rise of the mp3 in the early 2000s, Burkina Faso's music industry has largely shifted from cassettes (abbreviated as K7s) to CDs to digital media over the span of eight years, with the most rapid changes occurring after 2010. The creation of alternative markets through the growth of piracy has only compounded the zones of slippage for these economic actors. Reactions to these new circumstances and proposed strategies for dealing with them vary widely, but there is one common strain among vendors/distributors: a committed belief in the inherent value of physical recording media (particularly vinyl records, cassettes, and CDs) in spite of all the economic signals pointing to the end of a technological era. This paper explores the narratives of Ouagalais music vendors/distributors and their roles in the discursive creation of cultural and material value through their negotiation of an evolving economic landscape in Burkinabé music.

We Are Who We Choose to Be: Genre Selection and Community Alliance Formation in Two Haitian-Canadian Music Festivals Sarah Messbauer, University of California, Davis

When the Haitian-American band Harmonik took the stage at Ottawa's 2014 Haïti en Fête festival, lead singer Mac-D seemed shocked by the small crowd that greeted him. "Where is everybody this year?" he exclaimed between numbers. "They all stay in Montreal?" People blamed a diverse range of factors for the staggeringly low attendance - which had gone from roughly five thousand in years prior to less than nine hundred in 2014 - but the most popular explanation was the overlapping Haïti en Folie festival taking place in nearby Montreal. These two festivals, both established in 2007 by nonprofit organizations dedicated to promoting Haitian culture in Canada and both happening during the month of July, have frequently been in competition with each other for both resources and attendees. In spite of this, however, the aims of the two events - and the performance genres they feature as a result - are vastly different from one another. This paper introduces these two festivals through the music they showcase, outlining the ways in which the two festivals are able to use music and sound to craft remarkably different, and at times conflicting, notions of Haitian cultural identity. The result is a closer understanding of the processes that allow two diasporic groups with similar historic and cultural roots to develop into heterogeneous and distinct

communities, impacted as much by local circumstance as by the individuals who choose to belong to them.

"How Can I Hurt When Holding You?": "Sweet Caroline" and Boston Strong after the Boston Marathon Bombings

Matthew Mihalka, University of Arkansas

On April 15, 2013, two bombs exploded near the Boston Marathon finish line, killing three people and injuring over 200 others. Over the next few days a manhunt for the suspects ensued while the city remained shocked and mournful, though unified. The slogan "Boston Strong" emerged within hours of the attack and represented the solidarity of the city during the crisis. Other cities presented commemorative tributes, particularly at sporting events. Major league ballparks across the United States played the Red Sox's signature song, "Sweet Caroline," as a show of support. The song, which has no direct connection to Boston or the Red Sox, came to represent not just the Red Sox, but the entire city of Boston in the wake of the bombings. The commemorative performances culminated in the first Red Sox home game following the bombings when Neil Diamond himself led the crowd in the singing of the song. The performances of "Sweet Caroline" after the bombings are starkly different than the more mournful performances of "God Bless America" after the September 11th attacks. "Sweet Caroline" musically elicits participation, enhancing the communal nature of attending a baseball game, and generally assists in creating a festive atmosphere at games, even after a tragedy. This paper traces the shifting meanings of the song before and after the bombings and how it came to represent a type of communal solidarity for Boston that reached far outside the confines of Fenway Park.

Marginalized Agency: Women, Music, and Social Space in Iran Hadi Milanloo, Memorial University of Newfoundland

It is widely observed that within Iran's patriarchal society women musicians are relegated to the margins and their rights frequently neglected. While Iranian classical and popular music have received some attention (Nooshin 2015, 2014; Hemmasi 2013; Simms and Kushkani 2012; Breyley and Fatemi 2011; Breyley 2010), there is a dearth of scholarship on the situation of Iranian women musicians. This paper places women's agency at the heart of my study as it (re)tells the story of Pegah, a young Iranian amateur musician. Drawing on my extensive interviews and long term friendship with Pegah. and building on Abu-Lughod's work on writing women's worlds (1993), this paper seeks to move beyond generalizations about Iran as a patriarchal society. Pegah's story demonstrates how she actively uses "accessible" and "adjacent" resources (Slobin 2014) to overcome hegemonic forces that block her participation in musical activities. My approach shifts the focus from the power of social structure to this individual woman's agency. The presence of Pegah's instrument, the santur, and her musical networks position her as an "agentic individual" (Abu-Lughod 2013) rather than a suppressed victim. Moreover, I problematize my positionality as a man (re)telling Pegah's story

and illustrate how collaborative ethnography, as both research and writing process (Lassiter 2005), not only deepens our interpretations, but also gives Pegah agency to shape those interpretations and protect her story from being romanticized or colonized by a male ethnographer.

Sporting Ears: New Approaches to Music, Sound, and Athletic Play Kiri Miller, Brown University, Chair, - Panel Abstract

In sport and competition, broadly construed, the vibrations that surround activities are a vital part of successful play as well as the myriad constructions of meaning around sports. As shown in the panelists' diverse research findings, sound is an essential though under-studied component of sports for both athlete and spectator. Examples considered by the panelists include the 12th Man (crowd noise) and top-down sound design in stadiums, reverb-laden guitars mimesis of the sounds of surfing and songs that give meaning to surfing when away from the water, collective singing and chanting at events, musical accompaniments to double-dutch choreography, and the sounds that mark time, starts, and stoppages in play. Sporting soundscapes provide insight into the human relationships, technological mediation, interpellation, and modes of organization of social life in sport. Interpreting these sounds raises methodological issues for the study of sound and sports, as mixed methodologies and multi-modal research are necessary, "Sporting Ears" offers position statements by three scholars with radically different perspectives on sound, sport, and methodology, followed by open discussion. The panelists' approaches include different modes of engagement in competitive and lifestyle sports, and draw from media studies, sound studies, cultural studies, and participant observation. Panelists will address critical race and gender theory, cultural construction, and the role that media plays in not only defining sport and competition but also in defining expectations for participants and spectators. The roundtable will encourage audience discussion of the contributions that ethnomusicology can make to the interdisciplinary study of sport as cultural practice.

Defining a New York Latin Sound and a Latin Improvisation Aesthetic

Sue Miller, Leeds Beckett University

Cuban flute player Eddy Zervigón, musical director of New York-based Orquesta Broadway commented in a 2003 interview with Israel Sánchez-Coll and Nestor Emiro Gómez that his charanga had 'adapted the most to the New York ambience,' stating that the band's character was 'more urban,' and that son montuno was its backbone to which various fusions were added. He states further 'you need to pay attention to what's going on where you're living and sniff out the changes going on in the city.' With a focus on the New York charanga bands of the early sixties, musical analysis and ethnographic research are combined in this paper to test the hypothesis that there is a distinct urban New York Latin sound, one that developed through adaptation to Pan-Latin American audiences in the city. Melodic, harmonic and rhythmic

analysis of recorded solos provides evidence for both a distinct Latin improvisation aesthetic and a New York flavour. Analysis of live performances by New York charanga and conjunto bands at the annual Mamoncillo Festival in New York also reveals a subtle interrelationship between improvisers and dancers in which performance practice differs from that of the traditional Cuban orquestas and conjuntos which originally inspired these US-based groups.

Digital Manipulation: Pandora Internet Radio, Embodied Listening, and Racialization

Amanda Modell, University of California, Davis

According to a recent Pandora Internet Radio blog post, the digital music platform surpassed fifty billion "thumbs," or "roughly seven thumbs for every person on earth." Pandora's thumb function allows a user to "like" or "dislike" a song in order to personalize their online Pandora stations. While the "like" function is not unique to Pandora, the internet radio provider articulates the function as an embodied act, by referring to the digit - the thumb - rather than the function - the like. This paper situates this embodied listening practice in relation to Pandora's Music Genome Project (MGP). The MGP is a music taxonomy system that uses corporeal language - music analysts code each song with hundreds of traits or "genes." These biological metaphors for music reference contemporary genomic science which, critics charge, reinscribes ideas of biological race. Drawing on interviews with Pandora music analysts and discourse analyses of Pandora marketing materials. I demonstrate how the streaming service exists along a historic continuum of racialized music distribution and embodied listening practices. I argue that Pandora, through its use of genomic language, may unintentionally reinforce and re-articulate a biogenetically informed understanding of racialized sounds in the twenty-first century. Ultimately my research seeks to understand how popular culture and popular science co-constitute ideas about race and gender. This embodied articulation of musical difference begs questions about how one "hears" bodies in sound and "sees" sound in bodies in a digital age.

Affects and Becoming in Musical Performances of Aama Samwale Pirkko Moisala, Helsinki University

This paper explores affects and becoming within musical performances of Aama Samwale (Mothers' Group) of a Gurung village in Nepal. Aama Samwale works towards developing the village and maintaining its culture. For these purposes, mothers collect money from people who are willing to pay for a musical performance. They make music to welcome and bid goodbye to visitors, and they accompany wedding parties and other celebrations. The performances consist of singing, drumming, and dancing - activities that many of the performers are practicing for the first time, as mature women within Aama Samwale. I ask how Aama Samwale performances produce becomings (Deleuze & Guattari 1987; Deleuze 1994), in other words, how Gurung women reconstitute themselves in their social and material lives and how these

performances carry potential transformative vitality for the whole village milieu. I take affect as a transformative force that enhances becoming. As Elizabeth Grosz states, becomings "are not simply a matter of choice, not simply a decision, but always involve a substantial remaking of the subject, a major risk to the subject's integration and social functioning" (1994). I argue that a musical performance is not only about context-specific sounds and musicking individual bodies, but also about its potentials. Even though at the outset the performance may seem to repeat an already known pattern, to cite Deleuze, "the external return does not bring back 'the same' but returning constitutes the only same of that which becomes" (1994).

Language Revitalization through Pawnee Hymns

Taylor Moore, University of Oklahoma

Pawnee Hymns have always been crucial to the Pawnee people's spirituality and mentality since the introduction by the missionaries in the 1800s. Hymns have continued to be utilized in the Pawnee Indian Baptist church located in the Pawnee community. The Pawnee hymns have been used to praise Atias Tîrawâhut (God) and to bring comfort those who are mourning. There was a time during assimilation that caused the Pawnee hymns to become less used. This was a time when not only Pawnee hymns were becoming obsolete, but the language and culture as a whole. Soon, the only domains that the hymns were utilized in were wakes and funerals. This caused the Pawnee hymns to be associated with death, grief, and sadness. However, there has been a resurgence with Pawnee hymns. This can be attributed to a very small group of people that took it upon themselves to revitalize these dying hymns, which hold key grammatical patterns for language revitalization not seen in other songs. In this paper I argue that the Pawnee hymns can be a vital key in language revitalization. Hymns not only have Pawnee sentence structure included inside the songs, but hymns can create interest in the Pawnee language, which is desperately needed. I will also show how Pawnee hymns differ from other Pawnee songs in terms of sentence structure.

Music, Possession, and Homosexuality: Gay Men in Afro-Cuban Santería Ritual Performance

Moshe Morad, Ono Academic College & Tel Aviv University

Santería, also known as regla de ocha and lucumí, is a Cuban-originated syncretic religious form deriving from the family of Yoruba-originated religious forms that emerged in the New World among native Yoruba slaves who were forcibly baptized by the Catholic church. A major aspect of santería worship is spirit possession, or in fact orisha possession induced by music (mainly sacred batá drumming) and dance. The orishas are the religion's deities who "represent the forces of nature...and function as sacred patrons or 'guardian angels'. ... They represent a level of power that is approachable through ritual action" (Clark 2001:25). During my fieldwork in Cuba I attended numerous ceremonies in which the "possessed" were easily identified as, or known to be, effeminate homosexuals. In santería discourse the orisha

"mounts" the possessed and penetrates it. The essence of the initiation process is that the orisha enters the initiate's body, leaving in it some of his substance, compared by some of my informants to insemination. Effeminate homosexuals are considered by santeros and santeras whom I interviewed to be most suitable to get "mounted" [possessed] and "inseminated" by the orishas. I also identified queer elements in the religion's mythology and cosmology, and found references in old texts to homosexual santeros which resonate with this interesting appropriation. This paper looks at the role of gay men in the performance aspect of santería worship. It describes the connection between music, taboos, trance/possession, and sexuality, and analyses it on different levels - musical, psychological, and social.

Love Your Neighbor as Yourself: Creation, Negotiation, and Capitulation in Evangelical Worship in Guinea, West Africa

Katherine Morehouse, Liberty University

The Maninka of West Africa have faced multiple challenges as they consider what styles of music to incorporate into worship practices. Equipped with only a poorly translated Euro-American hymn book that few could read, many local believers struggled to locate themselves within a web of local preferences and even self-imposed theological restrictions in regard to music and worship, leading to factions among the local believers. While in Guinea conducting fieldwork, I assisted in organizing a discussion of Maninka church music which invited all the churches in the area: two house churches in villages on the outskirts of the town, the two local non-denominational house church fellowships, the Evangelical Protestant Church of Guinea (EPE, the Allianceaffiliated national church), and the local Catholic Church, the latter of whom did not respond to the invitation. This paper explores the discussion and debates of the five evangelical worshipping communities that gathered for a conversation to discuss elements and aesthetics of Maninka Christian Worship. A central focus will be on issues that brought contention and unity in the group, ranging from concern for the opinions of Muslim neighbors to authenticity and gender restrictions. Theoretically, the paper will interact with concepts of the sacred and secular domain as presented by Sue Hall, an ethnodoxologist in West Africa, and is now being currently theorized by Zoltán Kövecses in Cognitive Linguistics. The paper also explores Sumarsam's recent ideas on hybridity that occurs in a historical and cultural context when worshiping communities blend preferences across interdenominational and regional divides.

Beyond Ebola: A Performance-Based Response to the Financial Impacts of Ebola on Musicians and Dancers in Guinea James Morford. University of Washington

Reactions to the ongoing Ebola outbreak threaten the financial well-being of Guinean musicians and dancers. This threat is apparent in the evaporation of the seasonal cultural tourism industry built around drumming and dancing, which represents the core of all tourism in Guinea (Flaig 2010). The absence of

cultural tourists removes anticipated dollars from the pockets of teaching artists, their families, and others on the peripheries of host compounds. Additionally, without fees collected from tourists, travel by tour facilitators from the US becomes prohibitively expensive. This inability to travel interrupts import-export businesses that provide income to many Guinean artists based in the US, further exacerbating the financial difficulties of their networks in Guinea. In this paper, I expand upon the work of musicologists Fast and Peglev (2012), who problematize philosopher Slavoj Zizek's (2008) ideological call for intentional inaction in the face of humanitarian crises. I argue for the value of small-scale grassroots campaigns to counteract the financial impacts of Ebola related to dependency on the global Guinean music and dance marketplace. As a case study, I analyze Beyond Ebola, a series of performance-based fundraising events in Seattle produced by an organization of Guinean and American artists and students called the Guinea Arts Cooperative (GAC) in order to provide aid for artist networks in Guinea through direct giving. Finally, I interrogate my own position within the GAC as an impromptu applied ethnomusicologist, focusing on the ethics of representation and efforts to facilitate integration and cooperation within the Seattle-Guinean music and dance scene.

"The Death of the Drone": The Rise, Fall, and Rebirth of the maultrommel in Central Europe

Deirdre Morgan, SOAS, University of London

In eighteenth century Central Europe, a curious phenomenon occurred. During a one hundred year period, several virtuosos of the maultrommel (jew's harp) appeared. These performers were renowned in courts and concert halls across the region for playing on up to sixteen maultrommeln at a time. By the mid-nineteenth century, however, the virtuosos had disappeared, and the instrument settled back into relative obscurity until its revival in the late twentieth century. What happened? What caused the maultrommel's sudden rise in popularity, followed by its disappearance for nearly a century? And how do maultrommel players today engage with this former golden age in their own performance practice? Blending historical sources with ethnographic data, this paper tells the story of the maultrommel both as it is written, and as it is remembered and reinterpreted by its present day practitioners. Contributing to the growing body of recent work in historical ethnomusicology (McCollum and Hebert 2014) and music revival scholarship (Bithell and Hill 2014). I trace developments in eighteenth century music, where composers turned increasingly towards folk melodies and instruments for source material. I then use ethnographic data to suggest that by the nineteenth century, technical advancements in musical instrument construction and the invention of more complex free reed instruments like the harmonica, concerting, and according precipitated a dormant period for the maultrommel. Finally, I investigate the instrument's renaissance in present-day Austria, using what Qureshi (1991) termed the "historicity of oral tradition" to examine how the past is seen through the lens of contemporary revival.

Contemporary Reorientations in Baloch Musical Geography: A Perspective from the Eastern Arabian Peninsula

George Mürer, CUNY, Graduate Centre

In Oman and the Arab Gulf states, two major streams of Baloch culture sometimes intertwined, sometimes divergent - can be observed. The first looks patriotically and anxiously to Balochistan as a homeland, point of origin, and site of ongoing struggle. The second is a manifestation of Baloch as part of the cultural and social landscape of the Arabian Peninsula. The first depends on musicians and poets who travel or migrate back and forth between Balochistan or Karachi (or Scandinavia) and Oman, the UAE, and Bahrain. Traditional singers of epic poetry (pahlawan) and their accompanists as well as wedding singers who also serve as conduits for modern political and revolutionary poetry are actively patronized by communities largely comprised of Balochistan-born individuals while the Baloch firgat (bands) drawn from and largely serving communities of Baloch settled for centuries on the Arabian Peninsula naturally gravitate to idioms in which a versatile understanding of musical entertainment is synthesized, drawing upon global popular music crazes, the regional popularity of specific Arab and Indian genres, the mediated face of Baloch culture, and the historical experience of the longstanding Baloch (and Afro-Baloch) communities of Oman and the Gulf. In my presentation, I will draw on my ongoing fieldwork in Oman, the UAE, and Bahrain in order to introduce, contrast, and discuss specific musicians. performance settings, and patronage networks that currently embody and nourish these cultural spheres.

Accompanying Documentation of the Klaus Wachsmann Music Collection: Repatriating the Past to Present Indigenous Users in Uganda

Sylvia Nannyonga-Tamusuza, Makerere University

Between 1949 and 1954, Klaus Philipp Wachsmann made more than 1500 audio recordings, in addition to numerous photographs and a number of silent films of music and dance from twenty-six ethnic groups in Uganda. Wachsmann deposited copies of this collection to various institutions and archives, In 2009, Makerere University received a copy of the audio recordings with accompanying documentation and more documentation is available the British Library Sound Archives website. In this presentation, I examine the relationship between the repatriated audio recordings and the accompanying documentation in the process of reconstructing the meaning of these archives for the present users in Uganda, My discussion is informed by the formal and informal research I have done on the Wachsmann since 2006. I argue that the accompanying written documentation participate in the articulation of the meaning and value of the repatriated material to the recipient communities. This argument is based on the premise that since audiovisual materials do not produce meaning on their own - meaning is constructed by the people who create, collect, archive, consume and interpret them - and the written

documentation of this meaning-creation process enhances the use-value of repatriated archives.

Pop Goes the Heritage: Vietnamese American Popular Music as Heritage Vehicle

Jason Nguyen, Indiana University

Recent "throwback" hits like "Blurred Lines" by Pharrell Williams and Robin Thicke remind us that popular music of the past is always available for reformulation. However, between reverence for the sound of an era and referentiality to its specific songs, the music industry has favored the flexibility of the former vis-à-vis discourses of originality, especially since the latter invites infringement claims (e.g. the response to 'Blurred Lines' by Marvin Gaye's family). This paper analyzes the Vietnamese American music industry, comparing its music ideologies to that of the broader American music industry by showing how the belated application of intellectual property law and Vietnamese Americans' understanding of music as cultural maintenance infuse different cultural logics into apparently similar practices. Put otherwise, the discourse of originality is not necessarily a primary signifier of value in this sphere, where interpretive frameworks can align more with those of 'traditional' music genres than with the broader music industry, even if they share performance/production practices. I apply Peircian semiotic sign-types (icon, index, and symbol) to demonstrate how this contrast between the music produced by the two industries should be seen as fundamentally different modes of meaning-making based upon different orders of signification. Whereas songs like "Blurred Lines" root connections to the past through purposefully ambiguous iconicity (resemblance) to older genres, I argue that producers of Vietnamese American popular music purposefully engage indexical (experientially-derived) and symbolic (discursively produced) signs of the music they homage to fulfil the music's dual role as a heritage vehicle.

Performing Intimacy: Locating History in Practices of Kathak Dance Ameera Nimjee, University of Chicago

Intimacy figures prominently into the aesthetic and practice of kathak - North Indian classical dance. Musicians and dancers, who perform collaboratively in the tradition, work to create an intimacy between them in the charged connection that results from improvising, playing, and composing together. This intimacy is an intended aesthetic in the practice of kathak dance. This paper explores the aesthetic of intimacy and its potential as a site for locating the history of kathak dance. The performance of intimacy in kathak today indexes some of its historical antecedents, in which dance was performed in salon spaces to produce and create intimacy among performers and patrons. I argue that the aesthetic of intimacy continues to be staged in many ways in performances of kathak that are live, as well as choreographed in film. This paper therefore mobilizes the persisting aesthetic of intimacy as a means to read history in today's varied practices of kathak dance. I draw on

performances and rehearsals by practitioners of kathak (both musicians and dancers), as well as readings of film scenes and even the intimate spaces created by historical depictions of musicians and dancers in 19th-century Indian photographs. I seek to demonstrate how the aesthetic of intimacy poses a model for locating history in contemporary practice as well as the sources available to us for reading the history of Indian dance.

From Casa to Rua – Rajio Taisou, Identity Performance, and Public Space in Nikkey Communities in Brazil

Junko Oba, Hampshire College

In Nikkey (Japanese immigrants and their descendants) communities in Brazil, rajio taisou (radio calisthenics) occupies a special place, both literally and figuratively, in their diasporic history and everyday lives. While there is nothing specifically "Japanese" about the simple exercises or piano music to accompany them, rajio taisou has been an opportunity for Nikkey residents of Brazil to make their collective presence visible as they gather in public spaces every morning to perform this 3-minute ritual. Furthermore, since its founding in 1978. Federação de Rádio Taissô do Brasil has promoted rajio taiso in conjunction with important milestones in the history of Japanese immigration to Brazil. The 30th anniversary of the Federacão in 2008 was particularly important as it coincided with the centennial celebration of the immigration that had begun in 1908; the mass game performance of rajio taisou that took place in the Anhembi Sambadrome (the main venue of samba parade during Carnavál in Sao Paulo) was an epoch-making event for this invisible model minority. In this paper, by using Roberto DaMatta's classic "casa e rua" concept as a theoretical framework, I examine the significance of rajio tajsou as a unique identity performance through which the Japanese minority has negotiated their space and collective identity in the Brazilian society as well as in the diaspora, bringing themselves from casa (home, familiar space) to rua (main street, public space), if only momentarily.

Sustaining Sounds: Living a Shared Near Eastern American Experience through the Music of New York's Café Feenjon Alia O'Brien, University of Toronto

In the 1960s, Middle Eastern and Mediterranean nightclubs flourished in several cities along America's Eastern seaboard. New York's Café Feenjon was one of the best-known clubs of this sort, as its house musicians gained international renown for their up-tempo, amplified renditions of Palestinian, Armenian, Lebanese, Syrian, Turkish, Greek, and Israeli folk songs. However, in the wakes of the polarizing Six Day War of 1967 and the October War of 1973, the Feenjon's popularity began to crumble alongside the vision of a unified Near Eastern American cosmopolitanism that it embodied. In spite of this, the sounds of the defunct nightclub remain fixtures in the everyday lives of many of its former patrons, employees, and musicians. In this paper, I follow along the trajectory of music scholarship that discusses memory as an embodied, socially-constituted practice (Shelemay 1998; Kenney 1999; Waxer

2002; Pilzer 2012), and argue that Feenjon alumni have used the sounds of the nightclub to sustain alternative Near Eastern subjectivities amidst waves of conflict within, and between, their ancestral homelands. From vividly "hearing" the voices and sounds that archival photographs index (Green and Lowry 2003), to performing and listening to "Feenjon-esque" musics in live settings, these individuals often assert that their acts of sonorous recollection are not nostalgic, and rest squarely in the domain of the present. For them, then, remembrance of the Feenjon is not a matter of re-sensing a place and a time (Feld and Basso 1996), but rather a way of living that is framed by sound.

Contemporary Tango Scenes and Populist Sound Politics Michael O'Brien, College of Charleston, Chair, - Panel Abstract

Tango music and dance have long been local practices shaped by the global culture industries and by cosmopolitan tastes. Since the political and economic crisis of 2001, with the ascendance of Kirchnerist, center-left populism, tango music and dance have re-emerged in the cultural field as a site for the assertion of local and nationalist identities and ideologies. These papers examine different facets of this contemporary local scene, and the ways in which musicians, dancers, and lyricists have staked out specifically local aesthetics and practices, often dialectically and occasionally in opposition to the more widely commodified representations of tango in the global market. We will examine their deployment of the past and of the carnivalesque as a symbolic resource, the the strategies and politics behind efforts to build and sustain local scenes, and the effect of neoliberal disciplinary regimes and policies in shaping the contemporary tango field in Buenos Aires, their practices, and their meanings.

"Follow the parade:" Tango and Carnival as Populist Spectacle Michael O'Brien, College of Charleston

Both tango and murga porteña, the working-class street theatrical/musical/dance genre associated with Carnival in Buenos Aires, have experienced a marked resurgence of popularity in the years since Argentina emerged from the political and economic crisis of 2001-02. During this time, murga has shifted in register and frame from being merely a festive practice to a presentational art form, staged and mediated in spaces that overlap with those occupied by the new populist tango renaissance. The aesthetics and practices of traditional murga made it resistant to some of these processes of mediation and commodification, yet some murgueros have looked to tango musicians, venues, and their audiences as compatible spaces in which to develop murga as a popular music genre and as a spectacle conducive to the practice of populist cultural politics. The relationship between the genres has been mutually constitutive; while murgueros draw on tango as a model for successful commodification of popular art and as a source of historical authenticity, some contemporary tango musicians have turned to murga to invoke a contemporary populist and anti-commercial stance as a strategy to

differentiate themselves from more internationally popular tango "for export." This paper will explore the intertextual and intermusical relationship between several contemporary tango and murga musicians and the ways each genre draws upon the other in the construction of a contemporary sonic populism.

Ethnomusicology and Service Learning Research: Reflections from the Field

Nina Ohman, University of Pennsylvania

As a contribution to a small but emerging number of scholarly writings arguing that applied ethnomusicology can play a significant role in the growing impetus towards bridging the learning and knowledge production goals of American higher education, this paper offers an exploration of the ways in which an ethnomusicological service learning partnership can produce not only skills development but also intellectual benefits. Beginning with a description of my experiences in Academically Based Community Service (ABCS) work that focused on hip hop culture and Islam in one West Philadelphia community, I will describe several of the themes and unexpected issues that emerged in various stages of the project process including design/choice of methodology, implementation, and evaluation. I will complement these views with my experiences in gospel music research. While my aim is to advocate for the transformative potential of ABCS work in higher learning, this paper will also offer a candid discussion on some of the questions that emerged from my experiences, including: How do we conceptualize reciprocity, particularly in a process based on learning by doing principles of engagement? What happens when the project outcomes do not look like traditional ethnography or the results seem to lack the academic level of scrutiny that one would have hoped for? How do we tackle institutional and policy considerations on all sides of the partnership? How do we measure learning impacts of ABCS work for both the ethnomusicologists in training and the communities of engagement?

Listening and Longing: Sonic Nostalgia in the interactive simulation video game Gone Home

Grace Elaine Osborne, New York University

In 2013 the indie video game company Fullbright released the first-person interactive story video game Gone Home. The only instructions given are to "Interrogate every detail of a seemingly normal house to discover the story of the people who live there." The player's goal is to "uncover the events of one family's lives by investigating what they've left behind." The game is especially striking in how sound and music are utilized to establish intimacy and nostalgia for youth culture in the 1990s. The discovered ephemera and sounded diary entries make the game's sound world increasingly complex and realistic. Players, while never seeing their own character or any other characters, are somehow made to feel that they are viscerally embedded in the game and have gained an intimate understanding of the main characters. While the game is a multi-sensory experience, intimacy and understanding

with characters and game world are achieved sonically. I take the term sonic nostalgia as a point of departure in engaging literature in sound studies and music and memory to explore how we construct both present and past through the practice of listening. Can video games inform how we come to know our subjects and ourselves as researchers? How do we sonically remember the self, place, and time? Lastly, does nostalgia affect the way we construct and experience the previously mentioned categories? In this paper I take up Gone Home's invitation to simultaneously perform player and researcher, listen intimately and nostalgically, and "go home again."

Localizing the Transnational: Urban Transformations in Music of the Anatolian Ecumene

Michael O'Toole, University of Chicago, Chair, - Panel Abstract

The ethnomusicological study of music in the Anatolian ecumene, encompassing a diversity of musical traditions in the eastern Mediterranean and its diasporas, has typically been characterized by a conceptual divide between rural and urban musical traditions. The persistence of this conceptual divide has led scholars to underestimate the extent to which both rural and urban music-making in the eastern Mediterranean have been linked by histories of diaspora and transnationalism. In this panel we seek to address this oversight, focusing our attention on how the music of the Anatolian ecumene has been shaped by processes of migration, diaspora, and the transnational circulation of musical forms, practices, and instruments across the Mediterranean, Central Europe, and North America, Drawing on case studies in Athens, Berlin, Boston, and Istanbul, we consider the divergent ways in which a shared culture of transnational Anatolian musical practices have been localized in different urban contexts. Building on the work of Jocelyn Guilbault and Martin Stokes, we seek to analyze musical practice as a key site for local engagement and confrontation with seemingly abstract processes of economic, religious, and political transnationalism. We consider a wide range of these processes, including the circulation of diverse sacred musics in Istanbul's Jewish community; the engagements of Athenian musicians with the transnational politics of the Greek economic crisis; musical negotiations of historical trauma in Boston's Greek diaspora; and the role of the baglama, an Anatolian musical instrument, in the branding of Berlin as a global city.

Branding Berlin as a Global City: The Anatolian Baglama and Urban Change in Berlin

Michael O'Toole, Free University Berlin

In 2013, the government agency overseeing public music education in Berlin selected the baglama as "Instrument of the Year." The selection of the baglama, a long-necked plucked lute central to Kurdish and Turkish music, represented the first time that an instrument not associated with European classical music was chosen for this honor, which made it the focus of a yearlong series of concerts, student recitals, and symposia. Klaus Wowereit, the

Mayor of Berlin, suggested that the baglama's selection was an acknowledgement that the instrument had become "a part of the music culture of Berlin," reflecting its significance not only for Berlin's Kurdish and Turkish diasporas but also for the image of Berlin as a cosmopolitan and global city. In this paper, I consider the significance of the baglama's selection as Berlin's "Instrument of the Year," situating my analysis in the broader context of the role of music in the branding of Berlin as a global city. Drawing on interviews with performers of the baglama as well as participant observation at baglama classes and concerts in Berlin, I discuss the baglama's gradual but still incomplete incorporation into Berlin's public music education system and the role of the baglama as a multivalent signifier of Berlin's Kurdish and Turkish diasporas. Building on Qureshi's analysis of instruments as sites of embodied memory and Rancier's concept of instruments as musical archives. I argue that the symbolic and affective resonances of musical instruments are constrained by the political circumstances in which the instruments are situated.

Music for the Sacred Mountains: The Participatory Aspects of Ritual Music in the Nahua Religious Ceremonies

Veronica Pacheco, University of California, Los Angeles

In the indigenous Nahua towns of Northern Veracruz, Mexico, ritual music is performed in ceremonies offered to the natural landscape in an attempt to interact with the pantheon of deities and bring the rain. Mountains, springs, and caves, as a result, are the foci for worship where congregations deposit offerings in altars located strategically in pilgrimage routes that lead towards the mountain's summit. In the context of acoustic ecology, this paper explores the interaction that Nahua congregations have maintained with the natural landscape by examining the correlations of communal reciprocity - a basic characteristic of social interaction - and the performance of music and dance. An essential element in the performance is for the congregation to establish the right interaction among the participants and with the natural landscape. I argue that experiential aspects of musical participation respond to the characteristics of the instrumental musical pieces, which are structured with ostinato rhythmic patterns and cyclical melodic units. The sound of the music is further associated with local conceptualization concerning the faculties of the music in announcing the presence of the congregations, and in communicating their needs beyond the words of the ritual specialist. The analysis is centered on the Chicomexochitl ceremony, an annual celebration that marks the beginning of corn and rain cycles in these Nahua towns. This analysis reveals the role of music in articulating participation and correlations of ceremonial and healing systems as performative aspects associated with the ancient local religion.

Alien Worlds, Local Musics: Orbiting the Extraterrestrial Imaginary in Asian Musical Performance

Aaron Paige, University of Denver, Chair, - Panel Abstract

Scholars of critical posthumanism argue that theories of universal human consciousness fail to account for the myriad epistemological registers of lived experience (Harraway 1991; Hayles 1999; Badmington 2004). They warn against the easy conflation of utopic imaginings with an imperative for social change, arguing instead, for a view of the posthuman as an emergent ontology of the technologically mediated self. While ethnomusicologists have engaged with theories of posthumanism in movements such as Afro-Futurism, this panel seeks to brings such theories to bear on Asian musical contexts. We take up the question of how representations of the posthuman (framed variously as cyborgs, aliens, and gods) facilitate an understanding of localized identity in particular music cultures. Each of the papers investigates how alien cosmologies ground performing bodies in geo-political specificity, rather than paving a path towards uncomplicated understandings of universality and global consciousness. The first paper explores the ways in which Tamil rappers invoke a lost continent and "alien" civilization to contest hegemonic constructions of the homeland in contemporary diasporic geopolitics. The second paper examines how Balinese musicians use alien and extraterrestrial imagery to challenge Western perceptions of gamelan as a purely local, "etnik" music, thus widening its sphere of reference to include the cosmic and the universal. While the first and second papers investigate the decolonizing potential of alien imaginaries, the third paper looks at the failure of utopic alien iconography to circumvent interracial tension in Goa's electronic dance music scene.

"We are the Ancient Aliens": Loss and the Production of Diasporic Identity in Tamil Rap

Aaron Paige, University of Denver

This paper explores the preoccupation of diasporic Tamil rappers with sunken continents and forgotten alien encounter. It looks at the ways in which British-Sri Lankan Tamil rapper MC Sai, Canadian-Sri Lankan Tamil rap crew Little Empire, and Malaysian-Tamil rapper Coco Nantha all invoke kumari kandam - the imagined lost continent and homeland of Tamil civilization - in both lyrics and conversation. Sai and Little Empire depict kumari kandam as an intergalactic (Tamil-Alien), transcontinental (Asian-African), and cross-civilizational (Tamil-Mayan) meeting ground, while Coco Nantha identifies this Tamil land as the source of all biological life and human civilization. In summoning this lost place-world, diasporic Tamil rappers, I argue, create a discourse that displaces India from its privileged position as the locus of originary Tamil identity. Reconfiguring the homeland as a alien other-world allows diasporic Tamils to construct cultural identities and histories that are decolonized and deterritorialized from the Indian-nation-state. Tamil rappers imaginations of kumari kandam suggest new possibilities

for diasporic belonging; ones which circumvent and supersede the representational authority and cultural authenticity of the Indian "homeland."

Spiteful Vocality in Cuban Bolero: An Analysis of Olga Guillot's Vocal Performance

Daniel Party, Pontificia Universidad Catolica de Chile

Since its revival in the late 1980s, Latin American bolero has received considerable scholarly attention. Bolero studies--the vast majority of which have come from literary criticism and cultural studies--typically acknowledge, early on, that bolero is a singer's style and that singers' contributions are fundamental to local understandings of the style. However, rare is the study that capitalizes on those claims, as most bolero research focuses on song lyrics and composers, not singers and their craft. In this paper I argue for the need to approach bolero as sound listened to in particular local contexts, and I bring attention to the ways in which vocal performance accounts for significantly more than a commentary on songwriting. For my case study, I draw from the burgeoning ethnomusicological literature on vocality and world music analysis to study the recorded performances of Cuban bolero singer Olga Guillot (1922-2010). Guillot, a singer notably erased from Cuban historiographies because of her opposition to the revolutionary project, was well known for songs of 'despecho' (spite) that expressed what Foster has called 'feminine rage.' Unlike her partners in spite-Chelo Silva, La Lupe, and Paquita la del Barrio-Guillot conveys 'despecho' less through song selection than via the subtleties of vocal performance. Through close listening of Guillot's vocality, I propose new interpretations of some of her iconic recordings.

Imperial Power, Musical Standards: Western Classical Music in Colonial and Postcolonial Contexts

Jann Pasler, University of California, San Diego, Chair, - Panel Abstract

Western classical music remains a powerful tool for acquiring, storing, and negotiating cultural capital. Examining historical and contemporary musicmaking in five sites, this panel sets an agenda for a critical history and ethnography of classical music's pervasive reach in former colonies as well as in an imperial centre. How was classical music's cultural value acquired over time and in diverse localities? What roles are played by institutions, Western and non-Western, in defining and transmitting this music's social power? Do notions of "standards" in music education legitimize and camouflage this power? How do production, reproduction, and reverence of these standards impact on arguments about globalization and diversification? Locating these trends at the height of British imperialism, the first panellist examines the ideological origins of musical authority and its political reception in Great Britain and South Africa, while the second panellist analyzes Sri Lankans' and Indians' management of their respective cultural identities during their countries' independence movements, even as they sought musical literacy in European terms. The third panellist explores how the reproduction of standards via music industry imperatives, developmentalist ideology, and the Western canon's dominance shapes the Venezuelan youth orchestra program El Sistema. The final panellist probes contradictions in the ways young British students today speak about and enact musical standards and ability, and how the reification of the idea of "musical standard" reinforces social exclusions. Collectively, these papers initiate a unique debate about Western classical music, social prestige, surveillance through standardization, institutionalized control, and pedagogical continuities between past and present.

Colonial Governance as Heard: Forming New Identities through Music on French Colonial Radio

Jann Pasler, University of California, San Diego

Scholars have begun to theorize radio and recordings, especially in sound studies. However, they have largely overlooked music on radio, how and why programming evolved over time. If musical juxtapositions of old/new and serious/popular have long characterized western radio, of signal importance for colonial producers was the inclusion of indigenous traditional music. In this paper, drawing on archival work and interviews in France, North Africa. and Vietnam, I examine this repertoire from Rabat to Saigon (1928 to 1939), who funded it, who made programming decisions, and what political functions it served. From colonial radio we learn much about the nature of colonial governance: how, within a framework of hierarchical structures, collaboration functioned among settlers and indigenous elites, both represented on radio administrative and advisory committees; how subtle, often invisible surveillance characterized the political sphere; how coexistence and hybridity gave rise to a new public sphere; and how knowledge promoting colonialism was produced. Besides music's potential to distract locals from political unrest. it promoted interconnectedness, whether jazz for settlers, or Andalousian noubas for North African elites. Yet, such a study unsettles our notion of "Andalousian" music as a marker of Maghrib identity. Until the late 1930s, while Radio-Maroc regularly presented "arab" (mostly "Andalousian") music, Radio-Alger preferred concerts of "oriental" music (often Egyptian). The "Andalousian" tradition here emerges as dynamic and "invented" (à la Hobsbawm), the product of French-indigenous collaborations and varied agendas. Radio thus raises intriguing questions about the nature of colonial coexistence and the contribution music made to new identities.

Whistle, Stop!: Sound, Performance, Authority, and Flow on the Soccer Pitch

Justin Patch, Vassar College

For soccer players, coaches, officials, and fans alike, the sound of the whistle is an unmistakable noise, but one whose meaning is polysemic and contingent upon performance, context and reception for interpretation and instruction. It can cause both jubilation and consternation, depending on delivery and reception. Along with the sound of the whistle--which exhibits remarkable diversity given its simple sound structure--the body and speech of the official

are necessary to convincingly convey intention, tone and authority, and to elicit the appropriate action. Through the combined lenses of sound studies, performance studies, ethnomusicology, and anthropology, this paper ethnographically analyzes the performance of referee action, based on nine years as an official and observing both amateur and professional officials. It demonstrates the ways in which sound, performance and intersubjective interaction combine to negotiate play, authority, and flow within soccer matches. It also offers a unique vantage on the complex interplay of established rules, flexible codes of appropriateness, sounding techniques, and embodied performance that create atmosphere, communicate authority, and dictate the limits acceptable action and forms of discipline. This paper also demonstrates the many ways in which scholarship that combines music and performance theory can be applied to sound studies and sport studies, and vice versa. These interdisciplinary connections present enhanced intellectual dimensions for understanding the auditory ecosystems of the world's most popular sport and its most hated sound, the whistle.

W.B. Makuloluwa and Sinhala Cultural Nationalism in Postcolonial Ceylon

Eshantha J. Peiris, University of British Columbia

Rabindranath Tagore's provocative speeches during his visit to colonial Cevlon (Sri Lanka) in 1934 inspired many young Sinhala men to travel to North India to study music at Shantiniketan - Tagore's arts school in Bengal. However, the ways in which these men would later interpret Tagore's ideas, when advancing the cause of Sinhala cultural nationalism in postcolonial Ceylon, often stood in stark opposition to each other. Adherents of the dominant "Arva-Sinhala" view of nationalism considered North Indian Hindustani classical music to be their true artistic heritage. Followers of the "Hela" school of linguistic purism, in contrast, rejected the supposed Indo-Aryan roots of Sinhala culture, envisioning instead a cultural future constructed from indigenous sources. In this paper, I explore how William Bandara Makuloluwa (1922-1984) drew on elements of Sinhala folk rituals to codify and popularize a postcolonial National Music and Dance of Ceylon, in reaction to the perceived dominance of Hindustani classical musicians at the state-run Radio-Ceylon. I then argue that, by approaching the study of folk music with this agenda in mind, Makuloluwa may have granted privileged status to certain types of music and performance practice over others. And in exploring Makuloluwa's process of standardizing, gentrifying, and theorizing Sinhala folk music, I will show how the subscription to particular ideological views by scholars can shape the scope and legacy of ethnomusicological research.

From Adele to Iggy Azalea: Phases of Appropriation and the Case of African American Music

Stephan Pennington, Tufts University

As white artists now dominate Grammy nominations in traditionally black categories, the discourse of cultural appropriation has begun to re-emerge in

popular culture, recently finding a focal point in Iggy Azalea's 2015 nomination for Best Rap Album, In contrast, Sam Smith's blue-eved soul has not been targeted in the same way, despite his multiple Grammy nominations and wins. Cultural critic Derrick Clifton, for example, while critiquing Azalea as an appropriator, holds up Sam Smith as an example of an appreciator. I suggest that the difference in response to Azalea and Smith is less about artist attitude and more about genre; 1960s soul is positioned very differently within a larger temporal process of appropriation than hip-hop. I posit three phases of appropriation: 1) Enthusiastic Appropriation, where the appropriators enthusiastically acknowledge their appropriation of the Other's sound and labor, 2) Un/Acknowledged Appropriation, where the sonic markers of the Other are acknowledged and audible but the authorship of that Other remains unacknowledged, and 3) Obscured Appropriation, where the Other's connection to their labor has been so thoroughly obscured that neither sonics nor authorship are recognized. Using this model, I interrogate artists' discourse from Adele to Iggy Azalea, arguing that the debate around white appropriation of hip-hop is centrally about anxiety over hip-hop's impending shift into that third phase of appropriation, to which 1960s soul has long ago been consigned.

Revitalizing Native American Music and Dance Curricula through Research into Teaching, Student Learning, and Assessment Jessica Perea, University of California, Davis

This paper focuses on the impact and revitalization of a particular music and dance course in the one of the founding departments of Native American Studies in the United States. "Native American Music and Dance" (NAMD) was first taught in 1969 as a lower division, large-enrollment undergraduate course designed to offer students a comparative, interdisciplinary, and hemispheric approach to studying the diversity of Indigenous peoples and cultures of the Americas. NAMD consistently reached full enrollment because students expected to actively learn about Native American worldviews. histories, philosophies, and practices by singing and dancing themselves. Due to the popularity of NAMD, it remained one of the few courses its founder continued to teach after he earned emeriti status in 1993, yet the course has not been offered in over a decade due in large part to his passing in 2005. This paper surveys key components of this revitalization project, including analyses of: 1) departmental and campus archival materials; 2) personcentered ethnographies with former students, teaching assistants, colleagues, and family members of the course's founder; 3) recent research on best practices regarding integrating culturally competent perspectives and approaches in an Indigenous music studies course; and 4) assessments and evaluations from the course revitalization project. This project offers new and engaged ways of learning for students by building on the tradition of praxis/participation-oriented work in NAS departments in which faculty and students partner as co-researchers and co-learners with representatives from a broad range of on- and off-campus communities, organizations, and agencies.

Sounding Musical and Cultural Competence in a Powwow Drum Performance Ensemble

John-Carlos Perea, San Francisco State University

This paper will survey the intersection between musical and cultural competence as transmitted through powwow drum performance ensemble instruction in an urban university setting. American Indians utilize local and national aspects of intertribal powwow culture(s) to participate in many complex community dialogues addressing concepts including but not limited to identity formation, generational perspectives, and gender relationships. The institutionalization of a powwow drum performance ensemble through interdepartmental university collaboration creates a space though which to bring those concepts and dialogues into an interdisciplinary and culturally diverse classroom setting with the potential to build transformative alliances on- and off-campus at both individual and community levels. For the purposes of this discussion I will focus on collective drumming, vocal production, listening, and memory as core powwow musical competencies. I will simultaneously discuss the intersection between those skills and the cultural contexts, such as powwow drum origin stories, which illuminates the social importance of those skills within intertribal powwow practices. My research utilizes Vine Deloria's discussion of "Thinking in Time and Space" (God is Red, 2003) as a foundation to consider the process through which students balance the needs of linear and spatial concepts of musical and historical time in the course of experiencing these intersections during instruction. Concerns over ownership and cultural tourism notwithstanding, my research will illuminate the importance of powwow drum performance ensemble instruction not as an end unto itself but as the beginning of a journey through which to facilitate student involvement in other American Indian musical practices.

Synthesizing Theoretical and Methodological Perspectives of Musical Experience and Affect/Emotion/Sentiment/Feeling

Tony Perman, Grinnell College, Chair, - Panel Abstract

Emotion in response to music is increasingly central to ethnomusicological inquiry as scholars investigate the nature and meaning of musical experience. However, this field of inquiry is fraught with complexity. Numerous disciplinary discourses and intellectual fields compete for supremacy, with some highlighting the ineffable idiosyncrasy of affect to others addressing the physiological predictability of cognition. This timely roundtable brings together scholars working on affect/emotion/feeling/sentiment in musical and sonic practices to harness contributions from these disciplines and explore the possibility of synthesizing the multitude of approaches. Our panelists bring together perspectives from the psychology of music and neuroscience, cognitive science, continental phenomenology, American pragmatism and semiotics, and affect theory together with ethnographic insight generated from fieldwork in Zimbabwe, Turkey, Burma, and the United States in an effort to push ethnomusicology into the center of the conversation about music's emotional and affective impact on people and their communities. We

seek to effectively communicate within the interdiscipline of ethnomusicology and advance collective understanding of musico-emotional experiences cross-culturally. As we clarify the intersection between music and emotion, as well as the consequences of this intersection for broader personal, social, spiritual, and political lives, we also question the utility of a unified approach to studying music and emotion for ethnomusicology. In addressing each of our respective areas of expertise and engaging lengthy conversation with the audience, we ultimately suggest that ethnomusicology's ethnography-driven, inherently multi-disciplinary, and experiential methodology render it uniquely suited to exploring the considerable effect music has on people's emotional lives.

Activism, Engagement, and Critical Ethnomusicology Svanibor Pettan, University of Ljubljana, Chair, - Panel Abstract

This panel explores the theoretical, methodological, and applied aspects of ethnomusicological research, seeking a better understanding of how ethnomusicologists may better work to transform contemporary society through policy change, the creation of emancipatory knowledge, and the pursuit of social justice. While contemporary discussions of applied and public practice methods are largely oriented towards fostering community engagement, awareness, and advocacy, this panel seeks to investigate what it means to conduct activist-oriented and critical ethnomusicological research. In so doing, this panel will address the following questions: what are the implications for critiquing structures of injustice? How might we better understand and address positionality, difference, and dialogue? What are the ethics of intervention? And how might a rigorous critical ethnomusicology serve the immediate political, material, and cultural needs of our interlocutors' Drawing from ongoing research and contemporary theoretical debate, this panel outlines how an activist-oriented critical ethnomusicology may extend the impact of more conventional applied methods, and further open up new spaces for mobilizing ethnomusicological research for the public good.

Everyday Practice: Strategies and Tactics in Turkish Alevi Ritual Melanie Pinkert, University of Maryland

In the late 1980s the re-emergence of Alevism - the faith of Turkey's largest ethnic minority group - began with public declarations of Alevi rights in Hamburg and Istanbul. These new expressions of a once-suppressed religion enabled the rise of worship houses (cemevis) in a transnational network linking Turkish and European cities. Over the last quarter-century ritual practices as conducted by established spiritual leaders (dedes) and administrators in Turkey's largest urban areas are gradually becoming more controlled and homogenized. However, not all Alevis have found satisfying articulations of faith in municipal cemevis. This paper discusses two individuals who have creatively resisted the standardization trend in Alevism. Based in Ankara, Cevahir Canpolat, musician and president of a small grass-

roots association, and Dertli Divani, musician and spiritual leader, have taken Alevi ritual and music in new directions. I suggest that De Certeau's theory of strategies and tactics in The Practice of Everyday Life is an effective framework to examine how these young leaders fashion tactical opportunities for a different Alevism in the wake of strategic power structures emerging around urban cemevis. First, I trace the developments of the Alevi socioreligious revival, highlighting changes wrought by urban migration. Then, I compare established cemevi practices with the approaches of Canpolat and Divani. Finally, I demonstrate the links between the work of these two innovators and a return to the fundamental Alevi values of self-critique and harmony in social relationships.

Articulating Identity through Worship: Evangelical Music in Belizean Garifuna Communities

Lauren Poluha, UCLA

This paper explores the role of Evangelical music in the articulation of Afro-Indigenous Garifuna identity, community ethics, and individual values within the rapidly globalizing environment of Belize. In recent decades, Evangelical Christianity has gained a foothold in many Garifuna villages. While it has caused some tension and division by directly contradicting several of the tenets of "traditional" Garifuna culture and spirituality, I argue that Evangelicalism is also providing spaces in which communities can articulate notions of Garifunaness that reflect current needs and circumstances. Using interviews, archival research, audio and video footage collected during fieldwork in Belize from 2009 to 2015, this paper explains how Garifuna Evangelicals are redefining Garifuna instruments and rhythms within the context of their church, stripping them of longstanding connections to traditional ancestor veneration ceremonies and re-appropriating rhythms so that they are played "for the glory of God." The musical repertoire of Garifuna Evangelical churches consists of North American praise-and-worship songs as well as locally-composed songs that embody Garifuna ethics and aesthetics. By examining this repertoire, I show how musical practice is used to promote a uniquely Garifuna, Central American identity while strongly linking Garifuna Evangelicals to North American Evangelical culture and perspectives. Drawing on theories of religious subcultures and ethnomusicological frameworks of music and identity construction, this paper explores the ways that Evangelicalism - and the religious diversification it has brought to Garifuna communities - is simultaneously complicating and strengthening Garifuna negotiations of self and community in the present day.

Maddahi: Practice of the Religion or a New Form of Entertainment? Amir Hosein Pourjavady, CUNY, Graduate Centre

The practice of maddahi - the predominant form of religious music in Iran - has thrived vigorously over the past thirty-five years and has come to be highly institutionalized by the government's support. To this date more than 60,000 hey'ats (the social unit around which the maddahi is performed) are

said to be registered at the Ministry of Culture and Religious Guidance and, according to an informal survey, 300,000 maddahs, either professional or amateur, are active across the country. The government and most religious institutions consistently assist the propagation and spread of rituals associated with this type of religious chant, allocating a considerable budget to it every year. Classes in which performance techniques and styles of maddahi are systematically taught are now held not only in neighborhood mosques of the capital and major cities, but also in small and remote villages. Likewise, instruction manuals and teaching aids are published every year in great numbers. In addition, a large number of audio and visual resources are now available to novices who want to pursue maddahi as a profession. This paper aims to shows the significance of religious music in Iran over the last thirty five years, focusing on the implications of the post-revolutionary changes and the ways music and discourses around music have served as an arena in which contested issues of nationhood, identity, and power are played out. In particular, I look at the ways in which new forms of maddahi have served as alternative popular musics in Iran while the government is projecting various ideologies through the words and performance styles of this music.

Cosmic Citizenship: Alien Iconography and Utopic Multiculturalism in Psychedelic Trance

Pavithra Prasad, California State University, Northridge

This paper offers an interpretive analysis of extraterrestrial iconography and visual culture surrounding psychedelic trance, a genre of electronic dance music that flourishes in tourist zones in India. Also called goa trance, the genre is characterized by dissonant melodies, frenetic beats, and rapid rhythmic cycles to produce a sustained collective bodily experience, akin to trance-like states. The evocation of aliens, UFOs, and parallel dimensions fuels the narrativization of this experience as posthuman and futurist, and purports to transcend the frictions of intercultural encounter by erasing bodily materiality from the discourses of global consciousness and utopia. However, the move towards a posthuman sensibility occludes affective tensions between tourist performances of multiculturalism, rendering goa trance alienating to those who fall outside of the aesthetics (movement, style, dress) of the subculture. Ultimately, the alien emerges as a figure that is marked by failure, the failure to transcend terrestrial boundaries of goa trance as an embodied earthly experience. I argue that alien ontology in electronic dance music subcultures, presents critical insights into how global citizenship is imagined and ironically circumvented through music and dance performance.

Improvisation and the Skilling of White Masculinity in the New York City Bluegrass Scene

Catherine Provenzano, New York University

There is a certain unfraught romanticism present in discourse on bluegrass communities that touts the genre as inclusive, welcoming, and egalitarian. This paper examines improvisation in the contemporary, male-dominated New

York City bluegrass scene as a heirarchizing, gendered, homosocial, and erotic (Waterman 2008) practice that articulates conceptions of individual male identity, value, and skill. Improvisation in this scene is a sonic and embodied part of a broader discourse that facilitates players' posturing for each other, and is an essential vehicle of re-skilling a white male identity in crisis in this historical moment (Butler 1990: Kimmel 1996: Dver 1997: Malin 2003). Bluegrass, which draws heavily on tropes of Appalachian musicianship and "traditional" Americanism, has a specific set of constraints for improvisation in comparison to other genres and practices in which improvisation is a central feature. But bluegrass structure and culture attribute great importance to brief and athletic displays of improvisatory skill. The specific constraints of bluegrass improvisation become intertwined with the imaginary of what it means to perform and excel as a man. I address improvisation as an embodied and social practice that is discursively and gesturally male-coded as I examine the politics of competition and inclusion within the scene. This politics is derivative of similar dynamics engendered in institutional jazz, from which many of the New York players have defected. I report on two years of ethnographic observation of and participation in the New York City bluegrass scene.

Keeping the Language and Songs Alive: Creek Hymns in Oklahoma Megan Pucket, University of Oklahoma

Muscogee (Creek) hymns composed as early as the 1800s are still being sung in Christian churches throughout Oklahoma. While Baptist and Methodist missionaries introduced Christianity as a means of "civilization", Creek Christians were able to make Christianity fit their needs. Thus instead of complete assimilation, Creeks were able to use hymns to maintain aspects of their culture such as language and a distinct musical aesthetic, even after removal to Oklahoma. This indigenization of hymns is similar to the documented examples of Kiowa hymns (Lassiter 2001) and Ojibwe hymns (McNally 2000). The ability to use the Creek language in churches became a marker of identity, and thus Creek hymns have maintained a traditional a cappella style of singing despite larger denominational decisions to incorporate instruments and new songs. Because of their deep connection to Creek identity, Creek hymns provide a unique way to promote language revitalization. In this paper I argue that the maintenance of traditional Creek hymns benefit language revitalization efforts through using song to help community members learn their language and deepen their identity investment. Hymns also provide a corpus of materials for linguistic resources and serve as a vital domain for language use outside of the home.

Dancing in Place: Mythopoetics, Tourism and the Production of History in South Indian Expressive Cultures

Rumya Putcha, Texas A&M University

In the past thirty years India has seen an efflorescence of dance festivals held in archeologically and religiously significant sites such as the temples of Konark, Chidambaram, and Khajuraho. More recently, these events have fused with broader neoliberal initiatives such as heritage tourism, which rely on tightly constructed conceptions of religious-cum-caste identity and place. Drawing on ethnography as well as archival research, this presentation examines the production of history that underpins such tourism events and confronts the epistemologies which tie practice to place in South Indian expressive cultures. By focusing on the tourism initiatives and place-making underway in a rural South Indian village, Kuchipudi, from whence the classical dance style of the same name is said to have emerged, this paper considers the space between the fact and fiction surrounding the village, its past, and its present. In doing so, I also confront the paradox at the heart of Kuchipudi history, which traces a variety of gendered genres and regional styles to a singular village of high-caste male dancers. Ultimately, this presentation connects the rhetorical strategies of dance historiography to larger intersectional and institutionalized narratives that span the breadth and depth of Indian society at this moment, revealing inequities of caste, class, and gender, and the palimpsest of modernity through which we view history.

Argeliers León and Afro-Cuban Music Research in Revolutionary Cuba: Ethnography as Musical Patrimony

Marysol Quevedo, Indiana University Bloomington

As one of the founding figures of Cuban ethnomusicology, Argeliers León had a significant impact on musicological and ethnographic studies in Cuba after the 1959 Revolution, and in shaping the narrative of Cuban music history. León's areas of research overlapped with the Revolution's commitment to give voice to and serve the needs of the marginalized classes, among these the Afro-Cuban population. Prior to 1959, León had conducted ethnographic research of Abakuá religious rituals and incorporated Cuban folk music elements in his compositions. He studied folklore and ethnography in the 1940s with María Muñoz de Quevedo and Fernando Ortiz, and folklore at the Universidad de Chile in 1950. The intersecting interests of the Revolution's cultural agenda and León's research led to an emphasis on Afro-Cuban music research, supported by recordings, publications, and ensembles that gave greater visibility to Afro-Cuban genres that had been largely ignored in the past. This paper examines the specific ways in which Afro-Cuban music genres were presented in articles published in Actas del Folklore, Etnología y Folklore, Boletín Música, La Gaceta de Cuba, and Revolución y Cultura. These publications legitimized Afro-Cuban music as a subject worth studying and helped to promote an image of Cuba as racialized, but free of the racial discrimination that had plagued the previous decades. The research published in these journals and magazines also placed Cuba at the forefront of academic endeavors which fulfilled the Revolution's desire for Cuba to serve as the leader of Latin American and third world countries.

Vocal Work: Voice and Ethical (Re)-Imagination

Matt Rahaim, University of Minnesota, Chair, - Panel Abstract

A disciplined voice at work--coaxing, mocking, pleading, soothing--does more than simply embody local norms. It also works to produce change. This panel considers the ethical powers of the singing voice: to shape and re-shape subjects, to challenge and affirm contested habits of listening and being, to draw and redraw boundaries of race, class, status, and ethnicity. Grounded in ethnographic and historical work in Tuva, India, the United States, and online, we approach the voice not as a finished sonic product constrained by fixed cultural values, but as an ongoing process of listening and sounding, interpretation and re-construal, reception and production. We understand the ethical work of the voice to consist not only of the maintenance or transgression of stable rules, but an ongoing process of renegotiating modes of being in relation to others. Thus, we attempt to move discussion of musical ethics beyond questions of cultural standards and toward questions about dynamic ethical action: subject formation, the negotiation of alterity, and freedom.

Making Voices in North India: Vocal Gifts, Vocal Disciplines, Vocal Freedoms

Matt Rahaim, University of Minnesota

Singers from various North Indian musical worlds (raga music, Sufi song, Bollywood) have a wide range of vocal methods. Everyone seems to agree, however, that a powerful voice requires some sort of hard work: long hours of vocal practice, observing and modifying entrenched habits, one-pointed service to a master, etc. Many singers also insist that a powerful voice is a gift from God, and thus comport themselves as passive recipients of blessings beyond their control. Though contradictory on the surface, claims about active work and passive reception do not simply reduce to claims about radical free will or radical genetic determinism. They are complementary aspects of cultivating vocal virtue: asceticism and pleasure, rightly sounding and rightly listening, striving and surrendering. Though these disciplines build stable ethical dispositions, a disciplined voice is more than a fixed habitus; it is also widely understood to be a way of cultivating various forms of freedom (melodic, cognitive, political, spiritual). This paper addresses these questions through several case studies of disciplined North Indian voices: embedded in social networks of sounding and listening, free to act, and vet also attuned to gifts from a transcendent Other.

"Fanga Alafia," Black Atlantic Dialogue, and the Elementary School Curriculum

Emma Rainoff, Gettysburg College

A song called "Fanga Alafia" gained a prominent place in northeastern U.S. elementary school music curricula in the last three decades. Most teachers are unaware of its origin and trajectory, simply telling students that it is "West

African." This paper traces the song's rich history. Combining Yorùbá, Vai, and African American influences, Laroque Bey, the founder and director of the Laroque Bey Dance Company, created "Fanga Alafia" in Harlem in the early 1960's, Familiar with Yorùbá songs as passed down in ritual contexts, Bev paired a Yorùbá text with a preexisting African-American minstrel tune called "Lil' Liza Jane." He combined the result with fanga drumming and dance of the Vai people of Liberia, which had been brought to the U.S. by the acclaimed dancer Pearl Primus and popularized by Baba Olatunji's band. Bey's company performed "Fanga Alafia" widely, and it spread through informal networks among dancers and teachers in New York City's African American community, making its way into elementary school curricula. In 2007, it was published by Hal Leonard. Based on field research in New York City and invoking Hobsbawm and Ranger's concept of "invented traditions" as well as Lorand Matory's arguments regarding ongoing dialogues between Africa and the Americas, this paper argues that "Fanga Alafia" is a new tradition. It was composed to reinvent "Africanness" in an endeavor whose success is evidenced by its popularity among teachers seeking "world music" repertories that are easily taught.

Auto-Tuned Belonging: Coptic Popular Song and the Politics of Neo-Pentecostal Pedagogies

Carolyn Ramzy, Carleton University

Maher Fayez is arguably the most famous Christian televangelist in Egypt, appearing on a number of evangelical satellite channels as well as in a vibrant digital ministry on social media. He also hosts large worship concerts for interdenominational audiences. Central to his digital and real ministry is the most popular Christian song genre in Egypt called taratil. Famous for bringing taratil "to the street," Fayez' sound is unique for utilizing a mediated and auto-tuned voice most widely recognized in working-class Egyptian popular street music known as electro sha'bi. In his songs, Fayez reconfigures the auto-tuner to invoke what Matthew Engelke calls the "direct and live affects of the Spirit" - the visceral and personal sense of God's presence through mediated sound (2006). In this paper, I examine how Fayez's use of electronicized voice borrows from both neo-Pentecostal pedagogies and sha'bbiya music technologies to fracture national and Orthodox Christian narratives of belonging. Fayez, critical of Orthodox clergy as a class of the religious elite, counters Orthodox notions of a deferred belonging to a "heavenly nation." Instead, in his use of sha'bbiya populist discourses of belonging, he calls on his audiences to transform Egypt into a lived Christian Kingdom of God on earth. Drawing on ethnographic work in Egypt between May of 2009 to July of 2011 and in the cyber realm thereafter, I ask: How does Maher Fayez's use of global neo-Pentecostal pedagogies negotiate alternative modes of Egyptian Christian belonging in a Muslim-majority nation following the January 25th Uprising?

"The Spirit of Tengri": Contemporary Ethnic Music and Cultural Politics in Kazakhstan

Megan Rancier, Bowling Green State University

This presentation examines the "Spirit of Tengri" music festival -Kazakhstan's first "festival of contemporary ethnic music" - as a case study that addresses stylistic developments among Central Asian popular music and musicians, as well as their accompanying musical discourses about modernity, cultural heritage, and pan-Turkic national identity. Originally conceived by organizers and financiers as an opportunity to help individuals from various Central Asian heritages to rediscover their "roots," the festival and its participating artists borrow heavily from nomadic and shamanic imagery and musical concepts. Viewed as a whole, the event creates the strong impression of a cultural effort to reconcile the past with the present, to articulate nations who are at once in touch with their traditions but also cosmopolitan and forward-looking. The presentation first outlines the main features of the event, including its technology-driven selection of participating artists and advertising campaigns, then examines the efficacy of the "folk-pop" or "world music" genre as a musical articulation of tradition fused with modernity. Lastly, the presentation investigates the political economy of the event as an expression of pan-Turkic cultural identity, which could in turn reinforce existing political and cultural ties between the Turkic nations of the former Soviet Union (particularly in the face of growing international tensions with Russia).

Intertwined Futures of Ethnomusicology and the Middle East: Reflections from an International Symposium on Music Research in the Arabian Peninsula

Anne Rasmussen, College of William and Mary, Chair, - Panel Abstract

Despite its centrality as the diffusion point of Arabic language and culture and geographical origin of Islam, the musics of the Arabian Peninsula - comprising Saudi Arabia, Yemen, Oman, the United Arab Emirates, Qatar, Bahrain and Kuwait - are little known compared to those of Egypt, Iraq and the Levant. Certain regions and genres of the Peninsula are far better researched than others, and pressing matters of gender, or questions of music's place in Muslim societies, have tended to overshadow detailed study of singing and dance. The time is ripe to advance understanding of musical life in the region and pose fundamental questions about existing ethnomusicological research. extant musical resources, and the informational, institutional and infrastructural materials needed both to identify past and present issues in Arabian musical life and to situate them within the broader musical zones of the Middle East. In March 2015, a trans-generational group of scholars convened to initiate a discussion of these issues at an international symposium, held in the United Arab Emirates and attended by representatives from the UAE, Kuwait, Qatar, Oman, Yemen, Iraq, France, Turkey, Portugal, the Netherlands, UK and USA. This roundtable re-convenes their discussion in order to develop conversations and collaborations forged in

the Gulf forum, expands them to include a consideration of music study in the MENA region more broadly, and brings them into dialogue with the disciplinary community of music scholars at SEM - thereby furthering ethnomusicological research on the Arabian Peninsula and fostering the international network of ethnomusicology in the Middle East.

Resistance Resounds: an Acoustemology of Mexico City's Chopo Cultural Bazaar

Anthony Rasmussen, University of California, Riverside

Since the early 1980s, el tianguis cultural del Chopo (Chopo Cultural Bazaar) has provided a unique point of dissemination for underground music. memorabilia, and anti-establishment politics in Mexico City. Founded in the wake of the Tlatelolco student massacre of 1968 and the brutal government repression of the student-driven reform movements of the 1960s and 70s, El Chopo has evolved from a humble vinyl flea market to a significant cultural institution in Mexico City. It is precisely this legacy of repression that has enabled El Chopo, despite the proliferation of digital media, to remain a potent site for music commerce, the commemoration of the largely dismantled social movements of the past, and a critical staging ground for emergent ones (i.e. the massive demonstrations surrounding the abduction of 43 students in Iguala, Guerrero by Mexican police in September 2014). Further, El Chopo is increasingly populated by younger generations of Mexican artists, activists, vendors, and consumers whose cohabitation reflects numerous generational, socio-economic, and ideological perspectives. Adapting Steven Feld's concept of acoustemology, this paper offers a subject-driven analysis of the construction and functionality of aural epistemologies within this porous, dynamic urban space. It argues that close ethnographic engagement with (inter-) subjective experiences of this acoustic environment can demonstrate the integral relationship between aurality, representation, resistance, and remembrance in contemporary Mexico City. Further, it contributes to a growing body of scholarship concerning the roles of sensory perception in the construction, maintenance, and adaptation of micro-communities within rapidly changing urban environments.

Music in the Vortex of the Ebola Epidemic in West Africa

Daniel Reed, Indiana University, Chair, - Panel Abstract

Music has been implicated in profound ways during the Ebola crisis of 2014-2015 in West Africa. Members of this panel will examine concrete instances where music performance has worked to prevent the spread of Ebola, or conversely, where music making has been adversely affected by the epidemic. The cases range from songs that educate communities about the dangers of the disease and exert a force for slowing down Ebola, to pop music that communicates cultural representations of Ebola as a social phenomenon. From the absence of seasonal music and dance tourism, to the cessation of music for funerals, the broader implications for local communities and ethnomusicologists who engage in this global crisis will be addressed.

Reclaiming Networks of Indigenous Song: Ontologies of Property, Transformation, and Politics in Boulton's Hopi Taatawi Recordings Trevor Reed, Columbia University

What is indigenous song? This paper traces the collision of human and nonhuman networks that generated a series of contested ceremonial song recordings through the interactions of Hopi singers, Laura Boulton and a Fairchild recorder. In 1940, Boulton traveled to Hopi lands to "hunt" what she believed were rare and forbidden ceremonial songs. What she came home with, and what now exist in the archival forms that bear her name, are complex tokens implicating numerous networks and their varied ontologies of sound. In this paper I show the remarkable way Boulton's notion of music and Hopi conceptions of taatawi (song) came into alignment, enabling a sonic transaction. However, what Boulton believed she heard is not necessarily what her indigenous informants sang into existence. Taking a Latourian approach, I explore the Boulton-Hopi recordings as the nexus of multiple ontologies: at once creative property legally attached to an entity of the settler-state, a mode of transformation operating within an indigenous cosmology, and a bundle of strategic (and in some instances post-colonial) political moves. In tracing these three ontologies and the kinds of relationships they enable through sound, I hone in on the stakes of the parties in fusing their sonic worlds into recorded sound objects. Reconstituting the ontological layers of archival recordings is, at its core, a decolonizing project that gives intellectual space to both indigenous and non-indigenous points-ofview while recognizing the complexity and realities of the encounter. Such a task is necessary to the project of reclaiming archived ancestral voices.

Musical Ethnographies of Western Asia: Shifting Foundations of Practice in Kuwait, Iran and Baloch Oman

Anna Reidy, New York University, Chair, - Panel Abstract

This panel addresses the ways in which developments in the economic. industrial, geopolitical, and ideological landscapes of Iran and the Persian Gulf/Arabian Sea region during recent decades have effected substantial ontological shifts in what might otherwise be considered continuous musical practices, necessitating new models for ethnomusicological inquiry into the cultural geography and temporality of the region. To that end, each paper explores a traditional music idiom tied to specific ritual occasions in Iran, Balochistan, and/or the Arabian Peninsula, and examines how the practice of these idioms responds to and advances new social, economic, and political realities. In all three cases, skilled performance practice, built upon a wellestablished, complex aesthetic framework, remains constant, but the underlying purposes to which these practices are newly applied reveal dramatic departures from the needs and understandings of prior periods of musical culture. In contemporary discourse, Shi'i maddâhî, Kuwaiti uns or fann bahrî, and Baloch genres, such as sher and sôt, are frequently understood as timeless, unwavering cultural and ethical manifestations intimately imbedded in communities bounded by language, territory, vocation, or belief. This panel, however, shows that dramatic ruptures in historical conditions are significant mobilizing forces for the nourishment, growth, and vibrant performance of these art forms in the new cultural landscapes of Iran and the Gulf/Arabian Sea region.

The Heroine Mulan on Chinese Operatic Stage during the Korean War

Meng Ren, University of Pittsburgh

The story of Mulan--a fearless Chinese heroine who dresses up as a man to join the army in place of her ailing father and saves her country from invaders--was used by the Chinese government in the format of Henan Opera Hua Mulan (1951) to promote patriotism, gender-equality, and to boost morale among the general population during the Korean War (1950-53). This paper highlights the purpose and function of wartime musical theater in early Communist China. Building upon a case study of Hua Mulan and its impact on the popularization of Henan Opera (Yuju) in the early years of the People's Republic of China (PRC), my study explores how the new government strategically shaped Chinese performing arts to cultivate a collective spirit of self-sacrifice among the general population while dealing with its very first international crisis. Drawing on analyses of original wartime propaganda materials, opera scripts, arts journalism, and personal interviews (with relevant performers, musicians, and audiences), this paper highlights how patriotism superseded gender boundaries in the war and was best embodied by Mulan in a Chinese opera, and demonstrates the specific notion of "gender equality" reflected in the wartime performing arts within the sociopolitical context of the early PRC. My paper also traces the changing significance of the Mulan story in twentieth-century China, since the story acts as a barometer for the cultural and political climate at the time of its production.

Rajio Taisou (Radio Calisthenics), Transnational Child's Play and the Negotiation of Japanese Bodies

Nate Renner, University of Toronto

In this paper I consider how schoolchildren in Japan use music and movement associated with rajio taisou (radio calisthenics) to socialize with each other, and, especially, children who have lived abroad. In Japan, children can hear the classical piano music that accompanies rajio tasou numerous times daily, marking meal and break times in parks and other public areas. They are expected to synchronize their bodies to this music as it emanates from radios tuned to a national broadcast that has, with few interruptions, aired daily since 1928. But children born outside of Japan, or who have lived abroad for extended periods, typically have only passing familiarity this music and its associated movements. When they visit, or return permanently, they receive no formal instruction. Instead they gain competency by "playing" with recordings alongside their experienced peers. Over the course of three years of fieldwork I have observed children use television and Internet to play rajiou taisou music while doing activities that their parents would not consider

"healthy." These include sneaking glimpses of Japanese cartoons, exaggerating stretches for comical effect, and using exercise to justify snacking between meals. For children who live abroad, the music and associated behavior are specific to Japan. Through "play" that hinges on rajiou taisou, children do the "work" of negotiating new standards for bodies and a healthy daily regimen among Japanese children. This paper contributes to existing ethnomusicology on children's music by considering how children use media to reproduce bodily subjectivities in transnational settings.

"It's the Same Story, Just a Different Time": Jazz Recordings, Mediatized Performance, and Social Media Activism

Dean Reynolds, CUNY Graduate Center

Contemporary jazz musicians and listeners are mobilizing recording technologies and new media to revitalize the repertoire of jazz, its commercial potential, and its sociopolitical power. This runs contrary to some recent popular, critical, and scholarly discourses in which contemporary jazz recordings are disregarded or devalued artistically or sociopolitically; such claims typically issue from (1) the presumption that recordings are necessarily inadequate reproductions or representations of "authentic" or "real" live performances, which are regarded as the quintessential spaces of musical creativity, community formation, and political participation, or (2) the conviction that the institutionalization and corporatization of jazz and an associated stylistic stagnation or corruption by popular aesthetics have exhausted jazz of its artistic vitality and political urgency. In this paper, adapting ideas from performance, media, and sound studies, I theorize jazz recordings as mediatized performances to claim their creative distinction and their sociopolitical power. Drawing from ethnographic fieldwork in New York. I demonstrate how musicians, writers, listeners, and others have used audio and video recordings, social media, and other digital spaces both to innovate stylistically and to participate in social movements. I focus in particular on musical responses to recent, prominent cases of racial injustice and state violence, including, among others, the killings of Oscar Grant, Trayvon Martin, Michael Brown, and Eric Garner. I argue that, in an age in which activism is often digitally mediated and online, jazz music engages people in social movements not only by embracing recording technologies and new media but also by prioritizing them.

Chimurenga Renaissance: Doubled Doubleness in the Diasporic Music of Tendai Maraire

Austin Richey, Eastman School of Music

Over the past decade, emerging Seattle-based artist Tendai Maraire, the American-born son of Zimbabwean ethnomusicologist Dumisani Maraire, has crafted a unique musical position by marshaling multiple diasporic strands in his music. These include both the centuries-old African-American diaspora that took shape through the "Black Atlantic," as well as an emerging diaspora that is specifically Zimbabwean in nature. In this paper, I argue that the

layering of these distinct diasporic histories fosters a type of "doubled" doubleness" in Maraire's music, extending DuBois's original conception of "double consciousness" to encompass multiple poles of identity location. Musically, Maraire articulates this "doubled doubleness" through incorporating both North American hip-hop and Zimbabwean chimurenga, a genre that has historically functioned as a form of resistance to colonial rule. These two musical genres are reflective of the distinct African-American and Zimbabwean diasporic cultures Maraire moves between; by synthesizing them, he creates a vehicle with which he explores and interrogates his compound diasporic identity. Maraire makes this dialogic process explicit through his hip-hop moniker. Chimurenga Renaissance, which references both Zimbabwean chimurenga and the Harlem Renaissance. Yet even as Maraire's musical syncretism affords him power as an agent of social critique, it simultaneously "others" him within the communities he represents. amplifying his exceptional liminality as a "doubly diasporic" subject. As one of the first members of a growing population of second-generation Zimbabweans in the United States, Maraire's lived experience represents the forefront of an emergent Zimbabwean-American diasporic culture, located at the intersections of both new and old diasporic identities.

Oral Curation of Dane-zaa (northern Athapaskan) Dreamers' Melodies Through Attachemnt to Place, Kinship and History Amber Ridington. Memorial University of Newfoundland

This paper focuses on Dane-zaa use of live and digital narrative technology to attach their dreamers' songs to land, genealogy, and personal experience. Dane-zaa dreamers' songs have no words so it is the song melody, expressed through vocables, that comprises each song. Through performance, dreamers' songs are also sonic mediators that connect individuals to the power of spirits (animals, plants, natural elements, humans, the Creator) and are used to pray for and bring about a desired change. Dane-zaa song keepers have maintained these melodies over centuries through what I call "oral curation," which maintains the fixed melodic structure of the songs while simultaneously using oral history about people, places, events, and dreamers' prophecies to give the songs historical context. I draw on my doctoral research on continuities and innovations in the Dane-zaa dreamers song tradition, and on my more than ten years of collaborative digital-archive and -exhibition work with the Doig River First Nation (one of five Dane-zaa groups in Canada) to present examples of this pairing of song and narrative to reflect and recreate the Dane-zaa cultural landscape and world view. I also place the Dane-zaa dreamers' song tradition within the scholarship of others studying northern Athapaskan song and narrative such as Nicole Beaudry (1992), Jean-Guy Goulet (1998) and Julie Cruikshank (1997, 2005), amongst others.

Centers and Peripheries: Regional Musical Traditions, National Mainstreaming Processes, and the Dynamics of Inclusion and Exclusion in Colombia, Bolivia, and Brazil

Fernando Rios, University of Maryland, College Park, Chair, - Panel Abstract

Latin Americanist ethnomusicological studies of intra-national, centerperiphery dynamics have elucidated how the stylistic changes that "mainstreaming" or "folklorization" processes foster enable musical practices from peripheral regions to obtain favorable acceptance in the power center (usually the capital), and often have investigated the ways in which these processes contribute to the expansionist state agendas underpinning nationbuilding projects. This panel builds on this work, while at the same time explores lesser-studied topics and social issues in the Latin Americanist music literature on center-periphery relationships that offer ethnomusicologists additional avenues for analyzing mechanisms of inclusion and exclusion. Panelist 1 describes Afro-Colombian choreographer Teófilo Potes' complication of nation-builders' notions of region, race, and backwardness by staging more complexly intersectional and horizontal relationships between these frames, a project that both smuggled affirmations of local black lifeways into Colombian federalism and anticipated their future banalization. Panelist 2 shows how the mid-1940s La Paz vogue for "tropical" Eastern lowland music ran counter to incorporationist Bolivian state agendas, particularly to the Villarroel regime's controversial efforts to form alliances with Andean indigenous people, which enabled this music to function as a politically non-divisive, and for some a reactionary, Bolivian national music, Panelist 3 tackles center-periphery dynamics from yet another angle, by examining how, in twenty-first century Brazil, digital technology and pirate economics have facilitated the circulation of tecnobrega, a form of electronica originally restricted to the urban centers of Amazonia, but that nowadays also has a fan base in Rio de Janeiro, São Paulo, and beyond.

A Tropical National Music in the Andean Highlands of Bolivia?: The Female Vocal Duo Las Kantutas and the Música Oriental Boom in 1940s La Paz

Fernando Rios, University of Maryland, College Park

In historical overviews of Bolivian national music, Las Kantutas is usually named as one of the country's first folkloric-popular music superstars, and it is often assumed that in the duo's heyday of the 1940s the group mainly interpreted Andean genres such as the cueca and huayño, and thus foreshadowed the Andean-centered focus that later came to define Bolivian national music. However, as I document, based on extensive archival research, and interviews with founding member Irma Vásquez de Ronda, the forté of Las Kantutas actually was música oriental, the catchall term for the Eastern lowland taquirari and carnaval genres, both of which, from the Western highland perspective of La Paz residents, originated in a remote part of the country. The major goal of this paper is to elucidate why the popularity of música oriental, as performed by Las Kantutas and other La Paz-based

artists, reached new heights in Bolivia's capital during the nationalist Villarroel regime (1943-1946), a time of tremendous political instability and state-sanctioned violence during which the administration controversially courted Andean indigenous supporters. I suggest that La Paz's mestizo and criollo (i.e., nonindigenous) populace found música oriental so appealing in large part because it lacked Andean, especially Andean indigenous, associations, which enabled this "tropical" music to function as a politically non-divisive, and for some a reactionary, "national music." In closing, I discuss La Paz's música oriental boom in relation to contemporaneous Peruvian, Ecuadorian, and Colombian musical trends that likewise articulated with elite and middle-class ambivalence over inclusive nation-building processes.

From Maoism to Gonzalo Thought: Translating and Performing the Cultural Revolution in Peru

Jonathan Ritter, University of California Riverside

In the early 1970s, many of the leaders of the Peruvian Communist Party 'Shining Path" traveled to China to study the revolutionary politics and policies of the Maoist state. There ostensibly to learn guerrilla strategies and prepare for armed struggle, the Peruvian contingent was also inspired by the actions and ideology of the Cultural Revolution. Returning to Peru, armed with new military tactics as well as a substantial repertoire of revolutionary songs and dances, they set about translating the Chinese experience to their own circumstances, culminating in their declaration of war on the Peruvian state in 1980.

In this paper, I explore some of the paradoxes inherent to the Shining Path's Cultural Revolution-inspired practices in Peru. On the one hand, party doctrine dismissed all forms of folklore as vestiges of a "semi-feudal" past, insisting instead on the marches and modernist musical works of the Chinese model - including the performance of several of Jiang Ching's model operas, in Chinese - as necessary for the formation of disciplined party cadres. On the other hand, the practical challenges of recruitment meant that Shining Path propaganda had to communicate in a performative language that appealed to local audiences. Consequently, militants frequently drew upon both folkloric and popular musical genres, including rock and punk, to create revolutionary songs. The uneven legacies of these repertoires today, which remain functionally banned but widely remembered, speak to both their importance in many citizens' experiences of the armed conflict, as well as their failure to achieve their ideological goals.

Singing Ebola: Music, Media and Cultural Messages in West Africa Michael Rivera, Florida State University

In response to the most recent Ebola outbreak, West African artists have composed songs intended to convey messages on disease prevention. Similar to the music of HIV/AIDS of the past few decades, a number of these songs are written by local artists and activists in collaboration with non-governmental organizations (NGOs) that exert a visible presence in the affected areas.

Drawing from web-based music sources and radio as well as interviews with West African expatriate communities, this paper examines more than a dozen songs, exploring both overt and latent messages related to cultural representation. I consider the lyrical content of the songs and note common linguistic mechanisms and themes that render Ebola as a social construct. I also consider the way these songs are perceived by those from West Africa, and also how they influence the ways in which the West views Africa.

El movimiento 'bombazo' retando la identidad racial de los Puertorriqueños?

Pablo Luis Rivera, University of Puerto Rico, Carolina

While the drum dance form called bomba in Puerto Rico has historically been practiced by people of African descent, the current bomba movement draws participants of diverse racial identities. Bomba's appeal is related in part to its role in helping Afro-Puerto Ricans strengthen their communities in spite of slavery and racism--a history that is invoked today to promote bomba as a form of resistance to colonialism and cultural imperialism. This presentation examines some of the expressions and implications of this intersection between Black racial identity and Puerto Rican national identity.

A Comparison of Contextual Elements in Children's In-school and Out-of-school Musical Experiences

Christopher Roberts, University of Washington

In the field of music education, recent scholarship has emphasized the importance of incorporating children's informal musical experiences - the musickings in which they engage outside the realm of the typical school day into music classroom experiences. Traditional music instruction has often been viewed as disconnected from children's lived musical experiences, and determining means by which to connect children's disparate musical selves can lead to educational experiences that they find more meaningful. Informal musical experiences are necessarily recontextualized when transferred into a classroom setting, and consideration of the ways that the settings contrast with each other is essential in order to ensure an effective school-based experience. Issues such as physical space, group size, friendship groups, age of participants, and curricular goals differ between in-school and out-of-school musickings, impacting the ways in which the experiences can transfer. This paper will compare these similarities and differences, attending to successful (and less successful) curricular models that have attempted to bridge children's varied musical experiences.

A Problem In the Historiography of Recorded Sound: The Hidden History of Optical Sound, and Walter Ruttmann's "Study in Sound-Montage," 'Wochenende' (1930)

Daniel Robinson, University at Buffalo, SUNY

Scholars have long marginalized the contributions of German artists who remained in their homeland and worked under the National Socialists. While nearly all musicological scholarship on electrically recorded sound prior to 1950 has focused on the medium of the phonograph to construct narratives of the recording process, this concentration has resulted in the virtual omission of other technologies, particularly optical sound-on-film, which was used by most of the international film industries after 1928. The fixation on the influence and capabilities of the phonograph--along with its technological limitations--has led to the widespread misunderstanding within musicology that before the advent of magnetic tape it was impossible to edit recordings. Unfortunately, the prevailing narrative also serves to prolong a historiography that consciously overlooked a hidden history of audio art in favor of French composer Pierre Schaeffer's post-war creation of musique concréte, as part of a political agenda in the wake of Germany's defeat in WWII. This paper throws this historiographic misconception into stark relief by examining avant-garde filmmaker Walter Ruttmann's "imageless film" Wochenende, which was broadcast over Berlin airwayes on June 13, 1930. This eleven-minute audio montage consists of a soundtrack featuring sound effects, music, and speech that Ruttmann recorded on location and then edited into soundscapes depicting a Berlin weekend, from the city's rhythms of modernity to Sunday countryside respite and back again. Wochenende compels us to rethink our historiography of recorded sound, while reviewing and rehearing the works of German media artists in this controversial yet creatively prolific period.

Archie Shepp, Dar Gnawa, and Improvising Diaspora

Jason Robinson, Amherst College

Iconic American saxophonist Archie Shepp first encountered the Gnawa in 1999 at Le Festival Gnaoua et des musiques du Monde d'Essaouira, in Essaouira, Morocco. Invited to perform an improvised set with an ad hoc group that included Gnawa m'alem Abdellah El Gourd, jazz bassist Reggie Workman, and others, Shepp was so moved by the experience that he and his partner Monette Rothmuller set out to recreate the musical encounter in France, thus beginning an ongoing collaboration with El Gourd's group Dar Gnawa. The success of the subsequent performances prompted a live recording of a 2003 performance in Évry, France, later released as Kindred Spirits, Vol. 1 in 2005 on Shepp's label Archie Ball Records. It features Shepp's quartet with pianist Tom McClung, bassist Wayne Dockery, and drummer Steve McCraven, along with El Gourd on vocals and guimbri, and Abdeljabar El Gourd, Abdelkador Khlyfy, Khalid Rahhali, and Noureddine Touati on krkabas and vocals. Drawing from an extensive interview with Shepp, this essay examines the role of improvisation in what may be called transdiasporic

collaboration--inter-corporeal, aesthetic negotiations of diasporic connections and differences. A close examination of the music from Kindred Spirits reveals a profoundly diasporic understanding of how these two musical systems--jazz and blues on the one hand, Gnawa music on the other--come together in novel ways by drawing upon musical concepts from other traditions of the African diaspora (namely Afro-Cuban music), and how the phenomena of trance and spirit possession serve an important improvisatory articulation of diasporic continuity.

Avalon on my Mind: Tracing Authenticity in the Recordings of Mississippi John Hurt

Alice Rogers, University of Maryland, College Park

Mississippi John Hurt's music plays a crucial role in the delta blues repertoire. His style of guitar playing sonically embodies the Mississippi delta's regional idioms, while still exemplifying unique qualities that allow Hurt's music to stand apart from that of other bluesmen. When we consider Mississippi John Hurt's playing style, it should be noted that there is a large gap in our knowledge of his performing career. His first recordings were made and released in 1928, but due to economic circumstances, his next album would not be released until his "rediscovery," nearly thirty-five years later. In this paper, I will be examining how Hurt's guitar playing style changed throughout his career. By analyzing several recordings of "Avalon Blues," I will argue that the changes we hear are a result of Mississippi John Hurt negotiating the landscape of professional music making in the U.S. for folk revival audiences. Changes, as well as certain stable elements, could have been made consciously by Hurt to appeal to audiences looking for authenticity in their music. Authenticity, as a construct in folk music, requires performers to make more subtle or expected changes, while still maintaining aesthetics that align the musicians with "the folk." Other changes indicate increased skill and musicality; longer instrumental sections highlight his guitar picking. Understanding how Hurt musically adapted to the blues and folk music markets can provide greater insight into the complex nature of these genres.

Icons of Crying, Emblems of Lament: Affect in Flamenco Song and Instrumental Solo

Kevin Romero, University of Colorado, Boulder

Lament is narrowly categorized as song for the the deceased in a funerary setting. Anthropologist Greg Urban suggests that there are two planes to lament; an overt expression of grief caused by loss and a covert expression of the desire for sociability. The former he labels affect, the latter meta-affect. However, what arises as funerary ritual can be recontextualized and more broadly categorized. Aspects of overt expressions of grief arising in funerary contexts can be recontextualized in laments for unrequited love or for the absence of some other ideal condition. This seems especially informative for an analysis of flamenco song. Scholars of flamenco have long categorized flamenco genres as gypsy song, Andalusian song, or songs borrowed from the

New World; as deep, medium, or light song. Such categorizations emphasize perceived origins of genres along ethnic or geographic lines. However, vocally, gypsies have imbued everything with hints of lament. In this presentation I will examine flamenco through the lens of lament utilizing and adding to the four icons of crying that Urban has noted. Additionally, the genres in flamenco most valued by gypsies are laments for the deceased (seguiriya) or unrequited love (solea). It is interesting that these genres are in a phrygian tonality which is often interjected into genres in major and minor. I will demonstrate how both icons of crying and the descending tetrachord are recontextualized in genres that gypsies do not view as their own and how categorization of flamenco genres reifies cultural, stylistic, and generic boundaries.

Ethnomusicology of the Closet: The Ritual Performance of "Coming Out" at a Hijra Jalsa

Jeff Roy, University of California, Los Angeles

The music and dance of India's hijra (male-to-female transgender) communities serve vital roles in individual identity (trans)formation. empowerment, and social mobility. Drawing connections to A.J. Racy's (2004) analysis of tarab (ecstasy) performance in the Near East jalsah (informal gathering), this paper investigates how music engenders notions of personal and social transformation within the context of the hijra jalsa, a rite of initiation customarily performed by community elders for a recently castrated hijra. I argue that music making enables ritual participants--and in particular the hijra for whom the jalsa is performed--to embody the values and practices of pechan (knowledge of self, or 'identity') surrounding notions of "coming out," rebirth, and izzat (respect) for the hijra family and larger LGBTQ community. With the broader goal of contributing an ethnomusicological perspective on contested conceptions of (trans)gender, this paper ultimately shows how hijra identities are produced by a plurality of values and practices that exceed a "heterosexual matrix of assumptions" concerning gender and sexuality. The presentation will employ video portraits of participants "in their own skin," providing an "emic" perspective of the roles music plays in identity as a social process. While scholars have investigated hijras, little substantial Englishlanguage scholarship exists on their performance practices. Building upon Anna Morcom's (2013) formative work on Indian kothi (gay male) performance, this presentation represents a beginning effort to fill this lacuna and voices some of the pragmatic concerns and ideological bases of contemporary LGBTQ worldview.

Pathways to Participation in Amateur Orchestral Art Worlds: The Case of the Ballymena Chamber Orchestra

Kayla Rush, Queen's University Belfast

Ballymena is a town in County Antrim, Northern Ireland. With a population of around 30,000 people, it is best known as the hometown of actor Liam Neeson. Less well known, however, is the fact that, since 2006, the town has also been home to an amateur orchestral ensemble: the Ballymena Chamber

Orchestra. Though Ballymena lies only twenty-five miles north of Belfast, most musicians in the region are unaware that this ensemble exists, as the group occupies a marginal space in the Northern Ireland arts scene. Previous ethnomusicological studies of rural and small-town Northern Ireland have largely focused on Irish traditional music. Protestant/Lovalist parading, or the seeming politically charged dichotomy between the two (Vallely 2008). The "hidden musicians" (Finnegan 1989) of the Ballymena Chamber Orchestra contest this narrative, forming a "cross-community" (inclusive of both Protestants and Catholics) ensemble performing in the Western classical musical tradition. This paper utilizes Ruth Finnegan's (1989) concept of "pathways" in amateur music-making to examine the nature of, and multiple routes to, participation and non-participation in the Ballymena Chamber Orchestra. Drawing on interactions with the many people who make up the orchestra's "art world" (Becker 1982), it looks at the musical trajectories that lead to amateur orchestral playing, and at those that lead away. In so doing, it interrogates the factors that promote inclusion in or exclusion from orchestral participation and re-examines the place of the amateur orchestra in the ethnomusicology of Northern Ireland.

Gender Equality in the Arts?: Women Performing in Male Spaces and Male Roles

CedarBough Saeji, Hankuk University of Foreign Studies, Chair, – Panel Abstract

This panel tackles issues of gender by examining three diverse genres of performance--street performance in Egypt, mariachi music in Mexico, and mask dance drama in Korea. The panelists demonstrate that while these performance practices continue to customarily be associated with men, women also participate, raising questions that go beyond gender equity in the arts and into the territory of aesthetics, audience reception, the body, vocal register, and safety. The first presenter shows that in Egypt women contest cultural norms that have restricted their participation in street performance, asserting their own vibrant presence in the 2011 uprisings even at the risk of bodily harm. Turning to Mexico, the second panelist suggests that women have yet to be accepted into certain circles of mariachi performance, and that their current contributions are characterized as physically and aesthetically compromised, leading some to label them less authentic. The final speaker shows that in Korea's mask dance dramas women's performances have transformed dramas. She asks what will it mean for the transmission of tradition as groups struggle to find performers and women take on both female and male roles. Together, the papers extend previous research on gender roles in performance (Vargas 2012, Sunardi 2011, Spiller 2010, van Nieuwkerk 1995) by showing how diverse forces of social change and heritage protection challenge gender inequality in particular socio-historical contexts in Egypt, Mexico, and Korea. These presentations spotlight the destabilization and negotiation female participants introduce into performance spaces culturally constructed as male. A discussant will highlight key themes.

An Unexpected Voice?: Women Taking on New Roles in Korean Mask Dance Drama

CedarBough Saeji, Hankuk University of Foreign Studies

The Republic of Korea has fourteen mask dance dramas protected by law at a national level, with additional dramas regionally protected. In all cases the roles were once performed exclusively by men. In the late nineteenth century as mask dance dramas were commercialized some dramas began to include a locally famous beauty with the mask perched on top her head to reveal her face, as a draw to performances in public markets. In the modern era, however, women have gradually swelled the ranks of traditional performance groups. From the 1960s to the early 1980s the mask dance dramas were revived, reinvigorated, or even reinvented and nominated for protection as "Important Intangible Cultural Properties." At this time women became part of mask dance drama groups, gradually carving out a space for participation. This paper tracks the women in the dramas from an era when it was limited to women playing select women's roles, through to the present day when an unexpected voice can come from behind a mask as women assume men's roles in a few of the least popular mask dance dramas. The paper addresses the changing role of women in mask dance dramas parallel to the changing role of women in Korean society and, drawing on nearly twenty years of observations and more than a decade of participation, asks what the implications of this change are for the future of the Korean mask dance dramas.

Beethoven Has Soul: Imagining the Relevance of Music History for Today's Young Musicians

Rebecca Sager, Florida A&M University

As an ethnomusicologist, I teach Western Art Music and African American music histories at an historically Black university. My charge is to make both the musics of the European concert tradition and African American culture relevant to our music students' lives, whose career goals range from producing hip hop and entertainment musics to teaching band or choral music. All these musics--hip hop, entertainment, band, and choral, and classical are deeply informed by and informing of each other. In guiding students to not just encounter but come to own their European "art music" heritage, I rely upon cultural theories of the African diaspora and cognitive approaches to learning, as well as musical-social histories of the United States (e.g., Broyles 2011, Levine 1988, Walker-Hill 2007). Facilitating and documenting young musicians' and composers' journeys between "vernacular" and "cultivated" traditions is especially important to me given how the imposition of cultural hierarchies by the U.S. elite has created a veneer of division between "high" and "low" that seemingly diminishes some musics' value. Yet careful listening of musics from across these divides reveals many deeper, common aesthetic values. The presentation includes a sonic synopsis exploring the mutual impacts of African American and European musics from the late 19th century to the 21st, from Still's "Afro-American" Symphony no. 1, to Kronos quartet's "Purple Haze" cover, to the modernist, explicit hip hop of Tyga's "Highiack,"

The Place of Sound: Ethnomusicology, Anthropology, Sound Studies Matt Sakakeeny, Tulane University, Chair, – Panel Abstract

This is an exciting time for the study of music and sound, as groundbreaking research draws together insights from a wide range of social sciences and humanities, animating the possibilities for a return to greater dialogue between ethnomusicology and anthropology. Despite the historical kinship between the two disciplines, venues for shared anthropological and ethnomusicological conversations have been limited. The consolidation of sound studies offers potential for drawing together scholars across disciplinary boundaries, but it is as vet unclear where music resides in this reordering and how music scholars can most productively contribute and intervene. In advance of a mini-conference on anthropologies of music and sound currently planned for the 2016 SEM meeting in Washington, D.C., this roundtable opens discussion on a number of contemporary approaches to the study of music and sound across disciplinary boundaries, considering method, theory, and intellectual genealogies. Panelists will address key concepts of listening, mediation, indigeneity, environment, noise and voice, to elaborate on productive questions including: 1) What does the consideration of music and sound as distinct or integrated realms foreclose or enable?; 2) How might researchers with different disciplinary and geographical orientations approach the problems of fieldwork, issues of description, and the constitution of data in cultural approaches to sound, to music, and to listening?; 3) What challenges does sound studies pose to thinking about formal dimensions of musical performance and aesthetics in relation to social life? This discussion will shed light on how disciplinary paradigms are shifting in cultural work on music and sound.

Children of the People: Invoking Cross-Class Solidarities in Moroccan Popular Fusions

Kendra Salois, American University

Moroccan nationalists fighting for independence in the 1930s, and later, working in the post-Protectorate government of the 1960s and 70s, adopted and refined a populist discourse that equated "the people" (ash-sha'b) with the nation and "children of the people" (oulad sha'b) with patriotic and forwardlooking forces. Today, the notion of the popular (ash-sha'biyya) just as often evokes rural and urban poverty, associated with isolation, lack of education, and narrow tastes. As sha'bivva discourses became more firmly associated with low- and working-class Moroccans in the 1980s and 90s, they were rhetorically opposed to Westernization and affluence. In this paper, I argue that those Moroccan fusion bands which draw audibly from sha'bi traditions take advantage of this fertile and contradictory cluster of meanings to appeal to an increasingly segmented national public. Citing strategic choices of instruments, gestures, and performance practices by new and established bands Mizano, Darga, and Ribab Fusion, I show that competition-winning fusion bands layer sha'bi signifiers within recognizably transnational forms in a logic that parallels world-music productions of the 1990s. While this format

appears to commodify authentically impoverished or rural Moroccanness, it also opens the possibility of de-stigmatizing those same identity markers. For some audiences, such practices perform the cosmopolitan citizen idealized by the current government--a leisured consumer who retains favored Moroccan aesthetic values. For others, they offer affinities between generations and social classes. Continuously open to interpretation, never resolved into a single meaning, sha'bi signifiers signal potential solidarity - if not evidence of solidarity itself - in an increasingly unequal public arena.

Red Man and White Man in Harmony: The Ethics of a Lutheran Apache Hymnal

David Samuels, New York University

Alfred Uplegger was called to the Arizona mission field by the Wisconsin Synod of the Evangelical Lutheran Church in 1917, Along with his son Alfred and daughters Dorothea, Gertrude, and Johanna, he oversaw all Lutheran activities among the communities of the San Carlos and White Mountain Apache Reservations until his death in 1964. One signature achievement of Uplegger's tenure in Apache country was the publication of Red Man and White Man in Harmony, a collection of 31 Lutheran hymns translated into Western Apache. The hymnal combined a number of goals for which Uplegger had been sent to the Apache community, around stabilizing Lutheran theological concepts for Apache speakers and responding to Luther's moral call for texts and hymns in the vernacular. In this paper I explore the means by which Uplegger's small hymn collection attempted to achieve these goals. Through an analysis of the hymns, archival recordings of church services in San Carlos from the 1950s and '60s, and conversations with participants, I discuss the multiple consequences of Uplegger's practice of setting extant Lutheran hymns in Apache language rather than attempting to create Lutheran hymns in an Apache musical style, thus inserting a distinction between textual and musical vernaculars into the ethical process of Apache conversion.

Beyond classical music in El Sistema: an examination of challenges encountered and proposals for moving forward

Elaine Sandoval, CUNY Graduate Center

Since coming to international attention in 2007, El Sistema, the Venezuelan music program founded on a philosophy of social justice through accessible ensemble education, has grown seemingly without bounds. However, one of the most glaring ongoing issues in El Sistema is the centering of the Western orchestral model as antithetical to ideals of social inclusion. This issue becomes more urgent with El Sistema's globalization. In the United States, the now over 100 El Sistema programs primarily serve youth of ethnic minority backgrounds; "socially-inclusive" curricula must examine legacies of racism and postcolonialism in educational and cultural institutions. Unfortunately, successful precedents of culturally-inclusive music education remain scarce; this paper seeks to illuminate the hurdles often encountered in

these efforts. On a theoretical level, it builds upon weaknesses in multicultural music education and culturally-relevant education, the two discourses usually charged with diversifying curriculum. Instead, this paper argues for and outlines a framework of cosmopolitan music education (drawing on the philosophies of David Hansen) to underpin culturally-inclusive curricula. On a practical level, this paper draws on ethnographic research in El Sistema programs in the US and Venezuela that do strive to include local music cultures. It shares and explores the real challenges which manifest at such programs, such as the pressure to subject local cultures to Eurocentric norms, the changes in local transmission practices, and the resistant attitudes within these program communities. Ultimately, this paper endeavors to illustrate the ways in which ethnographic research and ethnomusicological theory can contribute to improved music education praxis.

Instrument in Tow: The Perils and Promises of Bringing Performance Experience into the Field

Liza Sapir Flood, University of Virginia

In ethnographic research, musical skill may serve as a crucial point of entrée into otherwise hard-to-access social groups, but this kind of introduction may have unexpected effects. This paper does two things. First, it explores how initiating fieldwork relationships via previously-attained musical skillsspecifically, extensive performance experience in the musical genre being studied--informs the ethnographic process by instantly rendering the researcher a locally classifiable or legible subject, despite his/her likely deficits in broader social knowledge. Secondly, it draws on my own research to argue that this tension between the legible and illegible aspects of the researcher's identity may be quite productive. In reviewing the literature, I delineate two groups: ethnographers who entered the field with genre-specific musical experience (e.g. Aaron Fox, Ingrid Monson) and those who gained local musical skills via fieldwork apprenticeships (e.g. Paul Berliner, Michelle Kisliuk). Without over-simplifying the many factors at play, I explore how these distinct scenarios affected how researchers fit into relevant social structures, who they gained access to, what opportunities they lost, and what social obligations they acquired. I turn to my eastern Tennessee-based fieldwork on class and gender at country music jams to show how being a skilled fiddler immediately located me in existing social and musical hierarchies. Reflecting on my failed attempts to occupy a more neutral social position. I show how my own class-inflected assumptions about status and reciprocity conflicted with local ideas of hierarchy, egalitarianism, and social obligation--in the end, a productive tension for my research outcomes.

Commercial Recordings and the Construction of Gharana Identity Justin Scarimbolo, Symbiosis School for Liberal Arts

Scholars of Indian music have long argued that the traditional schools or gharana-s of contemporary North Indian classical music, though largely understood as age-old institutions, instead arose in the late nineteenth and

early twentieth centuries as a protective response to the expansion of social and musical encounters engendered by modernity. Specific modern developments thought to have induced these encounters include: the dispersion of musicians from the principal centers of patronage following the War of 1857; the increased travel of musicians following the growth of the Indian railways; and later, the burgeoning of non-hereditary musicians and expansion of new listening publics. However, the factor most responsible for exposing musicians to new audiences, contexts, and styles at the beginning of the twentieth century--sound recording technology--has received almost no attention in theories relating to the growth or later-day consolidation of gharana identity. This paper considers some of the problems and possibilities that the history of recording technology in India offers for theorizing the gharanas. Scholarship on recording in India has assumed that increased access to diverse musical styles via recordings has led to greater stylistic homogenization, thus making their connection with the gharanas appear unlikely or even harmful. However, if the distinct socio-musical identities known as the gharanas arose as a response to increased contact between musicians and not in isolation, then commercial recordings, as catalysts for contact par excellence, rather than flattening distinctions, may have heightened them, thereby contributing to an ongoing process of the construction of gharana identity.

"This is What Gay People Go Through": Gay Choruses and Social Commentary on Homophobic Violence in Performances of Stephen Schwartz's "Testimony"

Kevin Schattenkirk, University of Western Australia

Since its world premier in 2012, Stephen Schwartz's song "Testimony" has quickly entered into the standard repertoire of Gay and Lesbian Association of Choruses (GALA). The protagonist in "Testimony" is modeled on several reallife LGBTQ people who overcame self-destructive thoughts and behaviors--self-destruction is a response to culturally pervasive homophobia. As an activist work, "Testimony" uses affective narrative as a device for social commentary. This paper draws from my work (through participant observation) with Boston Gay Men's Chorus (BGMC) as they prepare "Testimony" for their March 2015 concerts. Of primary concern is the relevance of "Testimony" as a socio-political statement and whether choruses such as BGMC are "preaching to the converted" (LGBTQ-friendly audiences). This research demonstrates that such performances confront the diffuse nature of hegemony and heteronormativity. Media studies scholarship examines the problematic manner in which LGBTQ "progress" is measured (i.e., growing support for marriage equality) while acts of homophobic violence continually happen throughout the US, including metropolitan locales where GALA choruses such as BGMC are situated. Ethnomusicological scholarship on GALA performance aesthetics informs my analysis of BGMC's preparation of "Testimony," discourse in rehearsals on affect and meaning, the song's impact on singers, and the intended impact on audiences. I also draw from my work observing rehearsals and conducting research interviews with singers in

Seattle Men's Chorus and San Francisco Gay Men's Chorus on their past performances of "Testimony." The implications are significant, as scholarship in ethnomusicology begins examining social commentary by GALA choruses.

We Rock Long Distance

Justin Schell, University of Michigan

We Rock Long Distance is a documentary film that weaves together the sounds and stories of three Twin Cities hip-hop artists - M. anifest, Maria Isa, and Tou SaiKo Lee - as they journey home to Ghana, Puerto Rico, and Thailand to create unique and unexpected cross-generational collaborations. Each artist's story begins in Minneapolis-St. Paul, one of the best-known sites for underground hip-hop. From there, it follows M.anifest to his home in Accra, Ghana, where he connects with Ghanaian hiplife artists, performs for his family for the first time, and explores connections with his grandfather, J. H. Kwabena Nketia. The "Sota Rican" Maria Isa explores the links between hip-hop and the folkloric arts of Puerto Rico she grew up performing, bomba and plena, and traces her musical and familial genealogy. Tou SaiKo Lee continues his work of using hip-hop and poetry to connect Hmong Americans and Hmong in Southeast Asia, as well as between youth and elders. Lee also learns more about kwy txhiaj, a Hmong oral poetry practice, in an attempt to build a bridge to this centuries-old practice through hip-hop. In doing so, all three artists overturn dominant stereotypes, complicate conventions of home, and create unexpected cross-generational connections. We Rock Long Distance offers an intimate look at the creative process while engaging artists and audiences in conversations and stories that resonate far beyond the land of 10.000 lakes.

"Filipino Seekers of Fortune": Jazz in the Transpacific 1920s Fritz Schenker, University of Wisconsin, Madison

The trombonist Nicanor Amper belonged to a class of what one Manila journalist called "Filipino seekers of fortune." In the decade after World War I, Amper joined hundreds of Filipino musicians seeking to capitalize on the growing demand for jazz bands in hotels, cabarets, and cruise ships along the Asian littoral. In 1923, Amper left his soloist position in the Philippines' most famous brass band to work abroad. He spent the rest of the decade performing for white audiences in exclusive hotels along an entertainment circuit stretching from Yokohama to Calcutta, Amper's career, like those of his compatriots, exceeds the standard narratives of musical circulation, not merely because of his border crossings: Amper's travels require us to reposition the Pacific in relation to an emerging market for popular music, a market formed through the intersection of imperial circulations of music, musicians, capital, and racial ideologies. By tracing Amper's career throughout Asia, I explore the complex interworking between imperial racial hierarchies and the growing global market for dance music. As colonized subjects of the U.S., Filipino jazz musicians performed music heard to signify western modernity even though they themselves were considered racially

inferior, unable to demand the wages of white performers. Filipinos sought to benefit from the demand for cheap musical labor by seeking employment abroad and by imagining themselves part of an empire of musical labor. Their experiences as working musicians demonstrate the need to re-imagine the Pacific's place in the world and common narratives of global popular music.

Post-Genre Music: Considerations and Critiques

Amanda Scherbenske, Wesleyan University

The late 1950s saw African American artists active in experimental musics regularly contesting racial essentialism, in part, by favoring an egalitarian aesthetic that made use of myriad resources. Over the next several decades various New York City-based artistic movements invested in similar ideals of musical inclusion. Since the early 2000s, younger generation improvisercomposers active in New York City have espoused a related ethos, engaging entangled sounds and traversing multiple scenes and art worlds. Subsequently, their work has been labeled post-genre music. This paper clarifies and critiques recent discourse on post-genre music. Georgina Born (1995) cogently argues that black musical influences frequently go uncredited in experimental musics. On one hand, the post-genre label obfuscates the African American roots of present practices. On the other, it embraces the very anti-essentialist and inclusive aspirations that elder generations of African American artists set out to realize. I employ musical, ethnographic, and network analysis of New York City-based improviser-composers to demonstrate that post-genre neither reflects that de-notated by the prefix post-, meaning, in the time after, nor rejects genre altogether. Rather, the term post-genre signifies one or more interrelated discursive-performative perspectives guided by improviser-composers' personal and political investments: the eschewal of genre, hybridity, and eclecticism. Ultimately, post-genre music signals a move away from singular, coherent musical practice, with implications for not only New York City, but also, global art worlds.

"A Favorite African Tune": Rowing Songs, Corn Songs, and Other Inland Sources of the "Sea" Chanty Genre

Gibb Schreffler, Pomona College

The work-song genre chanty is commonly viewed as if it were, like romantic visions of "the sea" that accompany it, timeless and exceptional. Narratives that do seek to historicize it typically treat it either as representative of a hoary heritage of English "folk" song or as an indeterminately composed, unique synthesis of diverse ethnic groups on the sea. However, there exists abundant evidence in primary sources that indicates the chanty developed specifically in the Americas in the nineteenth century and that its practice and repertoire overlapped with those of Black workers on the land and rivers. The previous neglect of this evidence speaks to an unwillingness or inability to consider Black people as central agents of the genre's creation. That is to say: Had the first people to make scholarly presentations of the genre chosen to

prioritize Black voices and history in their studies, the narrative established might have been very different. Putting Black people at the center of the history of the chanty genre leads us to consider a wealth of incidentally documented song forms, lyrics, and singing styles in pre-Emancipation America that reveal correspondences and routes of transmission. The correspondences extend all the way from inland plantations to seaports, and suggest a transmission via inland waterways and labor networks. Being one installment in a series on this thesis, this paper presents evidence linking sailors' chanty songs to those of African-American slaves in two particular labor contexts: the rowing of canoes between plantations and seasonal cornshucking sessions.

The Afterlives of Publishing: Memory and the Remaking of Bene Israel Song

Anna Schultz, Stanford University

When older Bene Israel women perform Marathi Jewish songs, they sing from notebooks of song texts lovingly transcribed from the voices of mothers, aunts, and friends. These books are mnemonics for a way of life that is mostly gone. but that lives on in neighborhoods of Bombay, where small groups of women gather every Shabbat to sing songs and read the Torah in Marathi. Men rarely maintain such notebooks, and few women know that most women's songs were composed, published, and first performed by men. Marathi Jewish song publishing waxed in the context of 19th-century Indian cultural nationalism and Indian Jewish renewal, but waned as Bene Israel men to began turning toward Modern Hebrew by the mid-twentieth century. This left a lacuna filled by oral tradition and by women who inserted men's published songs into their handwritten notebooks. Today, the numbers of women who sing from Marathi song notebooks are dwindling--young Jewish women in India are educated at English-medium schools and second-generation Indian Jewish women in Israel are most comfortable speaking Hebrew. But those women who do sing Marathi Jewish songs are using their memories to articulate new identities as cultural experts and community leaders. Drawing on published sources and on fieldwork conducted with Bene Israel singers in India and Israel between 2012 and 2015, this paper addresses the role of memory in the re-gendering and reliterization of Marathi Jewish song, and interrogates the shifting interplay between orality and literacy in this tiny minority community.

Marshallese Double Di Performance, Country Music, and Collective Empowerment

Jessica Schwartz, UCLA

The Republic of the Marshall Islands is a central Pacific archipelago contoured by centuries of U.S. imperial violence (e.g. nuclear testing) and media saturation. Since the 1950s, American country music has been adopted and adapted by the Marshallese. Expanding upon Nadine Hubbs' recent work, Rednecks, Queers, and Country Music (2014), this paper examines how, counter to American middle class social stereotypes, country music offers

Marshallese musicians an expressive palette to connect their personal struggles to collective empowerment amidst cultural discrimination and social injustice. I share how Marshallese third gender (double di, or double bones) performances re-emphasize women's power, systemically devalued in diaspora, and yield insight into the complex socio-sonic parameters of country music as an intimately local and powerfully global musical phenomenon. Springdale, Arkansas, home to one-tenth of the entire Marshallese population, provides a rich soundscape where Marshallese, such as Li-Cassy, a double di performer, challenge genre and gender conventions. Double di are said to have the bones of men and women, and Li-Cassy uses her third gender as a bridge to provoke temporal and geographical boundaries and highlight imperial connections. She integrates archaic chant, extra-musical sounds, and gestures to assert a decidedly non-normative rendition of country in "Leddik ro ion ro" ("The Young Ladies are Here"), a song based on a Marshallese Cinderella-type folktale. Sharing the struggles of Marshallese women in nuclear exile and the responsibilities of men as they renegotiate gender labor divisions in diaspora, Li-Cassy resounds the collective empowerment necessary to shape an emergent Marshallese-American country.

Systems of Music Education: Critical Considerations of Youth-Targeted Programs from El Sistema to Ireland to North Carolina T.M. Scruggs, TheRealNews.com, Chair, – Panel Abstract

This panel examines contemporary music education projects that have developed outside existing school systems and pursue outcomes related to empowering youth and community development. Two papers focus on El Sistema, the now-internationalized Venezuelan program centered on the Euro-classical orchestra, while two others discuss programs that use traditional music in Ireland and of the African diaspora in the U.S. While music education research tends to focus on the pedagogies and efficacy of such programs, one aspect that has received little scholarly attention - and to which the lens of ethnomusicology perhaps has the most to offer - is the question of cultural representation in curricula, including the role of cultural contexts in transmission practices. This panel will interrogate the relationship between cultural representation and the social goals promoted by these programs. In particular, it examines the often-unquestioned prioritization of the Western classical canon and teaching methodologies. Presenters emphasize using music from the local community, viewing curriculum not in supporting the attainment of cultural capital, but as empowering through cultural relevance. The panel looks at culturally-specific transmission practices and transformations of curricula and pedagogies that occur when programs grow from community-based organizations to international models. The four papers included in this panel draw on ethnographic fieldwork in several program sites across Ireland, Venezuela, and the U.S., together spanning more than a decade. The researchers' ethnographic experiences elucidate methodological concerns of conducting fieldwork from within institutions, which for several presenters include potential ethical challenges where researchers have professional responsibility to the music program being examined.

"The Sistema," the Euro-classical Tradition, and Education as a Transformative Agent to Supercede Class Status

T.M. Scruggs, TheRealNews.com

El Sistema is a music education program distinguished by its claims to target youth of lower economic classes, an economic demographic that maps onto communities of high African and some Indigenous descent. While internationally known in recent years, it was founded in 1975 by José Antonio Abreu who has headed it since, using his high positions in government. including Minister of Culture in the mid 1980s to empower the organization. The near exclusive use of a European classical canon and a methodology directed towards a symphonic model came under growing criticism from Venezuelan musicians outside the system when the Chávez presidency elevated the program to the status of a Mission, making it one of the major national projects designed to provide social services and alleviate poverty. Partially in response to this criticism, the renamed Misión Música accelerated incorporation of some national music, including distinctly local instruments. Scrutiny of the program followed its international promotion, particularly with the 2014 highly critical book by English researcher Geoffrey Baker. This paper draws upon first-hand research in Venezuela and the U.S. to examine several prominent questions: what exactly are the claims made for the program; to what extent have these been historically substantiated in Venezuela and elsewhere; and what is the relation of the program to other musics and musical cultures. It considers the use and efficacy of musics besides Euro-classical in Venezuela and the United States, and queries the assumptions and actual corroboration of the role of education in creating economic advancement.

The New Wave Festival: Genre Politics and Cultural Alliances in Eurasia

Brigita Sebald, California State University, Dominguez Hills

The New Wave (Russian, Novaya Volna) Festival is one of the most popular music competitions in Eurasia. Founded in Latvia in 2002 and sponsored by the legendary Russian estrada star Alla Pugacheva, it includes entrants from many CIS states as well as from countries in Europe, Asia, and North America who wish to strengthen ties to the region. Musicians compete in three musical categories: international hits, domestic hits, and original songs. In the Republic of Georgia, a country that has participated since the festival's inception and won twice, New Wave inspires lengthy online debates about which genre their contestant should perform. Winning could potentially jumpstart a successful career abroad, particularly in the large and comparatively lucrative Russian market. Should the Georgian participant then perform Russian-language estrada as their international hit? Or should they choose Euro-American pop? And should their domestic hit be modelled after Russian or Western music? The former genre sells well in Russia and beyond, but many Georgians associate it with Soviet-era cultural hegemony and public performances of it were even temporarily banned after the 2008

Georgian-Russian war. Many Georgians believe the latter genre better represents their defiant rejection of Russian power and their new orientation towards the West. The New Wave Festival thus serves as a site where musicians annually renegotiate and re-represent Georgia's fluctuating economic, political, and cultural relationships with Russia and other former Soviet states.

Beyond Eurovision: Eurasian National Song Competitions in Transnational Contexts

Brigita Seebald, California State University, Dominguez Hills, Chair, – Panel Abstract

Music competitions and festivals oftentimes function as sites of display, where flashy performances attract attention from national and international media outlets. In West and Central Asia, a geographical region which in many ways remains on the margins of globalized mass media, competitions serve a particularly important function: they provide one of the few places where Eurasian countries can showcase their cultures on an international stage. However, participants quickly become ensuared in a complex web of issues surrounding representation. Should they present themselves as nationalist entities with unique cultural heritages? As cultural allies with their Turkish or Soviet neighbors? Or as citizens of progressive, capitalist nations oriented towards Europe? The four papers of this panel debate the tensions between national and transnational identities as demonstrated in Eurasian music competitions and festivals. The Turkish and Armenian festivals analyzed in this panel address the cultural politics of including international performers and audiences in nationalist festivals, while the Kazakh and Georgian examples explore the challenging cultural and economic relationships between the former Soviet states and Russia. Of particular interest is the extensive use of digital technology to popularize these festivals and connect audiences over a comparatively sparsely populated area extending thousands of miles, from Eastern Europe to the far reaches of Central Asia. Overall, the panel addresses two central questions: in a region that has been negotiating borders for over twenty years, what is Eurasia's cultural relationship with the rest of the world, and how is that complex relationship represented on stage?

Looking Back: Gendered Histories, Herstories and Theirstories of Ethnomusicology: Part 1 Foundational Female Voices in Ethnomusicology

Sonia Seeman, University of Texas, Austin, Chair, - Panel Abstract

This roundtable explores lived gender and the development of gender theory in dialogue with gendered subjectivities of ethnomusicologists. In part one of this historical exploration, we examine gendered experiences in the 1960s-1980s. This period was marked both by the institutionalization of ethnomusicology as a discipline, and the burgeoning era of multiculturalism in academic institutions. We ask female scholars who were trained during this period to reflect on their experiences in fieldwork, research and pedagogy.

Taking Butler's contention that gender is a performative category shaped by pre-existent discourses, our panelists reflect on the ways in which their activities were implicitly gendered during this formative period in ethnomusicology's history. The panelists seek to excavate multiple his/her/theirstories of ethnomusicology to disclose how our discipline has shaped individual and collective gendered identities, and how our activities in turn re-shape the gendering power of doing ethnomusicology. Through this process, we uncover the emergence of gendered disciplinary discourses, forged between researcher and consultants, teachers and students, individual and institutions in a period in which gender theory itself was in formation. Drawing from their own research on North American. Native American. Jewish and Central Asian musics, our panelists represent gendered, racialized, and ethnic diversity of those who came to ethnomusicology during formative years of ethnomusicology and gender theories. By illuminating how lived gender has formed their own approaches to theorizing gender within teaching, performance, and scholarship, panel members propose approaches to help contemporary ethnomusicologists negotiate theoretical and practical gender issues within their own performance of scholarship and pedagogy in the present and towards the future.

Negotiating Capital: Syrian Performers and the Right to Play in Buenos Aires

Andrea Shaheen, UTEP

With a sizable presence in Argentina, there is no question that the Arab diaspora thrives and influences Argentine economic, political, social, and cultural spheres[1]. However, nationalist movements from the late 19th well into the 20th centuries not only failed to include the Arab Argentine population, but also successfully supported anti-Arab sentiments.[2] Due to global politics and increased market mobility during the latter half of the 20th century, previously marginalized Arab ethnic groups in Argentina have experienced greater visibility, upward mobility, and higher social status.[3] Recently, popular mediums such as telenovelas, dance trends and pop song hits provide for an increase in the performance activities of Syrian-Argentine musicians and dancers in Buenos Aires. Drawing on Pierre Bourdieu's notions of capital, I examine the field of Arab music performance in Buenos Aires, and illustrate how Syrian-Argentine musicians and dancers are negotiating cultural, political, and economic capital amidst the heightened demand of their respective performance mediums. I demonstrate how not only musical proficiency, but language, race, immigration generation, spirituality, and the maintenance or rejection of an allegiance to the Syrian nation all contribute to the negotiating of the "right" to perform an Arab tradition. [1] John Tofik Karam, Another Arabesque: Syrian-Lebanese Ethnicity in Neoliberal Brazil (Philadelphia: Temple University Press, 2007), 2. [2] Christina Civantos, Between Argentines and Arabs (Albany: State University of New York Press, 2006), 5. [3] Karam, 71.

Advocating for Dancing, not Death: Music, Violence, and the Securitization of the Kakuma Refugee Camp, Kenya

Oliver Shao, Indiana University

In an effort to quell violent outbreaks at the Kakuma refugee camp in Kenya in 2014-15, the Kenyan police, the Department of Refugee Affairs, and the United Nations High Commissioner for Refugees enacted strict policies forbidding refugee communities from conducting certain types of communal song and dance activities. In recent years, ethnomusicologists have studied the varying ways refugees have used music in their political struggles (McDonald 2013, Diehl 2006, and Reves 1999). Yet, few have focused on mobilizing their research findings for mitigating the challenges of engaging in music making in a refugee camp setting. In this paper I present the theoretical, methodological, and social benefits derived from my role as an activist researcher in the successful reversal of the 2014/2015 ban on the caroling and marching activities of Dinka peoples during their Christmas and New Years Day celebrations. I argue that my critical activist ethnomusicological approach has contributed keen theoretical insights into the complex mediation between music, violence, subjectivity, and humanitarian governance; has created greater opportunities for the empirical study of Dinka song and dance activities; and has assisted thousands of South Sudanese refugees to peacefully carry out some of their most meaningful cultural activities. During a time when policy makers are enacting increasingly restrictive migratory controls across the globe, it is my hope that this study will highlight how ethnomusicological research can help to reimagine cultural alterity, transform humanitarian governance operations, and serve the immediate cultural needs of marginalized migrant populations.

Liberian Women's Chorus for Change

Toni Shapiro-Phim, Philadelphia Folklore Project Fatu Gayflor

The Liberian Women's Chorus for Change tells the story of an ensemble of award-winning Liberian vocalists who are bringing original and recontextualized traditional songs to community sites and theatrical stages, addressing violence against women and other concerns within the Philadelphia-area Liberian community. The Chorus, whose individual members are renowned recording stars, aims to break barriers of cultural difference and silence, and uses traditional arts to illuminate recent history and open possibilities for change. Liberian artists in the Philadelphia area created the Chorus for Change more than a year ago in response to research they conducted themselves in their own communities. They found that gender violence is under-reported and especially hard to address in a context in which people live with legacies of horrific violence and displacement, and in which they are marginalized from their broader society. Women bear additional burdens of isolation (linguistic, economic, cultural), stigma and shame. The documentary explores the Chorus' efforts to engage Liberian women and men, as well as academics and service providers, in discussions and strategizing,

through development and presentation of a repertoire of songs sung in multiple Liberian languages. The film also highlights the singers' prior social justice and peace building work through the arts, upon which they continue to build.

Sakthi Vibrations: Activist Ethnomusicology and Documentary Film Zoe Sherinian, University of Oklahoma

The Sakthi Folk Cultural Centre, located in Dindigul, Tamil Nadu, India uses the Tamil folk arts to develop self-esteem and economic skills in young Dalit (outcastes or untouchables) women dropouts. This documentary film seeks to reveal and analyze Sakthi's model for Dalit women's development that integrates folk arts performance with social analysis, academics, microeconomic sustainability, leadership and community development. The Sakthi Centre reclaims the devalued parai drum (associated with pollution and untouchability) to re-humanize and empower these young women through the physical embodiment of confidence in performance and renewed cultural identity in a complex campaign against gender, class, and caste subjugation. The film editing experimentally weaves together interviews, performance, and development activities such as tailoring and basket making along with footage shot by the students themselves as they actively define their process of growth and contribute to this participatory documentary. The women narrate the film looking directly into the camera to confront the audience with the reality of their oppressed lives. Paralleling the representation of community in their circle dance formations and syncretic rituals, we tell their collective story of transformation from their first day struggling to walk and clap in time, to their first performance for their parents, and their final public festival and academic graduation. This film engages applied ethnomusicology though participatory filmmaking, filmmaking as fieldwork methodology, and the intersectionality of caste, class and gender. Finally, it demonstrates the agency and strategies of Dalit women as they create social justice for themselves through personal, community, and economic development.

Black Music Matters: Taking Stock

Stephanie Shonekan, University of Missouri, Chair, - Panel Abstract

Since 2014, the "BlackLivesMatter" hashtag has urged a deep critique of the value and status of black lives in the U.S. The initiative was galvanized by tragic events involving the deaths of unarmed black men and reaction of the criminal justice system and mainstream society to these events. The gap between perception and reality became tenuous and shaky as the nation paused to take stock of various aspects of Black life in the U.S. Inspired by this movement that focuses on the physical value of black lives, participants of this roundtable will consider the cultural value of blacks in America by way of black music scenes. Participants of the roundtable will consider the threats and challenges to black music scenes as well as the strength of black music and its ability to serve as an expression of black life in the wake of renewed interest in race relations in America. What are the implications of these

enduring race issues on black music today? Topics on the table will include the ability of contemporary music to respond to real issues such as sexism and racism, the state of commercial and socially conscious hip hop, the appropriation of black music by mainstream America and by global populations, black music scholarship, and funding opportunities for black scholars.

How Lost is Lost?: An Investigation and Analysis of the Musical Performance Practices of the Igbo Jews of Nigeria

Lior Shragg, University of Arizona

This presentation will examine the musical performance practices of the Igbo Jews of Abjua, Nigeria. The Igbo are the third largest ethnic group in Nigeria, with an estimated population of 50 million. Amongst those, an estimated 30,000 are currently practicing Judaism. Despite prior research conducted by Daniel Lis (2015), William Miles (2013), Shai Afsai (2013), Edith Bruder (2012), and Tudor Parfitt (2013), there is little to no discussion of the role of music in his community. A study of the musical practices of the Igbo Jews of Nigeria reveals that the Igbo combine traditional Nigerian practice with modern Jewish and Christian elements. This combination of practice has led to the development of new traditions in an effort to maintain a sense of individualized Jewish identity in a time of persecution and violence towards the Igbo from radical terrorist organizations. This presentation will demonstrate that the creation of this new music instigates a rejuvenated sense of identity for the Igbo Jews through a combination of musical traditions and preservation of Igbo traditions, as exemplified in the works of Eric Hobsbawm and Lauren Leve. My analysis is based on fieldwork conducted in the summer of 2014 in Abuja and in the cities of Kubwa and Jikwoyi. My observations focused on the musical properties of the Shabbat prayers and zmirot (songs). While the Igbo are often considered one of "the lost tribes of Israel," based on my findings and analysis, I aim to show that "lost" is not so "lost" as previously believed.

Improvisation as Performative Practice: Politics, Sociality and Bulgarian Wedding Music

Carol Silverman, University of Oregon

This paper investigates improvisation as a social, affective, and ideological practice as well as a generic marker in Bulgarian wedding music by examining how, why, and when it is embedded in performative events. I explore how improvisation strategically works in terms of dancer/musician, singer/instrumentalist, and instrumentalist/instrumentalist interactions at community/family celebrations. Improvisation has been identified as the defining feature of wedding music, and yet its in situ performance and its contrast with non-improvised (pre-composed) sections of the music have received little attention. Micro-analysis of events such as weddings, graduation parties, and village saint's day celebrations reveal that pre-composed passages differ from improvisatory passages in affective, social,

political, and symbolic coding and behavior. Musicians and audiences respond and evaluate them differently and historically they have changed according to different trajectories. Enlarging my framework, I examine the ideological context of improvisation in Bulgaria over a forty year period: in the 1970s it was labeled on the one hand "corrupt kitsch" by socialist officials but on the other hand "countercultural resistance" by fans; by the 2000 it became "Balkan jazz" for world music marketing and "folk" for national consumption. The performers I deal with are Romani and ethnic Bulgarians with whom I have worked for several decades. Most recently, fieldwork was done in spring 2014 with several Romani and mixed Romani/Bulgarian wedding bands.

Performing Alterity: Race and Cultural Resistance in Transnational Syrian Popular Music

Shayna Silverstein, Northwestern University

This paper discusses the emergent Syrian alternative music scene in Beirut, Damascus, and Amman to suggest how young Syrian musicians at home and in exile articulate the concept of sha'biyya within and as popular music practice. Situated in the particular nexus of class, ethnicity, and religion that has shaped postcolonial identity formation in Syria since the 1950s, sha'biyya is constituted through performative processes and embodied practices of belonging. By examining the aesthetic work of two post-rock bands, Khebez Dawle and Tanjaret Daghet, and electro-sha'bi producers Monosoul and Hello Psychaleppo, this paper argues that in the process of engaging with global forms of popular music and articulating Syrianness as difference, musicians racialize sha'bi musical tropes. These acts of racialization are not new; rather, they link historically to mid-century cultural production in which nationalist performances articulated non-elite and populist forms, practices, and social groups in modern Syria. As well, young musicians position their music as acts of resistance against regime power and authenticate these claims through their juxtaposition of sha'bi, post-rock and electronic dance music sounds. The significance of performing sha'biyya as post-rock and electro-sha'bi musics therefore lies in how these young artists claim new political spaces and ways of being through performative strategies and how these acts serve as critical tactics for creating and sustaining national identities during migration and civil war.

Multisensory Experience of Music: Probing Cognitive Responses to Ritual Music in the Lab

Helena Simonett, Vanderbilt University

Beyond the surface of the observable in the ritual lies a world of perception and cognition that is less accessible to our analysis. Although still in its infancy, it is 0 feasible that empirical studies based on neuroimaging experiments could contribute significantly to analyses based on linguistic and interpretative methods, particularly if we concur that music provides communion rather than communication (McGuiness and Overy 2011). This paper focuses on the ceremonial music of an indigenous community in

northwestern Mexico (Yoreme). According to ethnographic evidence, during their ceremonies. Yoreme "enter" a sacred landscape in the form of nonhuman beings through music and dance. Because of a consensual view of what makes up their sacred reality, based on a shared visualization of the landscapes in the mountain, the performers also share their affections and thoughts from where the songs emerge. Although the majority of Yoreme people no longer depend on hunting and gathering for sustenance, this intuitive space of knowledge remains alive in their rituals. This kind of sensitivity and responsiveness has developed in a historically specific environment that continues to inform musicians whose compositional process is based on their visions and sentient knowledge. Building on the fact that music perception is multisensory, particularly in the context of ritual ceremonies, I worked together with a team of neuropsychologists to put together an experimental paradigm examining possible context effects between music and visual stimuli, using the noninvasive technologies of fNIRS and EEG. Besides reporting the results and implications of this experiment, I will also share my experience of working together with a research team outside my specialty as an ethnomusicologist.

The BSOM-NAPA University Partnership: Ethnomusicological Exigencies in a Musico-Political Partnership

Stephen Slawek, The University of Texas at Austin

In 2013, the Butler School of Music entered into a three-year partnership with the National Academy of Performing Arts (NAPA) in Karachi, Pakistan funded by a \$1,000,000 University Partnership grant from the Department of State of the United States Government. The partnership brought into close collaboration an ethnomusicologist (myself) whose work has centered on Indian classical music, the South Asia Institute, whose direction has tilted heavily towards issues involving Pakistani culture in the last few years, and several Butler School of Music faculty from outside the ethnomusicology faculty who have found themselves serving as mentors or teaching Western ear training and sight singing to visiting Pakistani scholars from NAPA who have expressed interests ranging from jazz improvisation to Western composition, from classical guitar and piano to Choral conducting, and whose musical background contains a seemingly odd mix of raga sangita and Western harmonic theory, but with a relatively poor understanding of Western staff notation. The ultimate purpose of this partnership is somewhat nebulous, but the creation of a unique Pakistani music that somehow fuses Western music with the Pakistani version of raga sangita (euphemistically referred to as Eastern Music by the administrators of NAPA) is apparently a major objective. A continuous presence behind the musical objectives of this particular University Partnership is the State Department's agenda of improving the diplomatic relations between the two countries. My presentation will detail the activities that have taken place in this musical experiment and how they might be interpreted from the vantage point of ethnomusicology.

Problematizing Sacred/Secular through Jewish Music Studies: Research, Writing, and Pedagogy

Mark Slobin, Wesleyan University, Chair, - Panel Abstract

Although Jewish music is often described with an eye toward its functionthat is, as being liturgical, paraliturgical, or secular--recent scholarship uses the historic and contemporary diversity of Jewish communities to problematize and resist such easy categorizations. Jewish social life, with its multivalent history, intertwines with Jewish musical life to present researchers with rich terrain for interrogating the "sacred," the "secular," and the models we use in theorizing these categories. The Jewish Music SIG at SEM has convened this roundtable in order to engage this scholarship, to connect with colleagues whose research among varied communities addresses related topics, and especially to explore the theme's broader resonances in ethnomusicology as a whole. To begin, each roundtable participant will speak succinctly to one methodological concern or intellectual question s/he has encountered in engaging categories of sacred/secular: (1) Challenges presented by sacred and secular spaces in ethnographic research: (2) The conundrum of representing "secular Jewish music," where the secular is undertheorized; (3) The interleaving of sacred and secular in Israeli pop performances of piyyutim; (4) The gendered performance of secular/sacred tropes in Israeli New Age music; (5) The impact of assumptions surrounding sacred and secular among students in one particular "Music and Religion" course. We intend these initial forays to spark a broader discussion about sacred/secular taxonomies in a range of ethnographic contexts, while proposing strategies for navigating sacred/secular categories, addressing their utility today, and considering how we might recast them in our future work.

Sounding Blackness: Possibilities of another Whiteness Shanté Smalls, St. John's University

Al Jolson proved the socio-economic power of a white performer "sounding" like a black one. The use of Afro-diasporic sonic idioms in US music performance has been a key strategy for white performers from Jolson to Elvis to The Rolling Stones to *NSYNC to Iggy Azalea and Miley Cyrus as they have worked to gain notoriety and popularity with white mainstream audiences. Key to the economic success of all of these artists has been their capacity to modify the sound of blackness to fit an experience of whiteness. The artists I examine here, on the other hand--singer/musicians Teena Marie and Lewis Taylor, and emcee/producer Invincible--all engage what I term allosonic Blackness, approaching black experiential sound and material conditions so that their primary audiences are black ones, not white. Using Kyra Gaunt's work on sonic Blackness (2006), Justin A. Williams's work on the allosonic in musical borrowing in hip hop (2013), and Mark Anthony Neal's idea of white sincerity in relation to black musical traditions (2005), I argue that these three performers do not merely mimic or approximate black sonic textures; they actually approach an affective black subjectivity. Their "sounding" black does not make them black; rather, their musical blackness

absent the traditional capitalist exploitation of US black sound solidifies their black audience base and alienates them from white mainstream listenership. This type of performativity makes room for white musicians to transgress limited notions of white sonic range without using black bodies and sounds as props for material gain.

Ecstatic Dance in the Great Awakening: Historical Ethnochoreology and the Recovery of Sacred Sound

Christopher J. Smith, Texas Tech University

The study of vernacular dance and music of the historical past--particularly those genres which through class- or race-based prejudice were neglected in period documents--presents a unique challenge for ethnographic scholarship, inaccessible to traditional fieldwork; in the absence of detailed technical descriptions or manuals, musical or choreological notation, or sound- or motion-capture, it can be difficult to grasp how vernacular dance moved and sounded, and how it impacted social and physical landscapes. Yet, in every epoch of the Republic, participatory public dance--crowds of bodies moving in synchronized response to sound--has been intended and/or perceived as iconic of social transformation or transgression: Pentecostal revivals, creole street performance, blackface theatrics, blues and swing and a wealth of other popular idioms all foregrounded public dance. Moreover, in the case of juxtaposed events or locations typically studied by contrasting scholarly specializations (dance versus music, Caribbean versus North Atlantic culture, and so on), the synthesis of information and analytical methodologies presents unique challenges. This paper examines the sources, expression, meaning, and historical influence of one such historical moment: the creole synthesis of Afro-Caribbean and Anglo-Celtic ecstatic movement in the Pentecostal Great Awakening (c1790-1800) on the western watershed of the Appalachians. Drawing upon methodologies from iconography, kinesics, anthropology, and historical performance practice, as well as ethnochoreology and historical musicology, I investigate the semiotic meanings and transgressive social impact of sacred dance in Cumberland Plateau Awakening of 1800 and its direct and extensive impact upon later utopian movements including Shakers and Ghost Dancers.

Cartographies of Transmission: Historical Ethnomusicology, Transnationalism, and Musical Labor in the Pacific

Gabriel Solis, University of Illinois, Urbana-Champaign, Chair, – Panel Abstract

This panel looks at the flows of sound, ideas, and people in and across the Pacific Ocean in a period stretching from the middle of the nineteenth century to the present. In a broad sense a focus on the Pacific and its rim in this period allows for a reconceptualization of the conceptual cartographies of music in modernity. In spite of such seminal work as Arjun Appadurai's Modernity at Large focused on movement and transmission, terrestrially-located communities continue to dominate ethnomusicology's approach to area

studies. When conceptualized from a maritime perspective the Pacific offers a vision that upends notions of boundedness while acknowledging the materiality of places. To do this, Each of the papers in this panel offers a focus on networks and points of contact criss-crossing the area, connecting land and sea, and giving a picture of musical culture emerging in the process. Here we are following Pacific historian Epeli Hau'ofa, who has argued for a view of Oceania encompassing not just "small areas of land," but an ocean inhabited through travel. Critically here we are attentive to the ways labor and commerce shaped the region's musics. Papers examine the multicultural entertainment district of Gold Rush-era San Francisco's "Barbary Coast" and the making of a Pacific popular musiculture in the mid-nineteenth century; Filipino popular musicians whose work described a touring circuit on ships in the Pacific after World War I; and transnational blues and the intersection of African Diasporic and Indigenous musicians in Australia in the latertwentieth century.

Marlene Cummins's Koori Woman Blues: Racialization, Indigeneity, and Historical Ethnomusicology in the Black Pacific

Gabriel Solis, University of Illinois, Urbana-Champaign

In 2014 self-described Aboriginal blueswoman, Marlene Cummins, released the album Koori Woman Blues, the culmination of a nearly fifty-year career. A singer, saxophonist, songwriter, radio DJ, and erstwhile Aboriginal Panther Party member, Cummins has led blues and R&B bands in Brisbane, Adelaide, and Sydney, been connected with the Centre for Aboriginal Studies in Music at the University of Adelaide, and worked extensively with Sydney's Koori Radio. This paper places Cummins's work in the context of the larger history of African American musical transnationalism in the Pacific, a history that stretches at least from the Fisk Jubilee Singers' tours to the present. I aim to hear Cummins's music and the stories she tells about the Aboriginal women who sang blues before her as a critical node in the stories of Indigenous Australia and the African Diaspora. The perspective of historical ethnomusicology is fundamental to the argument I make: that Cummins's music is at once deeply personal, the product of a specific biography, and at the same time generally intelligible in terms of larger patterns of Indigenous modernity, the fluidity and movement characteristic of Pacific history, and the trajectories of racialization fundamental to Anglo settler colonialism. The complex vision of blackness Cummins's work represents - at once discursive and at the same time material - invites a theoretical framework that puts New Materialist work, including Karen Barad's posthumanist performativity to Bruno Latour's Actor Network Theory, in dialogue with older postcolonial history, including Dipesh Chakrabarty's Provincializing Europe and Michel-Rolf Trouillot's Silencing the Past.

Sound and Sovereignty: Crimean Tatar Music on the Ukrainian Festival Stage

Maria Sonevytsky, Bard College

This paper examines how recent Crimean Tatar musical performances on Ukrainian festival stages have represented ideas of national sovereignty and citizenship through sonic gestures. As the violent political conflict between Russia and Ukraine has escalated into 2015, the fate of the Crimean peninsula--transferred, against the wishes of most of the indigenous Crimean Tatar population, from Ukrainian state control to the Russian Federationremains disputed. In mainland Ukraine, non-governmental organizations have developed to support the IDPs (internal displaced persons) who have fled from Crimea since 2014. One such organization, Krym SOS, has focused efforts on Ukrainian and Crimean Tatar solidarity building through the sponsorship of musical collaborations, festival performances, and "evenings of culture" in various Ukrainian cities. Based on fieldwork conducted in Ukraine and Crimea in the summers of 2014 and 2015, this paper proposes that such musical solidarities have generated new discourses of national and (contested) transnational sovereignty in Ukraine that are bolstered by a shared history of the multi-ethnic post-Soviet Ukrainian state; such visions of national sovereignty also mirror constructs of a flexible and cosmopolitan Ukrainian citizenship. Meaningfully, such modes of affiliation give lie to Russian propaganda that has attacked the post-Maidan Ukrainian state as "fascist." Drawing on recent work from political theory and the anthropology of the state, this paper identifies how contested Ukrainian "zones of new sovereignty" (Ong 1999) are articulated through musical expression and sonic gesture.

Politics of Inclusion and Exclusion in Gender Equality: Women Mariachi Musicians Defending a Changing Tradition in Mexico. Leticia Isabel Soto Flores, Escuela de Mariachi Ollin Yoliztli en Garibaldi

Mariachi music evolved as a male-centered tradition in nineteenth-century Western Mexico. Historical evidence and ethnographic accounts, however, reveal that women have indeed performed with mariachi ensembles since at least the turn of the twentieth century. In this changing musical tradition, in addition to playing and singing well, women have also been expected to behave according to the generally accepted cultural gender norms. In fact, despite the growing presence of women mariachi musicians, an unspoken rule has persisted, which claims that high-profile mariachi groups can only be composed of all men, and that including a woman might corrupt the tradition. an attitude that has both social and musical implications. At the musical level, gender inequality begins with questions about whether women can perform mariachi in high profile groups, and whether this interferes with efforts to preserve the musical form. As audiences associate legitimate (or worse yet, "authentic") mariachi music with male voices, male tonalities, and a masculine image, when women attempt to assert their places in this tradition, they are subject to adverse value judgments on multiple fronts. This paper

addresses the implications of gender inequality at the social level in private and public musical performance, touching on the changing dynamics that develop when a woman performs among a group of men, the concept of performing one's gender both on and off the stage, and the negotiation and obliteration of gender stereotypes.

The Sound of the Revolution: Female Musicians and Access to the Public Sphere in Post-Mubarak Egypt

Darci Sprengel, University of California, Los Angeles

Since the 2011 Egyptian uprisings, new types of creative expression, including theater, dance, and music concerts, have flourished in public spaces. Since many of these art forms had traditionally been relegated to private performance, this move into the public street represents a significant shift especially for female performers. Female street entertainers have traditionally been associated with sexual deviance and shame, and the Egyptian street is often conceptualized as a male-dominated space. Especially following the 2011 uprisings, incidents of sexual harassment and assault against women in public spaces have increased. In this paper, I examine the role of female musicians in Egyptian street concerts in challenging behavioral norms for both musicians and women in public spaces. I argue that women's roles as performers in street concerts have been fundamental to women's access to the Egyptian public sphere more generally. Although Egyptian women have been highly visible in the uprisings as activists and protesters, primarily male musicians, such as Ramy Essam and the all-male band Cairokee, have been celebrated as the "sound" of the recent revolution. Drawing on eleven months of field research conducted between 2010 and 2014, this paper explores how female musicians challenge male-centric narratives of the Egyptian revolution and develop a sphere for representing their own interests through music performance.

Play Like Jay: Pedagogies of Drumming Performance After J Dilla Daniel Stadnicki, University of Alberta

Late hip-hop producer James Dewitt Yancey, aka J Dilla (1974-2006), remains one of the most influential figures in popular music, and for many of today's elite hip-hop and jazz drummers--including Amir 'Questlove' Thompson (The Roots), Chris Dave (Robert Glasper Experiment), and Daru Jones--Dilla's loose, 'off-time,' and 'human-like' drum programming radically challenged conventional approaches to the drum kit. The lilting 'Dilla feel,' often interpreted as late/swung hi-hat patterns with early/straight snare drum strikes, is a unique contribution to the history of the 'big beat' in American popular music. Difficult to perform and transcribe for the drum kit, J Dilla's music advances scholarly discourses on swung and agogic time, problematizing quantized (i.e. technologically-corrected) musical aesthetics in contemporary popular music genres and drumming pedagogies. Furthermore, Dilla's legacy in drumming culture emphasizes how the drum kit is a form of social technology and praxis (Théberge, 1997; Avanti, 2013); one that

articulates a discourse of 'humanizing,' adapting, and aestheticizing music technologies. While scholarly research on J Dilla remains underdeveloped, hip-hop (Kajikawa, 2012) and micro-rhythmic scholars (Danielsen, 2010) have analyzed the off-kilter grooves of one of his collaborators, D'Angelo. This lecture demonstration will revisit these and other drumming studies, approaching Dilla's music from a phenomenological perspective (Rice, 1994; 2008). Drawing from fieldwork conducted online and in the greater Toronto area, as well as incorporating my own drumming performance practice, this presentation will demonstrate J Dilla's global influence and explore how drummers perform, teach, and experience these grooves.

Rebetika and the Economic Crisis: Towards a Theory of Catharsis and Music

Yona Stamatis, University of Illinois, Springfield

This paper places a recent ethnographic study of music and dance performance in a rebetika venue in Athens, Greece within the growing field of analysis of the Greek economic crisis. Through an examination of the music culture of the Rebetiki Istoria tavern, it suggests that cultural practice functions as an important local level coping mechanism for relieving crisisassociated stress. The theoretical framework for this study is catharsis, the purgation of negative emotions such as anxiety and fear especially through art and music. The purpose of this paper is twofold: it aims to convey a degree of the local understanding and practice of rebetika as cathartic coping mechanism in one music community in Greece: in addition, it seeks to provide a theory of catharsis and music that mends earlier models for examining similar issues in anthropology and ethnomusicology. Current scholarship evidences two approaches to identifying catharsis through music: the physiological approach concerned with the physical effects of music on the body and the cultural approachthat emphasizes contextual factors. The lack of a clear theoretical model for examining catharsis from diverse persepctives has resulted in confused scholarly dialogue. This paper adapts to music the clear tripartite model of catharsis in healing, ritual, and drama as outlined by sociologist Thomas Scheff. It examines how this predominantly physiological approach can be useful to scholars interested in a contextual approach to catharsis and music. The case study for testing this theory is the Rebetiki Istoria music culture in the context of the economic crisis.

From Local to Cosmic: Intergalactic Identity Politics and Global Gamelan Performance

Pete Steele, Colgate University

This paper examines connections between the exotic and the extraterrestrial in global gamelan performance. From the "Gamelan System" of the Star Trek universe to the Baraka film soundtrack, gamelan music has served as a sonic link between the ideal "Other" of our near future and that of our distant past. I first examine how American gamelan projects such as Gamelan Galak Tika, Gamelan Elek Trika, Space City Gamelan and Gamelatron concretize

associations between the exotic and the alien. I explore their ideological connections to 19th and 20th century anthropology and its preoccupation with Bali as a pre-modern, island utopia. Within such discourse, gamelan music is often framed as the aesthetic embodiment of utopian social structure. Although this imagery originates from North American and Japanese sources, recently young Balinese composers have appropriated these tropes, subverting them in order to suit local agendas. In particular, I focus on two compositions, Genetik by I Dewa Ketut Alit and Galaxy 7 by Ida Bagus Krishna. These two works expand aesthetic and compositional boundaries of Balinese gamelan and seek to redefine the role of gamelan music in contemporary Balinese society. In particular, their work offers a pointed critique of theories and pedagogies emanating from Bali's performing arts conservatories. Through alien and extraterrestrial imagery they challenge perceptions of gamelan as a purely local, "etnik" music, thus widening its sphere of reference to include the cosmic and the universal.

Boucan: Loud Moves Against In/visibility in Postcolonial France Laura Steil, Ecole Pratique des Hautes Etudes, Paris

French danseurs afro, Black young men and women practicing African popular dance genres, use the term boucan (loud noise) to describe forms of bodily expressivity that are mostly inaudible. "Loudness", to them, is predominantly visual, and is produced through ingenuity, boldness and flamboyance in competitive performances regularly taking place in public spaces. Boucan's double meaning is not lost upon the dancers who proudly proclaim to be boucantier(e)s all the while recognizing that it feeds moral panics construing them as threatening public order through noisy rowdiness. Drawing on Ralph Ellison's (1952) heuristic of invisibility, this paper examines the relationship between Black "presence", colorblind republicanism, and artistic expression in postcolonial France. It asks how young French Black artists gain voice and earn recognition, occupy space and claim a "place", as well as sustain their material subsistence, in a context where they are often invisible/inaudible lest they incarnate "angry Black(wo)men". This discussion of boucan puts into perspective the rhetorical linkage, long established in scholarship on race and gender, of dominated and racialized groups with the body, danger, and "noise" (Cooper, 1993). It relates the aesthetics of loudness developed by danseurs afros to Pap Ndiaye (2008) depiction of the "Black condition" in France, characterized by the simultaneous visibility and invisibility of blackness. Finally, drawing on Bourdieu (1979), it attends to the gating of the French dance and music industries and examines the production of value and legitimacy in the realm of French popular dance and music.

Acoustemologies of Life and Death among Midwives in South Africa Gavin Steingo, University of Pittsburgh

In many parts of the world, attentive listening to the earliest, faint sounds of a beating heart offers a fundamental and in some cases primary sign of a living

fetus. Aided by simple amplifying technologies such as the Pinard horn (a wooden, trumpet-like hearing prosthesis that transduces the sound of fetus to midwife), women throughout Africa and the African diaspora depend on this audile technique for their regular examinations and evaluation of the ongoing vitality of the fetus, continuing through to birth, Sound, listening, and vitality constitute a decisive network in the production of human life. This paper offers the beginnings of a critical ethnography of antenatal aural practices in their development, maintenance, and transformation. Based on preliminary fieldwork in the townships surrounding Johannesburg, South Africa, I explore human engagement with antenatal vitality as an expression of multiple ontologies of the sonorous that help constitute heterogeneous understandings of what human life is. In addition to audile techniques employed by midwives, I listen to the songs that mothers sing to unborn children. In the process, I reflect on my own subject position as a white man, especially as I begin to traverse the different registers of antenatal ecology, where "eco" is understood as encompassing various habitations of life - the woman's womb, the household, and the associations or institutions of midwives in charge of antenatal care. I conclude by suggesting that in South Africa sound does not only detect vitality but is in fact constitutive of life itself.

Sound Ecologies and Hearing Cultures of Global Environmental Change

Travis Stimeling, University of West Virginia, Chair, - Panel Abstract

The sonic and material worlds of the shifting global environment are expressed in a myriad of ways in contemporary expressive culture. The presentations in this panel articulate distinct ways in which sound and music are employed to express environmental trauma, protest, education, and management. How are environmental values embedded in and evoked by sound? How do art worlds reflect social perceptions of environmental issues and phenomena? These are the questions this panel addresses as we underscore the important cultural knowledge concerning the global environment that is embedded in sound as we explore how sound is socially used and heard by communities. Each presentation explores the sonic activity and hearing cultures surrounding a particular form of environmental activity, trauma, or process (e.g. oil production and distribution, urban development and issues of noise, waste production and disposal) and illustrates the sonic tactics utilized in environmental awareness, activism, education, and management. The affective politics of music, sound, and environment bring this challenging subject matter into the social consciousness. The social and sonic mediation of environmental issues are articulated in these presentations through examinations of embodied protest, music making, musical performance, and community-based media.

The Revolutionary Body: Music, Dance and Cultural Revolution Beyond China's Borders

Anna Stirr, University of Hawaii Manoa, Chair, - Panel Abstract

The Cultural Revolution looms large in China's recent history, and, as increasingly acknowledged, across global borders as well. This worldwide reach of Maoist cultural-political projects bears revisiting. In this panel, we consider the bodily practices of revolutionary dance and music performances beyond China's borders, emphasizing revolutionary internationalisms developed in dialogue with China and their influence and reconfigurations in various places around the world. Our case studies examine countries that have at least partially experienced Cultural Revolutions modeled on the Chinese: Burma, Guinea, Nepal, Peru and Taiwan. In these countries, ideologies and performance practices from China influenced local revolutionary ethics and aesthetics to create new forms of music, dance and movement that were crucial to the revolutionary project of social- and selffashioning, as new art aimed to inculcate new modes of action. By examining the importance of music and dance in this process, we seek to understand somatic knowledge and experience distinct from parallel processes of ideological doctrine and education. How have music, dance and movement been used to instill revolutionary sensibilities in the bodies of performers themselves, and in the body politic more broadly? How were revolutionary performers taught to use their bodies in ways that would shape current and future society? How do the bodies of these performers today reflect the memories and legacies of these various cultural revolutions? In exploring these questions, we explore commonalities and differences in revolutionary experiences and practices in the Global South, and the role of music and dance in creating affective political communities.

Embodying Revolutionary Sensibilities: Cultural Revolution in Nepali Maoist Music and Dance

Anna Stirr, University of Hawaii Manoa

In the mind of Nepal's Maoist leader Mohan Vaidya (also known as Comrade Kiran and Chaitanya) the communist Cultural Revolution is ongoing. "Our cultural movement," he writes, "must transform, intellectually and affectively, according to the doctrine of continuous revolution, illuminated by the Great Proletarian Cultural Revolution" (2012:120). The primary method of broad public dissemination of Nepali Maoist ideals since the 1960s has been through the performing arts, in particular, music and dance. Vaidya and other culturally oriented Maoist ideologues in Nepal define cultural transformation as based in the embodiment of revolutionary values and sensibilities. The Maoist parties use music and dance as ways to promote such values and sensibilities to the public, and to shape performing artists' own revolutionary selves. This paper examines how two performance troupes, affiliated with two different Maoist parties, draw on music and dance tropes from Chinese Cultural Revolution-era performances as part of Maoist "cultural movements" in Nepal. Based on ethnographic research with both troupes, and historical

research with artists from the 1960s and their personal archives, this paper shows how the Nepali Maoist cultural troupes came to know of these Chinese revolutionary aesthetics, and how they have combined them with local aesthetics and values to shape the revolutionary body politic, and the bodies and selves of revolutionary performers in Nepal today.

Comhaltas Ceoltóirí Éireann (The Irish Musicians' Association) and the Politics of Transmission in Irish Traditional Music

Lauren Stoebel, CUNY Graduate Center

The expanded reach of Irish traditional music in recent decades, via mass media exposure and institutional advocacy, has challenged historically highlyvalued modes of informal, face-to-face musical transmission. Because communication between musicians is such a core part of how the music is conceptualized more generally by its participants, codified or institutionalized interventions into the transmission process can have a direct impact on communal identity. Disruption of an idealized informal master musician/student relationship has taken forms including codified teaching methodologies, institutionalized sites for learning, competitions, and technological tools. This paper examines some of the implications of these developments for Irish musical communities, with an emphasis on the programs of Comhaltas Ceoltóirí Éireann (The Irish Musicians' Association). A sprawling organization with over 400 branches throughout Ireland and abroad, Comhaltas is active in traditional music education both through centralized initiatives and through classes run by the relatively independent branches. These programs, in turn, operate within a larger institutional mission promoting Irish traditional music as an important marker of Irish national identity and social cohesion. This paper explores the formal teaching mechanisms developed by Comhaltas headquarters (e.g., teacher training and standardized exams) and the individual methods of teachers across the country, as well as their attempts to communicate information beyond musical notes, including the social cues, behavioral expectations, and histories that allow students to access broader musical communities outside the classroom. These methods highlight the tensions and complexities that arise between a politicized national organization and the local communities in which traditional music thrives.

Whose Throat-Singing?: Negotiating Khoomei Between China, Mongolia, and the Global Community

Thalea Stokes, University of Chicago

In 2009-2010, the People's Republic of China sent a myriad of applications for the rights to intangible cultural heritage artifacts to UNESCO. Among the applications was one claiming the Mongolian art of throat-singing (Khoomei) as a part of China's intangible cultural heritage. When the decision to award China with the rights to Mongolian throat-singing became publicly known, outrage among Mongolians in China, Mongolia, and elsewhere ensued. In the following year, Mongolia sent an application to UNESCO for the same artifact

and was subsequently awarded rights. How is Khoomei used by China and Mongolia to make claims about their national identities, and what are the deeper motivations behind these claims? How is it, through the mediating global entity UNESCO, that Khoomei has come to represent both China and Mongolia? Furthermore, what roles do outside agents, foreign governments, and NGOs play in affecting decisions of identity formation and representation to the wider global community where questions of cultural ownership are concerned? This paper, aided by prior fieldwork and current research, discusses how China uses cultural artifacts of its ethnic minorities to project an image of a unified and harmonious state on the global stage, as well as how such artifacts are being transformed from local traditions to national symbols and international trends. The paper will use the dispute of who owns Khoomei as a case study to illuminate the politics of state ownership of music and the translation to state control of a people, their history, and their culture.

"Ebola in Town": Music, Wailing, and Funerals during the Liberian Epidemic

Ruth Stone, Indiana University

Musical performance for funerals, ranging from drumming and dancing during wakes to semi-professional wailing, virtually stopped during the recent Ebola outbreak in West Africa. Families were forbidden to touch or be near their highly contagious relatives who died from Ebola. Instead, the burial teams covered head-to-toe in protective suits and hired by the Ministry of Health and Human Welfare, carried out a swift burial or cremation. The customarily elaborate local funeral ceremonies were curtailed, particularly when health practitioners determined that family members touching of bodies of loved ones proved to be one of the most prevalent means of transmitting Ebola. In this paper I explore the nature of funerary performances associated this fundamentally central rite of passage and the nature of the emotional glue it provides for communities in Liberia. I examine local beliefs expressed when a blacksmith, Ge-Weli, once said about a death in his family, "Even if you cry and do everything, your heart cannot be quiet unless you perform." To address the paucity of performance, I suggest possible avenues for the reintroduction of some forms of sound and ritual commemoration, even retroactively, as the communities approach healing in the post-Ebola phase and seek emotional reintegration. In doing so I argue for ethnomusicologists to work with NGOs and local communities that are bound up in this health emergency.

Sexuality, Ethnicity, and the "Husky, Heavy Voice": The Case of Usha Uthup

Pavitra Sundar, Kettering University

This paper focuses on the voice and image of Usha Uthup, a popular singer who has been active in the Indian musical scene since the late 1960s. Although widely acclaimed for her renditions of jazz and pop songs and her lively stage and nightclub performances, Uthup remained marginalized in the

realm of Hindi cinema. By her own admission, her "husky, heavy voice" was considered perfect for Western musical styles but not for Hindi film music. Whereas Asha Bhosle sang for both risqué and good (if modern) characters, Uthup was, until very recently, deemed incapable of walking that tight rope of modernity and femininity. She has also escaped the attention of scholars of Indian music and cinema, whose work has mainly focused on the playback star Lata Mangeshkar and on the emergence of Indi-pop in the postliberalization period. In this paper I probe the curious ways in which Uthup's voice was othered even as it escaped being linked to the immoral, sexualized image of the West. I suggest that Usha Uthup's visual performance of Tamilness is critical to understanding the construction and reception of her singing voice. Always dressed in a traditional silk sari, wearing lots of jewelry, and sporting a big bindi, Uthup confounds audiences' expectations of what an Indian woman should sound and look like. It is this intersection of gender. sexuality, and ethnicity in the persona and musical repertoire of Usha Uthup that marks her as a beloved, if transgressive, figure.

Reclaiming "Children's Music": Children's voices in the consideration of a music industry genre

Matt Swanson, University of Washington

Recordings of "children's music" have a long history, and have evolved into their own genre within the music industry. The music - ranging from traditional folk tunes to synthesized educational songs to a recent outpouring of rock-driven 'kindie' music - is and has been an important part of children's musical listening experiences both in and out of school. This paper explores recorded children's music from the perspective of the children who are targeted as consumers, comparing such music (conceived by adults for children) with the music created and consumed by the children themselves. Drawing upon the musical creations of children in an open-ended songwriting project in an elementary setting, as well as conversations with elementaryaged children surrounding listening habits and musical preferences, the discussion aims to contrast the adult-driven, music industry definitions of "children's music" with children's own expression of musical interest and preference. The "childlike" and "adultlike" qualities that are respectively sought in these two separate musical scenarios shed light on the fluid boundary between childhood and adulthood, and offer perspective on the nature of children's agency with respect to the music that is marketed toward them.

Rethinking Music, Health and Wellbeing Narratives: Can Music Harm?

Muriel Swijghuisen Reigersberg, Goldsmiths', University of London, Chair, – Panel Abstract

This panel provides a multifaceted exploration of how musical practice and 'musical self-medication' are able to help regulate mood and influence wellbeing. It will ask how interdisciplinary approaches to the study of music

in relation to wellbeing help enrich lives whilst challenging ethical boundaries. Using narratives from music psychology, applied ethnomusicology and practice-based musical interventions in medical settings the panel will scientifically question dominant classification systems which designate certain musical genres as being unsuitable for positive mood self-regulation. It will adopt a Foucauldian approach to musical subjectivity, arguing that subjectivity is not simply imposed externally, but freely occupied internally as well. Complementing this philosophical, psychologically-oriented approach, the panel also includes a practice-based case study which argues for an experiential, embodied rethinking of music facilitation which embraces a musician's context-sensitive, reciprocal role in interdisciplinary therapeutic hospital settings. Woven through these two foci will be an ethical questioning of the challenges posed by interdisciplinary projects which explore the relationship between music and wellbeing where different methodologies and varying epistemologies provide contradictory evidence about music's ability to improve wellbeing. This narrative will show how these differences are reflected in and challenged during ethical clearance processes and debates within University committees. The foci on ethics will lobby for a more informed, open approach within ethnomusicology towards biomedical ethics and research models which argue for a deeper understanding of music's ability to both reduce as well as improve wellbeing.

Navigating the Choppy Seas of Interdisciplinary Ethics in Medical Ethnomusicology

Muriel Swiighuisen Reigersberg, Goldsmiths', University of London

This paper explores the challenges that medical and applied ethnomusicologists face when engaging in projects that are interdisciplinary and involve medicalised approaches to studying the relationship between music and wellbeing. I will base the discussion on my experiences as an applied ethnomusicologist and ethics administrator working closely with clinical music therapists at a UK University. Firstly I will show that whilst philosophically all disciplines engage in ethical problem-solving, ethical debates tend to reflect specific disciplinary needs of the research at hand, using a specific knowledge-base about music's ability to positively influence wellbeing. Interdisciplinary projects where multiple meta-ethical narratives are included pose particular challenges in that very often non-medically oriented researchers often neglect the possibility that music may also negatively influence wellbeing. This can cause difficulties when working in medical environments or when seeking ethical approval. I will suggest therefore, that it is crucial that medical and applied ethnomusicologists familiarize themselves with medical ethics. They should compare and contrast these with ethical guidance in ethnomusicology to ensure they are prepared to engage in fruitful discussions fully informed and with an open mind. I will also propose that it may be time to include such information in our teaching and our learned societies' ethical statements. This will help promote the musical and social wellbeing of those we work with and help foster collaborative interdisciplinary approaches, Lastly, I will offer some useful

guidance as to how this might be achieved in practice during interdisciplinary research initiatives.

Ragga Soca Burning the Moral Compass(?): An Analysis of 'Hell Fire' Lyrics in the Music of Bunji Garlin

Meagan Sylvester, The University of the West Indies, St. Augustine

This paper will explore the use of the "Fire Bun Dem" theme in Bunji Garlin's ragga soca music produced between 2004-2011. Revelation 21:8 of the Bible references the punishment of hell fire, which is to be meted out to unrepentent wrong-doers. In Bunji Garlin's "fire" songs we see direct use biblical verses to addresses the punishment to be delivered to those individuals involved in profane acts against society. Ragga soca is fusion music indigenous to Trinidad and Tobago that incorporates the free-style aesthetics of hip-hop lyricists, the political critique and social commentary of calypso, the "chant down Babylon" demeanour and stagecraft of reggae and dancehall performers, and the spotaneous delivery of "biting" lyrics popular among Trinidadian extempo artists, another subgenre of calvspo. The aims of this analysis will be to identify the extent to which Bunji's "fire" lyrics are borne out of a desire to address the following: social and economic imbalance in society brought about by policies of the successive political regimes; the growing disquiet amongst today's youth as they fall prey to delusions of bling grandeur, and the decline of moral compass as social crimes are perpetuated in even larger numbers against fellow citizens.

King David's Second Miracle: Verse Singing in 18th-Century Persian Literary Salons

Nathan Tabor, Western Michigan University

As with early-modern Europe, the salon in 17th and 18th-century Mughal India and Safavid Iran was a socio-aesthetic space for the development of public taste and meaningfulness. Interestingly, the salon marks an important context for regional musical practices and Persian lyric conventions to overlap. Using literary diaries and poets' collected works, this paper examines how salon participants viewed nexuses of musical and poetic knowledge in salon poetry recitation in which particular modes and melodic contours referenced programatic lyrical motifs. For instance, poetry singers sang in musical modes that alluded to David's psalms and the separation of the Lover and the Beloved, Additionally, the idea of psalm-melodies as examples of musical perfection has been a thematic motif often praised in Persian poetry since the medieval period. That is, professional singers and salon attendees sang in the very psalm-melodies referenced in the lyrics they were singing, revealing a unique instance where poetry and music overdetermine each other. These anecdotes reveal a striking historical context in which textual and musical practices formed the same aesthetic continuum in the salon culture of the time, illustrating a public expectation on what certain melodies meant for precolonial Persian literary culture.

Cosmopolitan Voices: Women's Native American Powwow Drum Groups in Northern Appalachia

Susan Taffe Reed, Bowdoin College

The majority of Native American powwow drum groups are comprised of male singers. Sometimes these groups have women "backup singers" who stand behind the men but who do not play the drum. While women's drum groups are rare in Indian country, a surprisingly large number of such groups are found in Northern Appalachia. In fact, at some powwows in this region, the number of women's groups matches or even exceeds the number of men's groups. What's more, although powwows were not held regularly in Northern Appalachia until the late 1980s, which was later than many areas in the United States, women's drum groups in this area started forming in the early 1990s, making them some of the earliest women's groups on the East Coast. Through ethnographic interviews and my auto-ethnographic experiences as a powwow dancer since childhood, I build on work by ethnomusicologists such as Hoefnagels and Diamond that addresses Native American women's musical performance. In this paper, I discuss the obstacles that women singers overcame in order to perform at powwows, the shift in opinion regarding women singers over time, and the current perception of women's drums from data collected through interviews with powwow singers and dancers. I argue that women's drum groups have played a significant role in energizing Native women's identity in Northern Appalachia. Understanding this aspect of powwows is an important part of our understanding Native American modernity more broadly: likewise, it is significant in our comprehension of Appalachia as a place of dynamic, diverse traditions.

The 'Ivory Tower' and the 'Commons'?: A Problematization of Irish Traditional Music Pedagogy in Irish Higher Education.

Jack Talty, University of Limerick

Ethnomusicological scholarship on the institutionalisation of western folk and traditional musics in western higher education systems remains largely confined to a few important yet fragmented studies. While a number of significant thematic analyses have emerged from research on folk and traditional music institutions, insufficient attention has generally been devoted to the 'ethnomusicology' of the relationship between institutional, academic practices, and those of the wider musical community; what are the implications of institutionalising a music culture with an active communal. extra-institutional foundation (the 'Commons'), in higher education systems (the 'Ivory Tower')? Taking the institutionalisation of Irish traditional music in Irish higher education as a case study, this paper presents a problematisation of the relationship between academic, institutional, and extra-academic, extra-institutional contextualisations of folk and traditional music pedagogy, enculturation, transmission, and performance practices. The paper looks at the following central questions: In what ways do Irish traditional music studies in Irish higher education engage with, adapt, or depart from extra-institutional and extra-academic practices? What are the

perceived impacts on Irish traditional music practices resulting from its presence in Irish higher education? Drawing on rich qualitative data obtained through extensive fieldwork interviews, coupled with quantitative survey data, this paper offers invaluable insights into perceptions of Irish traditional music in Irish higher education, while contributing to wider ethnomusicological discourse on teaching and learning folk and traditional musics in formalised higher education systems.

Beyond the Narratives: Performing, Hearing and Seeing Philippine Music through a Colonial/Postcolonial Lens

Mary Talusan, Loyola Marymount University, Chair, - Panel Abstract

Competing narratives shape, maintain, and destabilize the category "Philippine Music," obtaining power within and beyond the realm of discourse. Reflecting and responding to shifts in political and cultural agendas, discourse works to structure musical experience in particular ways. This panel explores disparate narratives about Philippine music, revealing in each case how seemingly simple categories have been shaped by Western colonial and Philippine postcolonial elite-dominated ideologies. Together they argue into and through the fault-lines of colonial, racial, and nationalist paradigms, showing how music can evade politicized impositions of meaning and create openings for contradictory, contentious, and even revolutionary readings. The first paper investigates colonial music education, illustrating how a program of mind and body discipline arose from the narrative of U.S. beneficence. The processes of translation and misunderstanding in song singing contributed to a curriculum that resituated Filipinos in the New World of the global imaginary. The second paper argues that the discourse of Philippine music as civilized, modern, and racially acceptable hinges on proximity to Euro-American ideals of order, discipline, and white supremacy. The third paper focuses on the Philippine elite's ideology of music and state-maintenance displayed in a commemorative music exhibit. The scholars on this panel utilize interdisciplinary approaches to their studies of narrative construction to engage and theorize bounded categories of Philippine music and performance.

Hearing Race and Civilization: The Philippine Constabulary Band and African American Conductor Lt. Loving Tour America in 1909 Mary Talusan, Loyola Marymount University

The 1904 St. Louis World's Fair circulated the most powerful image representing Filipinos--that of a "half-naked savage." While a Philippine colonial military band playing European concert music was also a hit at the Fair, its impact on the wider American public was less effective. In 1909, the Philippine Constabulary Band and their conductor, Black officer Lt. Loving, returned to America's shores to correct the negative impressions that Americans had of Filipinos. From a Philippine nationalist perspective, the Band's fine performances were intended as a counternarrative to the argument that Filipinos needed American tutelage to become civilized. While

concert reviews reveal overwhelmingly positive responses, I argue that concert-goers nevertheless heard the Band's music-making through the lens of colonial-racial ideologies embedded in the cultural hegemony of white supremacy. "Benevolent assimilation" is a powerful myth, Grazian explains, that structured American audiences' understandings about the meaning and value of these performances. Hearing and seeing "little brown men" with their Black conductor performing superbly rendered European concert band music, confirmed rather than challenged dominant narratives about the benefits of American rule. Borrowing from "uses and gratification theory" explaining why audiences consume certain forms of media, I explore how Filipino performance fulfilled the needs of American audiences by mitigating anxieties over the popularity of ragtime and Black migration from the south. Concert band music by non-white "others" had deep cultural resonance with the values of the American brand, supporting a narrative construction of benevolence while obscuring domination.

Mbalax Song as Process

Patricia Tang, Massachusetts Institue of Technology

Mbalax, the quintessential genre of Senegalese pop music made famous by Youssou N'Dour, continues to dominate Senegalese airwaves and nightclubs as it has for several decades. Although mbalax songs are recorded, released and distributed on cassette and CD and via the internet, these songs are still best experienced live, with the hottest mbalax bands playing in Dakar nightclubs at least several nights weekly. But what constitutes a mbalax song anyway? In this paper, I argue that the mbalax song is not a fixed entity with a set form and instrumentation, but rather a fluid musical event that is constantly evolving through live performance. As new grooves are explored and lyrics improvised, mbalax songs become templates for musicians' creativity. When these musical moments are captured in recording (both live and in the studio), the resultant recordings become snapshots of a creative process in which Senegalese musicians transform and reinvent their music. Through analyzing several versions (1992, 2000, 2002) of the song "Boul ko fowe" by Nder et le Setsima Group, all of which have wildly different musical arrangements and feels, I show how each recorded version serves distinct purposes which at times challenge one another, from expressing an anti-drug message to attempting to reach a global audience, to serving as dance music. By allowing the mbalax song to be a constantly evolving musical process, Senegalese musicians are able to take ownership of their repertoires and reach audiences both at home and abroad.

Ethical No More: Collaboration and Reciprocity in the New Fieldwork Benjamin Teitelbaum, University of Colorado

Shifting power relationships between scholars and those they study warrant a reassessment of prevailing ethical codes in ethnomusicology. The growth of women, non-westerners, and sexual, ethnic, and religious minorities in our field qualifies assumptions that scholars always approach their consultants

from a position of social privilege. Likewise, whereas anthropologists and ethnomusicologists have often studied the subaltern and the oppressed, we now frequently investigate the musical practices of the powerful. But while scholars are broadly conscious of the increased dynamism in field relationships, our ethical codes remain fitted to research situations of the past. In my talk, I argue this point via a critical analysis of imperatives to reciprocity and collaboration that are now standard in ethnomusicological literature on ethics. Drawing on my own experiences as an ethnographer of hate music and right-wing extremism. I provide examples of field situations where enacting these methodologies would appear decidedly unethical. This discussion undermines assumptions that ethnomusicologists do good by reinforcing the political, social, or musical causes of those we study. In closing, I claim that while methodologies of reciprocity and collaboration may lose their ability to perpetuate social justice in new fieldwork situations, they hold a vital epistemological function; they are needed in order to gain close contact and insider scrutiny of our scholarship. As such, the challenge facing such scholars is to reconcile the methodological necessity of reciprocity and collaboration with the potential that such practices may be ethically bankrupt rather than virtuous.

Writing Ebibindwom History: Balancing Aurality and Literacy in the Methodist Church Ghana

Steven Terpenning, University of Colorado Boulder

Before local language hymns were first published in what is now Ghana by German Presbyterian missionaries in 1860 there was already a thriving Christian choral tradition in the Mfantse-speaking area around Cape Coast. Ebibindwom ("Black Song"), also known as Mfantse Sacred Lyric, has been described as "the simple ecstatic ultrasound of the untutored minds" (Ampaw-Asiedu, 2008). This characterization reveals an ambivalence sometimes expressed towards promoting both literacy and aural tradition in Ghana. Originating from local, call-and-response song forms and European hymn harmonic sonorities. Ebibindwom had become an integral non-literate aspect of Methodist Church congregational singing and evangelism by the midnineteenth century. Today, Ebibindwom continues to be performed spontaneously and transmitted aurally by bible study groups known as "Christ Little Bands." Efforts to revitalize Ebibindwom as choral art music through compositions began in the early twentieth century with Rev. Gaddiel Acquaah (1884-1954), the first indigenous leader of the Methodist Church in Ghana. These efforts have continued recently through programs that present new compositions alongside the aurally transmitted versions. Through an analysis of twentieth-century recordings and compositions along with ethnographic data I explore how the negotiations of aurality and literacy through Ebibindwom practices and discourses are intertwined with the construction of modern religious and national identity in Ghana. I argue that the very process of writing a history of Ebibindwom must engage with the tension between developing critical inquiry through literacy and validating the continuation of an aurally transmitted religious practice in Ghana.

The Complexities of Hating Sean-nós Singing in Carna, Ireland Vanessa Thacker, University of Toronto

Carna is a rural village in Connemara, County Galway, Ireland, The government, national Irish-language community and linguistic tourism sector generally acknowledge Carna as a place where Irish Gaelic is still the language of daily life. It is also a place where various annual festivals, sessions, and events are held to celebrate Carna's associations to the traditional Irish-language song form, called sean-nós. These events acknowledge several prominent local exponents of the genre, like Joe Heaney (1919-1982) and Micheál Mháire Ghabha Ó Ceannabháin (1943-2005), who both contributed to how sean-nós in Carna is understood and conceptualized by outsiders and academics. Participants at these events often include accomplished local singers that are related to such figures and whose own contributions to sean-nós singing today continue to promote a singular understanding of the connection between sean-nós singing and place. The problem with these events is that significant portions of local people tend to avoid going to or participating in them. During 2 years of fieldwork in Carna I noticed a contradiction; while some avoid sean-nos or claim to hate it, they were also keen to request and listen to one song: Amhrán Mhuinse. I often heard the song described as a local anthem for young people, including those that 'hate' sean-nós. Although young people feel excluded from the 'traditional' sean-nós events mentioned above, sean-nós singing and song are important aspects of how they socialize and experience place. This paper will examine Amhrán Mhuinse and suggest why it is appealing for young people in Carna.

Defining Cuban Alternative Music: Sound, Politics, and Practice Susan Thomas, University of Georgia

In 2001, Cuban music critic Joaquín Borges-Triana coined the term, "Música Cubana Alternativa" to define the stylistically hybrid and harmonically complex music that emerged from independent singer-songwriters in the late 1980s, many of whom emigrated during the economic crisis of the 1990s. Defining "alternative" as an "operative category" to describe a cultural zeitgeist rather than a style or genre, Borges-Triana avoids identifying any kind of specific alternative sound beyond the music's pervasive hybridity. Since 2005, in a near-uniform break from Borges-Triana's practice, "alternative" has been used by scholars, promoters, and musicians (with varying degrees of clarity) to denote both genre and style. The criteria used to label something as alternative are varied and inconsistent and rarely address musical sound, which can vary drastically from one artist to another. Adding to the confusion, "alternative" is often used interchangeably with a number of other terms, resulting in a murkiness that Geoff Baker (2012) has complained of as "lexical slippage." This paper untangles the contemporary meanings of Cuban alternative music and offers a new definition of the term that recognizes its use as a cultural construct as well as its sonic and stylistic significance as a de facto generic label. Drawing from interviews with multiple artists, producers, and promoters as well as recent scholarship and criticism. I

expand on Borges-Triana's terminology to define contemporary Cuban alternative music as an explicitly transnational genre that possesses unique sonic signifiers as well as distinctive production, marketing, and distribution practices that distinguish it from other Cuban genres.

Music Archives and Engaged Ethnomusicology: the Intersection of Research, Education and Repatriation

Diane Thram, International Library of African Music

Music archives have been essential to practice of ethnomusicology since the origins of the discipline in Comparative Musicology in the early 20th century when archiving of field recordings was considered essential for researchers collecting them. This paper addresses ethics in dissemination and return of holdings of field recordings for a music heritage archive and research institute such as the International Library of African Music. It probes issues of ethics in archival practice and archival responsibility beyond preservation, research and on-line access and dissemination in contemporary Africa. Challenges presented by the 'ILAM Music Heritage Project, SA' with its aim to disseminate ILAM's holdings through publication of two music education textbooks for use in schools as a method of returning archived music heritage and enabling education in African music are discussed. The 2014 Pilot Project to repatriate and re-study Hugh Tracey field recordings in Tanzania, Zanzibar and Kenya in their communities of origin is reported on in light of ILAM's aim to bring together several imperatives in the ethics of music archiving: re-study of music performance in communities where Hugh Tracev made field recordings, repatriation (digital return) of the original field recordings to members of these communities, and revitalization through community education. This paper seeks to show how the ILAM Music Heritage Project SA and ILAM's Pilot Project in digital return and re-study of Hugh Tracey's field recordings are examples of practice of engaged ethnomusicology - a term introduced to denote the joining of research with heritage activism in researched communities and return of field recordings to their communities of origin as an imperative in archival ethics.

Sound, Sovereignty, and "the Battle for the Mind" in the Early Cold War, c. 1945-1960

Nicholas Tochka, University of Maryland, College Park

"No man, however highly civilized," wrote Aldous Huxley in 1952, "can listen for very long to African drumming, or Indian chanting, or Welsh hymnsinging, and retain intact his critical and self-conscious personality." Prompted by the recent horrors of Nazism and cold-war perceptions of the existential threat posed by Communism, commentators in the United States and Great Britain began generating major new forms of knowledge about human psychology between 1945 and 1960. Huxley's statement emerged from this remarkably productive fifteen-year period, as a broad coalition of literary, scientific, and political figures became concerned with understanding and safeguarding the sovereignty of the individual's mind. And in their scientific

and literary works, musical sound's political possibilities came to occupy a prominent, albeit previously unexamined, position. This paper examines how music-making came to be implicated in postwar analyses of what psychologist William Sargant called "the battle for the mind." Drawing on insights from sound studies, I analyze how psychologists like Sargant and Joost Meerlos and writers like George Orwell, Aldous Huxley, and Arthur Koestler generated and then incorporated musical evidence into an early cold-war psychology of the "free" individual. I argue that an emergent conception of personal sovereignty in the West motivated the invention of a radically new politics of sound, a politics in which the psychological possibilities for musical expression to liberate the sovereign individual had to be carefully balanced with its potentials to enslave.

Listen/Music/Testimony: Revisiting an Ethnographic Holocaust Musical Testimony Project through Jean-Luc Nancy's "Listening" Joseph Toltz, University of Sydney

Music in Holocaust testimony has often figured as a means to serve an archival documentary function, where specific works and their content are employed as a means through 're-creations', to come to an 'understanding' of the 'truth' of the Holocaust experience. In this way, music rarely receives the careful attention and openness that characterises the act of listening articulated by Jean-Luc Nancy. For Nancy, listening (écouter) is to be distinguished from entendre, the latter having the dual meanings of to hear and to understand. This paper examines my ethnographic project. interviewing 100 survivors, listening to memories of musical experiences from that time. It's obviously suitable that a critical approach based on listening be used when talking about music, yet this is arguably not what has happened especially in the field of Holocaust music. Was there something in musical experience at that time that helped people create their own intimate spaces? If there was, then the listening critic has a place, providing a different mode of sensibility so that the discourse is dislodged (momentarily) from the aforementioned means (however important or inevitable it might be). Nancy expresses the current problem when he writes "what truly betrays music and diverts or perverts the movement of its modern history is the extent to which it is indexed to a mode of signification and not to a mode of sensibility." In reexamining my work through Nancy's concepts, I imagine the site of listening as an act of care within the scholarly space.

Leading Ladies: Gender, Aesthetics, and "Tradition" in Cuban Salsa Sarah Town, Princeton University

In Cuban salsa, known to insiders as casino, "traditionally" men lead and women follow. This paper probes that truism, offering a window into the evolution of Cuban salsa within the context of the 1959 Revolution and beyond, ultimately arriving in present-day New York City. Literature on casino thus far has focused on its history, beginning in Cuba's prerevolutionary social clubs and developing over subsequent decades. Scholars

discuss some of casino's basic aesthetic principles and patterns, adhering to a women-as-followers narrative. They acknowledge casino's early dialogue with 1950s big band son and note its incorporation of new aesthetics emerging from social and musical transformations on the island, as well as inspirations from elsewhere. Casino instructors in turn impart selective aesthetic approaches, taking positions for and against particular issues in dance pedagogy, among them the place of female leaders. Grounded in participant observation and field recordings, music and dance analysis, multimedia archival work, and performance-based interviews, this paper intervenes in the developing literature on Cuban salsa in several ways. It fleshes out unexplored moments of casino history, examines the pedagogy and practice of partner work in diasporic casino, and probes the impact of gendered aesthetics on debates about authenticity and style. Focusing on "leading ladies," the settings in which they lead, their motivations for and experiences while leading, and their impact on casino aesthetics and sociality, it proposes an alternate history, in the process raising questions about tradition, aesthetics, and the variety of spaces in which casino is danced.

Fanning the Flames of Stardom: Fans and Idols in Cantonese Opera in Hong Kong since the 1980s

Priscilla Tse, University of Illinois, Urbana-Champaign

Actresses playing male theatrical roles and their predominantly female fans have been features of Cantonese opera in Hong Kong since the mid-twentieth century. The success and fame of a female wenwusheng, as the actress playing the leading male role-type is called, rely not only on the quality of her performance, but also on various social factors, including the ticket sales from and patronage and frequency of her performances; and her socioeconomic background and interpersonal relationships with fans. Although female fans of wenwusheng actresses are often considered mindless, ignorant, and flattering theatergoers blamed by both critics and practitioners for the deterioration of the genre, during my fieldwork and archival research in 2012 and 2013 I found that they are not just passive consumers, but active participants in the making of stars and maintaining the status of their idols. This paper examines the reciprocal relationship between the stardom of female wenwusheng and fandom, an understudied area of Cantonese opera scholarship. My paper focuses on wenwusheng actresses, their female fans, and fan clubs of the past thirty years. I will explore how female wenwusheng stars have emerged from theatergoers' nostalgia, how the "authenticity" of performing female wenwusheng has been constructed by both actresses and their fans, and how the new stars have struggled to imitate retired stars but sustain their individual subjectivities in making their own names.

Articulating the Ineffable in Pontic Greek Memory: Vioma and Arothymia in Parakathi Singing

Ioannis Tsekouras, University of Illinois at Urbana-Champaign

The Pontic Greeks or Pontians, descendants of the 1922 refugees from Black Sea, Turkey, have managed to cultivate a strong sense of community and ethno-regional identity. The nostalgic memory of the Pontic ancestral (pre-1922) homeland is the most central aspect of the Pontic sense of belonging. The cultivation and negotiation of Pontic memory takes place primarily through music processes, and more specifically in the context of parakathi. Parakathi describes a practice of dialogical participatory singing that holds a privileged position among Pontians as the quintessential process of affective remembering. The Pontians attribute to the musico-poetic experience of parakathi a status of transcendental ineffability that resonates with more cosmopolitan articulations regarding musical affect, like those of European Romanticism and of Ottoman classical music. In this presentation, drawing on 14 months of ethnographic fieldwork in Greek Macedonia, I explore how the Pontians recognize and attempt to describe the ineffability of Pontic parakathi and how they connect it with Pontic memory. More specifically, I present how parakathi performance allows for shared experiences of emotional remembering that are understood as musical affects: experiences of music ineffability that exist beyond a sharp distinction between the corporeal and the cognitive, the personal and the collective. I anchor my presentation in ethnographic case studies, analyzing two terms and their associated musical practices that Pontians frequently engage when attempting to articulate the music ineffability of parakathi: vioma and arothymia.

"I'll Break Your Neck, I'll Wring Your Neck": Courtship, Competition, and the Poieses of Andean Indigeneity

Joshua Tucker, Brown University

This presentation explores how music shapes the experience of indigeneity in the Peruvian Andes, by focusing on the discrepant poietics of a single Quechua-language song in two distinct historical moments. Focusing on the 30-year-old chimaycha tune "Yutuchay," "anthem" of the indigenous community of Quispillaccta, I first explore the song's ecopoetics, showing how its textual and musical resources situated youthful experiences of courtship and competition within a geography of transhumance particular to the community at the time of its creation. By detailing the way that it imbricated human, animal, and climactic cycles with acts of social reproduction and material production. I trace a distinctive acoustemology in which indigenous experience was rendered sensible via sung poetry. I then turn to the song's recent popularization by community station Radio Quispillaccta, a Quechualanguage broadcaster run by quispillacctinos, but which addresses residents of the surrounding region. Radio Quispillaceta promotes languages and rhetorical registers borrowed from the global indigenous movement, seeking to foster a broad-based indigenous politics that is otherwise absent from Peru's Andean region. Part of their effort revolves around the revival of the

chimaycha style and its ritual context, and "Yutuchay" itself has been central to these efforts. I end, then, by exploring the song's utility as a vehicle for domesticating rhetorics of indigeneity that are otherwise out of place in the Andean context, while simultaneously accounting for the distance that separates such politicized instantiations of indigeneity from the experiences that governed the context of the song's initial composition.

Creating a Modern Western Canadian Mining Repertoire Gillian Turnbull. Ryerson University

The western Canadian province of Alberta contains 70 percent of Canada's coal reserves and is the country's second-largest coal exporter; the largest Canadian coal mine, Highvale, is located west of Edmonton and produces 12.6 million tonnes per year ("Coal Mines" 2013). Overshadowed by the economic advantages afforded to the province by its oil reserves, coal mining largely escapes public attention, and its potential as topical song content is also overlooked. In 1999, publisher Lawrence Chrismas compiled a book of coal miner portraits, leading him to write a series of mining songs and commission local singers to compose accompanying music and perform them, resulting in a conscious creation of a mining repertoire for a place that has surprisingly few. Despite the fact that coal mining has been key to Alberta's industry since the early 1880s, and that other Canadian locales (e.g., the Maritimes) boast a rich tradition of mining songs, it has been a neglected subject for Western artists who instead typically address ranching, agriculture, and oil. Since then, young songwriters have taken up the subject, producing full-length albums that explore the region's mining history. Drawing on the fields of ecomusicology (Stimeling 2012) and recent scholarship on occupational/disaster songs (Sparling 2012; Stanley & Thatcher 2000), this paper will examine recent albums by local artists like Joe Vickers and The Coal Creek Boys, how they negotiate identity politics and the role of mining in Alberta, and how these albums are a contemporary response to a well-established canon of Canadian mining songs.

Secret Song and Silent Homage: Shinto Ritual for the Sun Goddess at the Ise Grand Shrine, Japan

Michiko Urita, University of Washington

This paper explores secrecy, sacredness, and the concept of silent performance in Shinto ritual through analysis of a type of gagaku song called hikyoku, or "secret song." Hikyoku is very rarely performed--once every twenty years at Ise Grand Shrine, one of the most revered Shinto shrines in Japan, and once during the reign of each new emperor at the Imperial Palace in Tokyo. When hikyoku is performed, it isOperformed as one song in a set of songs that are a component of mikagura-no-gi (imperial music ritual). Strikingly, while all the other songs of the ritual are voiced, hikyoku, the most sacred song, is performed silently. In this silent performance, a small group of professional court musicians collectively think and internally sing, not making any sound except their breathing. This song has been overlooked in much of the

scholarship on Japanese music partly because of its rare and voiceless performance. In this paper, I analyze features of hikyoku and other sacred songs based on ethnographic and archival research at Ise Grand Shrine in 2013 and 2014. Drawing on audio examples, scores, photographs, and interviews with priests, my paper analyzes musical characteristics and transmission of hikyoku, demonstrates ways in which hikyoku functions as a sacred offering to the sun goddess Amaterasu in a ritual context, and discusses challenges of conducting fieldwork on secret and sacred traditions. I argue that the secret, sacred, and soundless performance of hikyoku sustains the core values of Shinto rituals performed at Ise Grand Shrine.

Dancing Pachamama: Kichwa Otavalan Music and the Structuring of Space-Time

Jessie Vallejo, California State Polytechnic University, Pomona

Contrary to popular assumptions, the Quechuan term Pachamama does not translate as Mother Earth but as Mother Universe or Mother Space-Time. Ethnomusicologists, such as Henry Stobart, Anthony Seeger, Norman Whitten, and Ellen Basso, have written about how South American indigenous societies structure space and time through musical performance. In particular, scholars have often analyzed how Amerindian concepts of our Universe are structured according to gendered binaries of masculine and feminine elements. Drawing from Ellen Basso's work on Kalapalo myth and ritual, I will explore how Kichwa Otavalans sing human, spiritual, environmental, and cosmic relationships into being. Furthermore, like the Kalapalo, Kichwa Otavalans imagine time as a spiral, something that is repetitive, successive, and cumulative. How does music in Kichwa life structure time as a spiral? Does this concept of time influence the spatial organization of and movement through the physical Kichwa world? In what way does musical movement create spatial, temporal, and social or bodily unity? To address these questions, my paper will focus on musical performance during the June solstice festival, when most festival participants travel through their village and neighboring communities, playing music and dancing as they map the landscape in layers of sound. My analysis of gendered sound, music, and movement is based on ethnographic fieldwork conducted in northern Ecuador with Kichwa-speaking musicians.

Soundtracking Your Flight: TAP Portugal's In-flight Music Programming and the Sensuous Production of Lusofonia

Bart Vanspauwen, Universidade Nova de Lisboa Iñigo Sánchez

Commercial airliners have since long substituted sailing ships in connecting countries and continents. In addition to carrying people, modern airplanes increasingly transport cultural contents as well. With the rise of digital technology, interactive inflight entertainment systems have become available to passengers, converting airplanes into "stressless" places for cultural consumption. Conceptually framing our work within theories of flow and

mobility, this presentation analyses the soundscapes created by TAP, Portugal's flag carrier, on its long-haul flights. Given the company's 2011 anthem 'De Braços Abertos' - in which Portuguese fado singer Mariza, Angolan semba singer Paulo Flores and Brazilian MPB singer Roberta Sá jointly perform - we investigate how TAP (re)creates Portugal's musical and colonial linkages onboard. Through an analysis of the company's playlists and music library in the last 4 years, as well as semi-structured interviews, we want to understand how TAP has envisioned music in a "lusophone" perspective. While we quantitatively look into music categorization as a tool for brand marketing, we also reflect on individual sonic experiences that emerge through personalizable playlists onboard. Ultimately, our aim is to understand processes of music selection and taste-forming, as TAP builds upon existing cultural affinities to fidelize and inform its transnational community of customers.

Ethnicity, Politics and Otherness in Caribbean Heavy Metal Music: Experiences from Puerto Rico, Dominican Republic and Cuba Nelson Varas-Diaz, University of Puerto Rico

Heavy Metal music has spread to almost every corner of the globe in the past decades. Countries that are at the periphery of the geographical centers of music production and consumption, like those in the Caribbean region, are seldom studied in detail in order to obtain a better understanding of the meanings and practices ascribed to the music. Such an endeavor should develop a rich understanding of how individuals understand the interaction between local cultures, ethnicity-related discourses, and the already established tenets of Heavy Metal music. Puerto Rico, the Dominican Republic, and Cuba have a shared history due to their colonial past and geographical position. Still, particular events in their historical development have fostered varied socio-political experiences that have inevitably shaped discourses related to ethnicity on each island. Current colonial practices, embargoes, dictatorships, and geographical borders with culturally different nations are just some examples of the varied socio-political experiences these countries have faced. These experiences have influenced how ethnic discourses are shaped and used by locals, including Heavy Metal fans. Heavy Metal music has been strategically integrated and/or has displaced local ethnic discourses because of local fans and musicians' need to establish sociopolitical resistance to what is perceived as a threat to their culture. My presentation will be supported with data from a mixed method study using ethnographic observation, qualitative interviews and quantitative surveys with Heavy Metal fans in the three Caribbean islands.

Re-examining Schafer: Indigenous Vocality and Sound Ecology Lee Veeraraghavan. University of Pennsylvania

In the introduction to his book, The Soundscape: Our Sonic Environment and the Tuning of the World, R. Murray Schafer refers to all sounds as the "comprehensive dominion of music." Wedding sonic and ecological concepts,

Schafer's theoretical and pedagogical writing, as well as his compositions, order the world by teasing out relationships of affinity between sounding and natural objects. Broad questions raised by Schafer's oeuvre include: how do sounds relate to objects in the natural world, and what are the implications for our understanding of the materiality of music? What position does humanity occupy in the soundscape, and how do our utterances take on meaning? These questions have a particular urgency today, as the national energy board of Canada recently announced it would be redefining "oral tradition" for upcoming public hearings on the expansion of Kinder Morgan's transmountain oil pipeline. The redefinition is clearly designed to circumscribe indigenous opposition to the pipeline expansion; by law, the hearing process must provide space for oral testimony from traditional cultures; however, the new rules forbid the use of visual materials, as well as scientific evidence in these hearings. The new regulations introduce a decisive split between the sounding and the material, between oral tradition and scientific evidence. This paper explores the resonances between the comprehensive dominion of music and colonial governance in Canada by analyzing the use of language and graphic notation in select compositions by Schafer that posit a connection between sound and nature.

Social Media and Ethnomusicology: Research, Teaching, and Performing Careers

Patricia Vergara, University of Maryland, Chair, - Panel Abstract

Social media spaces are increasingly woven into everyday contemporary lifestyles, becoming a significant part of how we relate, know, and learn. While new online platforms expand opportunities for exploring the dynamics of learning and teaching, the presence of music making communities on various social media sites continues to grow. Constituting new forms of participatory practices, the multiple uses of social media often serve to shape or strengthen musical communities and to challenge notions of socio-spatial boundaries, offering ethnomusicology an ever-widening research purview for conceptualizing the creation, consumption, and dissemination of music and related forms of cultural expression. How can social media practices fit within larger frameworks of epistemology and pedagogy in ethnomusicology? For ethnomusicologists who strive to maintain active careers in musical performance, how may online platforms enhance intersections between scholarship, teaching, and performing? This roundtable, sponsored by the Student Union section, explores a variety of opportunities available for using social media in the field, in the classroom, and in music performance, while also exploring its potential for diversifying career paths. Based on their experienced perspectives, members of the roundtable will address different approaches to digital media research and uses of online platforms, as well as the challenges presented by issues such as precarity, privacy, and professionalism. They will discuss effective methodologies that are relevant for ethnomusicologists, and ones that might allow ethnomusicology, more broadly, to make a significant contribution to research on social media and other related fields.

Songs of Indignation: The Cocalero Movement and the Margins of Colombian Popular Music

Patricia Vergara, University of Maryland

During the summer of 1996, nearly 200,000 peasants, including women. children, and indigenous people, marched from their farms to the nearest towns and departmental capitals in the Colombian southeastern backlands. They protested the indiscriminate fumigation of fields and plantations, which, as part of the government's anti-narcotics project of eradicating illicit cultivation of coca leaves, damaged subsistence crops and water resources and posed a serious threat to their livelihood. As they demanded not only specific material improvements to their precarious life conditions but also to be recognized as socially and politically independent from other ever-present groups such as drug traffickers and insurgent guerrillas, demonstrators sang songs, some newly composed, which soon fed into the growth of an incipient popular music scene. This paper looks at the Colombian cocalero movement, as the protests became known in demeaning popular argot, as a "critical event" (Das 1995, Ramírez 2011), in which communities struggled to construct themselves as political actors while new modes of action, including musical forms and forms of musical engagement, came into being. Drawing primarily from ethnographical fieldwork and following a line of inquiry that highlights the affective realm of musical experience (Gilbert 2004; Turino 2014), this paper examines a selection of these songs and musical practices within distinct although related modes of experience: as discursive practices that contributed to producing personal and collective identifications related to the peasants' struggle against stigmatization and disenfranchisement, and as an expressive medium for affective responses to indignation and pain in the midst of violence.

Dangerous Drums: Intrinsic Violence in Afro-Cuban Sacred Drumming Traditions

Amanda Villepastour, Cardiff University

Musical traditions that forbid designated groups from playing, touching, seeing, or hearing musical instruments frequently exert taboos by threatening to harm transgressors. Where males exclude females, threats of infertility and other health reprisals may escalate to promised or inflicted physical brutality and sexual violence, and in the extreme, death threats. A less explicit and arguably equally powerful form of social control is symbolic violence (Bourdieu 2002). Based on fifteen years of fieldwork in Cuba and North America, this paper examines homeland and diasporic Afro-Cuban ritual drumming traditions, where taboos against women even touching sacred drums are exerted through some or all of the above methods. Even more extreme is the threat of violent reprisals for women playing unconsecrated drums in Cuba's diaspora in the global north. This paper presents ethnographic material to illustrate a range of positions in relation to taboo and threatened, actual physical, or symbolic violence: male and female musicians who harness, obey, or reject real or threatened violence as a method of musical

exclusion/inclusion, women who play despite intimidation, and supporting theories of symbolic violence, religious women who threaten other women with reprisals in order to protect the patriarchy that limits their own access to space occupied by and surrounding the drum and other sacred receptacles. Inherent within this control of information and space is also the taboo that there be no public acknowledgement of violence within the tradition. As with perceived transgressive drumming, discussions of ritual violence risk social exclusion or punishment.

Folk Musicians on Tour: Regional Devotional Music Emerges into India's National Culture

Vivek Virani, UCLA

At a Kabir satsang (devotional gathering) in Mumbai in 2012. I watched educated middle-class Indians gather around non-professional performers from rural Madhya Pradesh, and I knew India was changing. The urbanites came not simply to listen, but also to participate in this marginalized musical and spiritual tradition. Were they drawn by shared affinity for the mystical poetry of 15th-century saint Kabir, and the ecumenical ideology it espouses? Or were they hoping to reconnect with aspects of the Indian self they perceived as irretrievably lost within Mumbai, but potentially recoverable through the intercession of subaltern rural performers? Such interactions between disparate social groups were rare even a decade ago, but are now a significant part of India's public musical life through festivals, private gatherings, and government-sponsored events that celebrate devotional "folk" traditions. This paper explores the emerging presence of regional devotional musicians in India's national music culture. It analyzes how rural singers from Madhya Pradesh have developed a national following, although their tradition was virtually unknown only one generation ago, and interrogates how these performers negotiate new contexts and audience expectations. During the period of national emergence, homogenizing narratives of "India" that privilege elite traditions and structures became ingrained in public consciousness. I suggest that the emergence of regional musicians on the national stage arises from an implicit need to articulate new heterogeneous models of "Indian-ness." This paper engages with broader discussions of music's role in spiritual constructions of nation in the age of global economic modernity.

Crossing borders in the fandango

Iris Viveros, University of Washington

Started by young activists in Veracruz in the 1970s, the fandango movement has expanded to connect community activists in Mexico and the U.S. In the process it has incorporated an increasing diversity of identities and ideologies. This presentation contemplates how the music and dance procedures of the fandango are suited to this kind of border-crossing and inclusion, focusing especially on the role of women's zapateado foot percussion, and the

polyrhythmic textures that model a process of diverse individuals becoming a community.

Indigenizing Academic Soundscapes

Bonnie Wade, University of California, Berkeley, Chair, - Panel Abstract

This panel presents three distinct case studies discussing the complexities of integrating culturally competent perspectives and approaches into ethnomusicological courses focused on Native American and Indigenous individuals and communities. We focus on creative and performing arts curriculum in Native American and Indigenous studies and the ways in which culturally competent pedagogy supports student success. Each panelist details the ways in which they: 1) design, test, implement, and archive innovative course materials that fuse Indigenous scientific and artistic knowledges with applied research in Native American and Indigenous performance studies; 2) promote original and collaborative "research-in-action" projects between students and campus community organizers directly involved with cultural programming: 3) facilitate critical dialogues within Native American and Indigenous music and dance communities that re-evaluate and reinterpret the ways in which creative and performing arts curriculum address present day issues facing Native American and Indigenous people. By critically examining structures of difference, exploitation, and colonization in relation to processes of cultural revitalization, self-determination, and intergenerational healing. our projects offer more nuanced understandings of what it means to teach Native American and Indigenous performance studies in the present day and how Indigenous knowledges, histories, and cultures are significant to understanding who we are as human beings and global citizens.

Conflicting Pasts and Current Dialogues: Recent Trends in the Historiography of Indian Dance

Margaret E. Walker, Queen's University, Chair, - Panel Abstract

Historical methodology in the ethnomusicology of dance can include oral histories, archives and treatises, iconography, and personal study. The study of dance in India, however, often results in conflicting information. Oral accounts from dance teachers can seem to contradict material in the archive. Well-known accounts of gender roles in the past seem to function largely to support current dancers and power structures, yet are in turn contradicted by contemporary letters and descriptions. Claims of high caste or aristocratic origins are challenged by aesthetic norms and styles that can be more closely linked to less elitist forms. Yet, it is 0 only in the assembling of all these voices that any even partially accurate picture of dance in India can emerge. This panel seeks to bring the perspectives of the past and present into dialogue through four papers examining dances of North and South India. Issues such as the politics of place, the role of relationships in dissemination and performance practice, the ongoing exchanges between so-called high and low culture, the need for unrelenting interdisciplinarity, and the epistemic limits of both oral and written documentation are explored through recent and

ongoing enquiry into South Asian dance historiography. Through our individual archival, ethnographic and embodied research, we examine dominant and alternative histories, searching not for historical "truths," but seeking rather to encourage conversation within a comprehensive framework of past and present.

Orality and the Archive: Reflections on Historical 'Truths' in South Asian Dance Research

Margaret E. Walker, Queen's University

Research in South Asian music and dance almost always comprises personal study and training, often to a high level of competency. Classes and lessons, however, disseminate not only technique, repertoire, aesthetics, and artistry, but also personal stories, anecdotes, and oral histories. Often based on midtwentieth-century revivalist narratives and including Nationalist tropes of ancient essences and mythologized origins, this information frequently conflicts with postcolonial scholarship critiquing Orientalist legacies and invented histories. Yet, these oral histories often contain their own truths and can be a valuable and revealing addition to archival material. This paper will explore some of the ways in which scholars of South Asian dance grapple with these seeming conflicts, including contradictory oral narratives, inconsistencies between oral and written accounts, and the discomfort the researcher him or herself may experience when faced with incompatible information. Drawing on recent research in both North and South Indian dance (including Chakravorty 2008, Putcha 2011, Soneii 2012, Morcom 2013, and Walker 2014), I also contemplate my own experiences as my dance training came into seeming conflict with my historical research. Bringing together embodied, oral, and archival evidence, I reflect on how these aspects of historical enquiry can be brought into productive dialogue with each other, leading to a more nuanced understanding of the past.

Unlocking the Truth about Metal, Race, and Ethnicity

Jeremy Wallach, Bowling Green State University, Chair, - Panel Abstract

Metal scholars seeking to defend the music from detractors do themselves no favors by denying the existence of racism in metal, but to concede defeat is both to magnify the problem and to trivialize the experiences of the millions of metalheads of color, including many of metal's most celebrated musicians such as Metallica's Kirk Hammett. But this panel is about more than debunking a big lie - the essential whiteness of metal - that is easily disproven by even a cursory overview of the music's history or remarkable global spread. Rather, this session explores the various ways in which metal confounds, confronts, and conforms to regimes of racialized hierarchy throughout the world. The first paper explores how the growing racial and ethnic diversity of the global metal scene has begun to transform metal fandom, while the second takes an insider's view of contemporary controversies around racism and hate in the North American metal underground. The third paper analyzes the song and video for "Talk Shit, Get Shot," an inflammatory new track from Ice-T's metal

band Body Count, and its controversial representations of blackness, masculinity, and metal; and the final paper shares findings from an unprecedented comparative study of three Caribbean metal scenes--Puerto Rico, the Dominican Republic, and Cuba--discussing their contrasting articulations of ethnicity, nation, and metal fandom. These presentations illuminate the startling complexities and possibilities of metal's ongoing, tumultuous, and tense encounter with race and ethnicity as the music and its culture enter their fifth decade of existence.

Sounding Sawari: Body and Timbre in Shakuhachi Performance Zachary Wallmark, Southern Methodist University

The Japanese shakuhachi flute is a "tone-color instrument" (neiro-gakki): its chief aesthetic value lies in the manipulation of timbre independent of musical context. Yet while scholars have long acknowledged the primacy of timbre in shakuhachi expression (Gutzwiller 1974), the idiosyncratic performance practices required to manifest its kaleidoscopic array of sonic possibilities have long been overlooked as a locus of musical meaning. In this presentation, I track the relationship between body mechanics, ecological psychoacoustics. and aesthetics in the shakuhachi tradition through a detailed "timbralcorporeal" (Eidsheim 2008) analysis of representative classical (honkyoku) piece "Sokkan." I argue that the interrelation of timbre and embodiment plays a crucial role in the affective grammar of "Sokkan," and the shakuhachi more generally. Timbral manipulations in shakuhachi music--including "gloomy" sounds produced by the meri technique, "fuzzy" tones of "bamboo-grass blowing" (sasane), and the powerful, noisy rush of the "thrashing breath" technique (muraiki)--are supported by a range of head, jaw, lip, and tongue movements, some quite difficult to properly execute. This paradigm of bodyinstrument interaction is subsumed under a well-known yet poorly understood timbral-corporeal principle of Japanese music: sawari (literally "to touch"). Adding to standard accounts of sawari with a synthesis of embodied cognition theory and ten years participant-observer study with Japanese and American grandmasters (daishihan), including demonstrations on the instrument, I conclude by suggesting that the bodily negotiations inherent in performance are as essential to shakuhachi aesthetics as the resulting timbral changes.

Exercising Citizenship: the "Use" and "Re-use" of Guomin Jiankang cao in Contemporary Taiwan $\,$

Yun Emily Wang, University of Toronto

Since its colonial dissemination to Taiwan in the early 1930s, guomin jiankangcao ("Healthful Routine for Citizens") - adopted from the Japanese radio calisthenics routine, rajio taisou - has been continuously used by Taiwan's changing political hands over the past eighty years to shape the bodies and the subjectivities of Taiwanese citizens, through mandatory daily performances of synchronized mass exercise in elementary schools. In this paper, I first examine guomin jiankangcao as a form of covert bio-power (Foucault 1978), where the exercise routine's conspicuous imperative toward

health attenuates its political functions. I demonstrate this top-down process by "reading" the codification, dissemination, and popularization of the new guomin jiankangcao in early 2000s, where Taiwanese folksongs and dialectic rap replaces the audio track. I then shift attention to bottom-up processes through which individuals appropriate, subvert, and "re-use" (de Certeau 1984) guomin jiankangcao to assert their citizenship, particularly when marginalized. I examine these processes through several case studies: the roles of guomin jiankangcao in Taiwan's gender equality discourse; the performance of the exercise routine by student protestors during the 2014 Sunflower Student Movement; the voluntary, regular, public practices of guomin jiankangcao that provide retired elderlies an avenue to maintain and assert their citizen status; and the ways in which diasporic Taiwanese enact their connections to Taiwan by performing guomin jiankangcao to remembered, rather than actual, audio track. Ultimately, I argue that to the extent guomin jiankangcao has continuously operated as an instrument of subjugation, it has paradoxically opened up possibilities for individuals to negotiate their citizenship.

"La Carranga y los Campensinos": Folklore with Environmental and Social Agenda

Sebastián Wanumen Jiménez, Cardiff University

In 1977, Colombian folk musician Jorge Velosa founded the group Los Carrangueros de Ráquira. The economic industry in the village where Velosa was born. Ráquira, revolved around a small-scale agricultural system maintained by "campesinos" (peasants) - historically, one of the most oppressed classes in Colombia. Through his music, Velosa intended to promote the traditions of the Colombian Boyacá region peasantry, hoping thereby to preserve their life style, values and respect for the environment. Following the release of his first album in 1980, Velosa's music gained widespread recognition and, one year later, Los Carrangueros de Ráquira represented Colombia in the Gran Fiesta en el Madison in New York. The singularity of the group's style prompted the creation of a new genre of music, "Carranga", which nowadays symbolize the "campesino" identity (Cárdenas 2012). Because Velosa's songs reflect the Colombian peasantry's appreciation and respect for nature, they have been incorporated into primary school environmental conservation education (Sánchez and Acosta 2008). On the other hand, the recent growing popularity of new "Carranga" performers has encouraged peasants to feel proud of their traditions (Serrano 2011). In this paper, I suggest that the state of environmental conditions and sustainable practices in the Boyacá region have not improved since the appearance of "Carranga". Instead, I conclude that "Carranga" music has reinvigorated the sense of identity and community among Colombian peasants and has supported a social movement that resulted in 2012 in a national agricultural strike that had heavy consequences on the landscape.

Are Indigenous Wixárika (Huichol) Music Groups "Traditional Mariachi?": A Study of Value in Genre Assignations for Ideologies and Markets

Nolan Warden, University of California, Los Angeles

Over the past fifteen years, indigenous Wixárika/Huichol musicians of western Mexico have become a musical phenomenon, popularizing cumbias in the Wixárika language, performing covers of the latest narcocorridos (drug ballads), being nominated for a Grammy in the música regional genre category, and winning other awards as música grupera. The most popular group, Huichol Musical, is hailed by their record label as "innovators" who combine "indigenous rhythms" with "modern" popular music. Meanwhile, some Mexican academics and culture officials proffer the same groups under a very different genre label--as keepers of "traditional mariachi." A critical ethnomusicological view might see the groups neither as mariacheros nor profound hybridizers. Instead, indigenous clothes and the occasional use of indigenous language serve as markers of difference that give rise to diverse and sometimes contradictory interpretations (i.e., as preserved early mariachi or as evidence of new multicultural modernities). This paper, informed by over two years of fieldwork amongst such music groups, analyzes both interpretations, viewing them as attempts to harness the value of indigeneity for disparate and potentially deceptive ends. The state-supported position defined by academics encourages a longstanding indigenismo ideology behind Mexican national identity while record labels commercialize the roots trope despite evidence contradicting their claims. Engaging with the work of theorists of value such as David Graeber, Adam Arvidsson, and Robert Foster, this paper hones in on the nexus of music, indigenous identity, and state cultural ideology in the creation of value.

We Won't Bow Down: (Re)membering & (Re)claiming Mardi Gras Indian Cultural History

Erica Watson, University of Memphis

Mardi Gras Indians have been a mainstay in New Orleans' black communities for over one hundred years. Laying claim to a cultural and genetic heritage they believe began in the eighteenth century when the first Africans brought to the Louisiana territory were introduced to the Native Americans, the Mardi Gras Indians have fashioned a tradition of song, dance, and visual artistry that seeks to "remember" this encounter. However, conflict exists regarding how this encounter is evoked and recalled. Others (Smith, 2007; Draper, 1973) have downplayed the extent of cultural and genetic ties between Native Americans and Africans in this specific context--intimating the Mardi Gras Indians have romanticized and mythologized a past that never was. Outsiders whose assertions benefit from the associated gravitas of academic affiliations have dominated the Mardi Gras Indian cultural narrative; thus, I posit Mardi Gras Indian voices have been muted. Fieldwork revealed Mardi Gras Indians are acutely aware of these tensions in the discourse but work diligently to reclaim the narrative, summoning the often heard Mardi Gras Indian dictum

"we won't bow down" for psychological strength as they fight for their version of "remembering." In this essay, I posit that the song, music, and the tenets that govern Mardi Gras Indian music making do the work of reclaiming the Mardi Gras Indian voice, and the spiritual, sonic, and intellectual space it occupies.

"Make a jazz noise here": An Ethnographic Study of Jazz Recording as Cultural Practice

Hans Weisethaunet, The University of Oslo

It might be argued that jazz discourse, guided by policy-makers, writers and critics, has in general moved from a focus on jazz as an African-American form of expression (with a main focus on questions of origin and race) to a focus on nationality and national identities, ubiquitously expressed through dualisms like 'America's classical music' vs. 'European jazz', a novel interest in writing 'national' jazz histories etc. In my research project Contemporary Soundspaces: Acoustemology and Musical Agency, I have interviewed a number of musicians associated with the German record label ECM, including Gary Burton, Pat Metheny, Charles Lloyd, Dave Holland, Chick Corea, Tomasz Stanko, Steve Swallow, Carla Bley, Bobo Stenson, Arild Andersen, Jon Christensen, Jan Garbarek and numerous others. How can we study jazz as a socially and culturally complex form of musical practice? By entering the recording studio, in dialogue with (among others) ECM engineer Jan Erik Kongshaug (Norway) and ECM producer Manfred Eicher (Germany), a more thick ethnographic description of jazz as recording practice arises, where the poetics and politics of representation, aesthetics, materiality (the circulation of jazz as objects), listening practices, and acoustemology (Feld 1996), stand in stark contrast to the constructs of simplistic nationalistic binaries commonly enhanced by critics and jazz historians--also moving beyond the journalistic and academic constructs of the 'Nordic tone' or the 'Nordic cool'. The presentation will further engage with notions of musical citizenship, globalization and cosmopolitanism.

"Hide Us In Your Side [Onachtawenana ghapassak]": Cultural Continuity and Change in Mohican Hymns

Rachel Wheeler, Indiana University-Purdue University Indianapolis

When Mohicans first encountered Moravian missionaries in 1740, they did so with more than a century of experience with Europeans, whose trade, wars, settlement and diseases had all posed serious challenges to Mohican spiritual and material welfare. Mohicans had encountered, and rebuffed, Dutch and English missionaries before they cautiously welcomed Moravian missionaries into their midst. Music was central to Moravian worship and the cadre of young missionaries quickly sought to create Mohican language hymns. Scores of hymns in native languages, including Mohican and Delaware, survive in the extensive collections of the Moravian Archives. The hymns can be seen as one site at which Christianity was indigenized: and this paper examines how the hymn traditions facilitated connection to Mohican past, while making sense of

the Mohican present. The texts of these hymns also reveal that the Mohican adaptation of Moravian Christianity--and pacifism--signaled a move away from cultural patterns of diplomacy and warfare, traditions that had become particularly disastrous under the conditions of colonialism and wars of empire. The Moravian "blood and wounds" theology features prominently in the Mohican hymns signaling that some Mohicans found new sources of power through the Heiland, whom they often depicted as a powerful warrior whose blood provided spiritual sustenance and protection to communicants.

Subversion by Subtlety in Brazilian Popular Music $Schuyler\ Whelden,\ UCLA$

"I'm a singer and nothing more... I am neither of the underground nor of the establishment. The orientation of this show is the restoration of the repertory." So says Gal Costa, the famed singer of Música Popular Brasileira (MPB), of her 1971 show Fa-tal - Gal a Todo Vapor. Her statement may speak to the ability of musical performance to restore a body of songs to prominence. However, situating these words within the context of the military dictatorship of the time draws attention to a restoration of a different order; the way that details of Costa's performance subtly and subversively give voice to the violences experienced by Brazilians living in a time of deep repression. In this paper, I analyze seemingly inconsequential musical moments within the song "Vapor Barato" as creative resistances to these violences. Though the song was pivotal to the show, uniting two opposing generic aesthetics--MPB and rock--it was hidden at the end of the resulting live album, reducing the likelihood it would draw the censors' ire. Combining this analysis with remembrances of the show by concertgoers, I connect these musical phenomena to the unassuming nature of everyday sociopolitical violence of life under military rule. I develop the concept of the "unextraordinary," drawing on the important work of Mary White Stewart, Derald Wing Sue, and Rob Nixon, who offer structural, psychological, and economic frames, respectively, for the investigation of everyday violences in the sociopolitical sphere, extending this work into the realm of expressive culture.

(Re)Defining Bands, Genres, and Cultures on the Festival Circuit Aleysia Whitmore, University of Miami

In festivals around Europe and North America world music bands play alongside classic and avant-garde jazz, Prince, Fun, and Nigerian rock. They play in the midst of drum circles and bungee jumpers, food tents with "ethnic" foods, local beers and RedBull, photo exhibitions, craft tables, and tents for GreenPeace and non-profits benefiting African children. In this paper I draw on ethnographic fieldwork at festivals such as WOMAD (UK), Bonaroo (USA), Sziget (Hungary), Jazz à Marciac (France) while on tour with two world music bands in 2012 and 2013, to show how world music bands define, build, and break away from world music's niche genre culture as they participate in these fleeting and varied performance spaces. In these festive getaways, attendees create liminal tourist spaces in which they momentarily mediate

between and fuse together different peoples, musics, and philosophies to build temporary villages and cultures. Some audience members look to these festivals as bringing together these elements in a way "Max Yasgur [Woodstock farm owner] could only dream of;" others want to party and "be the biggest tool." Musicians work to create a great "ambiance," and to engage audiences in whatever way possible (dancing, clapping, responding to stage banter) in the few hours they share a space. Building on scholarship on tourism, world music, and the music industries, I show how world music groups define and redefine themselves and the "world music" genre as they negotiate diverse festival cultures.

Sounding Captive and Emancipated Selves: Narratives of Victory and Loss in Musical Life Writing

Elizabeth Whittenburg-Ozment, Georgia Gwinnett College

Composed with the intent to mediate public dialog about the legacy of slavery, Gerri Hollins' performance art addressed the following questions: how do we attend to the memory of those whose voices have faded and whose history was not carefully preserved; and what should the lived experiences of generations lost mean to those living in the present? Re-played through divergent media forms, the varied iterations of this composition and the kaleidoscopic perspectives that can be found in the composer's telling of slave narratives reflected the composer's own life-story, intricately blending history with autobiography into a past-present narrative of victory and loss. Building on Patricia Hill Collins' theory of oppositional knowledge and Daphne Brooks' theory of liberatory alienation, this paper locates Hollins' composition within a wider spectrum of American performance art in order to demonstrate how prejudices and power grabs in the composer's life impacted the sound and structure of her music. This presentation draws upon five years of ethnographic fieldwork, interviews, and archival research relating to the composition, revision, and presentation of this music as folk opera, revue, puppet-theater, political address, and environmental pageantry. Emphasizing the intersections of socio-economic identifiers (race, class, and gender), I will link the music to the socio-political context from which it emerged. In doing so, I will demonstrate how its cycles of performance and reception relates to a broader historical project of empowering women of color through arts authorship.

Resort to Church: The Role of Mass Tourism in the Development of Interreligious Balinese Music-Networks

Dustin Wiebe, Wesleyan University

Since the 1930s, Balinese Hindus who have converted to Christianity have regularly been subject to "dikucilkan," a form of social excommunication that aims to sever social and economic ties between converts and their kinship groups. This practice, along with approaches to proselytizing that forbade the inclusion of Balinese gamelan in church contexts, created an artistic milieu characterized by the rupture and reconfiguration of longstanding community-

based music networks. This presentation examines how policies related to mass tourism developed during the 1970s have helped Protestant Christians of the Bali Church establish a framework for the institutionalization of "contextual" Balinese music and dance as a mode of worship praxis. Furthermore, I will illustrate how these contextualized arts have stimulated the development of interreligious music networks between Hindu and Christian artists, thus counteracting previous trends of religious segregation in Bali. In articulating this narrative I address two central research questions: How have the demands of the tourist economy created a space for Balinese Christians to participate in the creation of musics previously demarcated as Hindu? What specific social implications have the formation of Christian/Hindu music networks had on interreligious relations in Bali, and Indonesia more broadly? As a means to engage these questions I explore how the Bali Church has employed economic, social, and material forms of capital to develop a musical repertoire capable of expressing kebalian, or "Balineseness." Through this paper I aim to contribute to a growing body of social science research focused on the examination of majority/minority religious relations.

Negotiations, Representations, and Boundary-Making in European Romani Improvisation

Kathleen Wiens, MIM Phoenix, Chair, - Panel Abstract

Improvisation plays a defining role in many musics across the globe. In recent years, scholars and performers have expanded beyond the strictly musical dimensions of improvisation to address its social, cultural, and political implications. While a large amount of work has dealt with improvisation in free jazz and similarly experimental idioms, especially in North American contexts, processes of improvisation in other genres and regions have received less scholarly attention. This panel explores improvisatory practices in several European contexts, particularly among Romani performers of various styles of music. We focus on performative practices in context to analyze the varied meanings, interpretations, and affective and political work of specific kinds of improvisation. Romani musicians are often celebrated for their improvisatory skills and virtuosity while otherwise treated with suspicion and contempt, a situation that brings about complex social relations surrounding Romani musical performance in contexts across Europe. For this panel, we take examples from Bulgarian wedding music, interethnic musical collaboration in Macedonia, and the music of French Manouches, where such complex social relations play out in improvisatory music-making. The three cases reveal improvisation as historically controversial, instrumental in negotiating power relations and understandings of genre, and powerful in shaping identities as well as cross-cultural politics. This panel situates musical analysis within ethnographic data and foregrounds the influential role of improvisation in shaping inter- and intra-ethnic relations, national and regional identities, and emergent musical genres and aesthetic values.

"I Am My Own Priest": Notes on Home-based Vodou in the Southeast of Haiti

Lois Wilcken, La Troupe Makandal, Inc.

Anthropological literature on the social organization of Haitian Vodou has tended to focus on temples and societies, the initiation process, and Vodou hierarchy--the priesthood in particular. Ethnomusicologists have tended to follow in the footsteps of anthropologists, collecting songs and drum ensemble music from the temples for analysis. In a recent encyclopedia article Haitian historian of religion Guy Maximilien noted that most people in Haiti who serve the lwa (Vodou spirits) are not formally initiated; nonetheless. Maximilien goes into lengthy discussions of initiation and the priesthood. In another recent study cultural anthropologist Karen Richman charted two centuries of evolution of Vodou from a home-based ritual practice to one observed in temples under the direction of professional priests. Home-based practice, however, has continued to co-exist alongside temple practice, and this researcher would argue that it boasts its own evolution. How does this majority class of Vodouists serve the spirits? How does music function in home-based rites? Preliminary evidence suggests that music--including new music popular with youth--constitutes a primary source of knowledge for the uninitiated, challenging conventional notions about the static nature of grassroots culture. This presentation will use interview materials and full documentation of a home-based Vodou ritual in the southeast of Haiti to address these questions. It represents the beginning of an ethnographic study of Vodou music in a region--and a class--that scholarship has not vet touched. It reminds ethnomusicologists that we need not always follow the tendencies of our sister disciplines.

Inter-facility: Improvisation, Disability, and the Adaptive Use Musical Instrument

Pete Williams, University of Kansas

This paper will investigate the possibilities for research, performance, and cross-cultural connection generated by the Adaptive Use Musical Instrument (AUMI), a downloadable computer program that uses a webcam to track movement and trigger sound samples. It was developed by composer Pauline Oliveros and occupational therapist Leaf Miller so that people with limited mobility could improvise in groups. While it has been used in educational and therapeutic settings all over the world, it is also used in improvised performance, offering implications for issues of embodiment, virtuosity, dis/ability, and inclusion. According to standard practice in music, theatre. and dance, grand gestures often signify strong emotions, but, because it is programmed to track only slight gestures, the AUMI refocuses the attention (of both audience and performers) on small movements. A user with limited mobility can, for instance, trigger sound with the rising and falling of the chest, but a dancer leaping across the camera's field will not have much control. Thus, someone with a wide range of mobility must learn how to make small movements on the AUMI; this learning process, I argue, amounts to an

embodied understanding of the experience of someone with limited mobility-what I will call "inter-facility." Beyond merely "including" people with disabilities into (normatively able-bodied) performance, the AUMI has the potential to facilitate a deeper embodied connection generating new communities of practice.

Ethnomusicology and Public Policy: Intellectual Property Law, Performance, and Recorded Sound

Sean Williams, The Evergreen State College, Chair, - Panel Abstract

The third iteration of the SEM Board-sponsored session on Ethnomusicology and Public Policy features the issue of intellectual property law, performance, and recorded sound. Our co-keynote speakers are Dr. Shirley Thompson, Associate Professor of American Studies and of African and African Diaspora Studies, and Dr. Lisa B. Thompson, Associate Professor of African and African Diaspora Studies, both at the University of Texas at Austin. Shirley Thompson's current research focuses on concepts of race and property value, and how the notion of property finds expression in literature and performance. Lisa B. Thompson's work includes explorations of contemporary black theatre and the performance of blackness. The two keynote speakers will be followed by brief commentary from three SEM members whose work relates to intellectual and cultural property in several different arenas. Dr. Andrew Weintraub, Professor of Ethnomusicology at the University of Pittsburgh, coedited the 2009 publication of Music and Cultural Rights; his interest in this work reflects the importance of cultural rights as part of a larger discourse on human rights. Dr. Ingrid Monson, Quincy Jones Professor of African-American Music at Harvard University and author of Freedom Sounds: Civil Rights Call Out to Jazz and Africa (2009), will discuss her work on the Marvin Gaye/Robin Thicke "Blurred Lines" case. Veit Erlmann, Professor of Ethnomusicology at the University of Texas at Austin, is currently engaged in research and writing about music and intellectual property. Following the responses by SEM contributors, we will open the floor for comments and questions.

Mexican Activist Musicians and the Transformation of Son Jarocho in New York City

Emily Williamson, CUNY Graduate Center

The music of immigrant communities is often analyzed for the way it transmits nostalgia for the "homeland." Previously, music scholarship has examined son jarocho as a protest music and as a localized, folk style from Veracruz, Mexico, not in terms of immigration. However, son jarocho has taken on new meaning since it has gained international popularity that has yet to be studied. Using ethnographic examples, this paper will demonstrate the connection between son jarocho's diverse histories and today's New York-based musical activists who are teaching this music to Mexican immigrants and non-Mexican New Yorkers. In New York City, son jarocho musicians are actively engaging with communities not only to teach son jarocho but also to

build relationships and connections among people from disparate backgrounds: working-class immigrants from Puebla, Mexico, middle-class immigrants from places like Guadalajara or Mexico City, and non-Mexican New Yorkers. My informants practice son jarocho and, more broadly, music as an expression of connectivity and solidarity with others regardless of citizenship status or social position. Thus, I argue that the activist son jarocho musician is engaging with music in a transformative way--one that acknowledges both past and present to create a music that is contingent upon existing cultural networks in New York. Moreover, these musicians are making music that has clear roots in the son jarocho tradition but does not look back to Mexico as the nostalgic place of return. Rather, it is0a musical practice that is relevant to their lived experience in New York.

"These Guys Are Good, But They're Making a Lot of Mistakes!": Negotiating Ethnicity and Race in a Jazz and Romani Brass Band Improvisatory Collaboration

Dave Wilson, UCLA

My paper explores a particular collaboration between Macedonian jazz guitarist Toni Kitanovski and the Cherkezi Orchestra, a Romani brass band from Skopje, Macedonia's capital. I detail multifarious musical and discursive interpretations of improvisational techniques put forth by the musicians involved in the collaboration as they draw on and weave together multiple histories that invoke avant-garde jazz, Ottoman musical legacies, New Orleans brass bands, and the African roots of the clave rhythm. Through their improvisational performance and the narratives they construct around it, these musicians articulate a multi-layered form of musical expression that seems to simultaneously challenge and reinforce local conceptions of race and ethnicity. That Kitanovski is ethnic Macedonian and the Cherkezi musicians are Roms lends itself to tired exoticist tropes in the way the collaboration is perceived from afar, but a closer examination of the collaboration itself suggests that the musicians are playing with such tropes in sophisticated ways. The musicians' disparate understandings of one another's musical traditions (i.e., the Cherkezi musicians conceptualize "jazz" differently than Kitanovski, and Kitanovski conceptualizes "brass band music" differently than the Cherkezi musicians) not only provide an exemplary case of music's frequent status as polysemous, but also serve to inspire the collaboration itself and draw out new ways of thinking about improvisation among the musicians. In this setting, improvisational collaboration is a site not only for negotiations of power relations between ethnic groups, but also for a confluence of overlapping musical heritages that produces new meanings and interpretations of the act of making music.

Sisi-mi, Make We Talk? African Diasporic Cultural "Cousins" Strut Their Stuff

Karen Wilson-Ama'Echefu, Faculty of Arts, University of Calabar Cross River State, Nigeria Ajimmiri Amaechefu

African cultural diaspora, since the Transatlantic Slave Trade, is a complex affair involving forced travel from homelands; cultural continuity, adjustment, or abandonment; contact with others; individual and communal choice for various reasons; and transformation(s) that created culturally related networks in the midst of change. Though for many years mainstream scholarship did not support the idea, interaction between homelands and diasporic sites continued during the eighteen, nineteenth, and early twentieth centuries. First, it continued in the constant influx and outflow of Africans caught up in the Transatlantic Slave Trade (Wood, 1978; Thompson, 1983; Stuckey, 1984); then, over the shipping lanes (de A. Reid, 1942; Bolster, 1997. Linebaugh and Rediker, 2000); and in the creative and conservative memories of African-descended communities (Georgia Writer's Project, 1940). In the twentieth and twenti-first centuries, recordings, radio, film, TV, and, now, social media have only hastened and enriched this process. This paper posits that in such intra-continental diasporic sites as Nkwerre, Imo State, Nigeria and such transatlantic diasporic sites as Harlem, New York, USA, changes in cultural practice may happen quickly, but change in the underlying aesthetic is much slower. The paper argues that a West African Diasporic Blues Complex (WADBC) still governs the significantly different music-making (and movement) of each site. This lecture demonstration brings together ten Igbo Traditional musicians from Nigeria and five Blues and Jazz musicians from the US to examine these musical "cousins" and how their expressions of WADBC parallel and diverge.

Defining the "Culturally Unique": Orquesta Kef and Jewish Argentine Musical Experience in the Americas

Lillian Wohl, University of Chicago

In 2009, the Argentine klezmer band Orquesta Kef was invited to perform at the "Fiesta Hanukkah" celebration at the Skirball Cultural Center in Los Angeles, After assembling a U.S. tour including an appearance at the NBA halftime game for the Orlando Magic and performances in Mexico and Central America, Orquesta Kef was forced to abandon their plans after their request for P-3 visas was denied because they were deemed to represent a "fusion" rather than a "traditional" aesthetic of a "group of persons"--the then evidentiary standard to meet the burden of "culturally uniqueness," according to the Immigration and Nationality Act. 8 U.S.C. § 1101(a)(15)(P)(iii) (2006). As the first big-band ensemble in Argentina performing aggressive, beatdriven, klezmer-style music that channels Eastern European rhythms and melodic motifs while transitioning into and out of Latin American musical rhythms and harmonies, Orquesta Kef spotlights the question of cultural intelligibility and the regulatory definition of cultural uniqueness. This case, a small moment in a longer history of Latin American musical migrations within the Americas, calls into question, not only the place of Jewish music in Latin America and Latin America in Jewish music, but also the standard of "culturally unique"--a burden of proof problematic in its reductive conceptualization of identity and artistic expression. In this paper, I discuss

recent changes to P-3 visa legislation (amended in 2012) stemming from the Orquesta Kef case, while contextualizing the Jewish Latin American experience in reference to historic trajectories of race and ethnicity in the Americas.

Granting Culture but not Recognition: Tumba Carnaval and Chilean State Cultural Policy

Juan Eduardo Wolf, University of Oregon

Afro-descendant organizations dedicated to cultural activism in Chile emerged in the wake of the United Nations' 2001 International Conference on Racism, Xenophobia and Discrimination. While initially a non-governmental entity played a pivotal role in this emergence, the Chilean government itself has provided key financial support to these organizations in the form of arts grants administered by regional branches of the National Council of Culture and the Arts. The grants fostered the development of the music-dance expressions that have been crucial in raising awareness of the existence of Afro-Chileans on both national and international levels. Performances of these expressions have been particularly effective when combined with events cosponsored locally, such as the municipality-backed Carnaval Andino, The success of these performances with the help of such financing might lead one to believe that the Chilean state is supportive of these organizations' political aims as well, however, the fact that the government refused to count Afrodescendants in the 2012 national census suggests otherwise. In this paper, I explore the relationship between these annual grants and the evolution of the tumba carnaval, the principal genre Chilean Afro-descendant organizations have used to promote their goal of government recognition. I consider the position of different Afro-descendant groups in obtaining these grants and the position of the different branches of government in encouraging the performance of this expression. How does one reconcile this seemingly favorable government policy towards Afro-descendant music-dance with the government's unwillingness to give Afro-descendants' official recognition?

Adorning the Bride: Lyric and Melodic Confluence in Islamicate Musics $\,$

Richard Wolf, Harvard University, Chair, - Panel Abstract

Music in Muslim cultures is strongly linked with poetry and textual practices. Fittingly, Amir Khusrau, a medieval source of both literary and musical legends, said, "Poetry can be considered a bride and its melody her jewelry." This roundtable seeks to follow this poet-saint's sentiment to understand the ways in which musical and literary epistemologies overlap in performance genres as practiced by Muslim social actors. To begin an in-depth discussion of this topic, we focus on how contextualized ideas of melody and verse mutually constitute each other in Islamicate settings ranging from the devotional to the delightful across all time periods and regions. The panel focuses on three analytical facets. First, presenters will discuss the aesthetic and theoretical elements relevant to the Islamicate text-music nexus, focusing on lyrical ambiguity and aural seduction. To buttress this ideological aspect, presenters will then discuss specific historical examples such as literary cosmologies of music. Finally, the third aspect will concentrate on contemporary practices such as popular devotional settings and mass mediated literatures. This roundtable will engage scholars interested in literature, verbal art, reappropriation, prosody, recitation, linguistic modeling, ambiguity, lyricism, religiosity, theatre, and speech-song boundaries. Yet, our focus remains fixed on Islamicate practices, concentrating on the unique relationship between text and melody.

Salsa Dancing with Chinese Characteristics: An Identity Marker of Modernity and Cosmopolitanism in 21st Century China Ketty Wong, University of Kansas

It is generally believed that the salsa seed was planted in China in the 1990s, when Latin American diplomats and businessmen started arranging dance nights at a few local clubs in Beijing. Currently, there are dozens of dance studios and Chinese instructors teaching salsa lessons for self-enjoyment and competition purposes. Salsa dancing is gradually growing in China, but without a direct connection to Latin American culture, identity, or diaspora. Although Chinese know the Cuban roots of salsa, it is 0 the kinetic aspects of the dance that is most attractive to them. Health, relaxation after work. dating, and feeling sexy are among the reasons given by professional middleclass Chinese in their 30s and 40s for engaging in a social activity that defies Confucianism principles of public behavior prevalent in China. For Chinese. social dancing is not part of their culture and only professional dancers can do it well. Borrowing the term "socialism with Chinese characteristics," which points to a distinctive socialist system that combines state-owned enterprises with an open-market economy, I use the term "salsa dancing with Chinese characteristics" to refer to a distinctive dancing style that combines Latin dance movements with Chinese ideas and resignification of this music. Based on interviews and ethnographic research conducted in Beijing and Shanghai from 2012 to 2014. I argue that Chinese salsa fans adopt this dance as an identity marker and cultural practice that expresses a sense of modernity and cosmopolitanism in the midst of China's rapid urbanization and economic reforms.

The Musical Foundations of Religious Practice Abigail Wood, University of Haifa, Chair, - Panel Abstract

Much scholarly attention has focused on the ways in which ritual and religious practice have influenced the composition and performance of the music used in those practices. This approach designates sacred music as something reactive, placing it entirely at the service of a separate ritual practice. The papers in this panel seek to reverse that perspective, examining the active influence of musical forms upon the practice of sacred ritual. The first paper in the panel begins with Rabbi Abraham Joshua Heschel's statement that Judaism is a religion that sanctifies time and argues that Jewish sacred music is what separates and shapes that sacred time for contemporary congregations. The second paper expands on the idea of music's power to shape practice by exploring how the spread of neo-Pentecostal gospel music in Ghana has affected the worship practices of other Ghanaian Christian denominations. The third paper engages with Charles Taylor's inquiries into the nature of secularity to examine the influence of secular popular music on the worship environment of an evangelical church in Minnesota. Finally, the fourth paper revisits the theme of sacred time by examining the way in which an Orthodox Christian priest negotiates the tension between geographic and temporal perceptions of distance through

chanting. In bringing these varied styles of musical worship into conversation, we hope to highlight the active role of music in shaping the spiritual aspect of the human condition.

Singing Turkish, Performing Turkishness: Messages and Publics in the Song Competition of the International Turkish Olympiad Joanna Wulfsberg, University of Arizona

Turkey's most controversial religious figure is the Muslim cleric and author Fethullah Gülen, an erstwhile ally and current rival of Turkey's president. Gülen's influence is felt far beyond Turkey, as his followers have established around one thousand schools in 135 countries. Since 2003, students in these schools have participated in an annual competition known as the International Turkish Olympiad, the showpiece of which is its song contest. The participants perform well-known Turkish songs before live audiences of thousands in dozens of Turkish cities and reach millions more via television and the Internet. While the contest resembles American Idol in its focus on individual singers and Eurovision in its nationalistic overtones, the fact that the singers are performing songs associated with a nationality not their own raises intriguing questions about the intended message of the competition and its multiplicity of publics both within and beyond Turkey. To answer these questions, I examined YouTube videos of the competition and read YouTube comments, popular websites, and newspaper opinion columns. I conclude that the performers themselves are meant to feel an affinity with Turkish culture and values, while Turkish audiences receive a demonstration that Gülen's brand of Islam is compatible with Turkish nationalism. Moreover, the case of the Turkish Olympiad reveals complexities regarding public reception not anticipated in Jürgen Habermas's and Michael Warner's groundbreaking theories on publics and counterpublics.

An Invisible Part of Pop-Idol Performance: Exploring Aidoru Otaku's Cheering as a Performative Act

Keisuke Yamada, University of Pennsylvania

In this paper I explore Japanese idol fans--referred to as aidoru otaku ("idol geeks")--and their cultural and aesthetic practices and activities today. focusing on their performative acts taking place at concert venues of J-pop idols and collective ways of appreciating and cheering idols' musical performances (or what they call "kôru"). This ethnographic case study specifically looks at aficionados of Japanese idol group Momoiro Clover Z. During live performances of the idol group, the fans, dressed in their favorite members' "official" colors, wave Cyalume light sticks, and cheer and join in the musical performances from audience seats by, for instance, interjecting poems of praise to the specific members of the group and short consecutive words of their own between verses--called kôjô and mikkusu, respectively--in certain specific ways. Although a number of recent works focus on J-pop idol performance, its production system, and consumption (e.g., Aoyagi 2005; Galbraith and Karlin 2012), individual agency, creativity, and performativity of aidoru otaku have been relatively unexplored. This research, thus, draws more attention to this unspotlighted or almost invisible part of pop-idol performance, while also attempting to identify the dynamic functionality of ever-circulating user-generated social media contents and platforms, as places for collective intelligence (Jenkins 2006) and crowd sourcing (Duffett 2013), for individual fans seeking to create ideal performance spaces and selves and to cultivate feelings of intimacy toward the idols (Yano 2004).

Singing the Nation Home: Assyrian Popular Song as a Locus for Collective Identity

Nadia Younan, University of Toronto

The transnational movement of music has created a sonic space that is becoming a primary locus of national collectivity for the globally dispersed Assyrians, an oppressed ethnic and religious minority from northern Irag. Assyrian musician Ashur Bet Sargis, who is renowned among Assyrians for his nationalistic activism, establishes a connection between the Assyrian diaspora and their ancestral land through the 2008 release of his popular song "Dashta d'Nineveh" (The Plains of Nineveh). This paper examines how "Dashta d'Nineveh" serves as a tool for the construction of an Assyrian nation whose borders transcend geographical boundaries. Based on fieldwork conducted in Toronto during autumn 2014, I will provide an in-depth analysis of the song's lyrics, which are in the Neo-Aramaic language, as well as their musical setting. This analysis considers the socio-political relationship between language and identity, and closely examines the nostalgic images portraved of an agrarian past that further stimulate nationalist sentiments (Boym 2001, Sugarman 1999). I will conclude with observations on how the technological mediation (Frishkopf 2010, Lysloff 2003) of "Dashta d'Nineveh" via sites such as YouTube creates a virtual terrain on which the Assyrian community may claim national assembly. As the scholarship on this community is limited, further study of the Assyrian peoples will provide new insights into the relationship between music and nations as imagined communities (Anderson 1983). With prominent themes of patriotism and a unifying homeland, widely disseminated Assyrian popular songs are critical to the survival of this stateless nation.

Shen Yun Controversy: Beauty, Violence, Injured Bodies, and Transnational Politics in a Global Pop Show

Su Zheng, Weslevan University

Since its debut on Broadway in 2006, New York-based Shen Yun Performing Arts, affiliated with the controversial Falun Gong belief system, has expanded to three companies touring over 100 cities in the world with more than 300 performances annually. Millions of people have attended Shen Yun's frequently sold-out shows. Typically these shows are enthusiastically endorsed by politicians and human rights groups, but condemned and strictly censured in China. Shen Yun claims that their mission is to "revive 5,000 years of civilization through the universal language of music and dance," yet many audience members feel "duped" or "a huge let down" by what they experienced. This presentation critically examines Shen Yun's contentious performance from a number of analytical perspectives, highlighting bodies' central role. I will discuss Shen Yun's gendered virtual bodies on Internet; its relationship with "cultural authenticity" constructed through choreographed and costumed bodies; its ideological competition and protest against the Chinese Communist Party visualized through artistic representations of violence and injured bodies, and its strategic positioning within the American domestic discourse of multiculturalism through ethnicized bodies. I further suggest that the case of Shen Yun, as uncomfortable and complex as it is, provides a challenging testing ground for ethnomusicologists to tease out the limits of some of our basic categories, such as faith and religion, cultural and ethnic identities, and progressive social movement, that we engage with in our analysis of music as social processes.

Amir Khusrau: Literary Pioneer of Khanaqahi Qawwali Irfan Zuberi. Indira Gandhi National Centre for the Arts

Amir Khusrau (1253-1325) is widely believed to be the progenitor of Qawwālī. a Muslim devotional music genre. According to oral histories, the poet-saint trained a group of young boys in fundamentals of music, intricacies of poetry, and codes of decorum particular to Indo-Persian shrine practices. These skills placed value on strategically deploying delightful verse, maintaining a genealogical connection with spiritual teachers extending to the prophet Muhammad, and furthering the ecumenical strategies of Sufi shrine culture. The devotional, lyric, and musical setting of Qawwālī's ethos and worldview can be best indexed with this couplet famously attributed to Amir Khusaru: "All people have their paths and focus of worship / I focus my worship on the tilted cap of my beloved." The lines are iconic for the polysemic musical and poetic potential underlying Samā' or the listening experience in Sufi devotional practices. To get at the melodic, lyrical and religious complexity of this iconic couplet and the religio-literary practices it signifies, this paper will look at the multiple ways in which interpretations of Amir Khusrau's musical and literary legacy have been instrumental in giving credence and granting significance to the contemporary and historical soundscape of Qawwālī. In the spirit of collaborative fieldwork, it will put forth the views and analyses of the Qawwālīs or singers themselves whose conversations about the genre are never complete without a reference to Khusrau.