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**Abstracts**

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## SEM 2016 Abstracts Book – Note to Reader

The SEM 2016 Abstracts Book is divided into two sections: 1) Individual Presentations, and 2) Organized Sessions. Individual Presentation abstracts are alphabetized by the presenter's last name, while Organized Session abstracts are alphabetized by the session title.

Note that Organized Sessions are designated in the Program Book as "Panel," "Roundtable," or "Workshop." Sessions designated as "Paper Session" or "Mixed Session" do not have a session abstract.

To determine the time and location of an Individual Presentation, consult the index of participants at the back of the Program Book.

To determine the time and location of an Organized Session, see the session number (e.g., 1A) in the Abstracts Book and consult the program in the Program Book.

Individual Presentation Abstracts

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Organized Session Abstracts

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David Aarons, University of Washington

**Making Reggae Ethiopian: Strategies for Mass Appeal and Sonic Essences of Ethiopianness**

Rastafarians from all over the world who have repatriated to Ethiopia, their promised land, proclaim themselves as the 83rd tribe of Ethiopia (Bonacci 2015, MacLeod 2014) and use reggae as a primary means of asserting their presence amidst restricting citizenship laws. In order to engage Ethiopian audiences on a large scale through reggae, Rastafarian and Ethiopian reggae musicians must "Ethiopianize" reggae to appeal to local tastes. Based on extended ethnographic research, I highlight how reggae musicians use Ethiopian sounds and musical elements such as language, scales, rhythms, vocal techniques, and digital post-production techniques to connect with local audiences to varying degrees dependent on the backgrounds and abilities of the musicians. I interrogate the "semiotic potentials of those sounds in relation to the internal contexts of perceivers" (Turino 2014: 189) to demonstrate how the interplay between urban musicians and listeners socially constructs and mobilizes particular sounds as signifiers of Ethiopia. I argue that these signifying sounds allows repatriated Rastafarians access to mainstream Ethiopian audiences because of the sounds's associations with Teshale's "Geez civilization" that privileges Orthodox Christianity and the Amharic language (1995). I conclude that these sounds represent perceived essences of Ethiopian music and that their implementation, while facilitating cultural recognition for some, further marginalizes other ethnic groups through the sounds' homogenizing potential. I not only address perceived essential elements of Ethiopian music in relation to foreign music, but also demonstrate the agency of individuals to manipulate and mobilize sounds that produce narratives and counter narratives of the nation.

Marié Abe, Boston University

**Listening to Geographies of Responsibility in post-Fukushima Japan**

On December 31, 2011, eight months after the devastating M9.0 earthquake, tsunami, and subsequent nuclear crises in northeast Japan, over 200 celebrity singers took to the stage of the annual music TV program "*Kohaku Uta Gassen*." The carefully scripted, five-hour-long show performed national solidarity and elicited support for the disaster-affected regions through the trope of "*kizuna*" affective bonds. In the face of fragmented national sociality after the triple disaster, the rhetoric of *kizuna* in the music program elicited not only the material support, but also a sense of nationalist allegiance evoked through the lyrical tropes of hometown, family, and homeland. In stark contrast to this performance of "disaster nationalism" were the raucous sounds of Junta-la-Mvta, one of the most active musical groups participating in the antinuclear street protests. Markedly international in their scope, Junta-la-Mvta's repertoire spanning tunes from Chile, Ireland, Korea, Okinawa, and East Timor called forth a radically different kind of sociality that imaginatively forged affective alliances across these locations. Based on ethnographic and musical analyses, this paper probes the possibilities and

limitations of Junta-la-Mvta's "protest music" by exploring these two modes of socialities produced through sonic responses to the nuclear crisis. I suggest that Junta-la-Mvta evince social precarity not merely as a resulting condition of the disaster that nationalist solidarity of *kizuna* will remedy. Rather, heard in relation to Doreen Massey's notion of "geographies of responsibility," their music repositions the sense of precarity as the root of the structural constraints that warrant social critique in post-Fukushima Japan.

Margarethe Adams, Stony Brook University

**Airing Independence: Time and Mediation in Post-socialist Kazakhstani Independence Day Celebrations**

Recent scholarship on time (Crapanzano 2004; Dawdy 2010; Jameson 2007; Olma 2007) has proposed shifting the scholarly gaze toward multiple temporalities, non-linear concepts of time, and a cognitive/emotional treatment of time. In conversation with such scholarship, this paper investigates Kazakhstan's relationship to its pasts and asks how lived time of the present articulates with ideologically informed chronology. In my discussion of Kazakhstani Independence Day I examine how independence is positioned ideologically and framed temporally through official channels (state television, state-sponsored festivals), presenting utopic visions of a distant past, and projecting idealist imaginings as a kind of advertisement for Kazakhstan's future. While the Soviet past is largely obscured in this Kazakh national holiday, the Soviet legacy nevertheless remains as a ghostly presence, persisting in habits of celebration and in hidden but sturdy ideological underpinnings. Through an ethnographic study of Kazakhstani Independence Day concerts on the square, a film aired on Independence Day, and interviews with participants, onlookers, and viewers, I examine the intertwining of temporality and ideology in public culture. I discuss the contradictory images of a utopian Eurasianist future in songs depicting a steppe union between Kazakhstan and Russia, contrasted with a nightmarish mock footage of Kazakh collectivization and starvation. Temporal framing grounds Kazakhstani experience and ideologically tints the postsocialist present. I show how the commemorations and celebrations on one day illuminate these contradictory framings.

Hannah Adamy, University of California, Davis

**Sexing Sovereignty: Tanya Tagaq's Queerly Vocal Interventions**

Punk-Inuit throat singer and Inuk activist Tanya Tagaq received a standing ovation after she performed at the 2014 Polaris Music Prize Gala at the Banff Center in Alberta, Canada. Though she presented the songs as "Uja" and "Umingmak" from her recent album *Animism* (2014), the performance was almost entirely improvised. Many publications described her performance as haunting, powerful, and even frightening, partly because the names of 1,200 missing and murdered Indigenous women in Canada silhouetted Tagaq's writhing, panting, shrieking body. In this paper, I analyze the Polaris

performance as part of Tagaq's radical embodied sonic sovereignty, in which she asserts women's agency in Arctic communities by linking embodied experience with the Arctic sonic landscape. I also consider Tagaq's interviews about *Animism* and her recent coming out as a survivor of sexual assault. In doing so, I suggest that Tagaq's performance-based activism uses a queer logic which destabilizes heteronormative and colonial violences against Indigenous women. Through her vocal performances, Tagaq enacts what queer indigenous theorist Mark Rifkin calls an "erotics of sovereignty." Such a practice legitimizes indigenous place-making as a feeling or embodiment, and grants Indigenous women sovereignty in their own bodies. Tagaq enacts this sovereignty through sound, queering the relationship between the human and the landscape as she claims her body through vocal performance. Thus, Tagaq uses her voice to perform her body as a site of power, pleasure, and survivance.

Allison Adrian, St. Catherine University

**Celebrating Los Raymis: Indigenous Music in Cañar and Saraguro, Ecuador and Minneapolis, Minnesota**

Ecuadorian indigenous people who have migrated to the United States continue to celebrate indigenous Andean festivals like Pawkar Raymi and Inti Raymi in the diaspora. This film draws upon fieldwork conducted in Minneapolis, Minnesota and Cañar and Saraguro, Ecuador from February 2015 to July 2016 to explore Ecuadorian indigenous festivals in domestic and diasporic locations. Using ethnographic methods and film-making, the film exhibits how Cañari and Saraguran communities construct and articulate their identities in both Ecuador and in the Midwest, with particular attention to gender, music, and childhood. Ecuador has undergone tremendous change in the past two decades, largely spurred by a financial crisis at the turn of this century. While the economy is recovering from this crisis, indigenous communities in Ecuador continue to experience dramatic changes in their social structures as many men and women emigrate. What happens to indigenous festivals, music, and families when people between the ages of eighteen and forty migrate? How are musical practices and indigenous identity impacted when a community that relies on oral tradition to pass on skills and knowledge is scattered geographically? While references to Cañari music are limited (Wong 2010), scholarly texts about music-making in Saraguro exist from the 1990s (Volinsky 1998, Belote 1994). These materials invite assessment of how the music and festivals have changed in an era in which cultural flows across national boundaries have accelerated.

Kathryn Alexander, Macalester College

**Hashtag Social Justice: Pop Musicians and the LGBT Movement**

This paper examines how mainstream American popular music artists such as Katy Perry, Macklemore, and Lady Gaga use songs, stage performances, and social media presence to speak on behalf of the American LGBTQ community

without necessarily doing meaningful social justice work to advocate for this community's social equality and acceptance. Commercially successful artists use their music to target the LGBTQ (lesbian, gay, bisexual, transgender, queer) community as a consuming audience by referencing homonormative social and political issues, such as same-sex marriage, and glamorous aspects of queer culture, such as drag. These actions promote the artist by aligning them with a general trend towards social liberalism in popular music culture, but does this trendy social justice activism result in any meaningful social change for the LGBTQ community? Since the community is often disenfranchised, any exposure from major stars in song is applauded. This paper focuses on Lady Gaga's music video "Born This Way" and Macklemore's performance of "Same Love" at the 2014 Grammy Awards show to analyze the narrative these white, heterosexual, and apparently cis-gendered artists' songs construct about an American LGBTQ experience. I examine pushback on social media from queer artists and fans critiquing these actions as damaging because of their superficial portrayal of the diversity of LGBTQ lives, and musical activism by LGBTQ artists is examined to articulate how the speech and activism of artists within a marginalized community collides with expectations of the popular music industry currently struggling with more visible and vocal diversity.

Erin Allen, Ohio State University

**Brass Bands, Participatory Musicking, and Affective Activism at the HONK! Festival of Activist Street Bands**

Recent scholarship has focused on the emotional geographies and participatory politics of social movements and the use of space, sound, and performance to mobilize public attention and affect (Salovaara 2015; Waite, Gordon, & Farbotko 2014; Parviainen 2010; Shukaitis 2007). This paper explores the role of intersubjectivity, empathy, and the body as *affective* modes of social change in the HONK! Festival of Activist Street Bands. Brass bands the world over share the performative potential for space and place-making, community building, and collective participation in public settings through the use of loud, acoustic, and mobile instruments. Based on recent fieldwork at HONK! festivals in seven U.S. cities, this paper examines this sociomusical potential and the multiple ways it manifests in the course of performance to create or transform affective registers of place, situation, or of individuals. HONK! festivals seek to overcome arbitrary social boundaries, protest violence and oppression, reclaim public space, and incite individual and community transformation. All HONK! bands share repertoires mixing Balkan, New Orleans, klezmer, Afrobeat and other "global" brass styles, an individualistic "DIY" sensibility to costume and instrumentation, as well as performance practices emphasizing energetic carnivalesque street performance encouraging audience participation. Thus HONK! festivals celebrate a collective yet individualistic politics of participation that draws both on "global" brass traditions and local lifeworlds and ideologies to facilitate moments of affective freedom and resound the possibility for lasting social change.

Theresa Allison, University of California, San Francisco  
**"She told me I was a listener, but now I write songs:" Becoming an Artist after Nursing Home Placement**

In the US, we have long been aware of a tendency for adults to self-identify as non-musicians, or to speak of music as the purview of professionals. With the support of nursing home activities staff members, however, a group of women and men in their 80s and 90s have broken out of this role. As residents of the nursing home, they are encouraged to participate in scheduled activities, many of which are music and arts classes. The pedagogical settings range from one-on-one assistance with painting in the art studio to group jewelry classes, from informal vocal teaching in the Glee Club to intense study in the Psalms, Songs and Stories songwriter group. This paper explores what it means to become a musician and artist in a nursing home after a lifetime of living and working in the community as a non-musician. How do patients with complex chronic medical illnesses become students and artists? How do self-described "listeners" become songwriters? These new identities, adopted by adults who have been thrust unwillingly into dependent, care-recipient roles, offer opportunities for growth and social participation in an American institution traditionally associated with debility, weakness and death. In this paper, I explore the opportunities for late life development afforded by creative arts activities and consider the implications for the health sciences in the increasingly medicalized world of aging in the US.

Joseph Alpar, The Graduate Center, City University of New York  
**Is It My Prayer or Yours?: Makam and the Persistence of Heritage in Turkish Hazzanut**

*Makam*, the system of modes, patterns, and methods for composition and performance of Ottoman classical music, is the foundation upon which many Turkish Jewish liturgical and para-liturgical traditions are built. The more than thirty *hazzanim*, synagogue cantors, who conduct prayer services in Istanbul's remaining congregations faithfully follow practices and conventions that have more or less been in place since the Ottoman era. Yet, for a number of contemporary Turkish Jews, the sound of makam is archaic and esoteric, conducive to the florid, improvisatory solo singing of hazzanim but limiting congregational participation in prayer and distancing younger generations. Hazzanim, on the other hand, lament that people no longer appreciate the beauty of makam. As some religious Turkish Jews engage with more accessible sacred musics outside the synagogue setting, the future of an already disappearing eminent local tradition appears tenuous, and, consequently, some hazzanim are even more determined to hold fast to these practices. In this paper, I investigate the debate over makam in liturgy and the entangled social and spiritual identities that emerge in synagogue music making as both hazzanim and congregants reinforce, stretch, and transgress musical conventions. I argue that this discourse is central not only to understanding the practice of Judaism in Istanbul today but also to a broader dialogue on the pressures and dilemmas contemporary religious communities

face regarding the maintenance of heritage. These musical negotiations reveal the tension between loyalty to tradition and the freedom and fear of being liberated from it.

Adrienne Alton-Gust, University of Chicago  
**More than Meets the Ear: Musicality and Embodiment Practices in Drag Performance**

Drag performance stands apart from conventional modes of music performance since artists typically lip-sync to pre-recorded music. Though it is often viewed as a form of imitative performance, the presence or absence of a singing voice is not the most salient feature of the musical act. I propose a theoretically more nuanced way of understanding drag performance, by shifting the focus from the object being performed to the performing subject. While a performer works to embody a song, a spectator also experiences that song as being embodied in the performer. Even if the same song was played as "background" music twenty minutes earlier, the song and the act of hearing it have become ontologically distinct. Drawing on Noland (2009), Phelan (1993), and Cusick (1999), I examine the musical dynamics of agency and embodiment in live performance. My research is based on participant-observation in midwestern and southwestern U.S. metropolitan locales, and ethnographic interviews with artists across the queer entertainment spectrum: drag queens and drag kings; club kids and queer burlesque artists--whose acts are not cross-gender yet still gender performance--and transgender entertainers. Incorporating the perspectives of these diverse artists, I demonstrate that drag provides a creative space for performers to engage with their own musical subjectivities in a way different from conventional notions of performance. Building on recent approaches that widen the scope of performance, I contend that the musicality of the performer plays an important role in the embodiment and construction of these gendered personae.

Elise Anderson, Indiana University-Bloomington  
**Winding Melodies for Winding Words: Linguistic, Musical, and Cultural Sound in the Uyghur Performing Arts**

This paper, which draws from more than three years of fieldwork among arts and intellectual communities in Ürümqi, China, explores how performers theorize and stage the relationships between language and music in the contemporary performing arts of the Uyghurs. The first section of the paper describes an ideology of the stage, in which performing artists are tasked with producing and promoting a "pure" Uyghur language, i.e., one that is free of the influence of Mandarin. The second section presents the example of Ārkin, a pop singer who, when ordered to translate the text of one of his Mandarin-language pieces into Uyghur for broadcast on television, found himself compelled also to rewrite the melodic line from its original "straight" version to one more "winding," such that it fit the linguistic and musical values of

Uyghurs. The final section then considers how the relationships between linguistic and musical sounds that Ärkin expressed--"straight" melodies for "straight" words in Mandarin, and "winding" melodies for "winding" words in Uyghur--might, in turn, help us to understand some of the cultural values that Uyghur performers think of as unique to them, and thus the most significant to reflect onstage. This paper explores some of the emotional, moral, and political stakes invoked in Uyghur performance, as well as how artists continue to make meaningfully and recognizably "Uyghur" music within the People's Republic of China, where multilingualism, multimusicality, and multiculturalism are simultaneously valued for their symbolic capital and feared for their index of difference.

T. Christopher Aplin, Independent Scholar

**War Dances and Peaceful Apaches: Music and Memories of the 1882 Loco Outbreak**

The Old West is covered in mythical dust - the Belle Epoque hooliganism of *Les Apaches*, the mid-century cinema of *Broken Arrow* (1950), and the 2011 *Operation Geronimo* military strike against Osama Bin Laden each suggest Apache history is defined by the violence of Geronimo and his Apache warriors. Anthropologist Morris Opler gave social scientific teeth to such characterizations in his study, "The Raid and War-Path Language of the Chiricahua Apache" (1940). But understanding Apache history today from this singular perspective is to remember people and history incompletely. This paper explores the Geronimo Campaigns of the 1880s through the ethnographic writing of Jason Betzinez, a Warm Springs Apache youth abducted by Geronimo during the so-called Loco Outbreak of 1882. His writings describe a different historical reality: that of Chief Loco's peaceful Warm Springs Apaches and their experiences during "that one time Geronimo forced Loco to break out from San Carlos" (as one Warm Springs colleague recently phrased it). Betzinez's biographical manuscript provides a detailed ethnography of frequent War Dance performances by his abductors in Northern Mexico. By documenting War Dance song and performance, Jason Betzinez's Warm Springs memories connect the Technicolor Old West to our era of Operation Geronimo, Obama's warnings against the "hazards of tribalism," and Guantanamo Bay by highlighting the past-tense modernity of Apache refugees, child soldiers, peaceful political activism, and prisoners of war.

Véronique Audet, Université du Québec à Chicoutimi

**Aboriginal Popular Music Scene in Quebec: Identity Assertion, Relationships, Indigenization and Dwelling**

For Aboriginal people in Quebec, music plays a fundamental role not only in the consolidation and expression of identity in interpersonal, intercultural and spiritual relationships, but also in terms of personal empowerment. This overview of the contemporary Aboriginal popular music scene in Quebec

focuses specifically on Algonquian communities to demonstrate continuity of popular musics with broader musical traditions and ancestral gatherings. As for their traditional musical practices, their popular music asserts identity and a relationship to the world. A network of relationships, and musical events forms the focal points that connect individuals and groups to community, and maintain human and nonhuman relationships in the cosmos. Musical practices are desirable in order to live well and to empower the self in a particular environment. In this paper, I demonstrate how contemporary popular music and its associated events, albeit in other forms, continue to engage the relational sense of ancestral musical traditions. The network is forged through spaces invested by Aboriginal people of different nations, where they create a "home," a "space for us," and redefine identity in unexpected ways. Singing, especially in Aboriginal languages, is an act of dwelling and cohabitation in an environment that is lived and felt.

Shalini Ayyagari, The University of Pittsburgh

**Singing for Singh: Electoral Politics, Social Responsibility, and Music in Rajasthan, India**

The 2014 Parliamentary elections in India's northwestern state of Rajasthan proceeded as anticipated in May 2014, with the controversial and independent running Jaswant Singh coming in second to the Bharatiya Janata Party candidate. In this paper I argue that Singh's relative success stemmed from the backing of the Manganiyar, a community of hereditary musicians from Rajasthan, who composed new songs in support of Singh's campaign. This election serves as an example of unprecedented involvement in politics amongst the Manganiyar, a low caste community ingrained in musical patronage relations with a history of non-involvement in electoral politics. What does it mean for the Manganiyar to assert themselves in contemporary political arenas and how does this involvement speak to a new cultivation of self-determination, social responsibility, and community advancement? What can be extrapolated from this case study to examine new ways of political involvement through musical practice in South Asia?

John Bagnato, University of Pittsburgh

**Spinning Dislocated Spaces: Retrospection in the Blind Archetype of Race Records**

During the mid 1920s, nearly a dozen Race record artists with the blind appellation followed the success of Blind Lemon Jefferson, initiating a trend toward the "downhome"--the rural sound of blues, ragtime, and evangelical music by solo male vocalists accompanying themselves on guitar--and away from vaudevillian classic blues. The presence of Southern "downhome" blind musicians among the era's highest selling artists alludes to a significance that surpasses the easy acquisition of their musical labor by record companies. Curiously, this musical movement took place at the same time that the Great Migration was initiating a contrary movement of African American

communities from an agrarian South to urban centers in the North. This presentation will argue that these two movements--one demographic and one aural--are significant to the rise of the blind archetype. Through examining representations of blind artists in the Black press, their music, and Great Migration accounts, I argue that phonograph technology (although a great expense) was not solely a domestic luxury, but provided a vital unifying mnemonic for listeners in movement. The music re-performed by blind artists on records previously occupied social spaces of respite from the tribulations of the Jim Crow era. In its new medium, music transformed from a lived social experience to a nostalgic artifact, listeners engaged with blindness as a spatial and temporal disjuncture, and an impetus in the construction of a Black modernity.

Randal Baier, Eastern Michigan University

**Village Angklung Performances as Sacred Entertainment in the Mountains of Sukabumi, West Java, Indonesia**

In Ciptagelar, one of many villages in the mountainous and remote Sukabumi region of West Java, Indonesia, ensembles of angklung musicians perform for ongoing village ceremonies in addition to yearly harvest festivals, known as *seren tahun*. This paper explores the acoustic and performance associations that angklung ensembles maintain as viable, living support for annual rice rituals and cooperative social life in this remote region, in addition to reflecting on how the ensembles have validated broader ideas of a Sundanese "imaginary" in the national Indonesian context. Angklung ensembles create a centered or ambulatory acoustic environment for village ceremonial occasions. Typically consisting of 2-3 bamboo tubes tuned in octaves, these "rattles" vary in size. In rural regions the larger angklung can reach a size of one to two meters in height. The ensembles are frequently "visualized," evoking romantic notions of rural life. Their acoustic incorporation into regional TV and global social media indicates their importance as a marker of Sundanese cultural identity. The inclusion of angklung into harvest rituals publically celebrates the spiritual links to various agricultural deities. In this sense, angklung performance maintains connections between the sacred significance of the yearly agricultural cycle and various opportunities for entertainment, yet also serves to revive or re-activate popular notions of performance traditions during these yearly festivals that are regionally significant, drawing visitors from such places as Bandung, Jakarta, and even Bali. The sound and performance style of angklung underscores this vital link between rural practice and the wider Sundanese society.

Hannah Balcomb, University of California, Riverside

**Of Cowboys and Indians/Gauchos and Comparseros: The Musical Mapping of the Argentine "Indian" onto a White Imaginary**

This paper examines the creation of the Argentine "Indian" portrayed through Andean music and dance, and dissects the competing ways in which this

depiction simultaneously contributes to and detracts from the struggle for indigenous recognition. In Argentina, the *gaucho*, the archetype of a White nationalism, has been historically revered, and autochthonous, non-European art forms have been repudiated. Today, proponents of indigeneity, following a century of *indigenista trends*, have encouraged a resurgence of Andean culture through establishing ties between the Argentine indigene and a mythologized Incan heritage: re-edifying the former as culture bearer. Concurrently, opponents of Bolivian immigration maintain that the proliferation of Andean music and dance is evidence of an invading culture threatening to subsume a "pure" Argentine identity. I examine this paradox through the lens of the *comparsas de los indios* (Indian parade groups), which take place annually during *Carnaval*; participants perform Argentine genres, wearing costumes based on a range of sources including extant Argentine native communities, images of Lakota and Apache from Hollywood Westerns, and a mythologized Incan. Ultimately, I argue that the *comparsas de los indios* urge a re-telling of Argentine history and the visibilization of native peoples mapped onto a White imaginary. However, I also contend that the *comparsas'* essentialized Argentine "Indian" reinscribes an exclusionary rhetoric in which indigenous and Andean culture and people are viewed as encroaching on a purely Argentine way of life: this undermines indigenous identity aspirations. My paper contributes to ethnomusicological research on displaced people confronting the mainstream through music and dance.

Nandini Banarjee, Columbia University

**Film Music and its Layers of Modernity: The Role of Tappa in Satyajit Ray's "Joy Baba Felunath"**

This study explores the cultural poetics of music in Satyajit Ray's 1979 film *Joy Baba Felunath*. Through the analysis of a Tappa song (a raga-based vocal genre of Hindustani music) that plays diegetically within a particular scene, I explore Ray's use of music to construct relations between musical experience and senses of place within his cinematic world, and the social worlds within which the film circulates. Drawing on Ahmed's (2004) concept of affective "stickiness," and Boym's (2001) definition of "nostalgia," I situate Ray's use of music within a critical discourse on the construction of modern national subjectivities. How do the details of this scene articulate the audience's attachment to the characters and to the film itself? How do these emotions embody discursive relationships between materiality and metaphor that ground subjective experiences of national identity? Following Mankekar's (2015) assertion that lived emotions and collective memories have formulated India as an archive of affect and temporality, I describe various modern temporalities that are musically articulated in Ray's film (the early 20th century invoked by the Tappa song; the 1970s era depicted in the film; responses of Indian audiences to the film on its 1979 release; and contemporary Indian diasporic reactions to the film). I show how music laminates generational and geographical dimensions of modern temporality for Indians at home and abroad, and I argue that *Joy Baba Felunath* deploys music as a vehicle of affective and imaginative labor through which publics

are created, boundaries dismantled, and versions of modern Indian subjectivities lived.

Ritwik Banerji, University of California, Berkeley

**Outlining the Phenomenology of Ethics: Human Critiques of the Socio-Musicality of Virtual Free Improvisers**

Respecting the musical freedom of their peers, free improvisers typically refrain from any verbal interaction indicating to other musicians how they should play. Discursively, free improvisation purports to liberate musicians from the rigidity of musical convention (Bailey 1980, Cardew 1971). Fittingly, most improvisers politely refuse to divulge what they expect others to do. Still, while players hesitate to articulate expectations of other players in routine social interaction, does this really mean they will tolerate anything in musical interaction? Strikingly, improvisers become far more comfortable articulating their expectations for the conduct of other players when they play with an artificially-intelligent free improviser, a virtual musician built to listen and respond to improvisers as if it were just another performer. Engaging a design-driven ethnographic methodology over a period of 18 months, I have created and tested several such systems with musicians in Berlin's scenes of free improvisation, asking musicians to play with these systems and indicate what they lack in comparison to their human counterparts. This process elicits each musician's frank discussion of the particular practices of auditory perception, musical thinking, and physical action they expect from their peers, expectations these same performers hesitate to express in my own human-to-human musical interactions with them as another free improviser. Thus, building on ethnomusicological treatments of performer interactions (Brinner 1995, Monson 1996), this paper analyzes musical interaction as a space to examine the phenomenology of ethics, examining the sensory, cognitive, and bodily demands of ethical conduct in socio-musical interaction.

Nil Basdurak, University of Toronto

**Silencing the Collective Memory of Istanbul: Islamist-Neoliberal Ideology of the Imagined New Turkey**

Istanbul, former capital city of the Ottoman Empire and a current international metropolis, has experienced large-scale soundscape transformations within the past century. Key historical events leading to these transformations include the foundation of the Republic of Turkey in 1923 and the concurrent Greek, Turkish population exchanges; urban-rural migration post-Second World War; and the Neoliberal policies of the 1990s. Elected and in power since in 2002, the Justice and Development Party (JDP) is described as a "broad coalition of reformist Islamists, nationalists, and pro-business groups" (Çagaptay 2014). Since their election, the JDP has attempted to create an "Islamic counterpublic" (Hirschkind 2006) that has been supported by their policies on the use of public space. These policies work to gradually increase limitations on secular life styles and the 'soundscapes' that

they constitute, including performances of speech, music, and everyday life sounds (i.e. women's laughter, street weddings, night clubs, protests, mass media etc.). This paper will specifically focus on the continuous gentrification projects started in the early 2000s, which have been funded by the increasingly Islamized government, and the media at its disposal. The JDP's ultimate project, called 'The New Turkey,' has been promoting a Pan-Islamist and Neo-Ottoman cultural life style with a compound Neoliberal economic foundation, which neglects the opposition and resistance by Istanbul's culturally and religiously diverse residents. I argue that gentrification projects are being used to construct a homogenized imagined community, particularly in Istanbul's historical Beyoğlu district, through silencing the protesting counter-performances of the JDP's 'Others.'

Robert Beahrs, The University of Pittsburgh

**Sensing Precarity: Listening and Living in Lower Earth Orbit**

The International Space Station (ISS) -- an artificial satellite and microgravity research laboratory -- has been orbiting the Earth since 1998. Astronauts spend multiple years in rigorous training for ISS research missions, which typically last six months. This paper draws on affect theory and sound studies to explore astronauts' multi-sensory listening practices while living and working in lower Earth orbit aboard the ISS. How do experiences of daily sensorial stimuli on the ISS compare with those on Earth? How might cognitive and affective conditioning unique to the high-risk activities of astronaut life produce new understandings about the interplay of the senses, particularly vision and hearing? What can an ethnomusicological perspective on astronaut life teach us about sensing sound more generally? Using fieldwork conducted in 2012-13 with NASA astronaut Thomas Marshburn during his training and subsequent launch on a Russian Soyuz rocket from Kazakhstan (plus audio and video from Marshburn's 146-day ISS mission and his and his crewmates' memories of their experiences), I show how the effects of aural deprivation shape astronauts' senses in particular ways while training for, and living in, lower Earth orbit. I argue that astronaut training overdetermines sensorial experiences during mission activities, and that the senses' discreteness becomes more pronounced in the absence of the perceptual cuing we experience on Earth. Finally, I examine from a musical perspective how astronauts cultivate vibrational ways of knowing their spatial relations to the ISS and Earth that are crucial for survival in the hostile environment of outer space.

Katelyn Best, The Florida State University

**Washington, D.C.: The Birthplace of the Deaf Hip Hop Scene in the United States**

In the early 2000s Deaf hip hop, also known as dip hop or dip, began to take shape on a public stage. Using hip hop as a foundation, dip hop artists employed heavy rhythmic bass patterns and the visual element of sign

language in order to express music from a culturally Deaf perspective. Although this style of music began to form through independent expressions of music based on a Deaf view of the world, a musical scene began to develop in Washington D.C. This city is home to the only Deaf university in the world, Gallaudet University, which provided a space for Deaf artists to come into contact with one another. As the capitol of the United States, D.C. also serves as a cultural capitol for the Deaf community because of its longstanding history related to the development and establishment of Gallaudet University. While not limited to this area, Deaf culture is particularly apparent in D.C. since Gallaudet draws Deaf individuals and students worldwide to its campus. For example, Darius "Prinz-D" McCall was brought to this area from Alabama to attend Gallaudet. Here he met Keith "Sho'Roc" Brown, originally from Delaware, and together they formed an early dip hop group called the Helix Boyz that played a formative role within the dip hop scene. Using ethnographic methods including artist interviews and audio/visual recordings of performances, this paper explores how D.C. provided a unique cultural space for Deaf artists that fostered the development of the dip hop scene.

Tyler Bickford, University of Pittsburgh

#### **Pop Intimacy and Public Childhoods in US Children's Music**

The US children's music industry changed dramatically in the 2000s, as major children's media companies turned to music in an industry-wide effort to consolidate and expand the emerging "tween" demographic. Unlike previous efforts in television and film, which constructed child audiences either as oppositional and anti-adult or as passively infantilized objects of paternalistic care, children's media in the 2000s shifted emphatically to music to resolve this contradiction. While pop music's emphasis on nightlife, sex, and romantic love are often understood as incompatible with paternalistic investments in childhood innocence and domesticity, the children's music industry worked hard to demonstrate the shared sentimentality of pop and childhood: both reflect profoundly ideological and intensely felt investments in cultural value, emotional authenticity, and relational intimacies. Turning to music allowed the children's culture industries to sentimentalize childhood without infantilizing children, appealing both to the public aspirations of child audiences and adult investments in childhood dependence—ultimately framing dependence itself as a pleasurable source of affective identification for children rather than a threat to their agency. Drawing on recent theorizations of gender and public intimacy by Lauren Berlant and others, and combining data from ethnographic fieldwork with children in 2007-2008 with close readings of performances by kids' pop acts from that period, this paper explores how public intimacy served the children's music industries as a strategic resource for cultivating affective attachments in children while tamping down moral panic among adults—successfully papering over the ideological contradictions raised when children participate in consumer culture.

Natalia Bieletto Bueno, Universidad de Guanajuato

#### **From Noise to Soundscape: Sound Cartographies, Aurality and Urban Segregation in Mexico City**

The influence of post-structuralism, phenomenology and post-colonial studies in the humanities has led to a cross-disciplinary understanding of sound, space and listening as intersected concepts. Cultural geography has posited that space is not a given, rather it emerges from social interactions and as such it is closely tied to social identities. Sensuous scholarship has illuminated on how space is construed through perception and sensations. Therefore, different access to places and unequal rights to use- and hear- space, lead to different sensuous experiences that result in contrasting, often conflicting, ways of using, appropriating, reclaiming and constructing space. The convergence of Anthropology, Ethnomusicology and Sound Studies has argued for sound/hearing not as a pair of autonomous, though related concepts, but rather as two mutually constitutive parts of an indivisible phenomenon. Thus, the coexistence of power-bound aural cultures leads to aural strategies to differentiate, and socially stratify people. Paying a close ear to the sonic conformation of Mexico City, participants of this panel will offer different interpretations on the role that aural cultures play in the conformation of the public space in this extended, resounding, conflicting metropolis. In my discussion of their papers, I will expand and problematize Jürgen Habermas' notion of the "public sphere" as the site of encounter between the State's policies and citizen's agency. Similarly, Ana Ochoa's description of the "aural public sphere", as a site of struggle between forces of centralism and regionalism, will assist my debate of the cases and theoretical propositions posited by presenters of this panel.

Adem Merter Birson, Ipek University

#### **Burning in Love: Hidden Metaphors of Divine Love in Modern Turkish Art Songs**

Turkish classical music is a term used to describe both Ottoman courtly music (1400-1923), or *divan*, and the popularized light classical Turkish language genre that emerged during the Turkish Republican period (1923-present). The music of the Republican period especially has been analyzed in two recent studies: Martin Stokes's *The Republic of Love: Cultural Intimacy in Turkish Popular Music* (2010) and Denise Elif Gill's dissertation "Turkish Classical Music, Gender Subjectivities, and the Cultural Politics of Melancholy" (2011). Stokes employs the framework "cultural intimacy," a model that suggests the Sufist understanding of divine love can potentially unite Turkish people across long-standing political divides. Gill focuses on the role that religious melancholy plays in the contemporary classical music scene in Istanbul. To date, only Stokes and Gill have dealt with the impact that religion has had on the aesthetics of modern Turkish music making. This study focuses on the texts of the songs of Turkish classical music as operating within this same Sufist model. In the format of a lecture-recital, this study will focus on romantic love, and how it may be understood as an emotion charged with a

hidden divine meaning. Analysis of the texts of selected songs from the Turkish classical music repertoire will be accompanied by performance on the Turkish lute, oud, and vocals. Each text will reveal the topic of romantic love being a metaphor for divine love as it operates in the mystical tradition of Sufist Islam as understood in neo-Ottoman/Turkish culture.

Cody Black, University of Toronto

**Listening through 1440x2560 Pixels: Smartphones, Liveness, and Framing Escape in K-Pop Concerts**

Nicholas Abercrombie and Brian Longhurst (1998) suggest consuming media through meditative technologies is not necessarily a means for escaping from everyday life, but is rather a tool for coping within an otherwise mundane world. In this paper, I observe how smartphones organize social conceptions of immediate reality during moments of sonic liveness within the scope of attending K-Pop concerts. Drawing from my fieldwork on the the imagination and music consumption in Korea, I highlight the smartphone usage by Korean youth who attend K-Pop concerts to consume their desired idols with the intention of experiencing co-presence in the modality of liveness. I specifically observe that despite this desired "liveness," rarely did these individuals consume the concert experience without the lens of the smartphone, even though camera capabilities rendered limitations in convincing visual experiences of idol co-presence. Building upon the burgeoning public discourse of "Hell Joseon"--the disillusionment with contemporary society by Korean youth--I posit that techno-mediated consumption in live musical environments, despite its visual limitations, induces a codeshift away from "original liveness" (Auslander 2008) and triggers sound to simultaneously frame a notion of escape from the mundane in a manner similarly performed by these Korean youths in other spaces of their everyday lives. By specifically concentrating on experiential framing properties of music listenership (Sterne 1997) within the literary canon of social framing (Goffman 1974), I suggest consuming concerts through the smartphone frames live sonic presence as a habitual space for placing self outside the perceived, though contentious, mundane present.

J. Ryan Bodiford, University of Michigan

**"Soy del Pueblo": Class Politics, Cultural Appropriation, and the Music of Nueva Canción**

While often heralded for its anti-imperialist politics and for its revitalization of national folkloric traditions, the nueva canción movement has rarely been viewed from a more critical perspective concerned with the complex dynamics of cultural appropriation and social representation entangled within it. In order to contribute to a more comprehensive view of this iconic genre, this paper considers the class politics that motivated relatively affluent Chilean university students affiliated with nueva canción groups like Inti-Illimani and Quilapayún to adopt aesthetics, instrumentation, and repertoire generally

associated with indigenous and working class populations in Chile and beyond. By analyzing aesthetic and thematic allusions in their works, this paper illustrates how nueva canción artists used music to blur class distinctions between middle and lower social strata of Chilean society in order to more effectively challenge a narrowly defined capitalist elite. At the same time, it argues that while these artists symbolically appropriated the oppositional character of subaltern classes in developing their counterhegemonic challenges to elite society, they did so as a cultural vanguard that rarely relinquished their own privileged role in cultural production. Despite rhetoric of inclusion, nueva canción's "cultivation" of indigenous and folkloric influences served to sustain cultural hierarchies and exclude the participation of lower class musicians in public performance. Thus, while acknowledging nueva canción's genuine concern for the plight of subaltern populations, this paper suggests that the movement generally represented a voice for rather than of the popular classes, commonly referenced in song with the term "el pueblo," or "the people."

Philip Bohlman, University of Chicago

**"A Not Inconsiderable Part of the Jewish People": The Sound of Self at Time of War**

Just as scholars of the German Phonograph Commission believed they could encounter and record the diversity of the world's musics and cultures in the German prisoner-of-war camps of World War I, so too did they find themselves confronting the enemy soldiers with whom they shared histories and identities. Rather than recording exotic others they were sounding familiar selves. The confrontation of conflicted identities of self and other is no more sharply profiled than in the Jewish recordings and the scholarship that emerged from them. Large numbers of Jewish soldiers fought on both sides in World War I, for the German and Austrian armies, and from Eastern Europe and the Caucasus for the Russian and Ottoman armies. Jewish contributions to the war effort fueled nationalist projects in music as well, notably Max Friedlaender's editorship of the imperial German choral songbook, carried by tens of thousands of soldiers to the frontlines. In the course of their collection and documentation, however, the Jewish recordings engender a new historical narrative. Rather than the traditional European diaspora divided between West and East, Jews with history and those without, Jewish music represented a modern Jewish history constituted of musical practices flowing in parallel streams and ineluctably converging as global empires collapsed in World War I. This paper critically examines selected recordings from the German Phonograph Commission and calls for their theoretical integration into modern histories of Jewish music.

Alexandrine Boudreault-Fournier, University of Victoria

**Wires, Waves, and Webs: Media Infrastructures and Electronic Music in Cuba**

Cuba has one of the lowest internet penetration rates in the world. This encourages Cubans to create alternative ways of coping with digital scarcity, including hidden wi-fi antennas and Ethernet cables strung over streets and rooftops, and physical networks of digital media circulation that rely on memory sticks and other portable devices. These alternative networks have emerged to counter the inefficiency and unreliability of the official media infrastructures by providing the population with access not only to digital media but also to what presently circulates outside of Cuba. In terms of digital music production, electroacoustic and electronic musicians benefit from these physical networks of circulation by accessing text, audio, and image files, as well as cracked software and plug-ins. Plans to normalize relations between the US and Cuba, announced at the end of 2014, promise to create new opportunities for Cubans--including musicians--in the domains of communication, transportation, and infrastructure. Given such recent (and forthcoming) changes, this chapter explores the creative impacts of evolving media infrastructures on the production and circulation of digital media in Cuba, looking specifically at how "wires, waves, and webs" affect the creation of new collectives and new music during a period of rapid economic and political transformation. More specifically, this chapter addresses the strategies adopted by electronic musicians to access programs, software, and to create music in a context of digital scarcity and through illicit and legal infrastructures, thus showing how infrastructures become generative tools of musical creativity.

Bernd Brabec de Mori, University of Music and Performing Arts Graz

**What do Others-than-Human Hear? Towards an Auditory Anthropology of Animism**

Contemporary theories of animism and perspectivism often rely on visual modes of perception or build upon physical/tactile transformational processes. Despite abundant evidence on the importance of sound, scholars seldom involve the auditory domain in theoretical considerations. This emphasis on the visual implies that many Indigenous processes can only be translated when mythologized, or by building speculative ontological constructions, e.g. of a "world that allows for physical transformations." Such processes include communication between human and other-than-human persons, trans-species transformations, and long-distance interactions. Based on field research with various western Amazonian Indigenous groups, I explore the sonic as a bridge between "interiority" and "physicality." The perception of sound generally enables a listener to construct a sonic landscape or "hearing-space" that may or may not overlap with visually or tactilely constructed spaces. Inside this hearing-space, listeners can identify sonic entities and potentially correlate them with other-than-human agents. Changes that occur in this sonic landscape, such as voice masking, can then transmute into "physical"

transformations. Likewise, the transition from spoken to sung language generates additional meanings beyond the semantic, to which others-than-human might respond. Finally, the non-physical quality of sonic space and the ability of sound to circumvent obstacles and penetrate darkness explain how persons can interact with distant entities. Sonic communication can extend further than other communication modes, promoting the greater utility of sound for connecting with especially invisible beings. Therefore, I argue, animism can only be understood when acknowledging the central position of sound techniques.

Terri Brinegar, University of Florida

**African-American Vocal Sound Aesthetics: Markers of Identity and Empowerment**

Ronald Radano has described the vocal sound of black music as "the crucial place from which African-Americans have told their stories in the art forms of modern virtuosity" as a black "presence" with power and influence over repressive white society (Radano, 2003). He insists that scholars must develop a broader view of musicology to include the racial and social aspects in the analysis of black music in order to grasp a fuller understanding of the full effect of its place in Western music history, rather than maintain the typical focus of European musicology, which until recently, has lagged in social and class analysis with twenty-first century challenges. This paper examines how the sound aesthetics of vocal performance in black music function not only as markers of racial identity, but also create racial boundaries in repressive white society. By examining race records of sermonettes by African-American preachers of the 1920s and through interviews with contemporary Black Gospel singers, I analyze how an identifiable vocal style has represented and continues to represent 'blackness' and African-American racial identity, and functions as empowerment for marginalized people. These vocal sound aesthetics create sonic spaces in which members can freely express traditional "folk" expressions (formerly deemed as "primitive" by both white and black "outsiders"), create cultural uniqueness and creative specialization, and act as aggressive resistance against white hegemonic influence.

Alejandra Bronfman, University of British Columbia

**Glittery: The Entangled Histories of Radio, Mica, and Female and Child Labor**

Long before the invention of radio, Ancient Egyptian women and Aztec priests valued the mineral mica for the ways it added glitter to faces and the surfaces of pyramids. During the commercial broadcasting boom of the 1920s, radio engineers looked beneath the glitter and came to value mica even more highly, as it was strong, flexible, impervious to heat, resistant to moisture, and able to withstand voltage without failing. Mica thus became an essential component of various radio parts, especially the audion vacuum tube, which became central to signal amplification during this period. As uses multiplied and

factories produced greater quantities of sound-reproduction machines, the demand for mica exploded. This paper traces a history of mica during the interwar years, as an essential component of sonic technologies, arguing that radio manufacturing inserted itself into an existing, submerged--and vexed--infrastructure held together through exploitative labor regimes involving female and child labor in India, environmental degradation, and the tense politics of empire. Historians of radio have tended to neglect the material aspects of radio manufacturing, while historians of technology interested in music have attended primarily to sites of sound production or consumption, such as the sound studio and the MP3. Instead, I uncover the surprisingly far-reaching political and social contexts involved in the production of a single component.

Joshua Brown, Chapman University

#### **Snoop Who?: Reggae, Rastas and the Politics of Appropriation**

In 2012, the renowned rapper Snoop Dogg briefly reinvented himself as a reggae singer known as Snoop Lion. This metamorphosis was based on a pilgrimage to Jamaica that culminated in a religious conversion to Rastafarianism. While the resulting album *Reincarnation* was well received among critics and listeners at home in the United States, Bunny Wailer and the Rastafari Millennium Council both denounced Snoop's actions as "fraudulent." As an African-American man hailing from a low-income district in Long Beach, California, Snoop Dogg aligned himself symbolically with shantytown dwellers in Jamaica. During this time, Snoop adopted Rastafarian attire, imagery and performance practices, even feigning a Jamaican patois in several songs from the album. My research on this subject has led me to the following questions: How do accepted social movements (in this case, Rastafarianism) provide musical artists with new resources for cultural capital? For example, in what ways do these links, however tenuous, provide a veneer of insight and emotional depth? Moreover, in what ways do associations with movement cultures imbue popular musical artists with populist sensibilities and compassionate reputations? In this study, I will demonstrate how Snoop's forays into reggae allowed him to advocate for gun control and celebrate marital fidelity - positions that would likely be attacked and ridiculed within gangsta rap culture. Surveying the quick rise and demise of Snoop Lion, I will attend to issues regarding market appeal and appropriative practice as well as both the rigidity and utility of genre constructions.

Donna Buchanan, University of Illinois, Urbana-Champaign

#### **Women Who Play, Women Who Mum, and Sassy Popfolk Songstresses: Contemporary Folkloric Performance and Competing Modalities of Femininity in Bulgaria**

Changing gender codes and sexualities discourse, and gendered performance and its commodification are conspicuous aspects of postsocialism across

eastern Europe. Recent scholarship on Balkan popular culture, for example, has considered the rise of the sassy, often hypersexualized and orientalized *popfolk* songstress and her mafioso-style boyfriend in the 1990s and early 2000s as paradigmatic stereotypes of new, postsocialist models of femininity and masculinity to which many young people have aspired. While such stereotypes have also been the subject of parody and spoof, they are nonetheless deeply embedded in and have been perpetuated, if not originated by a post-1989 consumer economy of recording industry and media outlets, television shows, music videos, and live nightclub performances. But are there emergent alternatives or counter narratives to this popular culture model of the feminine ideal? Drawing upon ethnographic research conducted in Bulgaria since 2007, this paper examines two spheres of male-dominated Bulgarian folkloric activity--seasonal mumming masquerades called *kukerstvo* or *survakarstvo* and professional folk orchestras--in historical and contemporary contexts to explore how folkloric resources have been harnessed by novel women mummors and women virtuosos on indigenous instruments in ways that interrogate, illuminate, or transcend the conventional gender scripts of Balkan social life, but not always with these intentions. Rather, these individuals relate their actions to sustaining community and regional identity, pride in heritage, or artistic professionalism and independence. While these factors appear to trump gender concerns, they simultaneously articulate competing modalities of performative femininity and womanhood at play in contemporary Bulgarian expressive media.

William Buckingham, University of Chicago

#### **Disaster, Displacement, and Genre Death in St. Bernard Parish, Louisiana**

One of the many untallied casualties of Hurricane Katrina's devastation of the U.S. Gulf Coast in 2005 was a unique local genre of Spanish ballad, the Louisiana *décima*. The storm dispersed the close-knit communities of Isleños, members of the small and marginalized ethnic group who have sustained this tradition for centuries, and brought the long, gradual decline of the *décima* to its conclusion, along with the unique dialect of Spanish which had sustained it. Since 2005, the last generation of decimeros with substantial repertoires of songs has passed away, and Isleño Spanish endures only as vestigial fragments among all but a handful of octogenarians. Music endangerment and sustainability has been the subject of renewed interest by ethnomusicologists seeking to confront the decline of musical traditions in the face of marginalization, repression, and violence. Based on fieldwork in St. Bernard Parish in 2015, this paper contributes to this scholarly turn by taking a "dead" genre of music as its object of study, exploring the changes in musical meaning that adhere when a tradition goes through such a dramatic change, and pointing to the unique opportunities for the ethnographer to contribute to creating and sustaining a vision for the future relevance of a genre in such a situation. As my Isleño interlocutors listen to historical recordings and remember song fragments and notable decimeros, the *décima* emerges as a

key point of reference for a community working to reorient and redefine itself in a fractured post-Katrina landscape.

Corinna Campbell, Williams College

**"Ditch the Workout, Join the Party!": Zumba's Distributed Subjectivity**

Since its inception, the Zumba fitness franchise has utilized allusions to places, movements, and social contexts beyond the exercise studio as a hallmark of its brand image. Specific components vary according to region and instructor, but all workout routines have in common a rapid-fire mashup of musical and choreographic referents ranging from dancehall to salsa, hip-hop to belly dance. The particular kind of 'fun' or 'party' that purportedly distinguishes Zumba from other workouts depends on this diverse sampling of dance and fitness movement, and the frequency with which one style gives way to the next. This paper interrogates the social and associative ingredients of the Zumba 'fitness party' in light of Anahid Kassabian's concept of distributed tourism. As with distributed tourism, Zumba practitioners split their attention between their immediate surroundings and various 'elsewheres,' both of which contribute importantly to their subjective experience and identity politics. In Kassabian's distributed tourism, differences between 'here' and 'there' are emphasized rather than collapsed or dissolved. However, in the embodied, social space of a Zumba class, the dynamics of difference and similarity are engaged simultaneously and on multiple levels. Cultural consumption manifests corporeally, socially and economically in ways that complicate definitive readings of mobility and power. I suggest the disorienting and distributed nature of Zumba routines (prompting experiences of being here-and-not-here) is functionally linked to Zumba's rhetoric of bodily transformation, in which shedding pounds and calories is simultaneously the main objective and a happy byproduct that happens almost without participants noticing.

Robbie Campbell, SOAS, London

**Dyslexia and Sensory-Perceptual Experience in the Chopi Timbila Xylophone Orchestra in Moçambique: Where Ethnomusicology and Developmental Learning Difficulties Meet**

This paper discusses the potential of the Chopi timbila xylophone orchestra in Moçambique to help remediate developmental dyslexia and related learning difficulties. Previous research suggests that through processes of aural-based neural entrainment, music with a strong rhythmic bias can help improve reading skills in children (Overy 2000; Bhide et al. 2013; Thomson et al. 2013). This may be particularly effective when musical rhythms mimic the speed and characteristics of spoken speech. However, existing studies are limited to euro-centric and clinical understandings of music, with culturally emplaced holistic learning environments not yet considered. This study examines how Chopi language speech patterns are translated onto timbila xylophones and

then disseminated to learners through oral and sensory-based processes of transmission. These sensory processes bear strong parallels to common practices within Special Educational Needs teaching in the UK. A further element to the research is the dynamic and subjective decoding of complex perceptual patterns, and its relationship to elements in dyslexia assessments relating to perceptual organisation. A strong auto-ethnographic methodology of participant observation tracks my own personal experiences as a dyslexic learner of both music and language. Additionally, in pursuit of greater multi-disciplinary and multi-cultural accessibility, a unique set of experimental audio-visual methodologies has been devised. This research has the potential to impact dyslexia interventions, music education, and methodologies in ethnomusicological research.

Kimberly Cannady, Victoria University of Wellington

**Off the Wall and Out of the Archives: Bringing the Drum into Everyday Life in Kalaallit Nunaat (Greenland)**

For many Greenlanders, especially those based in the capital city of Nuuk, the frame drum is more likely to be seen as a wall decoration than as a viable musical instrument. This has been the case now for multiple generations, but things are changing with the emergence of local and nation-wide initiatives to spread the music and dance of the drum into everyday life. In this paper I introduce a group of Nuuk-based Inuit musicians working to put a living face on the drum dance and to assert the spiritual and political importance of the drum. In addition to the social issues surrounding this music, these musicians are also dedicated to the drum dance as an artistic pursuit involving archival and scholarly study. I argue that this is not only a case of musical revival or identity politics; instead, ongoing and increased enjoyment of the drum dance provides a sense of continuity for Greenlanders despite the disjunctures brought on by oppressive colonial policies in recent history. I draw on scholarship examining issues of sustainability and musical endangerment by Seeger (2009), Titon (2009), and Grant (2014) as I explore indigenous led efforts to revitalize local musical practices in Nuuk and across the country. Through this work, I examine issues of agency and self-determination in revitalization efforts, as well as the relationships between such efforts and ongoing cultural decolonization. This research is based on recent fieldwork conducted in Denmark and in Greenland between 2011 and 2015.

Hicham Chami, University of Florida

**Enduring Echoes of al-Andalus: Cultural Policy and the Status of Indigenous Musics in Protectorate and Post-Independence Morocco**

The transition of Moroccan society from French colonial rule to independence invites examination of the fate of indigenous Moroccan culture during the Protectorate years (1912-1956). Resident-General Lyautey was committed to preserving "pre-colonial customs and traditions" (Sater 2010), while seizing on the "propaganda opportunity in the arts" by advising Ricard (head of the

*Inspection des Industries d'Art Indigène* in Fes) that the “display” in Morocco’s “front window...will be composed of examples of the local arts” (Mokhiber 2013). In the early 1930s, Ricard and Chottin transcribed urban Andalusian music and Chleuh Berber music representing Morocco’s “two civilizations” (Pasler 2016).

Post-independence cultural policy would effectively create a “symbolic hierarchy... maintained by the socially dominant in order to enforce their distance or distinction from other classes of society” (Allen and Anderson 1994). “Specific local traditions” were neglected in favor of the “Arab cultural element” in order to “establish a rather monolithic, clear-cut, and reassuring image of the newly born State of Morocco” (Baldassare 2004).

The privileging of Arab musics at the expense of “populist” indigenous genres reflects Morocco’s stratified cultural landscape. *al-Alā al-andalusiyyah*, anointed as *the* classical musical genre, hearkens to the “glory days” of the past (al-Jabri 1999) and perpetuates the ideal of al-Andalus as “Camelot” while reinforcing the elite cachet of Fes and the entrenched Fassi power structure. Bourdieu’s two-tiered model of arts reception (Bourdieu 1993) elucidates this inquiry into post-colonial cultural policy and its correlation to class hierarchies.

Rona Googninda Charles

#### **Teaching and Learning on Country: Children, Young People and Music-based Knowledge in the Kimberley, Western Australia**

Teaching on Country is an approach to teaching and learning that emphasizes the importance of places to which teachers and learners have hereditary, customary, personal or social ties in the transmission and production of knowledge. In the culturally and linguistically diverse Kimberley region, traditions of teaching and learning on Country often center on Junba - an inclusive, public dance-song genre in which all genders and age groups participate. This collaborative paper examines music-based teaching and learning employed by multi-generational Aboriginal stakeholders in remote communities in the Kimberley region of Western Australia in their efforts to maintain and sustain critically endangered song, dance and language practices and knowledges. The Children, Knowledge, Country project (a collaboration between the Kimberley Language Resource Centre and a multidisciplinary team of University-based music researchers) has set out to investigate the content, values and priorities underpinning Junba-based teaching and learning on Country in three communities from the north (Ngarinyin), south (Wangkajungka) and east Kimberley (Gija, Wurla). The aim of this is to increase knowledge and understanding of the history, rigor and breadth of Aboriginal music-based teaching and learning traditions in Australia, with a view to improve learning outcomes for children and communities in the region. This paper presents perspectives from a range of participants in this project, including young people, in order to consider how

children and young people engage with musical traditions in order to contribute to sustaining the flow of knowledge on and beyond their Country.

Rodrigo Chocano, Indiana University

#### **Who Participates of Intangible Cultural Heritage Music Projects (and How)? A Peruvian Case Study**

The UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003) requires its signatory states to “ensure the widest possible participation of communities” in the design and implementation of Intangible Cultural Heritage (ICH) projects. However, this broad statement is open for interpretation in terms of who actually participates and what this participation entails. Issues that arise from this ambiguity can be seen in the “Gathering of Musical Centers,” a music festival of vernacular *criollo* music organized by the Peruvian Ministry of Culture in partnership with ACECUM, a grassroots organization of *criollo* music practitioners that co-founded the festival. In 2011, negotiations regarding participation in the event were held between members of ACECUM and other prestigious musicians not affiliated with the organization. This negotiation, which was mediated by Ministry of Culture officials, featured musical, bureaucratic and political arguments regarding the relevance and the ability of different musicians to take part in the festival. In this paper I use Bourdieu’s notion of fields of production to argue that the ability of local practitioners to negotiate their participation in the “Gathering of Musical Centers” is defined by three overlapping and competing criteria: (a) their possession of skills, administrative capacity and resources for action; (b) their perceived legitimacy as musical practitioners; and, (c) their affiliation with, and power within, formal and informal community networks. Within this field, actors display their symbolic capital in terms of these criteria in order to match their participation with their particular capacities, interests and expectations.

Alessandra Ciucci, Columbia University

#### **Sound, Memory, and the Ethical Horizon of Migration across the Mediterranean (Morocco-Italy)**

‘Abidat rma (lit. the slaves of hunting) is a genre of sung poetry from the Moroccan coastal plains and plateaus traditionally performed by a group of men who accompany their singing and dancing with an array of percussion instruments. The genre, which traditionally designated an all-male ensemble that performed for wealthy patrons during hunting expeditions, is nowadays used by the population of the region to depict lives that have come to incorporate national and transnational influences. This paper aims to discuss the role of ‘abidat rma in reference to migration, to the ways in which it evokes, in its sound, dance, and poetry, that which is left behind, linking it with what is beyond. I ask how ‘abidat rma gives sound to a young generation of males caught between the reclamation of local culture, their sense of manhood, their Muslim identity, and their desire to be part of an imaginary

transnationalism in which an idealized elsewhere - in this case across the Mediterranean - becomes a space symbolic of freedom and opportunities. From this perspective it is possible to understand migration as an ethical horizon in which subjectivity and despair may be reconfigured, and ask what the role of creative imagination is in such reconfiguration, and the role of what is defined as a "rural sound" in expressing the desire and aspirations of young Moroccan men who want to better their lives. The examination of contemporary performances of 'abidat rma - including commercial recordings since the genre has crossed over into the realm of popular music - will focus on how ideas about tradition, rurality, and Islam challenge the idea of exile by linking migration to the hijra - the migration of the prophet Muhammad and his followers from Mecca to Medina.

Emily Clark, Columbia University

**The Towa-Towa and the Gamelan: Using Musical Objects in Caribbean Diaspora to Rethink Materiality**

This paper aims to rethink the concept of materiality in ethnomusicology by tracing musical/sounding objects in circulation along trajectories of migration to and from the Caribbean, specifically Suriname. When Javanese laborers first came to Suriname in 1890, one set of gamelan instruments accompanied them, serving as key objects in maintaining the social fabric of a Javanese village, as well as performing Javanese identity in Suriname over the last 125 years. In the present day, Surinamese immigrants in New York, Rotterdam, and Amsterdam raise chestnut-bellied seed finches, or towa-towas, for public birdsong competitions. The birds are often smuggled from the Caribbean, and are raised carefully and lovingly on imported Caribbean grasses and seeds in an artificially created quasi-tropical climate, valued not just as competitors and pets, but also as markers of Caribbean identity. In this paper I examine and compare the diasporic movements of the gamelan and the towa-towa in order to consider broadly how sounding materialities are used to perpetuate, and/or adapt, tradition and identity in the context of new natural and cultural surroundings. I draw from previous studies of musical instruments (Berliner 1978, Chernoff 1979) and their materialities (Bates 2012, Roda 2013) as well as Steven Feld's concept of "sounding as simultaneously social and material" (2015:12). These two cases challenge the limits of materiality as a musicological and anthropological concept, demonstrating that materialities are relationally constituted, and can serve to blur the boundaries of nature and culture.

Elizabeth Clendinning, Florida State University

**Maguru Panggul ("Mallet as Teacher") Meets Pak YouTube: Mixed-Modality Pedagogy in the Transnational Indonesian Performing Arts**

The teaching of non-Western musics in North American contexts has long been perceived as a central crisis of representation for ethnomusicologists. As documented in the largely reflexive work *Performing Ethnomusicology*:

Teaching and Representation in World Music Ensembles (2003), such teachers must balance concerns both pragmatic and philosophical, making choices that are often seen as compromises to original methods of oral transmission. The study of Indonesian gamelan, a canonical element of non-Western musical pedagogy in the West, has been a central point of discourse for determining an optimal balance of traditional and new pedagogies in teaching Western students. Mixed-modality pedagogical approaches featuring a combination of oral approaches and rote learning, learning from notation, learning from video recordings, and online lessons are increasingly incorporated into music-learning processes in both formal pedagogical settings and individual study for practical, economic, and artistic reasons. Though remote learning options are often supplementary, they are necessarily a compromised form of learning but rather one that has the potential to engage students in visually, orally, and kinesthetically complex ways that complement and reinforce learning, particularly distance learning. Drawing on analysis of historical and contemporary pedagogical documents and ethnographic fieldwork, this paper examines how the traditional maguru panggul ("mallet as teacher") method of teaching gamelan has been complemented with other approaches and the impact in shaping student learning. While acknowledging the limitations of non-traditional approaches, I suggest that mixed-modality approaches diversify artistic and economic niches for instructors as well as allow students to develop broader artistic understandings.

Andrew Colwell, Wesleyan University

**Acoustic Feedbacks: Rethinking the Relationships between Place, Music, and Nature in a Mongolian Community**

This paper examines how ecological, ethnomusicological, and indigenous approaches to music, place, and nature intersect in the rehabilitation of a once sacred place into a "natural theater" for the promotion of xöömei (throat-singing) and environmental stewardship. According to elder generations in Chandman' district, western Mongolia, a nearby crevice called *xavchig* was once a venerated site for the pastoral community, due to the sonorous rivulet of mountain water that flows through it. But sometime during the socialist collectivization of herders' pastoral encampments and censorship of animist or Buddhist spiritual practices in the 20th century, the crevice fell into neglect. In response, a number of xöömei performers and officials recently initiated a project to recognize the site as a unique landmark, introduce community youth to the site, and promote environmental respect, while also seeking to consolidate the district's international profile as "the birthplace of xöömei." Relying upon ethnography, interviews, and participant observation in Chandman' district, this paper considers how the project's performances and activities cut across ecological, cultural, cosmological, and political processes simultaneously. In a bid to think in terms of these processes' common denominators, it explores the concept of "acoustic feedbacks," meaning the audible interactions and processes that co-shape coupled natural-human systems. Having analytical precedents in soundscape ecology, ethnomusicology, and mobile pastoral discourse, the concept perhaps promises

a contingent and transdisciplinary means of describing the productive links between indigenous, scientific, and humanistic ways of knowing the surrounding world, while also remaining accountable to their inevitable epistemological frictions.

Paula Conlon, University of Oklahoma

**"Creek Songs are Fast and Crazy": Hypermetric Synergy at Creek Stomp Dance Grounds in Eastern Oklahoma**

Although all the Northeastern and Southeastern tribes now residing in Oklahoma share the Stomp dance tradition, the Seminole and Creek tribes are acknowledged by all to be its most expert practitioners (Howard 1984). Since I came to Oklahoma in 1996, I have repeatedly heard of the superiority of the Creek/Seminole Stomp dance tradition. I have witnessed for myself, as a participant at over 100 Stomp dances, the distinctive energy and drive that signal a Creek/Seminole leader. The Creek Nation is a musically rich and diverse tribe whose contributions illustrate both the preservation of ancient songs under oppressive circumstances, and more modern music that has evolved due to cross-cultural contact between Creek people and Americans of African and European descent. An intriguing way to look at the resulting cross-fertilization is to consider Creek Stomp dance music's influence on the music of 18th- and 19th-century Creek slaves of African descent (or vice-versa). For instance, the "swinging" eighth notes of jazz are essentially the same rhythm as the "shell shakers" (female Stomp dancers wearing turtle-shell or can rattles wrapped around their lower legs), and the call-and-response singing of the male Stomp dancers is analogous to the basic blues and gospel patterns of African-American music. This paper presents an analysis of the hypermetric partnering and synergy of the lead shell shaker's highly-skilled, double-step movements with the male lead's singing, and their interrelationship with their Stomp dance community at ceremonial dances that are an integral component of the Green Corn religion of Woodland tribes.

Paul Conway, University of Michigan

**From Working Library to Digital Archive: Transforming the Leo Sarkisian Field Recordings and Radio Programs**

In January 2015, the Voice of America transferred the Leo Sarkisian Music Library to the University of Michigan with the goal of digitizing and providing access to the materials for research and teaching. Transfer created an archive where once existed an active music library that supported all aspects of the production of the VoA's Music Time in Africa radio program. The Leo Sarkisian materials encompass recordings and scripts of the radio program (1965-2007) and extensive recordings of live musical performances made by Leo Sarkisian in his travels through Africa or by African staff trained by Leo Sarkisian to make professional quality recordings on his behalf, often at the radio stations he helped found. This paper examines the recorded evidence of Leo Sarkisian's life's work as a case study of the successive transformations of

archival memory. The first section characterizes the archival properties of memory as manifested in live field recordings from nearly 40 African nations and the output of more than 1,500 radio programs. A second section describes the implications of digitizing a substantial portion of the recordings according to international standards for sound recordings on magnetic tape. The third section highlights how digital transformation likely creates new value for the African communities whose cultural heritage was once fixed on contemporaneous live field recordings and radio broadcasts heard only once, decades ago, but now lives on as residual memory that can be reclaimed and repatriated through community engagement.

Ian Copeland, Harvard University

**Making (a) Difference?: Volun-Tourism, Musical Strategies, and Ambiguous Audiences in Malawi**

Malawi hosts scores of international NGOs annually, many of which subsist on the commitments of fee-paying "volun-tourists" drawn to a seductive fusion of service and adventure. This paper will consider one such organization--World Camp Incorporated--and its use of musical strategies in a series of classroom workshops that take place in rural primary schools. Across a four-day curriculum, American volunteers lead Malawian students through lessons addressing the biology of HIV transmission, the sexual decision-making process, and community stability. To conclude each "camp," students re-present curricular content in a series of musical performances before an audience of community members made curious by the presence of international visitors. Given the organization's evanescence in host communities, the efficacy of World Camp's public health interventions is a matter of considerable ambivalence. I will argue that students' musicality forms the critical nexus through which to view a wide array of aesthetic presuppositions. In wedding biomedical lyrical content to locally legible musical forms, students present a hybridized genre with the potential to subvert autochthonous models of knowledge circulation. Meanwhile, volunteer teachers perceive their students' performative capabilities through the romantic prism of endemic musicality, an interpretive move that flattens the micropolitical complexity of local musical praxis. Combined with the rigor and exhaustion bred by the unfamiliar, volunteers' reception of their students' performances completes of a circuit of semiotic validation, reifying their ethical commitment to World Camp's ideological program while eliding a deeper consideration of the roles of music and dance in rural Malawian contexts.

Ioanida Costache, Stanford University

**"Oh black bird, carry my letter": Roma history through Song**

Drawing upon the work of Derrida, Foucault, and Gramsci, I explore questions of epistemic inequality, orality-textuality, history, and political power in the persecution of Romani people during the 20th century. Collective memory

serves as a repository for Roma culture and is maintained as an oral tradition. Thus, history can be left unrecorded, distorted by gadje (non-Roma) historians, or lost in an oil spill of mis-memory. In his 1970s lectures, Foucault developed the concept of 'counterhistories'--narratives that contest normatively structured knowledge systems and catalyze an insurrection of "subjugated knowledges," giving voice to a heretofore silenced people, like the Roma, and their suffering, struggles, and exclusion. With this theoretical framework, I examine case studies--from songs composed in Auschwitz to remembrances of Romanian Roma deportations to Transnistria--in which purely oral, musical instantiations stand in for written history in documenting, preserving and transmitting the genocide and trauma endured by Romani people during the Porajmos, the largely forgotten Roma Holocaust during the Second World War. There exists not a lack of history with regard to Roma, but rather a lack of presence of Roma histories in the (singular) diachronic historical narrative. Ultimately, I argue that music is one of the principal mediums in which we pursue and acquire knowledge of our shared social world. Building a body of knowledge through the 'counterhistories' found in Romani musico-oral traditions will help mend historiographical lacunae and, therefore, serve as a means of pluralizing hegemonic "History" while facilitating cultural healing and acceptance of the Romani people.

Scott Currie, University of Minnesota

#### **Improvising Ecosystems: Ethnographic Inquiry into the Aesthetics of Environmental Engagement**

What is the sound of one world warming? How can the ethnographic study of intercultural activist improvisation inform an understanding of the role music might play in creating a shared space for reflection and aesthetic dialogue about global climate change? In addressing these issues, I offer insights from ongoing participant-observer research within the Improvising Ecosystems collaborative initiative, which has brought musicians, artists, and landscape architects together with scientists, scholars, and activists for on-site dialogues about ecological issues and processes that inspire collective interdisciplinary performances. With an eye toward investigating the circumstances under which institutional structures might potentially serve to advance improvisational agency, I consider the manner in which a public land-grant university's stated commitment to fostering community engagement has made resources available for this initiative to forge enduring partnerships, uniting faculty and students with environmentally engaged artists from the Association for the Advancement of Creative Musicians and the Fond du Lac Band of Lake Superior Chippewa. Preliminary fieldwork findings cast light on the new expressive modalities collaborative artists have explored for activating aesthetic, empathetic, and inquiring relationships with particular ecosystems at specific moments in time, as well as the concerted artistic means they have developed to evoke and interrogate together the partial, evolving individual aesthetic responses thus engendered by these shared situated experiences. Ultimately, informed by a fresh critical perspective upon recent ethnomusicological interest in sonic ecologies, this study engages the

prospects and problems presented by locally conceived collective improvisations that bear witness to global forces reshaping the natural world.

Gordon Dale, The Graduate Center, City University of New York

#### **Kosher Music: Liquid Modernity, Public Reasoning, and Contemporary Haredi Jewish Musical Life**

In twenty-first century American *Haredi* (Ultra-Orthodox) Jewish life, music is both a core feature of religious identity and a topic of great anxiety. Musicians who use melodies, timbres, instruments, or performances practices that are perceived to be non-Jewish in origin may face ridicule or excommunication, and some children who listen to such music believe it to be damaging to their souls. In this paper I use Zygmunt Baumann's concept of liquid modernity to understand the contestation between those advocating for the maintenance of existing communal musical identity and those who challenge the limits of acceptable musical practice. Baumann suggests that modernity has melted over time, creating the current condition in which "none of the consecutive forms of social life is able to maintain its shape for long." I argue that much of the consternation regarding music in contemporary Haredi life is a fear of this liquefaction process, but that Haredi Jews attempt to re-solidify social ties through the perpetuation of an existing communal identity and specific boundary maintenance strategies. Music thus becomes an important site of public reasoning as the imagined boundaries of insular communal life are negotiated and long-standing sonic practices that inform Haredi identity are challenged. In the midst of this struggle, many Haredi musicians continue to operate within the boundaries of culturally sanctioned practices to create new music that falls along a spectrum ranging from "sounding modern" to "sounding Hasidic."

Amanda Daly Berman, Independent Scholar

#### **The Kitchen Party Comes to Your Computer: Digital Music Consumption and Social Capital Shifts within the Cape Breton Diaspora in the "Boston States"**

While ethnomusicological scholarship has begun to address Internet studies, the field has yet to amply consider digital diaspora theory. In this presentation, I bolster the current writing on digital diaspora with an analysis of digital cultural consumption and online music-making practices within the Cape Breton diaspora, particularly within the Boston area. I also examine the role of contemporary English-language Cape Breton songs in creating, celebrating, and maintaining a cultural theme of diasporic longing. I address the shift in modes of dissemination of music recordings from copying cassette tapes, and then CDs, to video-sharing on social media sites, in particular, Facebook. Several Facebook pages, including Cape Breton Music Media Historical Society, are solely devoted to digitally showcasing and preserving Cape Breton music. Paired with this shift in format is the change from announcing events via postal mail to sending newsletters and updates via

email and social media, and the distributional schism this causes across generations and among those without regular access to, or those who elect not to use, these outlets. I then discuss the pivotal role that Facebook plays in allowing me, as the ethnographer, increased access and insight into the goings-on of the community. This ease of access collapses the usual boundaries between public and private interactions and greatly affects the contemporary fieldworker and the collaborators alike. I conclude with an analysis and review of the various options available for those interested in electronically studying Cape Breton culture, including Skype music lessons and pre-recorded YouTube instructional clips.

Carrie Danielson, Florida State University

**Collaborative Program Building: Misconception as Method in the Ethnomusicology of Children**

In recent years, ethnomusicological research into music and childhood has expanded, reflecting an acknowledgement of children as innovators, performers, and agents of their own musicultural lives and identities. Studies of children's musical cultures have thus become more collaborative and interactive, engaging children as participants in field research and data collection. In this paper, I draw from and expand upon such approaches, demonstrating how ethnographer-facilitated music programs can reveal how children engage with music and negotiate its boundaries throughout their lives. The discussion describes my own experience creating and facilitating an after-school music program at a community center in Tallahassee, Florida, as a means of examining children's musical agency. Specifically, I address how my "misconceptions" about children's musicking were debunked, leading to multiple re-evaluations of the program's goals and activities. Through discussion of this experience and analytical consideration of several musical compositions and improvisations created by the participating children, I argue that projects centered in collaborative program building between ethnomusicologists and their child interlocutors have the potential to yield rich ethnographic data concerning children's musical lives, values, practices, and modes of creativity. Such an approach both generates greater inclusion of children's voices in ethnomusicological discourse and provides spaces for them to express their music and identities in ways typically unavailable to them within adult-oriented musicking frameworks. Thus, children act not only as participants in the field research process, but also as co-designers, observers, and experts in their own field.

J. Martin Daughtry, New York University

**Confronting the Wartime Unheard**

Are "imagined sounds" sounds? And when we experience them, are we listening to them? These seemingly fanciful questions rattle the audiocentric foundations of music studies and sound studies with equal force. They point us toward a counterhistory of music/sound/audition, one that positions audible

vibrations and our attention to them at the far end of an enormous spectrum of largely-silent and under-theorized listening practices. Drawing upon recent scholarship on the imagination as well as on my own ethnographic work, I hope to clarify some of the dynamics of the unheard and unhearable within the context of the US-led military campaign in Iraq. During the war, combat service members frequently listened to music on missions, but the extreme noisiness of their environment, combined with lo-fi audio technology and the need to maintain sensory awareness of their surroundings, meant that they often found themselves using their imaginations to "fill in the blanks" of poorly-heard tracks. At the same time, wartime violence proved devilishly efficient at colonizing all modalities of the imagination, including the realm of imagined sound. The flashback, one of the lamentably common experiences of wartime civilians and combat service members alike, is a kind of involuntary inner audition where the listener gets hijacked by memories of sounds and other sensory phenomena that return with all the intensity and immediacy of the present. These two imbricated cases reveal the auditory imagination as a central vector along which human interactions with musical and non-musical sounds take place.

Saida Daukeyeva, Humboldt-Universität zu Berlin

**The Sound Space of Rituals for the Dead: Mobility, Religiosity and Sociocultural Change among Mongolian Kazakhs**

The Kazakhs in western Mongolia commemorate the dead with ritual mourning lamentation held in the traditional nomadic yurt. This practice has persisted among the local Kazakh community since their arrival in Mongolia in the late 19th century through the socialist era, sustained by their mobile pastoral way of life, cohesive kinship bonds, and syncretic worldviews that blend Islam with indigenous shamanic beliefs. The political, socioeconomic and cultural transformations in Mongolia and the emigration of ethnic Kazakhs to Kazakhstan from the 1990s onwards have, however, wrought changes in the spatial and sonic arrangement of the rituals among a transnational community of Mongolian Kazakhs. Memorial feasts can currently occur in a variety of venues - from the felt yurt and a wooden or mud-and-brick house in western Mongolia to an urban apartment or even a restaurant in Kazakhstan - and performance of lament may no longer take place or be adapted to the new architectural settings and religious contexts of the practice. This ethnographically based presentation explores the interplay of space and sound in Mongolian Kazakh death rituals, asking: What social and spiritual meanings are assigned to the yurt and lament by insiders? And how do changes in the spatial and sonic aspects of the rituals reflect and shape the evolving concepts of sociality and religiosity among the Kazakhs? The presentation examines historical and contemporary factors contributing to a fragmentation of a 'community of practice' (Wenger 1998) and highlights the role of migration and mobility in inducing a social and cultural change.

Nomi Dave, University of Virginia  
**Music, Politics & Pleasure in Guinea**

In this paper, I explore the ways in which pleasure shapes public life. The political theorist Martha Nussbaum has recently argued that emotion can render politics stable; that 'love matters to justice' by fostering principles and institutions that can endure over time. Both building on and moving beyond this work, I consider instead the role of public pleasure in (post) authoritarian contexts of enduring violence and instability. My study focuses on the Republic of Guinea, where music and aesthetic practices have long served as constitutive forces in local political culture. Over the past half-century, political leaders have sought to channel musical exuberance and effervescence for their own aims, while musicians and audiences have derived great joy from these ideological songs. Yet the pleasure they find here does not operate as a form of resistance against or an escape from politics. Rather, musical pleasure infuses politics with layers and excesses of meanings and feelings, and thus has both intended and unintended consequences. In presenting this dynamic, my paper emphasizes the role of contradiction in everyday life, in order to highlight the three-dimensionality of Guinean people and the paths they navigate. While familiar narratives often depict African people as victims of chaos and poverty, on the one hand, or as happy, dancing folk, on the other, I argue for a more interesting, complex view in which the moral and the seemingly suspect, the political and the pleasurable, are bound together as mutually constitutive and coterminous.

Carl Davila, The College of Brockport S.U.N.Y.  
**Performance and the Pen: Orality and the Songs of al-Shushtarī**

Oral performance of poetic texts has for centuries been an important part of Sufi practice in many places, whether as recitation, or song. The poems of the great Andalusī mystic Abū al-Ḥasan al-Shushtarī (d. 1269) likely were created in the context of his travels across North Africa, and have been used in this way for centuries, serving as a stimulus to mystico-emotional experience while offering the student philosophical themes for contemplation. Drawing from the foundational work of Alī Sāmī al-Nashshār and others, this paper analyzes the textual variants found in the manuscript record of al-Shushtarī's poetry to argue that the oral performance of these poems has left traces in the written texts. In addition, song texts identified by al-Nashshār as of dubious authorship tend to show a somewhat different pattern of variants, suggesting a different historical relationship to the performed tradition.

Peter de Guzman, Malaya Filipino American Dance Arts  
**Negotiating Tradition and Spectacle for Staged Dance**

How do traditional dance choreographers whose work visually represents the people they convey negotiate between integrity of tradition and creative license? This presentation will trace the path of an ethno-choreologist's

research and adaptation of the Southern Philippine dance style "Pangalay" for festivals and public performances in Southern California since 2014. It will discuss the reasons for choosing a traditional dance mentor, Ligaya Amilbangsa, and trace her influence on choreography and style. Traditional movement, like oral tradition, evolves and largely embodies the character and style of the individual teacher passing on their knowledge. Taking into account the ethno-choreologist's past experience based on folkloric staged spectacle, this paper will evaluate the experimentation of applying certain choreographic methods for presenting traditional dance onto a festival stage. Finally the performances will be critiqued from both the Philippine dance mentor's perspective and the American participants, including the dancers and audience members, in order to continue expanding awareness of traditional Pangalay dance in the diaspora.

Erik DeLuca, American-Scandinavian Foundation Postdoctoral Fellow  
 (Iceland Academy of the Arts)  
**Listening Against Natural Sound in Law**

National Park Service (NPS) resource management aims to conserve, preserve, and manage "natural quiet" and the "natural sounds" associated with physical and biological resources. While the concept of nature is ideologically malleable and ultimately based on values which are both culturally constructed and embedded, how does the NPS identify what a natural sound is? Where does it locate natural in the shifting schema of transformation and stasis against historical precedence and antiquated wilderness ideology? Building on the theories of anthropologist Tim Ingold, I will explore the contours of this issue and argue for the importance of establishing acoustic methodologies that understand the concept of soundscape as a phenomenon of experience rather than as "something in the world waiting to be tuned into," to quote anthropologist Stefan Helmreich. The NPS delineates the boundaries in each park between sound that is natural or unnatural (the latter often defined as human-produced). To quantify this distinction they use acoustic monitoring of sound sources, sound pressure level, and sound frequency. In determining how loud a human-produced sound is relative to other sounds that are defined as non-human, they then seek to enact policies that limit sound identified as coming from outside the natural experience. Like composer R. Murray Schafer, this method of quantification understands the soundscape as an objectification of sound and neglects to consider the perceptions of individual listeners in parks as important components of that soundscape. Emerging from the author's five years of field research in the NPS, this research offers ethnographic case studies that challenge the current positivistic theoretical framework of the field of acoustic ecology—which examines the relationship, through sound, between living beings and their environment—that extends to include environmental history, cultural theory, and grounded studies of listening as a fluid mode.

Genevieve Dempsey, University of Chicago

**There in the Sky is Santa Maria: Sounding Gender in Afro-Brazilian Sacred Rituals**

Over the past several decades in the state of Minas Gerais, Afro-Brazilian women involved in *congado*, musicospiritual practices of popular Catholicism, have moved from occupying positions of high visibility but low vocalicity--as queens and princesses in the royal court (*corte real*)--to occupying positions of high visibility and high vocalicity--as singers, dancers, instrumentalists, and captains of the religious groups (*guardas*). Drawing from ten months of fieldwork, I chart in this paper the transformations in women's musical and religious roles within *congado* communities to understand the changing ways practitioners conceive and enact gender in contexts of Afro-Brazilian sacred song. In particular, I focus on how musical performance provides a space for practitioners to reaffirm gender values and rules as well as to negotiate and contest them. In the existing literature on gender in *congado* communities, scholars have focused on how power dynamics between men and women *congadeiros*, participants who carry out these musicospiritual practices, lead either to empowerment or to disenfranchisement. Extending the work of other scholars concerned with gender, I argue that understanding the musical, gendered, and religious dynamics at work in *congado* requires a far more nuanced analysis and interpretation of *congadeiros'* actions. Indeed, examining both musical performance and discourse about musical performance as sites for the (re)production of power complicates the picture of how gendered dynamics condition practitioners' experiences--sonically, interpersonally, culturally, historically, and spatially.

Alex Dent, George Washington University

**Temporality and Awareness in Musical Practice**

What challenges does the practice of music present for theories of performance in anthropology and ethnomusicology? Theories of performance frequently argue for the orientation of a given text (a score, a solo, or even a persona) towards an audience which evaluates that act of orientation. The emergent dialogue frequently results in transformations of identity, social category, and subject position. However, as has frequently been noted in the social science of music, musical performance troubles the temporalities associated with these sorts of assumptions. This paper will analyze the ways in which the horizons of awareness of current performers, listeners, and other sorts of musical practitioners are simultaneously oriented towards ephemerality/ durability, circulatory legitimacy/illegitimacy, and monovocality/mutuality. Some of these orientations are wrapped up with contemporary modes of digital textuality and circulation. Finally, the paper will problematize customary approaches to emergence in musical performance, which frequently privilege face-to-face conversation, as well as call-and-response.

Anaar Desai-Stephens, Cornell University

**Corporations, Aspiration, and Ethnographic Anxiety**

While conducting fieldwork on reality music TV shows in India, I would begin each day with a round of calls. A Bollywood music director-turned-judge on Indian Idol. The head of marketing at SONY India. The Indian "head of talent" for Fremantle, the transnational media corporation that owns the Idol franchise. When all went well, these calls would yield a reliable promise of an interview. More often, however, was the prolongation of a cycle of waiting, calling, then waiting some more. This was the condition of my research into the social and musical aspiration condensing around these shows and the corporations that facilitate them. Corporations are central to the cultural life of an increasingly neo-liberal India, where they serve as primary and daily intermediaries of aspiration, transformation and contestation. Yet if it is imperative to trace networks of corporate influence, how and where do we find traces of the corporation? As my experience palpably demonstrated, the corporation is a slippery object and site of research. In this paper, I reflect on the methodological challenges I encountered - such as locating and gaining audience with corporate representatives, observing decision making processes, and accessing corporate archives - and the ethnographic approaches they necessitated. I argue that these challenges illuminate aspects of the cultural corporation as a complex entity that is private yet ubiquitous, singular yet amorously comprised of individuals. Further, the striving that marked my experience of research shows how aspiration and anxiety are the fundamental condition of engaging with cultural corporations in India today.

Polina Dessiatnitchenko, University of Toronto

**Improvising Post-Soviet Azerbaijani Identity in the Moment of Performance**

Emerging as an independent republic after the dissolution of the Soviet Union, Azerbaijan inherited an eclectic identity characterized by opposing tendencies such as westernization, redefined nationalism, secularization, Islamic revival, and legacy as a post-Soviet entity. The new elites in power, invested in presenting Azerbaijan's uniqueness on the global stage, have endorsed *mugham* as the emblem of the country's post-Soviet identity. As such, *mugham* performers today have been exploiting broadened parameters of creativity, developing this musical tradition in unprecedented ways. In this paper, I focus on particular techniques of *mugham* improvisation which have been influenced by discourses dominant in post-Soviet Azerbaijan. More specifically, preference for more mystical *ghazal* poetry, trance-like states, added microtones, and use of exoticized pre-Soviet *mugham* styles, have derived from current ideas about *mugham* tradition as a phenomenon of the East and its associated spirituality. At the same time, fusion of *mugham* with Western popular genres, display of virtuosity and use of Western harmonies while improvising have become popular with discourses of global and universal *mugham*. As evidence, I rely on terminology, explanations, and concrete performances of musicians, gathered during my two-year fieldwork in

Baku. Using hermeneutic phenomenology, I theorize *mugham* performance as a site of possibility in which meanings about Azerbaijan's post-Soviet identity are juxtaposed, contested, and imagined, triggering the creative impulse towards the edges of the standardized canon in the flux of the moment.

Charlotte D'Evelyn, California Institute of the Arts and Loyola Marymount University

**Grassland Music Ecology in an Urban Environment: Discourses of Musical Inheritance and Change in Inner Mongolia, China**

Since the nineteenth century, Mongols in the region of Inner Mongolia, China have experienced waves of Chinese migration into their territory and increasing dislocation from traditional pastoral lifestyles. Mongolian nomadism, which embraced a practical understanding of the land and its natural growth cycles, diminished throughout the twentieth century as Chinese sedentary ways of life took root. As China's Mongols continue to experience the effects of urbanization and grassland degradation in their region, many musicians express genuine fears that they have lost the spirit of their traditional music and its connection to the natural world. In this paper, I explore the challenges that Mongol musicians face as they practice their music within urban landscapes dominated by Chinese and Western cultural influences. I position Mongols' anxieties about cultural loss within a pervasive national conversation about cultural inheritance and transmission in China, a discourse addressed in recent work by Helen Rees (Rees 2009, 2016). Drawing on interviews and observations from fieldwork in Inner Mongolia, I chart how urban musicians use musical performance, including long song and music of the horse-head fiddle, to virtually experience and imagine their grassland past, as well as to negotiate national forces of heritage recognition. The experiences of musicians in Inner Mongolia relates to larger concerns in the field of ethnomusicology about musical sustainability (Titon 2009, Turino 2009) and revival (Bithell & Hill 2014) and the role that individual musicians play in this process (Rees 2009).

Kyle Devine, University of Oslo

**Out of Sight, Out of Mind: Material Infrastructures and the Political Ecology of Recorded Music**

This presentation begins with a general discussion of what John Durham Peters calls "infrastructuralism" in contemporary cultural studies, in order to provide a discursive framework for the overall panel. It then moves into a case study of the material intensity of listening to music as data. Online consumption seems utterly virtual. Reading a newspaper or magazine in the form of bytes and lights, for example, appears self-evidently less resource intensive than reading something made of ink and paper. Likewise, commonsense suggests that streaming music as a digital file represents an eco-friendly step forward, compared to the more tangible recording formats that have been made and trashed by the billion since 1900. Yet emerging

research, in cultural studies as much as industrial ecology, confirms that the online media industries are substantial users and wasters of energy and resources. In drawing on interviews with engineers at music streaming and subscription services, I show how contemporary streaming providers subcontract their storage and processing needs to companies such as Amazon and Equinix, and I argue that questions about the energy intensity of digital music's infrastructures are also, in a way, "subcontracted." The presentation concludes with a comparison between digital listening and recorded music's other two main material forms since 1900 (shellac and plastic), suggesting that if the political *economy* of recorded music has followed a path of abstraction, from the solidity of manufacturing to the airiness of rights agreements, the same perhaps cannot be said about the political *ecology* of music.

Mark DeWitt, University of Louisiana Lafayette

**Regional Vernacular Musics at the University: Curricular Praxis and Community Dialogue**

As we look to pull vernacular styles of music into the university setting, styles in which some students are already highly skilled when they begin their studies, the academy must work to establish its relevance. Many pop, folk and traditional music scenes have survived or flourished until now without the cooperation of higher education. To gain credibility and bridge the gap between musical vernaculars and academic pedagogy, we must research models of music education outside of academia that have worked in communities and then adapt those models to the university setting. Adaptations must not be limited to pedagogical practices but also extend to admissions and scholarship criteria, ensemble requirements, methods of delivering applied instruction, and the conception of capstone projects.

Niyati Dhokai, George Mason University

**Mediating Music and Culture in Medical Rehabilitation Settings**

According to the Defense and Veterans Brain Injury Center website, over 26,000 cases of traumatic brain injury (TBI) were diagnosed within the U.S. Military in 2013. Following a TBI, neurorehabilitation often requires coordinated care provided by a rehabilitation program to help an injured veteran recover and successfully integrate back into the community. Community integration allows for individuals undergoing rehabilitation to re-establish their identity within the community through active participation, making connections in a setting outside of the rehabilitation program based on identity, social and cultural preferences. In this paper, I will focus on my role as "the ethnomusicologist" in a veterans' rehabilitation program, which involves working with veterans, their families, and members of their medical team to determine strategies for sustainable collaboration. I will also focus on the role of music in the community integration aspect of recovery from TBI and from post-traumatic stress disorder (PTSD), which involves

understanding the unique nature of individual injuries, navigating local community sites to plan opportunities for music-making, and developing ideas for individual and group activities through music. I advocate, as have scholars before me, using ethnography as a tool to determine the best ways to place music in the lives of people in health-based and community-based settings. I also highlight modes of dialogue through which ethnomusicological methods integrate into educational, practice-based, and research-based cross-disciplinary settings. Through my paper, I hope to contribute to the growing literature on music and military experience, as well as ethnomusicology and health.

Ying Diao, University of Maryland, College Park

**The Production of Lisu Christian Songs in Nujiang: A Case Study of the Cross-Border Trade in Commercial Recordings of Minority Pop Music in China's Border Regions**

This paper is a case study of the cross-border trade in commercial recordings of minority pop music in China's border regions, focusing on the production and distribution of Lisu Christian pop in Yunnan's northwestern Nujiang Prefecture. The Lisu are a transnational ethnic group of over one million people, who reside mainly in Yunnan, Myanmar, Thailand, and India. In China, they are identified as a national minority and concentrated in Nujiang. Starting from the late 1990s and early 2000s there have been an increasing rise of Christian popular culture influenced by the Burmese Christian Lisu and massive studio production of *mutgguat ssat* (short songs), a kind of Lisu Christian pop featuring qibbe (guitar) accompaniment and often daibbit (body language dance) performing along. In this paper, I will first make some observations on the different characteristics of cross-border commercial recording industries in different parts of China's border regions. I then outline the emerging audio-visual studio industry in Nujiang. Finally, I will discuss major factors that have greatly influenced the cross-border flow of music ideas and repertoire in that region, including the more flexible border policies, technological progress, and government religious policies. The current study indicates that studio-produced pirated VCDs and DVDs have played an important role in circulating the repertoire and providing the local Christian Lisu with low-priced audiovisual products for both church and personal use. This paper will shed light on the role of music in the process of religious transnationalization in the uniquely Chinese context.

Juan Diego Diaz Meneses, University of Ghana

**Bourian and Agbe: Brazil's Musical Diaspora in West Africa**

West Africa houses Brazil's oldest diasporas. Throughout the 19th century some eight thousand former slaves and merchants of African and Portuguese descent from Brazil resettled in West Africa and used practices learned in Brazil to maintain distinct Afro-Brazilian identities. They are known today as the Bresiliens in Togo, Tabom in Ghana, and Agudás in 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. Yet, the sense of belonging to Brazil of each of these communities is expressed differently due to specific colonial and post-colonial histories, nation building projects, and patterns of interaction with locals and other returnees. This paper compares how the Togolese Bresiliens, the Beninoise Agudás and the Ghanian Tabom maintain and construct Brazilian identities through musical practices such as bourian and agbe. These musical types with genealogies in Yorubaland and the Brazilian Northeast connect returnee-descendants to their ancestors in Bahia, memories of the crossing of the Atlantic, and their experience in West Africa. I situate agbe and bourian in the black Atlantic network, more specifically as emblematic expressions of what some have called reverse diaspora (Essien 2010) or feedback to Africa (Collins 1987). Based on fieldwork, historical, and musical analysis, 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.

Rebecca Dirksen, Indiana University

**Of Wo/Men and Gods: Governing Culture in Haiti's Lakou**

Haiti's *lakou* have been protected sites of spiritual and musical performance from the colonial period to the present. These communal grounds, which include the powerful triad of the Lakou Soukri, Souvenans, and Badjo that each pre-date Haitian Independence, have signified the continuity and transmission of Vodou heritage for generations of Haitians. Accordingly, these *lakou* have become prominent public spaces where dialogues about the regulation of heritage and cultural policy play out among very different social actors at local, national, and international levels. In this setting, grassroots initiatives to encourage cultural growth often coexist and frequently counteract officially sanctioned efforts at heritage protection enacted in recent years by the national government, which generously underwrites the annual celebrations at each *lakou* with a primary aim of promoting cultural tourism. In turn, UNESCO has periodically endeavored to define measures for safeguarding cultural expressions throughout the country, including making a motion to use "culture as an engine for reconstruction" in the aftermath of the devastating 2010 earthquake. In this presentation, I consider frictions that emerge as a result of these simultaneous and competing negotiations, and attempt to untangle the motivations and governing beliefs of each party involved, from the *ougan* (priests) or *manbo* (priestesses) and broader *lakou* community to government officials and UNESCO representatives and even to the Vodou *lwa*, who have their own demands for the ways in which sacred matters of culture are handled. I ask, how has all of this shaped the contemporary playing grounds of Vodou music and dance?

Laurenzia Divilli

**Teaching and Learning on Country: Children, Young People and Music-based Knowledge in the Kimberley, Western Australia**

Teaching on Country is an approach to teaching and learning that emphasizes the importance of places to which teachers and learners have hereditary, customary, personal or social ties in the transmission and production of knowledge. In the culturally and linguistically diverse Kimberley region, traditions of teaching and learning on Country often center on Junba - an inclusive, public dance-song genre in which all genders and age groups participate. This collaborative paper examines music-based teaching and learning employed by multi-generational Aboriginal stakeholders in remote communities in the Kimberley region of Western Australia in their efforts to maintain and sustain critically endangered song, dance and language practices and knowledges. The Children, Knowledge, Country project (a collaboration between the Kimberley Language Resource Centre and a multidisciplinary team of University-based music researchers) has set out to investigate the content, values and priorities underpinning Junba-based teaching and learning on Country in three communities from the north (Ngarinyin), south (Wangkajungka) and east Kimberley (Gija, Wurla). The aim of this is to increase knowledge and understanding of the history, rigor and breadth of Aboriginal music-based teaching and learning traditions in Australia, with a view to improve learning outcomes for children and communities in the region. This paper presents perspectives from a range of participants in this project, including young people, in order to consider how children and young people engage with musical traditions in order to contribute to sustaining the flow of knowledge on and beyond their Country.

Elina Djebbari, King's College London

**Dance and Intermediality: Videos, Smart Phones and Dance Floors in Benin**

Drawing on ethnographic fieldwork in Benin in the realm of salsa dancing in different contexts and various kinds of venue (festival, live concerts, indoor/outdoor), the paper will address issues of intermediality in dance in light of the use of videos by the dancers. How is a transnational practice such as salsa given local meaning while constantly being connected to global flows via the video media? Internet platforms and social networks such as YouTube and Facebook are used by Beninese salsa dancers to watch videos (mainly via their smart phones) of dance performances of international artists and take inspiration from them to achieve different goals: create a show; improve skills as a social dancer or performing artist; develop teaching techniques. The appropriation and embodiment of dance steps, body style and techniques imply the transformation and the creation of new dance aesthetics that are developed locally and then recirculated via the same media yet reaching differentiated audiences. The Internet traffic and the viewing of videos constitute thereby a predominant source of inspiration that not only challenge issues of "ownership" and cultural appropriation but also analytical and

methodological approaches to study such phenomena. The dance floor narrative becomes an ubiquitous mise en abyme of multiple layers of video making and watching while complicating notions such as virtual/incarnate, representation/embodiment, global/local that allow for an understanding and a theorization of the role of intermediality in social dance practices today.

Benjamin Doleac, The University of California, Los Angeles

**"We Made It Through That Water": Rhythm, Dance and Resistance in the New Orleans Second Line, 10 Years After Katrina**

When Hurricane Katrina struck New Orleans in 2005, it tore up the social fabric of a city whose economy depended almost entirely upon the producers of its rich culture. The largely African American neighborhoods where many of these culture bearers lived were among the worst afflicted, with families forced to flee after their homes were destroyed and unable to return due to the closure of several public housing projects. Those who were left responded as black New Orleanians always have to the often-traumatic changes in their political, economic and social situation: not just with direct political action, but with music and dance, often in the form of a Sunday parade. A brass-band procession with origins in West African funeral traditions, the parade is known as a second line, and its form and function have remained largely unchanged for over 50 years. A decade after Katrina, the neighborhoods that sustain the parades are plagued on one side by underfunded schools and internecine violence, and on the other by gentrification and the redlining-in-disguise of neoliberal urban policy. At the same time, second lines are attracting broader crowds and greater media attention than ever before. Based on two years of field research and interviews with local musicians, dancers, and educators, I explore herein how the key players in New Orleans second line culture utilize the parade and its rhythms to negotiate these contradictions, to reenact neighborhood histories, and to forge a counter-narrative of resistance and pride in the face of cultural erasure.

Ana Lidia Domínguez Ruiz, Universidad Pedagógica Nacional

**Noise: A Sonorous Intruder**

The "undesirability" of noise is a matter of perception. The negative evaluation of sound is contingent on issues such as personal preference, cultural influences, and even our own state of being. However, the designation of sound as "inappropriate" is almost always closely tied to physical proximity, thus suggesting that the problem of unwanted noise is in fact a problem of space and acoustic territories. Sound is expansive, intrusive, and hardly containable; acoustic territories are permeable and lack clearly defined boundaries with the notable exception of proximity (a critical aspect of sound in crowded cities where space is scarce). As Édith Lecourt posits, "sound's immateriality and its lack of limits are two attributes it shares with the gods" (2006). Physical proximity is crucial in overtaking the acoustic territory of another. When sound is not well received it is invasive, thus interpreted as

noise. This proposal argues for the existence of "sonorous sociabilities" as social interactions not mediated by mere personalities or cultural idiosyncrasies but by relations of spatial proximity. The conflictive nature of sound and its characterization as an "intruder" will be considered by analyzing space in terms of binary opposites (i.e. close-far, familiar-strange, self-other, public-private, inclusion-exclusion) in order to explain the culturally-grounded ways in which noise is perceived and understood.

Gavin Douglas, University of North Carolina at Greensboro  
**Zomian Music: State Making and Unmaking in Highland Southeast Asia**

In the huge highland massif of Southeast Asia known as Zomia, far away from the centers of national politics, live over 100 million people that speak upwards of 200 different languages. Separated from the lowland governments by the 'friction of terrain' these communities present a challenge to the dominant academic paradigms that are bounded by the historical, ideological, and political limits of the nation-state. In his wildly controversial book *The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia* (2009), James Scott depicts the communities in these areas as deliberate state avoiding systems. Scott asserts that many minority groups were outcasts by their own intention, using culture, farming practices, egalitarian political structures, and their non-literate historiography to put distance between themselves and the states that wished to absorb them. How does music study contribute to the current debates about Zomia? This paper will present the beginnings of a musical ethnography of Kengtung, Myanmar. This high altitude region of the northeast is home to an immense variety of ethnicities whose relationship to the Burman political authority is tenuous and inconsistent. Interviews with Akha, Lisu, and Shan elders and video recordings of local musicians will show how musical practice both contributes to and challenges these debates. The people found throughout the peaks and valleys of Zomia have long had a reputation for being uncivilized, yet it is their very 'marginal' status that allows for novel musical sounds and practices.

Andrew Morumburri Dowding, The University of Melbourne  
**Technologies for Thabi: a virtual landscape interface for a song database in the west Pilbara as a strategy to support music vitality**

The Pilbara region of Western Australia has a rich heritage of both ceremonial and public song traditions. Composed by living people following an ancient compositional tradition, public traditions such as the solo genre Thabi record experiences of events that shaped the past and present-day linguistic, cultural, economic and geographical landscapes of the west Pilbara region in the twentieth century. While Thabi thrived in the 1960s and 70s in the social contexts of reserves, towns, missions and stock camps, today it is endangered. In recent years a sense of urgency to revive Thabi has emerged in stakeholder

communities, and has prompted increased discovery and dissemination of archival recordings. This has coincided with an explosion in connectivity through affordable mobile devices and digital literacies, alongside new developments in content management systems for indigenous cultural knowledges. The question arises: how can technologies used to disseminate and share archival Thabi recordings and associated cultural knowledge that were produced in the past, serve to support the multi-dimensional vitality of the song tradition today? This paper presents preliminary results of a three-year project funded by the Australian Research Council that aims to answer this question through collaborative interdisciplinary analysis of the Thabi tradition and the development and testing of an interactive virtual landscape interface for a database of Thabi songs and associated metadata.

Randy Drake, University of California, Santa Barbara  
**Voice, Visibility and the Trans Chorus of Los Angeles**

The newly formed Trans Chorus of Los Angeles is creating a safe and encouraging space for expression, personal development, and leadership for trans, intersex, queer, questioning and gender expansive individuals and their allies. In my ongoing fieldwork with trans identified musicians in LA and San Francisco, I have learned that this choir is determined to represent a community that has little public exposure. The choir's artistic director, Lindsey Deaton, has commented to me that the choir's steering committee discussed whether or not to keep performances of the choir private in order to protect its members. Deaton told the Beverly Press, "No. In Los Angeles, our community is trying to create social change so trans people don't feel like they have to extinguish their lives. Somewhere, in a small city, there could be a kid that needs to see trans folks living their truth and expressing themselves." The choir is an intimate space where gender expansive individuals are welcome, and a place where voices can be explored and expressed through music. The voices are not those of a traditional choir and are imagined and realized differently. But this is a challenge for some individuals in the choir when their voices and bodies do not appear to go together, and a challenge for the group as a whole as they seek openness and visibility. In this paper, I use Foucault's concept of heterotopia to argue that feelings of isolation fade when connections are made in both imagined and real spaces of music.

Shannon Dudley, University of Washington  
**Creating Knowledge and Relationships through Community Artist Residencies**

This presentation will focus on the strategies and benefits of Community Artist Residencies that have been organized at the University of Washington in recent years. The trajectory of this program is unique, since it grew out of the long history of Ethnomusicology Visiting Artists at UW. On the other hand, it responds to a number of imperatives that face university music programs generally. These include the need to represent and teach diverse

repertoires, to attract diverse students, to engage with local communities, to collaborate with other departments and programs, and to impress upon students the responsibilities and relationships that are at the core of ethnographic research and collaboration. Through a review of several specific residencies - including Phyllis Byrdwell (African American gospel choir), Laura Reboloso (son jarocho), Andy Statman (Jewish instrumental music), Pablo Luis Rivera (Puerto Rican bomba), José "Lalo" Izquierdo (Afro-Peruvian music) - the presentation will underscore achievements and lessons learned, and articulate a model for Community Artist Residencies that responds to the imperatives listed above and affirms the importance of music as a social art.

Byron Dueck, The Open University

**Song, Intimacy, and the Truth and Reconciliation Commission of Canada**

How does the performance of song acknowledge and initiate intimacies, and with whom? This paper approaches these questions by considering music associated with the Truth and Reconciliation Commission of Canada (TRC). Between 2008 and 2015, the TRC inquired into the legacy of the residential schools that had educated tens of thousands of Indigenous children for more than a century. Residential schooling openly sought the assimilation of Indigenous children, in many cases separating them from their families, languages, and traditions for long periods of time. Students were often taken hundreds of miles from their homes to live in poorly run institutions where they were vulnerable to physical and sexual abuses. In examining this history, the TRC made frequent appeals to the sympathies of a national audience, inviting that public to consider the pain of those who had been affected by residential schooling. As my examples show, music associated with the TRC often made similar kinds of appeals. Certain performances, however, addressed more immediate and particular audiences: participants who had come to TRC events to do the difficult work of testifying and bearing witness. Drawing inspiration from Beverley Diamond's work on how music defines relationships (2007), this paper argues that it is important to distinguish the kinds of intimacies music attempts to initiate—for while some performances are primarily oriented to an 'intimate' national audience construed to share certain sympathies (Berlant 2008), others are above all directed to specific, co-present hearers.

Ben Dumbauld, CUNY Graduate Center

**Class Distinction and the Development of Traditional Music; or Why Bartók Might Not Appreciate My Romanian Music Ensemble**

One of the underlying themes throughout Bartók's ethnomusicological writings is his injunction against overly romantic and nationalist perspectives on traditional and folk musics. Especially critical of "dilettante" musicians and composers whose approaches were compromised by their class interests, Bartók insisted on a more "scientific" account of traditional music removed

from political and economic pressures. Despite this insistence however, the performance of traditional music globally continues to be influenced by nationalism informed by class interest. This presentation examines a contemporary instance of such a phenomenon by tracing my own ethnographic experience performing with a Romanian music ensemble in New York City. I argue that the developing approach of this group, which moved from fairly straight-forward "covers" to a more experimental project seeking to evoke romantic notions of Dacian-Romanian indigeness, was largely shaped by the musician's class background. As white-collar, middle-class immigrants, these musicians' access to financial resources as well as their particular sense of cultural distinction (in the Bourdieusian sense) overdetermined the trajectory of the band's stylistic evolution. I additionally will illustrate how this sense of class distinction is specific to Romanian cultural history, so much so that musical choices taken by the group often undermined its ability to reach a more mainstream American audience who, with the growing "Gypsy craze" are interested in forms of Eastern European music that bourgeois Romanians consider too kitsch for cultivated musical tastes.

Andre Elias, University of Washington

**Saraswati Sings: The Symbolic Capital of the Indian Slide-Guitar**

The Indian slide-guitar is one of the most recent additions to the Hindustani classical tradition, yet its identity has been obscured by the unique phenomenon of dozens of new names, given by performers, to enhance their symbolic capital, not only as only players, but inventors. In the process of this foreign instrument becoming vernacularized into Indian music genres, such name changes have produced numerous interpersonal controversies, resulting in a contested field that has led to systematic attempts to erase important contributors within the public discourse around slide-guitar. This study draws from dissertation fieldwork in Kolkata and Jaipur, and focuses on two interconnected issues in the world of slide guitar: First, on the many challenges discussed by Indian slide-guitarists in their efforts to establish performance careers and legitimize their instrument through deliberate crafting of new identities onto the slide-guitar. And second, on the role of the luthier in carving a uniquely Indian identity onto the body of the slide-guitar. I will address these issues by exploring the history and genesis narratives of the slide-guitar in India, contrasting this material with interviews of contemporary players and instrument makers. This project contributes to the body of work on the distinctive cultural politics of modern Hindu nationalism and builds off of Martin Clayton's article on slide-guitar in India. I draw additional inspiration from other scholars including Amanda Weidman and Matt Rahaim, who have published works discussing the social and structural evolution of foreign instruments into Indian musical traditions.

Bernard Ellorin, Pakaraguian Kulintang Ensemble  
**Transcultural Transmission: Performing “Sulu Archipelago” in Southern California, USA**

The presenter will discuss the process of negotiation between acknowledging indigenous music and dance theory while being cognizant of the expectations of Western performance aesthetics. Analyzing the traditional repertoire presented on stage by two diasporic Filipino American performing arts ensembles is part of a larger movement to contribute to the plethora of information on the diversity of Southeast Asian performing arts. The Sulu Archipelago, Philippines has two iconic performing arts genres: the pangalay classical dance form and the tagunggu gong chime ensemble of the Sama and Tausug ethnic minorities. Over the past decade field research by non-native ethnomusicologists and ethno-choreologists involved in public sector work in the diaspora has resulted in performances pieces and scholarly works that contribute to the internationalization of pangalay and tagunggu performances. The Southern California-based Pakaraguian Kulintang Ensemble and Malaya Filipino American Dance Arts have conducted annual field research with native practitioners specializing in both genres. Throughout the creative process, the directors of Pakaraguian and Malaya provide both insider and outsider perspectives based on knowledge they acquired from their Sama and Tausug interlocutors. As a result, both groups provide emic and etic perspectives on Sulu archipelago cultural arts through the development of performance pedagogies that they instill in their ensemble members by performing traditional pieces from the pangalay and tagunggu repertoires attributed to the in situ field observations conducted by both directors.

Steven Elster, University of California, San Diego  
**Southern California Creation Stories and Songs: The Accounts of Alfred Kroeber and Ruth Underhill**

Throughout Southern California; along the Colorado River, from Nevada through California; and into the northernmost part of Baja California, in Mexico; one traditional style and genre of Native American performance consists of the performance of song cycles, such as *Bird*, *Lightning*, and others. In each song cycle, 200 to 300 songs may be sung, from dusk to dawn. On the other hand, an examination of sources that date from 1900 through World War II can shed light on genres that are apparently no longer performed today. Towards this end, I will consider two accounts of a Mohave creation story that were written down in the first half of the 20th century, by the anthropologists Alfred Kroeber and Ruth Underhill, two scholars whose work certainly seems emblematic of the power dynamics that have occurred as non-Native scholars have studied Native American music. Both of these scholars listened to Mohave singer/storytellers narrate creation stories. In one instance, Kroeber and Underhill wrote about and portrayed them in such contrasting terms that a reader might have concluded that they were talking about two different stories. This does not appear to have been the case. These disparate accounts can, on the other hand, help to establish a more balanced

understanding regarding how these stories may have been performed. In turn, accounts such as these may provide scholars and Native American performers with insights that can help them as they think about the relationship between the music of today and what was performed in the past.

Andrea Emberly, York University  
**Teaching and Learning on Country: Children, Young People and Music-based Knowledge in the Kimberley, Western Australia**

Teaching on Country is an approach to teaching and learning that emphasizes the importance of places to which teachers and learners have hereditary, customary, personal or social ties in the transmission and production of knowledge. In the culturally and linguistically diverse Kimberley region, traditions of teaching and learning on Country often center on Junba - an inclusive, public dance-song genre in which all genders and age groups participate. This collaborative paper examines music-based teaching and learning employed by multi-generational Aboriginal stakeholders in remote communities in the Kimberley region of Western Australia in their efforts to maintain and sustain critically endangered song, dance and language practices and knowledges. The Children, Knowledge, Country project (a collaboration between the Kimberley Language Resource Centre and a multidisciplinary team of University-based music researchers) has set out to investigate the content, values and priorities underpinning Junba-based teaching and learning on Country in three communities from the north (Ngarinyin), south (Wangkajungka) and east Kimberley (Gija, Wurla). The aim of this is to increase knowledge and understanding of the history, rigor and breadth of Aboriginal music-based teaching and learning traditions in Australia, with a view to improve learning outcomes for children and communities in the region. This paper presents perspectives from a range of participants in this project, including young people, in order to consider how children and young people engage with musical traditions in order to contribute to sustaining the flow of knowledge on and beyond their Country.

Jeffers Engelhardt, Amherst College  
**Cultivating Humility in the Materiality of the Voice in Greek Orthodox Christianity**

The amplified voices of male cantors and choirs permeate the soundscape of Orthodox parishes and monasteries in urban Thessaloniki and its suburban countryside. For many attending services, electronic amplification is desirable even when it is unnecessary or low quality? an aesthetic norm for mediating the religious voice. Outside services, people attend to?Christocentric living? through other mediations of the Orthodox voice? broadcast liturgies, recorded prayers, online sermons, and iPad apps that perform the vocal drone of Byzantine chant. In contemporary Greece, then, the electrosonic materiality of the Orthodox voice connects sacramental worship to everyday ethical issues. While many laypeople and clergy consider this beneficial, the ubiquity of

Orthodox media and technologies make it necessary to discern spiritually between the voice as object and the voice as worship and prayer. Based on ethnographic work in the Thessaloniki region, my paper addresses questions of materiality, media, and religion by examining this process of spiritual discernment in listening practices and media use. I focus on how laypeople and chanters cultivate humility ? an essential part of being Orthodox ? by listening through the electrosonic materiality of the voice to the sacramental reality it mediates. For chanters, this extends to techniques of singing with amplification that emphasize the pastoral role of the voice. Ultimately, I connect these mediations to broader understandings of technology as an effective, expedient means of relating to the divine.

Hilary Finchum-Sung, Seoul National University

**Relational Epistemology of the Island: Music, Sustainability and Interrelations on Jindo**

Jindo, an island off Korea's southwest coast, has secured a mythical status within Korean traditional music. Ten local performance forms have been designated intangible heritage, making the island a cultural hot spot and boosting government funding and tourism on the island. While Jindo has a long history of artistic diversity, under the heritage system (est. 1962), its offerings have been reduced to a few genres, rights over which have inspired intense competition and resentment amongst some community members (Howard 2006). Even as they desire official recognition (and subsequent economic support) some residents will contend, for example, that the field cultivation songs (tulnora) or circle dance (ganggangsullae) of their village are the true versions, not the ones designated as "official heritage." I contend that performances of "their" versions, then, become declarations of nuanced relational realities as well as acts of defiance; wresting performance from government authority and reclaiming a perceived sense of locality.

This paper examines the ways by which Jindo residents concurrently acquiesce to and defy the economic rationality underscoring the intangible cultural heritage system. Government designations have privileged certain individuals and localities over others in the contemporary construction of local heritage. Yet, examination of environmental and social histories reveals an alternate cultural map, exposing reconstructed relational ontologies (Titon 2013) of musical place and social interrelations on Jindo. Drawing on field interviews, the paper delves into the intricacies of sustaining music in a community as well as the shifting social and location-based relational epistemologies consequential to intangible cultural heritage systems.

Jane Florine, Chicago State University

**Folkloric Dances from Argentina: A Participatory Dance Workshop**

Most ethnomusicologists are now familiar with Argentine tango, which during the early 20th century was the music and dance identified with urban,

hegemonic, Buenos Aires and its European immigrant population. Such is not the case with folkloric dances from Argentina, which are representative of the provinces of the Argentine interior and national identity. Although to this day the major areas of the country all have regional songs and dances, with each song-dance form possessing its own corresponding rhythmic pattern and musical instruments, even Argentine ethnomusicologists are often unfamiliar with how they are learned or danced. Few ethnomusicologists--most notably Carlos Vega (1954)--have done serious research about these dances, and dance manuals (e.g., Berruti 1954; Falú 2011) have not usually shown how they are taught/learned along with music. To address this gap, I will present a 90-minute participatory workshop in which I will begin with a brief PowerPoint overview of Argentina's main regional dances based on dance lessons I have taken and my related fieldwork. Among these dances will be the *gato*, *chacarera*, *zamba* (Argentina's national dance), *chamamé*, *malambo*, and *carnavalito* along with their typical rhythmic patterns and instrumentation. I will then teach participants how to do the *gato* and *chacarera* --dances that beginners start with since they have fixed steps and little improvisation--by following the hands-on methodology and diagrams used at local dance schools. During rest periods, I will provide additional contextual information about Argentine folkloric music and dance. Sponsors: LACSEM and the SEM Dance Section.

David Fossum, Brown University

**Individuals, Institutions, and Ideologies of Creativity and Claiming in Turkey's Folk Music Industry**

Musical scholarship on copyright often contrasts the romantic ideology of individual genius underlying the law with collective forms of musical creation and ownership that it imagines as a fact of traditional life, an unreflective practice that has always been there. Intellectual property law appears incompatible with traditional environments where it is sometimes implemented. Scholars have decried cases when traditional music that falls (or should fall) into the public domain is misused, unjustly claimed, or subjected to regimes of legal control. In Turkey, many in the folk music industry complain that the rise of copyright has corrupted folk music's sources and transmitters, introducing an author-consciousness and concern for commercial profit where music had once been created unconsciously, shared freely, and collectively reworked. This paper draws on ethnographic and archival data to show how attitudes in the Turkish folk music industry thus mirror scholarly arguments about copyright's impact. But I will also challenge such assumptions, showing how imagined collective forms of ownership can themselves be ideological constructs imposed by the state. Often they conflict with diverse local senses of authorship and ownership missed by totalizing theories of folkloric creation. I analyze discourse surrounding a folkloric source musician whose songs have been at the center of controversy in folk music institutions and copyright law to show how state-sponsored folklore has structured both the documentary record of and ideologies about folk music

production. It has shaped both the possibilities for claiming rights to music through intellectual property law and the discourse about such claiming.

Michael Fuhr, University of Hildesheim

**Grassroots Fandom Meets Cultural Diplomacy: K-Pop Events in Germany**

The international rise of South Korean pop cultural (hallyu) products has yielded a strong and constantly growing hallyu fan base in Germany. The popularity of K-Pop music in particular, along with PSY's YouTube sensation 'Gangnam Style' in 2012, has mobilized new K-Pop fans and increased the visibility of K-Pop fan groups. This paper is part of a collaborative research project on the audience reception and fan culture of K-Pop in Europe. I will present and discuss central aspects and findings of my case study, which is focusing on K-Pop fans in Germany. Based on ethnographic methods such as participant observation and in-depth interviews during field work between 2013 and 2015, this paper discusses the positions, practices, individual and social motivations and functions of K-Pop fans and intermediaries in Germany. It gives prime attention to the participatory dimension of the K-Pop cover dance and discusses the productive intersection of grassroots fandom and cultural diplomacy.

Kate Galloway, Wesleyan University

**Listening to and Sounding Discard: Locating the Sonic Traces of Discard Studies in Science and Technology Studies**

How do listeners hear, listen to, and perceive the residue of our everyday material world? As environmental and energy issues become increasingly prominent in everyday discourse, ethnographic soundworkers explore modes of expressing the material, microscopic, and sometimes intangible environmental degradation that is not apocalyptic in scope and visibility, but equally toxic. These are the plastic pollutions and toxic residues from fossil fuel production and consumption, and non-decomposable materials dumped in landfills and littered across landscapes and waterways. How does sound studies contribute to the field of discard studies as it explores the materiality of environmental waste and debris? Sound studies, discard studies, science and technology studies, and anthropology of the senses interface in the study and creation of soundwork that engages environmental and energy issues. I address how contemporary music practices and communities creatively articulate the materiality of waste, pollution, and externalities through ethnographic soundwork. Derek Charke, for instance, listens ethnographically with his field recorder to the auditory world to represent the rich sonic coloration and social tensions connected to energy production and use. Works such as *Transient Energies* (2010), *Tangled in Plastic Currents* (2014), and *Dear Creator* (2014), musicalize invisible, harmful phenomena, like slow disasters (Nixon 2011), toxic leakage from plastics, and the sonic and physical discard of energy production. Sound artists participate in the aesthetic and material politics of "artful waste" (Liboiron 2013; 2012) through artistic

interpretations of ethnographic sound, forms of energy production, the transnational circulation of plastics and chemical pollutants, and the oil industry.

Luis-Manuel Garcia, University of Birmingham

**Guest List Plus1: Refugees and Berlin's Electronic Music Scenes**

In September of 2015, tin cans labelled "Plus1: Refugees Welcome!" began appearing at nightclub box offices around Berlin. Attendees on the "guestlist" (i.e., free entry) were asked to donate at least 1€ towards organizations providing support for refugees. Working from interviews and media-analysis, this paper profiles the responses of Berlin's electronic music scenes to the influx of asylum-seekers to the city, ranging from individual to collective, spontaneous to planned, overt to clandestine. This influx both activates and challenges those utopian fantasies of inclusivity and solidarity that underpin electronic dance music culture, historically rooted as it is in contexts of racial and sexual struggle (e.g., disco, house). Berlant's (2008) notion of 'intimate publics' provides an analytic framework, describing formations of affinity and belonging that are based on shared feeling—on affective experiences that are vaguely-but-complexly tied to identities and life-narratives. Local responses evince a wide emotional range (e.g., anger, sadness, frustration, dread, heartbreak, compassion), but they are grounded in the (imagined) affective experience of migration. Berlin's electronic music scenes are mostly composed of migrants—both domestic and foreign—albeit ones who have relocated to Berlin with more resources and support networks. Nonetheless, they draw on their own ambivalent experiences of migration to generate a sense of affinity and ethical commitment. This paper thus also provides an account of a rare moment of intersection between flows of migration that are starkly contrasting in circumstances.

Andres Garcia Molina, Columbia University

**Street Vendor Calls in Cuba: Music, Labor, and Infrastructure**

Poised between song and speech, *el pregón*, or the street vendor call, is the medium through which hawkers advertise products and services at street level, while also reaching potential customers through the windows and balconies of residences. Although *el pregón* is not unique to Cuba, the nation's vexed history of labor provides a particular case study that serves to interrogate the relationship between forms of labor, state regulation, and a notion of the "aural public sphere" (Ochoa Gautier 2006) in the specific context of contemporary Cuba. After the revolution of 1959, the Cuban state became the sole employer on the island, nationalizing most industries and implementing strict labor laws. Following the fall of the Soviet Union in 1991, a series of policy changes were introduced, including the creation of limited forms of self-employment (Hernandez-Reguant 2009). With these reforms, the presence of hawkers has increased in Cuba, reintroducing *el pregón* as a ubiquitous part of everyday life. Hawkers operate under labor licenses that

permit them to sell limited types of products and services. Through specific melodic features and wording, some hawkers codify information about unofficial goods they sell, circumventing labor regulation. Drawing from ethnographic fieldwork conducted in 2015 and 2016, this paper argues that in Cuba, *el pregón* becomes a crucial infrastructure (Larkin 2013) enabling practices of exchange and communication at the disjuncture between the official and unofficial, the legal and the illegal.

Alla Generalow, Independent Scholar

**An Orthodox Education: Sustaining Serbian Music in Contemporary Prizren**

For most of the twentieth century, Prizren (Kosovo) was a Southern Balkan city with a multicultural population. After the Kosovo war of the 1990s, many of the area's Serbian residents fled the region, and those that remained found themselves in small, isolated enclaves. There are currently fewer than fifty Serbian permanent residents remaining in the city of Prizren. However, the city's Serbian population is more than doubled by the presence of the students and faculty of the local Orthodox Theological Seminary. Established in 1871, closed after the war in 1999, burned by arsonists in 2004, and reopened in 2007, the theological school is not only the de facto center of religious ritual, but also a focal point of cultural life for the remaining local Serbian population, both within the city and from the surrounding region. The students of the institution have formed a musical ensemble that performs both sacred and secular repertory, providing live music for the collective community. This case study will address: the complex role of educational institutions as cultural centers in regions of geopolitical conflict; the preservation of a living tradition and repertory in a region when most of a music's practitioners have been forced into diaspora; self-representation through the use of music in social media; and the formation and transmission of identity through vocal performance of traditional and new Serbian song.

Christina Giacona, University of Oklahoma

**A Tribe Called Red's Electric Powwow: The Importance of Hypermetric Structure in the Creation of a New Genre**

Electronic Dance Music (EDM) genres such as house, dubstep, and trap base expectations for specific musical events on codified hypermetrical song structures. This is also true in Powwow music, which follows a standardized song structure. In both genres, the consistent use of standardized song structure allows dancers to prepare their movements. Powwows have continually been a place for Native Americans to meet, reunite, dance, make music, and come together. Wanting to create a similar experience in Ottawa Canada, A Tribe Called Red (ATCR) has sought to create such a place for urban Aboriginals. By sampling Native American dance music into songs that follow the hypermetrical structures of traditional EDM genres, ATCR has created a new genre of electronic dance music called Electric Powwow.

Through my ethnographic research in Powwow and Electric Powwow performances, I have identified how ATCR's Electric Powwow music uses the hypermetrical structures of EDM to translate samples from traditional Powwow performances into a westernized musical language. This process reveals to the westernized, urban listener that "traditional" Native American music is still relevant, active, and part of a contemporary community of artists, musicians, and dancers. In this paper, I will investigate how ATCR has remixed Powwow samples in the structure of EDM to create a new genre that celebrates tradition while speaking to a modern and urban audience.

Marc Gidal, Ramapo College

**Pifanology: Collective Improvisation of Roots-Based Brazilian Music in Greenwich Village**

The contemporary scene of Brazilian music played in New York City's nightclubs includes a cadre of musicians who combine folk music from northeastern Brazil with collective improvisation to create art that defies conventional practices and audience expectations for bossa nova, samba-jazz fusion, and Brazilian hits. Many had considered themselves jazz musicians in Brazil; however, once in New York their nationality, networks, and knowledge of Brazilian styles began to shape their career trajectories. While scholars of Brazilian music in New York have examined samba, bossa nova, choro, forró, and maracatú traditions, this paper introduces a different roots-based project that engages local approaches to improvised music. The case study is Jorge Continentino's Pifanology project ("the science of the pifano [fife]") on an evening when he convened an established percussionist (Cyril Baptista) and several young, talented Brazilian musicians (Vitor Gonçalves, Sergio Krakowski, Eduardo Belo) to perform folk melodies of the fife-and-drum repertoire with expanded instrumentation and extensive improvisation. They strove to distinguish their work from typical Brazilian music in New York and common approaches to Brazilian-jazz fusion, while using the harmonic dissonance and group improvisation of jazz and experimental music. The musicians responded to each other's idiosyncratic practices, such as unusual rhythmic subdivisions, electro-acoustic combinations, and the use of found objects. Drawing on musical analysis and interviews, the paper will explain how their musical creation reflects their artistic aspirations and professional circumstances as well as the scene in general.

Monique Giroux, Queen's University

**Murphy Métis-Norwegian Musical Exchange in the Borderlands**

French and Scottish antecedents to Plains Métis fiddle tunes have been widely noted and explored (see, e.g., Lederman 2013, 1988, and Gibbons 1980); in fact, most definitions of Métis fiddling note that it is a syncretic style combining French (in particular Québécois) and Scottish fiddling with Indigenous musical elements. While this connection is strong, other possible

antecedents and musical exchanges have been largely overlooked (although see Ostashewski 2009). This narrow focus on French and Scottish lineage is surprising given the widely acknowledged (though largely historical) mobility of Métis people, who built economic and social networks from the Great Lakes, across the American Midwest, and into the far north, "bridg[ing] many human and physical geographies" (Macdougall, Podruchny, and St-Onge 2012: 14). In this paper, we make the case for Norwegian-Métis musical exchange, exploring in particular a possible link between a traditional Métis tune titled "Devil's Waltz" and "Vals etter Tor Grimsgard," a waltz discovered in Norwegian archives. In uncovering this connection, we argue that analyses of Métis fiddling have been myopic, unduly influenced by the assumed legitimacy of the American-Canadian border, which in the eyes of historians and ethnomusicologists has created an impenetrable boundary between Métis people (whose presence south of the Forty-ninth Parallel is only beginning to be recognized) and Norwegian settlers in the American Midwest; that is, scholarship on Métis fiddling has reified the existence of an impermeable boundary that, for the Plains Métis, was and is a political fiction (Hogue 2015: 4).

Jonathan Glasser, College of William & Mary

#### **Muslim-Jewish Musical Interaction at Algeria's Spanish-Ottoman Frontier**

Music has been a rich site of Muslim-Jewish interaction in the Maghrib countries and their diasporas. While representations of Muslim-Jewish musical symbiosis often hold up al-Andalus (medieval Muslim Spain) as a lost paradise of interreligious harmony, contemporary understanding of Muslim-Jewish musical interactions is heavily weighted to the French colonial period and its aftermath. In the Algerian context, this means attention to 1830-1962 and to the post-independence period, with minimal attention to the Ottoman experience (circa 1525-1830) or before. This presentation seeks to enrich our sense of Jewish-Muslim musical interaction in the early modern period by examining an unpublished manuscript from the margins of Ottoman Algeria: the western port city of Oran, which was under Spanish rule from 1509 until 1792. The manuscript, in Judeo-Arabic and Hebrew, compiles liturgical and profane song texts that were likely current within the Jewish community of mid-17th century Oran, and ends with a poem that narrates the Jews' 1656 expulsion from that city. The Oran songbook raises many questions regarding Muslim-Jewish musical interactions in this time and place. Why was a largely Spanish-speaking community singing in Arabic? Was there continuity between Jewish musical practices in Spain and in Oran? What role did Jewish specialization in trade between Spanish Oran and the Arabic-speaking hinterlands play in creating the repertoire found in the songbook? And how to make sense of its mix of Hebrew liturgy, profane Arabic songs, and Sufi-inflected Arabic poetry? This document promises to greatly deepen our understanding of Muslim-Jewish musical interaction in North Africa.

Lisa Gold, University of California Berkeley

#### **Performance Ecosystems in Bali: Changing Expressions of Personal and Public Space in Balinese Musical Performance, Ritual, and Transmission**

In this paper, I present and analyze recent changes in the Balinese performance ecosystem, focusing on transmission, sustainability, and performance in relation to place and space. Change, as a result of globalization, tourism, the national Indonesian and local Balinese governmental policies, modernization, and vibrant artistic innovation and creativity, have impacted the performance ecosystem in numerous ways. Many Bali-Hindu religious ritual performances, such as the Trisandya invocation and tooth filing ceremonies, and non-ritual performances, as well as transmission pedagogy have expanded from personal and intimate to public, large-scale, and sometimes generic. At the same time, this expansion supports a burgeoning creativity and dramatically increased accessibility to students of music, shadow puppetry, dance, and other types of performance; formerly isolated and guarded local styles have recently become openly available, fostering new forms of interaction and comingling.

I will present research that I have conducted since 1981 about changes in Balinese soundscapes: knowledge conveyed to me by performers since the 1980s who were then elderly and are now deceased, who remembered important sound signifiers from the early twentieth century, and current research on the subsequent generations of performers who are now training children in large numbers. While transmission systems have changed, and performance spaces, niches, and technologies have expanded, many concepts expressed remain, and enable traditional performance to exist along side, and in some cases, encompassing innovation. The work is informed by concepts of sound ecosystems and music, space, and place.

Shana Goldin-Perschbacher, Temple University

#### **TransAmericana and Queer Sincerity**

Over the last fifteen years, American roots music has become a preferred genre for twenty-five professional musical groups with transgender and/or queer members. Musicians such as Girlyman, Coyote Grace, Rae Spoon, Hurray for the Ruff Raff, Actor Slash Model, and Namoli Brennet have played acoustic instruments, sung in close harmony, and written on themes of rurality, love, journey, and home. Roots music may seem an unlikely choice for musicians with queer politics. Audiences expect trans and queer artists to utilize genres linked to camp and rebellion (meanwhile hearing country as uniquely bigoted), as well as to focus on urban experience (media often portrays the rural as a space of queer death). Yet new research argues that rural places and country music are not necessarily inhospitable to queer and/or transgender people (Gray 2009, Välimäki 2013, and Hubbs 2014 and 2015). Drawing on my ethnographic and analytical engagement since 2004 with this music, I argue that Americana's fraught framing of naturalness,

normality, and universality (concepts especially important to and actively debated among transgender and queer people) are appealing to these musicians to use roots rhetoric to craft stories of self-made identity, yet simultaneously invite critique of nationalism, capitalism, and identity stereotypes. I introduce the concept of "queer sincerity," which allows space for camp but is not defined by it, to understand these musicians' important invocations of Americana music that engage audiences not only about transgender and queer lives, but also about powerful musical myths used to define the country.

Ian Goldstein, University of California, Berkeley  
**Zaide and the Poet King of Seville: Sonic Interventions in Iberian Collective Memory**

How are we to understand the kinds of relationships music enacts with the past? In the Iberian Peninsula, where history is highly contested, the stakes for such an inquiry are particularly high. This paper explores how musicians born on opposite sides of the Strait of Gibraltar seek to make what I am calling sonic interventions in Iberian collective memory, challenging dominant narratives and received notions about regional and national identity that obscure and efface the cultural legacy of al-Andalus in southern Spain and Portugal. I show the ways in which these artists create novel musical mixtures incorporating elements from Moroccan and Algerian gharnati, Portuguese fado, Spanish romances and flamenco, and in so doing, articulate conceptions of the perceived common cultural roots and potential links between Arab-Andalusi and Iberian folk musics. Specifically, I take up Amina Alaoui's "Fado al-Mu'tamid," and La Banda Morisca's "Zaide," focusing on the strategic use of Arabic and Spanish language, the adoption of medieval texts that circulate across the Mediterranean, and the provocative deployment of timbre marked as ethnically other. My concern in this paper has less to do with the truth of their claims, or the compatibility of these musical systems, but rather in what Jan Assmann terms "mnemohistory," the creative use of "the past as it is remembered (1997, 9)." By bringing a collective memory approach to the study of embodied musical practices, I suggest new ways of understanding and theorizing the motivations, desires, knowledge and beliefs of transnational musicmakers operating in cross-cultural collaboration.

Shabnam Goli, University of Florida  
**From Tehrangeles to Tehran: Homeland Longing and Belonging in Persian Exile-Based Popular Music**

Millions of Iranians immigrated to Europe and North America in the aftermath of the Islamic Revolution of 1979 and the eight-year Iran-Iraq war. With a population of over one million, the Iranian diaspora in the U.S. comprises a rich cultural cohort that has long attracted multi-disciplinary academic attention, although musical scholarship on the Iranian diaspora remains limited to a handful of studies such as Hemmasi (2010) and Naficy

(1998). The centrality of a Persian pop music scene in Los Angeles led to the creation of a major trend of Persian pop known as "*Los Angelesi*" ("that of Los Angeles") which serves as a vehicle for self-expression, identity negotiation, community building, and maintenance of linkages to the homeland. Drawing on theories in diaspora studies (Butler 2001; Clifford 1994), I argue that an analysis of the thematic expressions of homeland in Persian diasporic pop, being under the direct impact of both the home and host societies' socio-political climates, will sharpen our understanding of this diverse community in the U.S. Through musical, lyrical, and visual analysis of a sample of Persian diasporic songs, this study expands Naficy's (1998) categorization of exile music videos and proposes five categories of homeland-related *Los Angelesi* songs--collective suffering, glorification of the past, hope and lack of hope for a return, homesickness and melancholy. My analysis provides a vivid image of the dynamic and intra-diasporic diversity (Bozorgmehr 1997) of this community and challenges the notion of a homogeneous Iranian Diaspora.

Daniel Joseph Gough, University of Chicago  
**Music Festivals and City Making in São Paulo, Brazil**

This paper considers how musical sociability has become a tool of urban and cultural planning in São Paulo, Brazil. Governmental and private actors have engaged music festivals and musical infrastructures as a means of urban transformation. In contrast to urban noise ordinances and attempts to regulate grassroots events like blocos de carnaval, these efforts have been aimed at promoting a particular kind of social engagement with music through urban festivals and permanent infrastructures for occasional performances. The Virada Cultural, a twenty-four-hour event of thousands of free performances concentrated in the city's downtown that has become the largest annual event in São Paulo since its 2005 creation, and the development of cultural infrastructure in the downtown Luz neighborhood serve as powerful examples of this kind of auditory emplacement. In such practices, the materiality of sound serves as a way of filling a space, and the unique sociability of music performance is used to reconfigure social relations in the urban fabric. These practices raise questions about cultural and urban rights, particularly in the context of global logics that incorporate economic development models, cultural programming, securitization, and the reconfiguration of space into the execution of mega-events and mega-projects. This paper will argue that a spectacular use of cultural and economic resources in such practices serves to conceal the spatial inequalities of spending on cultural programming throughout the urban fabric. By asking how music performance participates in debates over the "right to the city," this paper expands on new directions in urban ethnomusicology.

Katie Graber, The Ohio State University  
**Aboard the Colonial Ship: Affects of the Operatic Machine**

Machinery has been part of operatic spectacle since the genre's inception in the 17th century, facilitating quick scene changes, representing supernatural events, and providing realistic backdrops. In nineteenth-century French grand opéra, extravagant sets were nearly required. One such popular production was Meyerbeer's *L'Africaine*, with its famous ship scene in the third act. This scene is central to the opera - not only in its temporal placement, but also because of its pivotal role in changing the setting from Europe to the mis-named "African" Orient and upending the hierarchy of characters. Selika the slave returns to her rightful place as queen, and the "Indians" who overtake the ship now land the European men in chains. Although clearly exoticist in its themes, *L'Africaine*'s music is unquestionably Western European. The silence and ambiguity of the main characters' racial identities can be compared to the role of machinery in the opera: the affective force of the ship comes from its immensity paired with the inconspicuousness of its apparatus. The movement of the vessel along with the storm and the takeover by "savages" must hide the technology (in silence and in techniques of scoring) in order to create a seamless visual and auditory display. Likewise, Meyerbeer's portrayal of race is paradoxically unified under Romantic melodies and harmonies, eliding racial difference and diverging from contemporaneous operas that employed "local color." A close reading of the music and operatic conventions of the time reveals the machinery - both material and sonic - behind the affect of the opera.

Tom Greenland, A. Philip Randolph High School  
**Two Rivers: Navigating the Cross-currents of Improvisatory Traditions**

Iraqi-American trumpeter/santur player/vocalist/composer Amir ElSaffar is uniquely immersed midstream of two historically disparate improvising traditions: Iraqi Maqam and contemporary jazz. His U.S.-based training in classical and jazz trumpet was further augmented by five years of intensive study singing and playing Maqam in the Middle East and Europe under the tutelage of Baghdadi master Hamid el-Saadi and others. As a teacher/curator at New York's Alwan for the Arts, director of Middle Eastern and jazz ensembles at Columbia University, performer of traditional Iraqi Maqam with Safaafir, and a critically acclaimed "jazz" artist with four albums as a leader, ElSaffar improvises with equal authority in both musical "rivers." In this paper, based on conversations with ElSaffar, observations of his performances, and close readings of two recent albums, *Alchemy* and *Crisis*, I investigate how he--with the help of similarly "bilingual" musicians like saxophonist Ole Mathisen, buzuq player Tareq Abboushi, oudist/percussionist Zafer Tawil, and drummer Dan Weiss--continues to navigate the distinct algorithms and aesthetics of each tradition. Beyond the adaptation of Arabic microtonal intervals, idiomatic ornaments, and modal harmonies and melodies to (and from) jazz practices, his music expresses a deeper impulse to reflect the

turmoil of his father's homeland, a region beset by revolution, civil war, and sectarian violence. I suggest that, like Maqam compositions, often amalgamations of Kurdish, Bedouin, Turkish, Persian and Hebraic melodies, ElSaffar's music is an amalgamation that, in its very expression, serves as a cultural polemic, taking issue with the geographic, political, and ethnic divisions of its influences.

Sara Gulgass, University of Pittsburgh  
**Memories of an Imagined Past: Baroque Rock's Postmodern Nostalgia**

Some of the biggest rock bands of the 1960s--The Beatles, The Left Banke, Procol Harum, The Doors-- took a non-linear approach to history by utilizing stylistic representations of an imagined past. Baroque rock blended the sound of string quartets and harpsichords with rock instrumentation. These artists cultivated what I have formulated as "postmodern nostalgia," a detached engagement with history that references an unexperienced past, in order to create awareness about how our remembrance of the past affects our present. Baroque rock's juxtaposition of past/present and high/low art was designed to highlight the irony inherent in these false cultural dichotomies that represented even deeper issues in society. Artists called attention to the "high/low" division not necessarily to democratize the classical canon but to comment on the hegemonic struggles created by the dividing structure that perpetuates the bourgeois domination of socialization. Drawing on interviews with The Left Banke, Maurice Halbwachs' theories of memory, and Antonio Gramsci's theories of cultural hegemony, I examine how baroque rock artists musically portrayed history and divisions of art as social constructs in order to critique canonization's perpetuation of uncritical dominant narratives. I argue that baroque music's juxtaposition with rock highlights the politics inherent in memory, warning its listeners that an uncritical acceptance of history's construction allows those in power to impose cultural unity. Baroque rock asks us to think about the fluidity rather than the fixity of time as well as the social and political motivations involved in the ever-changing relationship between memory and history.

Frank Gunderson, Florida State University  
**A Dual Biographical Case Study featuring Tanzanian Rumba Artists Hassan Rehani Bitchuka and Muhiddin Maalim Gurumo**

Biographies of African musicians coming of age during the colonial era are rare. Rarer still, are biographies of musicians making their way in the post-colonial state. Muhiddin Gurumo and Hassan Bitchuka are two of Tanzania's most well-known singers in the popular genre known as musiki wa dansi (literally, "dance music"), a variation of the African rumba idiom impactful throughout central, eastern, and western Africa. This dual biographical study investigates aspects of the lives and careers of these two men from an ethnomusicological and historical perspective. Gurumo had a career spanning fifty years before his death in 2014. Bitchuka has been singing professionally

for forty years. The two singers worked together as partners for thirty years, from 1973-2003. This study foregrounds a generative approach that situates two exemplary individuals as creative agents in a local context and showcases their memories regarding their musical art. Newspaper archives are sourced in feedback interviews with the artists in order to shine a light on musical lives lived under Colonialism, state Socialism (Ujamaa), and current life in the free-market neoliberal democratic milieu (Uchaguzi). What kinds of choices have these artists made given scarce opportunities and resources? How have these artists converted musical labor into fame or artistic value? How have these statuses and values been maintained over a career, given that audiences have fickle tastes, and that political scenes and recording technologies change? As artists age, how are these issues handled?

Fredara Hadley, Oberlin College and Conservatory  
**Tracing Giant Steps: Preserving the Impact of Jazz Studies at Oberlin**

Jazz formally arrived on the campus of Oberlin College in 1953 with the performance, and subsequent album release, of Dave Brubeck's *Jazz at Oberlin*. Twenty years later noted musician and scholar, the late Wendell Logan, established the jazz studies program in 1973 and its degree-granting component in 1989. As a jazz educator, Logan led the efforts to institutionalize jazz at Oberlin not just through the curriculum but also through its concert series. Through his efforts, the jazz faculty grew to include venerated jazz musicians including: Donald Byrd, Billy Hart, Gary Bartz, Eddie Henderson, and others. This paper will examine the early stages of a current ethnographic/archival project designed to document both the influence of jazz performance and the Jazz Studies program at Oberlin College and Conservatory. The project strategy is engaged via four trajectories: (1) establishing the history of jazz performance at Oberlin, (2) archiving the history of the Oberlin Jazz Studies Department, (3) collecting the oral histories of notable faculty and alumni, and (4) developing a curriculum integration plan for the collection. As the project progresses overarching questions remain, including: What does the institutionalization of jazz mean for the music? What does it mean for jazz to co-exist inside a classical music conservatory? Ultimately, this project represents an prime opportunity to engage stakeholders in a robust conversation about the roles of both jazz studies and conservatory education in the 21st Century.

Nicol Hammond, University of California, Santa Cruz  
**Uncomfortable Positions: Listening and Expertise in Queer Postcolonial Ethnomusicology**

"Expert" is a complicated subject position for an ethnomusicologist. While we may position ourselves as expert wielders of scholarly and musical language, we must frequently assume the position of a student in relation to the music and the people that we study. For queer scholars of queer music, I would argue, our positions are further complicated by our relationship to the

discourse of queerness, which provides us with another opportunity to position ourselves as experts within a discourse that may not map onto the queer positioning of our interlocutors in obvious ways. In this paper I explore the relationship between listening as an ethnographic position, listening as a queer social practice, and listening as a performance of expertise, in a study of queer fan communities of Afrikaans rock music in post-apartheid South Africa. In particular, I consider the role that both musical and queer expertise play in shaping ethnographic interactions in a community in which visibility remains an uncomfortable position. I also examine the uncomfortable positions that result when intimate listening practices are implicated by racism and exploitative inequality.

Robin Harris, Graduate Institute of Applied Linguistics  
**The Sakha Olonkho: Resilience and a Siberian Epic Song-Story Tradition**

Significant historical, global, and political forces of the Soviet period undermined the performance practice of the Sakha olonkho epic tradition in northeastern Siberia, impairing the potential for sustainability of this ancient song-story tradition. In this presentation I discuss the changes in the solo performances of olonkho - from an entertainment mode to an expression of identity (affecting function), from the creativity of oral improvisation to largely memorized performance (affecting innovation), and from master-centered learning to formal educational contexts (affecting transmission). Since its proclamation by UNESCO in 2005 as a "Masterpiece of the Oral and Intangible Heritage of Humanity," various forms, including derivatives, of olonkho are experiencing energetic revitalization, with large budgets and staff of several organizations devoted to bolstering the sustainability of the genre and its derivatives. My research demonstrates, however, that despite vigorous promotion of the revitalization process by the Sakha Ministry of Culture and the academic community, levels of transmission and creative innovation for traditional olonkho performance have not yet reached a stage that guarantees the survival of olonkho as improvisationally performed by master olonkhosuts. This Siberian case study provides an opportunity for analysis of several current imbalances in the stable/malleable interactions historically providing resilience for olonkho, and concludes that a derivative genre - theatrical olonkho?shows promise for the future because it demonstrates the needed resilience markers of broad-based functionality, high levels of creative innovation, and robust systems of transmission.

Anthony Kwame Harrison, Virginia Tech  
**Sonic Stratigraphy and the Archaeology of Hip Hop Voicing**

Despite the centrality of the deejay, and later producer, in crafting hip hop's musical soundscapes, the genre's popular rise has been largely predicated on showcasing the talents of emcees. While qualities of voice have been considered one of several elements in emcees' performative repertoires—often

viewed as secondary to poetic abilities such as rhyming, use of metaphor, and rhythmic delivery (i.e. flow)—in an era of post-flow hip hop lyricism the voice has become central. Drawing on archaeological principles, I examine processes of hip hop voicing within the context of music recording studios. Specifically, I focus on how practices of textured layering (between multiple vocal tracks as well as between vocals and instrumentals) are used to produce the sonic continuities and disjunctures that mark hip hop's distinctive, post-industrial Black aesthetic. Starting from a recognition of the sonorous, affective, and material properties of voices as captured through the recording process, I attend to the various ways in which technological mediation—including such things as equalization, compression, and post-processing effects—produces meaningful sonic textures. Through isolating, analyzing, and re-situating these in-studio performances, I demonstrate ways in which an archaeology of hip hop voicing contributes to our understanding of the music's enduring Blackness.

Beth Hartman, Northwestern University

**Releasing Your Inner Stripper: How Burlesque Became a Health-Conscious Choice**

Most burlesque dancers of the early- to mid-twentieth century did not enroll in classes to learn how to strip, nor was formal education readily available. Professional peelers instead gained experience on the job through trial and error and by watching other dancers, occasionally stealing each other's moves and music. But the notion that even 'good girls' purportedly can benefit from taking it all off- and that they may need expert guidance to do so- is not new. From tongue-in-cheek LPs geared toward educating housewives, to the creation of 'exotics' schools in the 1960s, burlesque instruction has a history - a history that reveals different purposes and goals than today. In this paper, I compare 'then' and 'now,' showing how twenty-first century entrepreneurs have re-fashioned striptease into a health-conscious activity for middle-class individuals. Rather than encouraging women to strip for their husbands, instructors today emphasize personal transformation and well-being. Releasing one's inner stripper is something one does for oneself, first and foremost- and something for which choosing the right music is key. Drawing on five years of fieldwork conducted in the Midwestern U.S., I examine the ways music functions in a variety of striptease classes, illustrating how music acts as "an ordering device of bodily process" (DeNora 2000, 88). Because fitness is not the only goal in many classes, I ask: What is striptease pedagogy for, in the broadest sense? What is at stake in these classes? And what role does music play in knowledge acquisition, social interactions, and "world-making" (Buckland 2002)?

DJ Hatfield, Berklee College of Music / National Taitung University

**Good Dances Make Good Guests: Malikoda and the Mediation of Inter-ethnic Politics in Taiwanese Indigenous Communities**

Within the context of multiculturalism and the promotion of tourism as a means to improve the economic prospects of Taiwanese indigenous people, the

ritual dances of Coastal 'Amis have become sites of conflict concerning ritual propriety and performance. A genre of participatory dances, malikoda mediate outside power, including but not limited to ancestral spirits and political figures. However, whether and how those outside 'Amis communities can join the dance or initiate performances remains subject to debate. In this talk, I explore these debates, demonstrating how existing legal and ethical regimes that seemingly aim for the protection of indigenous heritage rights actually engage in what scholars of native North America have called "multicultural misrecognition." Many critics of malikoda's appropriation by ethnic Chinese performers call for extension of intellectual property (IP) and standardization. Yet these regimes--as well as much of the scholarship critical of IP law--miss that malikoda is neither cultural property nor *communitas* but a form of sovereign assertion. Attention to the various stances that 'Amis people take on the aesthetics of malikoda demonstrates that the relative closure of the dance invests some in the community with host status in relationship to guests, whose response and inclusion redounds to the honor of the host. IP and heritage regimes, which reduce malikoda to cultural property, blunt this political feature of the dance as practiced. Approaching the problem as one of sovereign assertion, I conclude by showing how arguments concerning malikoda may complicate ethnomusicological discussions of participation and appropriation.

Daniel Hawkins, Memorial University of Newfoundland

**Shaken by a Low Sound: The Cello in North Atlantic Roots Music**

In the last 10-20 years, interest in the cello has exploded among a number of interlinked roots music scenes across the North Atlantic. Today, conservatory-trained cellists try to gel with Scottish fiddlers, American Grand National Fiddle Champions devise their own ways to fiddle on the cello, and a new generation of students learns primarily outside classical style and technique. However, this unwieldy icon of art music is *hard* to play convincingly as a fiddle, so perhaps the most notable aspects of the cello's folk debut are the technical innovations that enable it. Historically, scholars in ethnomusicology and folkloristics (Bayard, Cowdery, Quigley, etc) have attended closely to how "phrases or fingering patterns can be seen to move among tunes within the repertoire of fiddlers" (Rosenberg 2002); others have examined technical invention when foreign instruments take up new repertoires (Simonett 2012). The swift rise of the fiddling cello involves both processes simultaneously, with new techniques generated for existing repertoires promptly beginning to 'move' through those repertoires. This paper begins with close analysis of the physicality of such appropriated and invented techniques, informed by several years' professional experience as a cellist in both classical and fiddle styles. Then, drawing on a year of practice-based study and interviews with other 'roots cellists' and their students, it examines how innovators ground their playing in three specific traditions - Scottish, Old Time, and New England contradance - with profound implications for those traditions' participatory properties (Turino 2008) and claims to place-based identity.

Maren Haynes, University of Washington  
**The (Unbearable) Whiteness of Indie Afropop**

In 2007, The New Yorker's Sasha Frere Jones critiqued indie rock as implicitly white, a counter to rock music's history of so-called cross-racial "miscegenation." In 2015, indie music blog Pitchfork.com's Sarah Sahim reframed this critique as "unbearable whiteness," saying "in indie rock, white is the norm." A review of bands under this vast umbrella of postpunk-derived genres, ranging from twee pop to shoegaze, indeed reveals the overwhelming whiteness of its creators and fans, extending to its privileged musical forms, aesthetics, and embodiments. However, indie's demography does not necessarily confer a set of fixed meanings and articulations across its many subcultures (McDermott and Samson, 2005). Indie Afropop, exemplified by bands like tUnE-yArDs, Dirty Projectors, and Vampire Weekend, appears to represent an exception to the genre's "centripetal whiteness," borrowing studiously and widely from contemporary fusion, vintage pop, and folk styles originating on the African continent (James, 2015). Following critical race theorists, I contend that the indie Afropop field - comprised of musicians, fans, and critics - represents a loosely bounded set of cultural practices revealing how young, mostly white people navigate and articulate racial identity (Frankenberg, 1988). This paper interrogates how musicians from indie Afropop bands engage strategies of cross-cultural musical learning, borrowing, representation, and composition to both explicitly and tacitly negotiate their racial identity. Further, I contrast the artists' intent with discursive representation and translation in critical reviews. Ultimately, this analysis reveals how this niche genre within the indie rock field variously centers, privileges, and produces (unbearable) whiteness.

Shumaila Hemani, University of Alberta  
**Singing in the Feminine Voice: The Various Renditions of the Shah-jo-Raag (Sung Poetry of Shah Abdul Latif Bhitai) in Sind, Pakistan [Sponsored by SAPA]**

The sung poetry of the Sufi Saint Shah Abdul Latif Bhitai, Shah-jo-Raag is part of the repertoire of musical communities across Sind, Rajasthan, and Gujarat in India and Pakistan. At the dargah (shrine) of the Sufi poet and saint, Shah Abdul Latif Bhitai in Bhitshah, the Raagi faqirs (literally meaning 'dervish') sing this 300-year-old tradition with a five stringed instrument dambur, in the style that is considered to be pioneered by Shah Latif himself. The repertoire of 30 Sur (Chapters) uses different local folk tales and Islamic themes, and sung in local melodic modes known as the "sur." In this workshop, I will discuss the musical features of this repertoire by comparing the different styles of singing the Shah-jo-Raag, namely jhoongar and kari that use the aesthetic of the maadhi awaz (feminine voice) sung by male singers at the shrine and the style of kafi and waee publicized in the national media. Using audio recordings as well as performance based on my learning of Kafi and Jhoongar (from Ustad Hameed Ali Khan (Gwalior Gharana, Sind) and Faqir Jumman Shah (at the shrine of Shah Latif)), I will distinguish these

different styles with the predominant style of singing Sufi qawwali. I will demonstrate how singing Shah-jo-Raag follows two distinct understanding of melodic mode: the singers of Kafi such as Abida Parveen follow the tradition of Hindustani raag rendering Shah Latif's Sur Sohni and Sur Kedaro in Raag Suhni and Raag Kedar, whereas the faqirs singing the same sur will use locally transmitted melodies of the sur. Through this demonstration, I will locate this tradition in the current body of Ethnomusicological scholarship as a pre-modern style that has preserved as a result of the feudal economy at the shrine and Sindhi nationalism.

Farzaneh Hemmasi, University of Toronto  
**Fellow Sufferers: Addicts, Fans, and Ordinary Citizens in Iranian Popular Music Activism**

This paper is about suffering and addiction as modes of collective identification expressed through contemporary Iranian popular music, media, and celebrity. Iran's drug addiction rates are among the highest in the world, where opiates and synthetic drugs are cheap and easily accessible and unemployment and depression rates are high. Drugs and music have a long, intertwined history: music has been treated as a controlled substance for its intoxicating effects on listeners, while many prominent real-world examples affirm the stereotype that professional musicians have a predilection for intoxicants. This paper examines the musical, audio-visual, and participatory media platforms used by an Iranian pop musician, previously a notorious heroin addict and now in recovery, in his efforts to bring a "message of recovery" to those suffering from addiction. I examine the prominence of "hamdardan" (lit., "those with the same pain," "fellow sufferers") in his discourse, a multivalent term which, I argue, invokes a transnational public built on the expression of shared suffering from a combination of physical, psychological—and, ultimately—political maladies. The public circulation of shameful personal experiences through the artist's non-profit recovery programs become testament to the toll societal failures has taken on individual lives. I examine invocations of suffering and recovery in song, speech, and in "fellow sufferers" discourse with and about the celebrity through theoretical perspectives on the political aspects of depression and suffering (c.f. Berlant 2008, 2011; Cvetkovich 2012) to explore ways public intimacy, negative emotions, and addiction can be motivational and transformative.

Edward Herbst, Hunter College-CUNY

**Rediscovering Local Knowledge through Music Recordings and Films of Bali, 1928-1930s**

In 1928 the German companies Odeon and Beka made the only recordings in Bali published prior to World War II. This diverse collection of avant-garde and older instrumental and vocal styles appeared on 78 r.p.m. discs but quickly went out of print. Acquisition of 111 of these recordings from archives worldwide came at a time when the last artists of that generation were still available as links to the creative and cultural currents of the 1920s. Additional finds include 4 1/2 hours of film documentation of 1930s Bali by Colin McPhee, Miguel Covarrubias and Rolf de Maré with Claire Holt.

This panel will examine three facets of the project's implications. The first presenter will detail aesthetic and ethical approaches to restoration and dissemination through emerging media and the Internet; dialogic research methodologies; challenges of accessing archives; and strategies for grass-roots repatriation via publication of CDs and DVDs. The next presenter will speak to what and how we can learn from these archival resources. By exploring the original musical pieces and their contemporary applications, he demonstrates that the Bali 1928 recordings aid in the contextualization and understanding of contemporary performance practice. In particular, he traces examples of *kendang* (drum) patterns from their 1928 roots to the present. The third presenter will bridge the time gap between gamelan ensembles of 1928 and the present by discussing and illustrating his research on a living Balinese tradition that exemplifies the synergy of ecological, agricultural, religious, literary and musical elements.

Eduardo Herrera, Rutgers, The State University of New Jersey

**Soccer Chants, Participatory Sounding, and the Public Articulation of Heteronormativity**

In a regular Argentine soccer club match one can find between five to sixty thousand fans chanting together, accompanied by large drum and brass sections. The opposing players and fans are often the target of androcentric, heteronormative, and often homophobic songs. Archetti (1997, 1999) foregrounded the role that Argentine soccer had in the performance of a nationalist masculinities, while Kopiez and Brink (1998) and more recently Alabarces (2015) have paid particular attention to the layers of meaning embedded in chants that originate in familiar popular melodies and are given altered or new words. While these researchers have delved into chant texts and their metaphorical implications, they have left unexplored the specific potentials that participatory sounding in synchrony brings to this experience. In this paper I argue that public mass participatory singing in the stadium functions as a social mechanism that articulates anxieties about non-heteronormative sexuality. Chanting in massive numbers allows for the public utterance of expressions, slurs, and profanity that most people might refrain to use individually. Based on fieldwork in Buenos Aires and recordings

produced by fans of Boca Juniors ("La 12"), I propose a surface reading/listening (Best and Marcus, 2009) of these chants that pays attention to the delivery and articulation of both words and sounds, and takes at face value what, and how people are actually singing in the safety of the collective. This research bears wide-ranging implications for our understanding of the potentials of participatory sound and music making in public arenas.

Niko Higgins, Sarah Lawrence College

**Unsounded Music among Distance Swimmers and Indian Diasporic Musicians in New York City**

In this paper, I describe how musicians and open water distance swimmers speak about forms of listening and music making that involve unsounded music, or music that is felt and heard to the musician, but is inaudible to others. I draw from my prior research on the sounds of open water swimming, in which swimmers make, hear, and feel music while swimming, and I extend this notion of unsounded music to professional diasporic Indian musicians who perform fusion and Indian classical music in New York City. I describe and analyze how, when, and why these musicians make unsounded music away from their instruments, and how these intentional and unintentional interior sonic practices influence their musicianship, particularly in the ways that interiority and exteriority, music and sound, and embodied, visual, and aural practices are interdependent. Through interviews and observation, I examine the catalysts, sources, usefulness, and obstacles involved with these musicians' unsounded musical practices. By locating these musicians in the unique dynamics of Indian diasporic identity as New York City-based professional musicians, I show how unsounded music is an overlooked but important domain to study the sociality of music and sound inseparable from distinctive cultural identity. I also question what kinds of far reaching conditions might enable unsounded music to be shared by swimmers and musicians in New York City and suggest that unsounded music has important implications for the role of ethnomusicology that elucidates the ways music, culture, and the individual interrelate.

Megan Hill, University of Michigan

**Musiking Asakusa: A Tsugaru-jamisen Player in a Tokyo Soundscape Montage**

Scholars have employed the concept of *soundscape* to explore the ways that people inflect and perceive meaning through sound in the places they inhabit. The term has generally been used to refer to the *entire* mosaic of sounds heard in a usually pastoral environment. This presents a problem when trying to understand the cultures of the world's increasingly urban population. In Tokyo's neighborhood of Asakusa, for instance, strongly contrasting sounding environments merge; sounds drift far from their sources, overlap, and complicate the perception of meaningful senses of place. A district with a strong and unique atmosphere, Asakusa is defined by notions of traditional Japan, religion, entertainment, and tourism, with sound and music

fundamental to its myriad happenings. Its soundscape is, therefore, not vast and all-inclusive, but heterogeneous, compounded, and juxtaposed. With this in mind, I present the experience of sound and sense of place in the neighborhood of one individual, Fukui Kōdai, a *Tsugaru-jamisen* player and restaurateur. Using Joseph Lam's concept of "musiking" (the manipulation of music as object, site, and process) (Lam 2013), I analyze Fukui's *Tsugaru-jamisen* performance at his traditional Japanese restaurant to demonstrate how he negotiates the diverse cultural meanings that sonically flow through his everyday surroundings. By exploring the ways that overlapping soundscapes afford Fukui the agency to interact with, manipulate, perceive, and contribute to his social environment, I propose that urban soundscapes act in montage, allowing Asakusa to be understood as a conglomeration of its parts, and as a cohesive whole within larger Tokyo.

Anna Hoefnagels, Carleton University

#### **Indigenous Women's Social Justice and Activism through Song Creation and Performance in Canada**

Contemporary Indigenous social and political issues have gained much attention in the mainstream media of Canada, encouraging public discourse around Indigenous culture and rights. For example, the social movement named Idle No More, which was focused on land rights and environmental concerns, peaked in the winter of 2012-13; the federally-sponsored Truth and Reconciliation Commission examined the legacy of abuse and genocide in the state-endorsed residential schools for Indigenous children and issued its report in the summer of 2015; and currently, the newly-elected federal government has launched an inquiry into the disproportionate number of murdered and missing Indigenous women. Many Indigenous scholars and activists are noting the preponderance of women in leadership positions in this culture of political re-visioning, and many female musicians are using songs and performance opportunities to publicly challenge existing colonial structures and regimes in Canada. This paper examines the ways in which social and political issues affecting Indigenous women in Canada have been engaged musically, through the creation of songs that address women's roles as leaders, as well as the specific political challenges with which Indigenous women have been confronted. I examine a small selection of songs and public performances by Indigenous female artists to demonstrate the ways in which they are engaging with issues of physical and sexual abuse and systemic discrimination, and to illustrate the connections between strong female leadership in politics and the arts.

Lynn Hooker, Purdue University

#### **Economic Determinants in the Transformation of Hungary's "Gypsy Music" in the Twentieth and Twenty-First Centuries**

In 2014, the classical *magyar nota* - the central genre performed by Hungary's urban "Gypsy bands" was named to the "Hungarian national treasure list" [Magyar Nemzeti Értéktár], a heritage list to acknowledge practices and assets that are "characteristic of Hungarianness - well known from a national point of view," and that "can increase our esteem in the European Union and all over the world." By this time, however, the regular performance of the magyar nótá by Gypsy bands has almost died out, and most of the families of

Romani musicians who have made up these bands for generations have been forced to find non-musical means of employment, to find other genres of music, or to reshape this genre radically for new settings. The process of reshaping "Gypsy music" for new circumstances began decades ago, as musicians and culture workers responded to each political and economic shift in twentieth-century Hungary, from "feudalist-capitalism" before World War II, to state socialism, to post-socialist global capitalism. Within a cultural apparatus that, influenced by the scholarly models of Bartók, Kodály, and their followers, dismissed both this genre and Roma musicians' contributions as outside Hungary's authentic national traditions, artists have negotiated these changing systems, seeking both economic stability and recognition for the dignity of their labors. The long-awaited recognition of this genre as legitimate heritage comes just as it approaches its final collapse as a thriving sector of the Hungarian music scene.

Natalie Hopkinson, Interactivity Foundation

#### **Go-Go's Cyber Mixtape: An Analysis of Washington D.C.'s Popular Black Music Audience on Internet Radio**

In most cities across the African Diaspora one can encounter itinerant traders selling music. For some, the method of distribution is a rolling cart. Others might set up a roadside stand. Still other music traders operate trading stations in traditional commercial retail districts. This paper will closely analyze the latest distribution system that has brought an archive of thousands of recordings to life: Internet radio. It will examine how Nico "the GoGo-Oligist," a major collector and trader of go-go music--Washington, D.C.'s indigenous funk-based sound--has used all of these modes of distribution. In recent years, go-go music has been squeezed by gentrification, official bans, and other social stigma, and yet it has found new life online. The analysis is based on proprietary usage data, revealing a wide geographic spread and evolving audience for an Internet go-go station between 2010 and 2015.

Jennifer Hsieh, Stanford University

#### **The Environmental and the Technological: Noise as Recorded Object and Recording Object**

How do audio recordings capture noise—sounds that are meant to be filtered out—and how might recordings of noise resituate our understanding of sound, noise, and signal? I examine my own and others' recording practices within the context of environmental noise control. Drawing from sixteen months of fieldwork with noise inspectors, acoustic engineers, and urban residents in Taipei, Taiwan, I examine the contact zone through which noise, as a perceived, environmental problem, collapses with the technological, built-in noise of audio recorders. I use ethnographic methods to understand urban residents' efforts to record noise through smart phones, laptop computers, and digital camcorders. Rather than capturing the desired sounds, recordings of an upstairs neighbors' footsteps or the low hum of a restaurant air conditioning unit are rendered unintelligible, subsumed by the ambient, technological noise that is interlaced within recording technologies. In other instances, efforts to

obtain a clear signal of noise becomes subsumed by a number of different audible interruptions throughout the course of an environmental noise recording. In an urban setting, layers of sound are stacked on top of one another in such a way that the possibility of a recording is put into question. What is the role of a recording when trying to capture noise? What are the limits of recordings when the recorded object is elusive? As much an anthropology in sound as it is about sound, my project demonstrates how expectations for a noiseless environment among urban subjects is both cultivated and subverted through audio recordings.

Irene Hundleby, University of Otago

**Lullabies, laments and evening song: A bicultural ethnographic experience of women's music and everyday rituals in North-Malaita, Solomon Islands.**

Since the 19th century, exotic bamboo orchestras and pagan cultural ceremonies have captivated attention and inspired many historians and researchers to record Malaitan men's dance, music and song. Meanwhile, women's music - informal in nature, absent from *kastom* pagan rituals, and subject to cultural *tabu* restrictions - has predominantly been omitted from history books, films and scholarly documentation. Significantly, however, Malaitan women are key culture-bearers. Women use oral music traditions to transmit *kastom* knowledge through lullabies, laments and evening song. Much of this knowledge has thus far been kept shrouded in secrecy from researchers. As a bicultural (Solomon Islands-New Zealand) ethnomusicologist working with my Lau-Mbaelelea peoples, this paper focuses on my ethnographic experiences as an apprentice learning intangible cultural heritage from my elders. I am an 'insider', an 'outsider' and an 'in-between'. As a descendent, I am gifted access to a musical world that engages with both the natural and the supernatural - where physical and spiritual planes are deeply integrated. Conversely, as a Ph.D. researcher, I operate within an education system that employs philosophies and concepts of a Eurocentric nature; where thinking and skills are foreign and sometimes antagonistic to Lau-Mbaelelea thinking and values. Subsequently, as an apprentice, I draw heavily on my Malaitan upbringing, while my bicultural position also demands careful negotiation across blurred boundaries. Through the complexities of my experiences, this paper demonstrates how fieldwork collaboration between insiders and outsiders can help ethnomusicologists embrace a more holistic view of indigenous music cultures - to unveil the 'exotic' embedded within the 'mundane'.

Justin Hunter, University of Arkansas

**Musical Belonging in the Ozarks: Community Engagement through Preservation, Cultivation, and Remembering**

Looking at a map, most would not notice the town of Mountain View, Arkansas. Tucked away in the southern reaches of the Ozark Mountains, this small town - population circa three thousand - draws tens of thousands of tourists and musicians annually to participate in one of the United States'

most vibrant folk music scenes. Each April, the self-proclaimed "Folk Music Capital of the World" hosts the Arkansas Folk Festival, which has become a thriving space for community engagement since the 1960s. This celebration of Ozark traditional culture bonds participants with a sense of belonging while enriching a community of engaged insiders and outsiders. For non-local audience members, the festival harkens back to another time and place, many seeking to connect through remembered pasts. For locals and musician participants, the festival is a space for both the preservation of Ozark culture and the cultivation of tradition. This paper explores the shifting views and expectations of these constituents with consideration of nostalgic notions of preserved pasts for audience members and the lived practice of musicians and locals cultivating traditions of present tied to the past. Through a shared community built around Mountain View and the Arkansas Folk Festival, locals and non-locals, musicians and audience members share a sense of belonging, despite different needs and expectations of communal bonding. The festival serves to foster Ozark cultural practice and communal meaning while bolstering belonging through musical engagement, seemingly indifferent to the nuanced differences of desire from the individuals in the community.

Susan Hurley-Glowa, University of Texas Rio Grande Valley

**Fossil Fuels, Climate Change, and the Sustenance of Musical Communities in Fairbanks, Alaska**

Fairbanks, Alaska - America's coldest city - has a unique relationship to both fossil fuel and climate change. Fairbanks is interior Alaska's largest community, and home to University of Alaska's flagship campus. Both have benefited from oil pipeline tax money since the 1970s. Fairbanksans are soldiers, academics, engineers, adventurers, dog mushers, and libertarians, with considerable diversity in their demographics. The community supports musical organizations and events including the Fairbanks Symphony Orchestra (1959-), Arctic Chamber Orchestra (1970-) and the annual Festival of Native Arts (1973-), a major statewide gathering of indigenous musicians, artisans, and community members. Musicians and educators moved to boomtown Fairbanks in the 1970s, enriching the arts scene. Charismatic leaders, dedicated participants, and abundant oil revenues have kept these traditions afloat. Forward to 2016 with record low oil prices and diminishing pipeline flow: extreme budget deficits are prompting extensive cuts in arts and education funding statewide at all levels. Ironically, climate change as the result of burning fossil fuels is affecting Alaskans disproportionately hard, especially indigenous communities practicing a subsistence lifestyle. How are local musical communities responding to a transforming world? How are music cultures being sustained amidst these socio-economic and environmental changes, and by what means? Will the music making continue when the oil money is gone? Based on ethnographic research with selected Western classical and Alaska Native musical communities in Fairbanks, this paper explores local music cultures situated in the midst of an economic, cultural, and ecological maelstrom associated with climate and energy politics.

Meghan Hynson, Duquesne University

**Repurposing Angklung in the 21st Century: Education, Tourism, and Cultural Diplomacy at Saung Angklung Udjo**

Since its inception in 1966, the Saung Angklung Udjo angklung performance and learning center in Padasuka, Bandung, West Java has been one of the leading institutions for the development and preservation of angklung music and Sundanese culture. Described as a "one-stop cultural workshop," the center boasts a large performance venue, a bamboo handicraft and instrument workshop, and an educational laboratory devoted to educating West Javanese youth (both at the center and in surrounding areas) in Sundanese dance, gamelan, shadow puppetry, and angklung performance. Saung Angklung Udjo also hosts one of the most popular cultural tourist attractions in Bandung, a "Bamboo Afternoon" of music, dance, and audience engagement in which hundreds of attendees are given the opportunity to play Indonesian and Western tunes on the angklung. This paper describes activities at the Saung Angklung Udjo and explores the directors' evolving strategies for entertaining foreign tourists, providing educational opportunities, and engaging in Indonesian cultural diplomacy. Beyond simply retuning angklung to diatonic scales and performing Western pop tunes, for example, the directors have experimented with expanded angklung ensembles and clever ways for a single virtuoso soloist to manipulate a whole set of angklung. Their ongoing efforts speak volumes about the kinds of delicate negotiations in which such individuals and institutions must engage to respond to globalization and an ever-changing world, without sacrificing completely notions of authenticity and tradition.

Bo Kyung Im, University of Pennsylvania

**"Dancing in the Son": Musical Mediation and Christian Counterpublics in South Korea**

How might Christian music performance destabilize the modernist bifurcation between secular/religious and public/private social spaces? The particular constellation of socio-cultural forces in contemporary South Korea places popular musicians who self-identify as Christian in a doubly marginalized position. On the one hand, the dominant public tends to relegate religious expressions of musicians' subjectivities to the "private" realm; on the other hand, powerful voices within the Christian establishment stigmatize popular musicians' cultural expressions as too "worldly." By considering music as a medium through which socio-religious imaginaries are materialized and made tangible (Meyer, 2009), I explore how popular musicians, doubly disavowed in the modernist binary order, mobilize musical styles to build Christian counterpublics in Seoul. Drawing from Michael Warner (2002), Byron Dueck defines a counterpublic as "a social formation that understands itself to stand in a problematized relationship to normative ones" (2013). I argue that the musicians and audiences featured in my paper articulate Christian counterpublicity and push the boundaries of Christian social formation by "polluting" (Douglas, 1966) the public realm with religion, and religious spaces

with public culture. Through music analyses that examine the work of Heritage and other popular musicians, combined with ethnographic fieldwork at concerts, worship services, and gospel choir classes in Seoul, I sketch the ways in which religious actors clear space for individuation that subverts the modernist public/private binary. In the latter part of the paper I contemplate the scholarly and political implications of an emerging transnational counterpublicity that extends beyond the traditional boundaries of the nation-state.

Francesca Inglese, Brown University

**Sentimentals and the Politics of the Local in Cape Town's Klopse**

Kaapse klopse ("Clubs of the Cape") have been a feature of musical life in Cape Town, South Africa since the mid-1800s when the city's creolized ex-slave population remixed local traditions with the sounds and performance styles of touring American blackface minstrel troupes. Today, klopse participants, the vast majority from Cape Town's coloured townships, parade in the Minstrel Carnival every New Year and compete with one another in sports-like competitions during the summer months. In this presentation, I attend to performances of songs known as "sentimentals" in klopse competitions, a genre that mostly consists of American popular repertoire. Drawing on personal interviews, conversations, and the observation of over three hundred live solo song performances between 2011-2014 (as well as recordings of several hundred more), I show how singers' earnest karaoke-style renditions of American popular songs work to circulate affect (Ahmed 2004) within the klopse community, creating links with a deep local history of "surrogation" (Roach 1996), even as they raise continued anxieties over the politics of mimicry amongst the practice's coloured participants, many of whom continue to experience themselves as marginalized "inbetween" subjects. I posit that anthropological models of localization or indiginization cannot fully account for the ways in which foreign material can enter into a community fabric while remaining remarkably unchanged. Instead, I show how participants find value-in-use, rather than in frameworks of authenticity or culture-as-difference, as they make foreign popular songs meaningful in embodied performances and communal listening experiences.

Mary Ingraham, University of Alberta

**Performing counter-discourse: Echoes from The Lake | N-ha-a-itk**

This presentation examines the role of counter-discourses in collaborative creation. Using an embedded methodology including partner interviews and participation in performance, the Turning Point Ensemble and the Westbank First Nation community created a new performance context for Barbara Pentland and Dorothy Livesay's 1952 opera *The Lake*. *The Lake* | *N-ha-a-itk* is the result of a significant interchange between these communities that

produced a newly staged opera with the addition of newly composed creative materials. The text of the work dramatizes a late 19th century settler-native encounter involving the spirit of Lake Okanagan, N-ha-a-itk or Ogopogo, who serves simultaneously as a metaphor for sustainability to local indigenous communities and as an object of fear and derision to colonizers. Extensive cross-cultural collaboration with the Syilxw community in recontextualizing the stories told in the opera invited storytelling without reference to chronological time, exposing the slippage and gaps in ways of telling and ways of knowing. The shared performance context of Syilxw artists, their history and their spirituality, within the dominantly settler narrative and traditional European art form reveals the tension of shared place and discourse while encouraging new dialogues for contemporary intercultural exchange. Subverting the dominant discourse and genre of opera was not the goal for this collaborative work; rather, the multiple voices heard in this new production allowed performers and audiences to experience uniquely the echoes generated within and around indigenous and non-indigenous worlds and to consider what it means to 'belong' in contemporary, intercultural society.

Maho Ishiguro, Wesleyan University

**Gifts from the Waves?: The Rise of Cultural Appreciation, Sharia Law and Women's Roles in Performing Arts in Post-Tsunami Aceh**

In this presentation I discuss how Acehnese performing artists negotiate the current deepening Islamic climate in Indonesia, and engage with traditional and new dance forms, cultural values, and religious teachings. Due to a cultural practice where men leave to bring home the wealth, Acehnese women have been the main carriers of the arts and traditions, especially that of dance. Today, Banda Aceh, the capital of Aceh Province, is filled with arts activities. This is a new phenomenon after the 2004 Indian Ocean Earthquake and Tsunami that brought an end to the 30 years of violent conflict between Aceh and the central government. The end of this conflict resulted in the lifting of restrictions on the gathering of people - including music and dance practices - and an awakening of appreciation for arts. Today, in this new environment, the Acehnese strive to practice traditional forms and explore new forms of dance and music. Their cultural identities, which are inseparable from Islam, still play a significant role, influencing the styles of movement, music, and in the education of young minds. Aceh is unique within Indonesia as it follows Sharia law since 2005. In 2013 a regulation was issued against women performing in public in one of the cities in the province. Today, both men and women actively navigate their Islamic teaching and cultural values while continuing to practice the arts. This is a case study on the diverse understanding of Islamic teachings applied to women's participation in the performing arts in a Muslim society.

Andrea Jackson, Archives Research Center at Atlanta University Center  
Robert W. Woodruff Library

**"Holla If Ya Hear Me": Strategic Promotion of the Tupac Amaru Shakur Collection at the AUC Woodruff Library**

The music, lyrics, and lived experiences of hip-hop artists have often provided avenues into exploring African American life as well as the global impact of African American music culture. In September 2009, the Atlanta University Center Robert W. Woodruff Library (AUC Woodruff Library), the family and estate of Tupac Amaru Shakur, and the Tupac Amaru Shakur Foundation (TASF) formed a partnership to preserve, increase accessibility and attract researchers to the Tupac Amaru Shakur Collection. The Collection--care for in the center of the largest consortium of Historically Black Colleges and Universities--has proven to be a valuable and rich resource to the fans of Tupac Shakur and educators in a variety of disciplines, and it has been featured in two publications: *Archival Outlook* and *Atlanta Magazine*. To support the development of curriculum that examines various aspects of hip-hop culture and to advance research using archival records in the collection, the AUC Woodruff Library embarked upon several innovative and engaging collaborative activities. This paper will address archiving, preservation, and increasing accessibility to this and other related collections at the AUC Woodruff Library through: academic as well as community instruction sessions, a block party for Atlanta University Center students, radio show interviews, and a two-day conference focused on Tupac Amaru Shakur's legacy, hip-hop in education, and the role of archives and archivists in collecting hip-hop related items. To further examine the benefits of expanding exposure to Shakur's life and works, partnerships with other cultural heritage institutions will also be discussed.

Benjamin Jackson, University of Maryland, College Park

**Jazz Scenes and the Duality of Gentrification in Washington, D.C.**

For ethnomusicologists currently working in urban areas, gentrification is a process that increasingly shapes the field of study, (Holt and Wergin, 2013). Washington D.C. is a city once famed for its minority-majority status; now it is increasingly being defined by its re-development. Home to "Black Broadway" and Duke Ellington, jazz has been an important aspect of the city's identity. However, major jazz clubs now are financially inaccessible to many and serve as landmarks in navigating which neighborhoods have experienced gentrification. In the last three years, two independent jazz venues have been established in rapidly developing neighborhoods de-centering the city's jazz scene. In this paper, I contend that CapitolBop's Jazz Loft and The Jazz and Cultural Society can represent two sides of gentrification: new residents trying to stake a claim, and long-term residents holding on to what is left. I also show how each venue contradicts these positions and how these complications might lead to a more nuanced understanding of gentrification. This paper builds off of sociologist, Sharon Zukin's, concept of the "gentrification aesthetic" and augments it with Thomas Turino's, "cultural

formation" (Zurkin, 1991), (Turino, 2008). This paper is the result of seven months of attending shows regularly and interviewing patrons, organizers, and musicians at both CapitolBop and the Jazz and Cultural Society. Jazz is an important part of Washington D.C.'s musical heritage, and through these venues, continues to be an integral public sphere.

Margaret Jackson, Florida State University

**Musical Diplomacy and Total War: Germany's Syrian Expat Philharmonic Orchestra**

In November, 2015, German Chancellor Angela Merkel brokered an uneasy agreement with nine European nations: the absorption of millions of refugees fleeing war-torn Syria. To date, the Syrian Civil War has resulted in the death of 400,000 people, the wounding or permanent disability of 1.5 million more, and the historic displacement of millions of men, women, and children. While many have remained adrift in less-volatile regions of Syria or neighboring countries, legions have journeyed across the Mediterranean to secure safe harbor in Europe. Offering refugees provisional homes, food, schooling, and security, Germany is on course to accept nearly one million Syrian asylum seekers by 2017, claiming a moral obligation to accept those fleeing the violence of war that is rooted in a response to the Holocaust. Among the refugees are musicians who have formed the Syrian Expat Philharmonic Orchestra (SEPO) in Bremen. Many were students who fled Syria for German conservatories in the conflict's early years; others were professional colleagues in Damascus who have recently reunited in exile. Their arrival in Germany is complicated by the tense atmosphere generated by two terrorist attacks in Paris, the mobilization of anti-Islamicization movements across the continent, and deeply-rooted attitudes regarding cultural difference, morality, and belonging. In this paper, I explore SEPO's efforts to counter negative perceptions of Syrians through musical diplomacy, the deployment of the ensemble as a "symbol of civility" that counters nationalist and xenophobic movements, and the ambivalence that Syrian refugees encounter in a Germany publicly committed to non-violence.

Kristina Jacobsen, University of New Mexico

**Indian Cowboys: Heritage Language, Country Music and Generation on the Navajo Nation**

On the Navajo Nation in the southwestern United States, musical preference hews closely to heritage language abilities. While over 73% of on-reservation Diné citizens report speaking some Navajo (Yurth 2012), the majority of these speakers are over the age of forty (House 2002; T.S. Lee in Lee, ed. 2014; Webster 2009). Moreover, as elsewhere in Indian Country, country music is extremely popular on the Navajo Nation, particularly among Diné over age forty. Currently, at least fifty Diné bands perform country music on and off the Navajo reservation (Jacobsen 2009). Drawing on 2 ½ years of ethnographic fieldwork singing and playing lapsteel with Navajo country western bands,

this paper examines the intertwining of country music and Navajo language "fluency," where many country musicians sing and write songs in English but are fluent in Diné bizaad (Navajo). While speaking Navajo yet choosing to perform country songs in English may seem to be a sort of contradiction, I show how speaking Navajo, identifying as Diné, and expressing a love for older, "honky tonk" country music form a generationally specific structure of feeling for contemporary Diné citizens. I analyze how language shift - and current conversation about Diné language revitalization in Navajo communities - is reflected through changing musical tastes and community aesthetic practices in Navajo country. Finally, I attend to the importance of generational differences in contemporary Native communities and interrogate the various meanings of language "fluency" in these contrasting musical worlds.

Richard Jankowsky, Tufts University

**Ritual Journeys and Devotional Niches: Ambient Sufism in Tunisia**

In Tunisia, trance rituals animated by praise songs to Sufi saints are not exclusive to members of Sufi orders or participants in Sufi ceremonies. Rather, a number of distinct healing and devotional musical traditions co-exist, each associated with particular social and devotional communities. In this paper I bring together four such traditions, those of women, Jews, blacks, and hard-drinking laborers, to demonstrate how each of their musical practices serves as a musical, social, and devotional niche while contributing to a larger ecology of Sufi music that also includes the great variety of Sufi rituals as well as staged concerts. More specifically, while the musical "journey" (rihla) through a chain (silsila) of praise songs is a metaphorical image and organizational scheme that is shared by each of these traditions, the nature of the journey and the different destinations along the way musically mark each one as distinctive and representative of the particular histories and devotional itineraries of each ritual community. This paper emphasizes the important role of women and minorities in cultivating Sufi aesthetics, and shows how Sufism resonates throughout Tunisian society via listening publics associated with numerous genres of music - both "sacred" and "secular" - that evoke the spiritual and therapeutic power of music and trance. Based on ethnographic research between 2009 and 2015, this presentation takes as its starting point the changing politico-religious climate after the Tunisian Revolution of 2011 and the concomitant threats to the survival of musical practices associated with Muslim saints.

Theresa A. John, University of Alaska Fairbanks

**Yuraryaramta Kangiit: The Meanings of our Yup'ik Ways of Dances in Southwestern Alaska**

The purpose of this research presentation is to describe how Yup'ik music and dance has played a functional role in organizing and maintaining various societal infrastructures (kinship, social, political, subsistence/economic, and

spiritual) within the Yup'ik culture (Fienup-Riordan, 1996; John, 1996; Kingston, 1999; Mather, 1985; Wallen, 1990; Wolf, 1999). This study seeks to further understand this role and how it has evolved over time. The research utilizes an ethnographic methodology that includes historical and contemporary perspectives to describe Yup'ik music and dance connections, categories and to explain how dance serves to organize various aspects of Yup'ik culture and societal infrastructure. Participants include interviews from Yup'ik elders and adults that conclude their observations of Yup'ik community cultural performances. I will argue that there is connectedness in dance, music, and stories that are part of our *yuuyaraq* (epistemic worldview). *Yuuyaraq* is defined as a way of being a human (Napoleon, 1991) or an absolute unified social web. This web represented in our social infrastructures of kinship, health/physical and mental, form of prayer/rituals, spiritual enlightenment, leadership and teasing.

Birgitta Johnson, University of South Carolina

**Mountain Highs, Valley Lows: Institutional Archiving of Gospel Music in the 21st Century**

In the last decade, there has been an increase in the archiving of gospel music between institutions in higher education, community groups and individual collectors. Just as the formalized study of gospel music was delayed for most of the 20th century, the pathway to archiving gospel music history outside of museum exhibitions has been relatively uncharted until recently. Since 2004 there have emerged several university archive initiatives and collections that have engaged in various levels of partnership and reciprocity with cultural heritage communities within gospel music on local, regional and even national levels. Through university and private streams of funding, archives and libraries at UCLA, USC and Baylor University have contributed greatly to the preservation of not only gospel music's recorded and ephemeral past but also to the documentation of its contemporary and current performance traditions via fieldwork projects and increased accessibility of audio and visual holdings. While two of these programs have faced sustainability challenges in recent years, one has expanded its holdings and its impact by partnering with the Smithsonian's National Museum of African American History and Culture scheduled to open in the fall of 2016. This paper will delineate key success strategies of the UCLA Gospel Archiving in Los Angeles Project, the Gospel Music History Archive of the University of Southern California, and the Baylor University Black Gospel Music Restoration Project as well as highlight limitations in the areas of accessibility and sustainability, and the crucial role of technology to future documentation and archiving efforts.

Jake Johnson, University of California, Los Angeles

**The Polynesian Cultural Center and the Performance of Mormon Identity**

"If I were placed on a cannibal island," the Mormon prophet Brigham Young once said, "and given the task of civilizing its people, I would straightway build a theatre for the purpose." When in 1963 the Mormon church opened the

Polynesian Cultural Center (PCC) in Oahu, Hawaii, Young's nineteenth-century pronouncement became a fact of modern Mormon identity. Today, the PCC is a crown jewel of Mormonism, representing for the church a visible and successful presence outside of the intermountain region of North America. Yet while the PCC features an amusement-park-like-exhibit of Polynesian cultures, the centerpiece of the PCC is an evening musical where native performers put a uniquely Mormon vision of racial lineage center stage, thereby fulfilling Young's prophecy. In this paper, I draw on ethnographic interviews and fieldwork in Laie, Hawaii, to argue that this evening musical functions as a "civilizing" tool of Mormonism to discipline the Polynesian body as a racially acceptable one. I first place the PCC in the larger context of Mormon musicals, which are a significant but largely unexplored aspect of Mormon culture and practice. I then build upon Andrea Most's concept of "theatrical liberalism" to define Mormonism's relationship to musical theater as one of deep theological necessity. As I suggest, Mormon interest in the theatrical reflect a desire to model the often duplicitous power implicit of godliness. I conclude by arguing that the PCC provides Mormonism a venue for theatrically aligning Polynesians with Jews and, in turn, to Mormons themselves.

Ayla Joncheere, Universiteit Gent

**From Transnational Gypsy Entertainment to National Snake-Charmer's Tradition: Recent Discursive Dynamics of Kālbeliyā Dance Performances from Rajasthan (India)**

Today, Kālbeliyā dance from Rajasthan is generally considered part of India's folk dance heritage. Contrary to its claimed antiquity, however, Kālbeliyā dance appears to have originated as recently as the 1980s. This paper focuses on the recent (1980s) creation of Kālbeliyā dance, disentangling it from its mystique and claimed antiquity. I discuss Kālbeliyā dance from the following two perspectives: as an invented tradition that began with its annexation by the transnational Gypsy world and consequently, as a constructed snake charmer's folk tradition and intangible heritage (UNESCO). Kālbeliyā dance was primarily shaped to retrace the origins of Gypsy artists in India. As a product of Rajasthani fusion, the dance arose within the framework of the transnational world music industry and was grounded in discourses of popular romanticism and exoticism. Recent support of middle-class, local folklorist-managers in promoting the Kālbeliyā community as a culture of traditional snake charmer's has allowed the Kālbeliyā dance community to improve its social status within the national Indian cultural scene to such an extent that Kālbeliyā dance is currently a globally recognized facet of India's folk dance heritage.

Jaime Jones, University College Dublin

**"Feeling like pilgrim!!!! :)": Virtual Pilgrims and Musical Devotion**

The observers of and participants in pilgrimage know from experience that it requires a self-conscious and active coalescence, a process of bringing together historical and contemporary people, real and imagined places, and often-

musicked texts. In this sense pilgrimage constitutes a performance, enacted for an audience made up of both others and the self. In Maharashtra, the devotional songs composed by the singer-saints of the Hindu Varkari sect are performed publicly and spectacularly during the *vari*, a massive annual pilgrimage lasting twenty-one days. In 2011, the *vari* entered online space through Facebook Dindi (the Marathi word “dindi” refers to a group of pilgrims), a project founded and run by photographer Swapnil More. With over 13,000 participants in 2015, Facebook Dindi, now also an Android app, has become an important site for the performance of pilgrimage. The app combines GPS location technology, film, photography, and online comments and uploads, allowing users not only to witness, but also to participate, regardless of physical location. In this paper, I examine the converging activities of pilgrimage once they leave the road behind and move into virtual places. I suggest that this online community comprises a devotional public, one that is substantially created through musical activity. Song, in both live and mediated forms, is a key means by which devotion is embodied, for both singers and listeners. Thus, social media technology affords not only representations of pilgrimage, but also its performance.

Tanner Jones, University of Kentucky

**The Power and Limits of the Ecological Sacred: Korean Shamanism, Place and the Environment**

Shamanism has long been a central, if contested, lightning rod of cultural politics and preservation in South Korea (Kim Kwang-ok 1994). In the recent era of environmental crisis, geopolitical maneuvering and neoliberal development, this paper probes the potential power and limits of shamanism-based practices to produce place and positively impact the environment. Here, we investigate two contrasting case studies: *p'ungmul* (percussion band music and dance) rituals in the village of Pilbong and the changing landscape of shamanic ritual on Jeju Island. We proceed first by exploring the potential of the shamanist philosophy of *samjae* (balancing the heavens, earth and humans) as an ecological relational ontology (Titon 2013) of ritual and daily life. In Pilbong, we analyze how *samjae* and other Korean concepts operate together to inform ritual *p'ungmul* and impact the material and social production of place. In Jeju, shamanism is thriving but its ties to place are tenuous as investors clamor to further develop the island's tourism industry while the government is simultaneously constructing a military base on one of its UNESCO Biosphere Preservation Areas. In response, Jeju citizens and activists have employed local shamanic symbolism and ritual in their demonstrations to evoke the historically sacred significance of endangered places. Here, we document how this phenomenon has grown into a movement of ecological stewardship as Jeju shamans and citizens express their connection to natural sacred spaces through shamanic ritual. Through this research, we aim to bolster the case that site-specific expressive ritual culture should be integral to environmental sustainability.

Abimbola Cole Kai-Lewis, UCLA/New York City Department of Education  
**"Ain't Nothing Like the Real Thing": The Role of Music and Memory in the Apollo Theater's Archive Project**

In 2010, the Smithsonian National Museum of African American History and Culture debuted its exhibition *Ain't Nothing Like the Real Thing*. The endeavor was one of numerous events commemorating the 75th anniversary of the Apollo Theater. *Ain't Nothing Like the Real Thing* was the culmination of a partnership between the National Museum of African American History and Culture and the Apollo Theater Foundation, the non-profit organization governing the theater's operations. *Ain't Nothing Like the Real Thing* featured several decades of memorabilia and toured the United States. It traveled to the National Museum of American History, the Charles H. Wright Museum of African American History, the Museum of the City of New York, the California African American Museum, and the Atlanta History Center. Between 2009 and 2011, I served as a member of the Apollo Theater Foundation's Archive Project staff. My primary duties were collecting and inventorying materials in preparation for the exhibition. I also contributed to onsite and offsite storage efforts with an archival consultancy team. Additionally, the Archive Project required gathering materials from personal collections and public events such as deaths of musical figures including James Brown and Michael Jackson. This paper examines my experiences working on the Apollo Theater Foundation's Archive Project. It incorporates interviews with key Apollo Theater Foundation personnel and members of the National Museum of African American History and Culture. Moreover, it provides historical accounts about how this groundbreaking effort spotlighted the role of the Apollo Theater in showcasing African-American popular music.

David Kaminsky, University of California Merced

**Choreohexis: The Coercive Embodied Knowledge of Social Partner Dance**

Any social partner dancer who wishes to be judged competent by outside observers must display command of two elements specific to their given form: stylistic expression and movement vocabulary. To be deemed competent by their own partner, that dancer must also possess an additional layer of embodied knowledge, one that precedes, undergirds, and mediates vocabulary and style. They must have internalized the form's distinctive set of rules for posture, muscle tension, range of movement, and partner contact that enables haptic communication at its basest level. Much of the pleasure of partner dancing lies in the subtle conversation enabled by the coordination of two bodies both finely tuned to this common set of rules. This paper concerns the indoctrination of that embodied knowledge on dancers via pedagogical exercises, with special attention paid to how those exercises encode markers of gender, sexuality, class, race, and nationhood on the body. I examine how each element of embodied knowledge is carefully imparted and iterated until it becomes automatic and unconscious, layered down as prerequisite for the next. Following Bourdieu's definition of *habitus* as sedimentation of culture on

the body, and hexis as its physical manifestation, I analyze the pedagogical process of creating a partner dancing body as one of dance habitus, and call its physically manifested product *choreohexis*. I draw attention to the coercive power of choreohexis, which sanctions dancers who stray too far from its rules by rendering their bodies unintelligible to potential partners, thus subjecting them to rejection on the dance floor.

Nana Kaneko, University of California, Riverside

### **Songs of the 3.11 Triple Disaster in Japan's Tohoku Region**

The earthquake, tsunami, and nuclear accident that struck Northeast Japan on March 11, 2011 triggered an array of local, national, and global musical responses. Based on two years of ethnographic fieldwork primarily in Sendai, Japan, this paper analyzes shared themes in preexisting songs that were most widely sung in the early aftermath of 3.11, and examines songs that were newly composed by musicians in the area in response to the disaster. Although music making was initially seen as inappropriate immediately following 3.11, music reemerged within a month in the media and in temporary housing units throughout the Tohoku region. At first, preexisting songs such as "Furusato" (Hometown) (1915), and "Miagete Goran Yoru no Hoshi Wo," (Look at the Stars in the Dark Night Sky) (1963) served as anthems for hope and recovery. At the same time, music that evoked the disaster sonically (e.g., the sound of taiko drums which resembled the rumbling of the earthquake), musically (e.g., Debussy's "La Mer"), and lyrically (e.g., Japanese rock band Southern All Stars' "Tsunami" 2000) were strongly avoided. As time passed, newly composed songs emerged, most notably, NHK Broadcasting Company's Recovery Support Song "Hana wa Saku" (Flowers Will Bloom), produced in March of 2012, which often fosters a generalization of an imagined and idealized index of recovery. In contrast, newly composed songs by musicians who experienced the disaster firsthand or whose hometown is in a disaster affected area, often reveal very personalized testimonials and opinions about 3.11. This paper will showcase those voices.

Kim Kattari, University of Texas at Austin

### **Fostering Cultural Responsibility in University Steelbands**

Over the past 25 years, the number of collegiate and K-12 steel bands in the United States has grown from 75 to over 500 (B. Haskett, 2012). Much has been written about how these groups help students develop musical skills while fostering a sense of teamwork, commitment, self-confidence, and leadership. Less frequently discussed is the degree to which these ensembles explore the historical and cultural background of the repertoire and instruments they play, and how directors can encourage cultural competence and responsibility. In the vein of *Performing Ethnomusicology*, a collection of essays on world music ensembles edited by Ted Solis (2004), I survey and consider the ways in which university ensembles are - or are not - thinking critically and contextually about pan performance in the U.S. Drawing on my

experience as director of a collegiate steel band and interviews with other practitioners, I explore the ways in which ensemble members can insightfully reflect on issues of cultural representation. I consider what steel bands are "saying" to university communities through their outfits, repertoire, technique, performance style, and dialogue with the audience, and how their choices can be informed by an understanding of pan's historical and contemporary context as well as its recontextualized performance in the U.S. Given the rapid development of steel bands in the U.S. and the increased institutionalization of multicultural diversity initiatives, this presentation offers suggestions for directing ethnomusicologically-informed, culturally responsible ensembles that can critically and sensitively engage with university priorities of fostering "intercultural awareness" and "global citizenship."

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

### **"The Combination of all Forms of Struggle": Violence in Colombian Protest Song of the 1960s-70s**

The triumph of the Cuban Revolution in 1959 dramatically altered Latin American leftists' perspectives on how to bring about social change. By the early 1960s, the Colombian Communist Party proposed to advance its political agenda simultaneously through electoral politics and armed guerrilla campaigns a strategy its leaders called the "combination of all forms of struggle." Meanwhile, communist factions aligned with the more militarist Cuban and Maoist camps championed the armed option as the only viable path to revolution. Regardless of their tactical orientations, all supporters of the revolutionary guerrilla groups that emerged in Colombia in the mid-1960s elaborated explicit justifications for their recourse to violent means. Consistent with these tendencies, the songwriters that joined the "protest song" (canción protesta) movement in Colombia's capital city, Bogotá, in the late 1960s devoted much of their lyrical output to extolling the guerrillas, and they made frequent reference to weapons and acts of violence in their songs. However, activist-musicians also articulated the sometimes contradictory stances towards violence that resulted from leftists' paradoxical embrace of guerrilla violence at the same time that they denounced state and imperialist violence, as well as their claim that they were waging war to achieve peace. Based on research conducted in Colombia between 2011 and 2014, my presentation analyzes the treatment of violence in a corpus of over one hundred songs from the protest song repertoire. I argue that artists involved with this movement distilled in their music the Colombian Left's fraught engagement with guerrilla violence during this tumultuous period.

Simon Keegan-Phipps, University of Sheffield, UK

### **Digital Folk: Digital Media in Folk Arts Participation**

This paper introduces Digital Folk, a UK Research Council-funded research project which considers the ways in which folk arts participants in England

make use of digital resources and networks in order to learn, collaborate, reinterpret traditional material and create new work. While the recent growth of ethnographic research into England's folk and traditional arts has shifted focus away from social histories, and towards a phenomenology of contemporary practice (e.g. Burns 2013; Lucas 2013; Winter & Keegan-Phipps 2013), the impacts of everyday, digitally-mediated interactions on the artistic lives of "grass-roots" folk participants remain relatively unexplored: even within ethnomusicology, a discipline historically preoccupied with traditional musics, discussion of vernacular digital activity is most commonly related to popular musics (Chapman 2004; Mills and Park 2012; Miller 2012); where ethnography considers folk traditions in relation to digital media, this has tended towards a "top-down" narrative of imposition and commodification (McCann 2001; Kaul 2007), while discussions of vernacular applications are few, and narrow in scope (e.g. Keegan-Phipps 2013). Drawing on the perspectives of ethnomusicology, digital anthropology, media studies and ethnochoreology, Digital Folk investigates the various roles played by contemporary digital technologies, materials and social networks in the participatory and performative activities of England's folk musicians and dancers. This paper will report on the research project's premise, methods and initial findings; in particular, it will reflect on the potential of digital media and technologies to contribute to the ongoing construction and negotiation of tradition, participation, vernacularity and community.

Rehanna Khesghi, University of Chicago

**Bodo Nritya: Mobilizing Indigenous Music and Dance in Service of Sovereignty**

This paper investigates how indigenous religious practices of the Bodo community are being transformed into raw materials for supporting tribal sovereignty claims in Assam, India. Cultural activists associated with the All Bodo Student Union (ABSU) have transposed sacred symbols into the realm of cultural production for political ends in a newly codified performance tradition called "Bodo Nritya." By examining efforts to train a generation of Bodos in this tradition, I argue that music and dance performance advances an embodied political agenda that is taking shape in the borderlands of Bengal. Drawing on fieldwork with indigenous choreographers, performers, and cultural activists in Bodo villages as well as in Kokrajhar, the capital of the imagined Bodo homeland "Bodoland," I analyze how the indigenous cosmological foundation of Bodo Nritya affords this performance tradition political salience in the constitution of a new generation of Bodo subjects. By bringing recent work on sensational knowledge, musical embodiment, and passionate politics (Hahn 2007, Rahaim 2012, Hennessy 2013) into conversation with scholarship on borderland conflicts that has yet to recognize the performing body as a central component of political action (Leach 1954; Schendel 2005, Scott 2009), I argue that training in music and dance spreads ideology, shapes subjectivities, and creates a sense of shared culture that emerges in contentious ways at the margins of the state. Advancing the scholarly discussion of conflict and performance in South Asian communities,

this paper also contributes to postcolonial analyses of indigenous cosmologies in a broader geopolitical context.

Adam Kielman, Columbia University

**"We Sing in Dialects Even as We Wander Far from Home": Music, Language, Listening, and Place in Southern China**

Focusing on emerging articulations between music, language, listening, and place, this paper explores the intersecting aesthetic and political implications of the use of local dialects by an expanding cohort of musicians in southern China. As expressive domains and mass media long dominated by the state have given way to new forms of creativity and a splintered and privatized mediascape, economic reorganization and the relaxation of the hukou system of residence permits have given rise to new mobilities, both actual and vicarious. These shifts are reflected and explored through expressive culture; arenas long dominated by standard Mandarin increasingly reflect the extraordinary linguistic diversity within China's borders, and rural/urban difference is being explored by countless artists who migrate to China's major urban centers. Disrupting an assumed isomorphic referential relation between language, music, culture, and place, independent musicians performing music influenced by transnational genres in local dialects of Chinese challenge the symbolic power of standard Mandarin by aligning local languages with transnational imaginaries, by elevating unorthodox subnational identities above national identification, and by reimagining the geography of southern China as translocal. I demonstrate these connections through several ethnographic examples of musical performance, rehearsal, and reception, and situate the significance of the interventions that each of these examples points to by way of a discussion of the historical role of music in linguistic standardization in China in relation to foundational Western theorizing about language and nation.

Jungwon Kim, University of California at Riverside

**Repositioning Feminists in Korea: Discourse, Identity, and Culture of/by/for Korean Female K-pop Fandom**

As inclusive cultural phenomena (Shin 2005), K-pop can be characterized by its fandom as well as by its musical style, which features "danceable" rhythms and "catchy" melodies performed by 'idol' stars (Shin 2009). However, K-pop fans have been treated as mere celebrity worshipers. Furthermore, K-pop fandom has been strongly gendered both nationally and internationally through mass media that has spotlighted young female fans squealing, sobbing and swooning with enthusiasm for K-pop stars. In particular, the general public discourse in Korea has specifically disparaged female K-pop fans by using the slang term '*ppasooni*.' Focusing on female K-pop fandom in Korea, this paper examines how female audiences can acquire and play a role as feminists through their musicking. For this examination, I will first look at how Korean women participate in diverse fan activities, both online and

offline. Also, I will analyze the ways in which Korean female K-pop fans re/create discourses on themselves, gender identities, and socially participatory culture through their fan activities across the virtual and non-virtual spaces. I will then argue that Korean female K-pop fandom can raise and practice a new phase of feminism in the Korean society. This paper will demonstrate an effective ethnomusicological study on female pop audiences, rather than on the major topic of female pop musicians, and how the everyday cultural practices of Korean women can be interpreted through the Korean feminist lens that has normally focused on political, economic, or social issues. This presentation is sponsored by the Gender and Sexualities Task Force.

Michelle Kisliuk, University of Virginia

**Theorizing the Personal in Ethnographic Research and Writing:  
African Jews in Ghana – Challenges and Chances**

Beyond efforts toward "reflexivity" in ethnographic work articulated from the 1970s to the present, this talk theorizes the personal as an increasingly explicit pathway for ethnographic research and analysis, positing that refined rendering of the personal can move readily to the trenchant issues within our research.

Summer 2007: a Friday in Sefwi Wiawso, Western Ghana. I am a (secular) American Jewish researcher starting a new project, bringing along my African husband and our brown skinned Jewish son. We are welcomed informally to the family compound of the disputed leader of Tefereth Israel, a small community of Sefwi Jews whom I first read about in questionable snippets on the internet. The community is in the midst of a longstanding leadership conflict currently coming to a head in court, reflecting some of the liminal space that this small Jewish community seems to occupy both symbolically and literally -- and musically -- between New Adiembra (the modern town structured around a colonial archi-scape) and Old Adiembra (the more traditionally African part of town, now largely hidden), between local and global Jewish identities, and between local and global economies, complicated in this case by the mediation of the American organization, Kulanu, which helps market their products. The identities, instantiated in song, of those in this community are complex, emergent, and fraught -- as are my own and that of my family. These contrasting complexities illuminate each other, revealing emergent identities through the combined lenses of research context and interactive research processes.

David Kjar, Roosevelt University

**Hearing and Cultivating Retro-Progressive Performativity:  
Localizing the Early-Music Movement with Boston Early-Music  
Listeners**

Early-music leaders resurrect new "old" performance practices by disseminating a so-called "authentic" identity of difference, empowering them

to engage in a dynamic two-way interaction with their audiences, a phenomenon that I call retro-progressive performativity. Unfortunately, the role of early-music audiences has been deemphasized in the critical discourse on early music's retro-progressivity. Inquiries on the movement as a socio-cultural phenomenon--such as Kay Shelemay's ethnography on Boston early-music performers, Jonathan Shull's study on Thomas Binkley, and Richard Taruskin's early-music performance critiques--focus rather on professional performers and their style. Through my ethnography on nineteen Boston early-music listeners, however, I have identified an audience-based notion of sonic authenticity that thrives as an essential enabler and unifier of the early-music movement. Essentially, listeners are vicarious "authentic" performers of difference. Boston's global early-music scene, flagshipped by the Handel and Haydn Society, Boston Baroque, and the Early Music Festival, has begun to flourish lately at more local levels, where up-and-coming ensembles cultivate devoted audiences and financial supporters. My ethnography highlights these individual local voices that identify with early music's differentiated and differentiating sound as their sound: "The early-music scene in Boston is part of what I mean when I say my roots are in Boston, not somewhere else," explained one study participant. By focusing on how individual audience members cultivate early music's "authenticity," this ethnography contributes to a new socio-cultural understanding of what it means to not only sound "authentic," but, more importantly, to hear and cultivate it as such.

John Klaess, Yale University

**105.9 WHBI-FM and the Media Networks of Early Hip-Hop Radio in  
New York City**

In the early 1980s, hip-hop radio programs formed a nexus coordinating the spaces, sounds, and publics of the genre's nascent commercial period. In this paper, I work outward from a series of programs airing on New York's WHBI 105.9-FM between 1982 and 1984, examining their content and the materiality of the media on which they circulated. These programs were produced by members of the hip-hop community for non-commercial radio, and aired between midnight and 6am. They balanced play of studio recordings with home-made demo-tapes and recordings of live performances, circulated on vinyl record and cassette tape respectively. These broadcasts were themselves faithfully recorded to cassette by fans, increasing the pace and range of hip-hop's dissemination. The adaptation of hip-hop to broadcast media afforded new opportunities to voice community values and sounds in the form of original mixes, shout-outs, and skits. New forms of labor, social relations, and musical aesthetics coalesced as hip-hop music and culture moved across these chains of remediation within New York City and beyond. Drawing on an archive of extant recordings and oral-historical interviews I conducted with radio DJs between 2014 and 2016, I show how new meanings, listening practices, and publics that would define the genre were developed in these networks of circulation. These relays reveal rap-radio to be a generative two-way medium, with community members involved in its production and

content at multiple levels. Shows considered are the *World's Famous Supreme Team Show*, DJ Afrika Islam's *Zulu Beat*, and the *Awesome Two Show*.

Paul Klemperer, Independent Scholar

### **Professional Musicians and Student Mentor Partnerships**

To be a professional musician in today's marketplace, regardless of musical style or tradition, is largely a balancing act. Time allocated to artistic development as opposed to career development all too often involves sacrificing one for the other. Faced with major economic, demographic and technological changes in the 21st century, it falls to the musician to invent a multi-leveled career trajectory including a diverse skill set with fluency in multiple musical traditions and expertise in business, computer software, sound engineering, and copyright law. Professional musicians who return to academia often bring a creative and practical approach to curriculum change based on their real-world experiences. My presentation focuses on the insights that professional musicians can offer universities with degrees in applied music. In particular, it suggests that establishing mentoring programs in which aspiring performers at universities apprentice with musicians in surrounding communities would afford students crucial insights into professional music making and better prepare them for their chosen career.

Matthew Knight, University of Illinois, Urbana-Champaign

### **Feasting on Culture: Groupness, Inclusion, and Belonging in the Georgian "Supra" Feast**

The *supra* feast is one of Georgia's most recognizable national images, a cultural performance featuring an immense table bedecked with innumerable delicacies stacked two or three plates high, surrounded by men who dine for hours while making a series of ritualized toasts and singing polyphonic "table songs" under the watchful eye of the toastmaster. This feast has been considered extensively by scholars, viewing it as a potlatch-style, agonistic display of hospitality, as a gendered reinforcement of a patriarchal social order, or as an assertion of anti-imperial sovereignty. In this paper, I theorize the *supra* as inspiring "groupness," a temporary state arising in particular circumstances, wherein abstract categories of belonging become realized and embodied. Drawing on Rogers Brubaker's critique of "groupism" and Michael Billig's "banal nationalism," I examine the *supra* as a site where participants, through song, conviviality, alcohol, exhaustion, and endless references to the nation, forge themselves as Georgian. However, my fieldwork in the Svaneti region of northwest Georgia further complicates this analysis. Svans are a "sub-Georgian" minority, speaking a related but utterly distinct language; yet as inhabitants of one of Georgia's quintessential tourist regions, they frequently host foreigners, including many who come to Svaneti to learn its vocal music, deemed ancient and semi-pagan. I examine this intercultural encounter between music tourists and "almost-Georgians," discussing how the

*supra* offers a mechanism for both parties to negotiate a self-ascribed belonging, by interacting in ways framed as deeply Georgian.

### **Lars-Christian Koch, Ethnological Museum Berlin / University Cologne Perspectives and Prospects for an Edition of the Prisoner-of-War Recordings from the Berlin Phonogram Archive**

The recordings housed by the Berlin Phonogram Archive, especially the wax-cylinder collections, always reflect the specific research questions and the ethnographic circumstance of the moment in which they were made. The need to respect these questions and circumstance is nowhere more clearly evident than in the prisoner-of-war recordings from World War I. In the course of the archive's multi-year digitization of the recordings, supported by the German Research Association (DFG), the Ethnology Museum of Berlin determined to pursue publication by drawing upon the expertise of scholars and cultural experts working in each of the source communities. The Korean and Georgian POW recordings, for example, benefited from particularly strong input from colleagues in Korea and Georgia, who gathered additional materials and incorporated it into the collections of the Humboldt University Sound Archive, making possible nothing short of contemporary re-performance of the sound documents from World War I. In this paper, I propose ways that will enhance collaborative efforts that will lead to models for future publication that reflect the many perspectives of the original ethnographic moment in which they were made.

### **Miriam A. Kolar, Weatherhead Fellow, School for Advanced Research Archaeological Auralization as Reconstructive Performance Practice**

*Auralization* is most commonly understood to be the computational rendering of sound for listeners. A foundational tool for archaeoacoustical and archaeomusicological research, sonic reconstruction—whether generated computationally and/or performed by humans—allows testing and measurement of spatial and instrumental acoustics, and potentially their perceptual evaluation. Methodologically, auralization is both process and product: the specification and physical sounding of something that otherwise exists only as concept. Sonic reconstructions for archaeological purposes similarly require contextual specification and audible production. Both require production choices and are contingent upon *techné*. In archaeological research, computational tools and analyses frequently enmesh with human performance of sound to produce or enact reconstructions. Any process of archaeological "re-sounding" might be considered at once auralization and performance practice: a tool with great responsive potential; a process of creating sonic products that include experience, but reach beyond abstracted presentations of "how something sounds". Considering auralizations from my own integrative archaeoacoustics research, and seeking examples from the work of other sonic specialists across disciplines, I pose a framework for understanding archaeological auralization as research tool fused with performance practice.

Relevant questions include: What paradigms does computational auralization work impose on sonic reconstruction practice in archaeology? How might ideas around performance practice and contextual responsiveness drive innovations in auralization across fields? Understanding archaeological auralization as reconstructive performance practice enables us to address concerns of interpretative transparency in archaeological knowledge production while expanding its sensory scope.

Miriam A. Kolar, Weatherhead Fellow, School for Advanced Research  
**Prehistoric Ethnomusicology: Experiential Methodologies in Archaeoacoustics Research at Chavín de Huántar, Perú**

Musical evidence in prehistoric archaeology is typically drawn from fragmented material culture and ethnological analogy. How might experiential aspects of musical performance and its reception be contextually inferred and incorporated in archaeological interpretation? Integrative archaeoacoustics research about the Andean Formative ceremonial center at Chavín de Huántar, Perú interrelates acoustical, psychoacoustical, and ethnomusicological methodologies to reveal experientially salient evidence of ancient musical instruments, practices and settings. In this case-study discussion, in-situ instrumental tests, acoustical measurements, auditory perceptual experiments, and auralizations--along with field interviews of musician and non-musician research participants--provide embodied understandings of prehistoric musical evidence. Taking musical experience as the central concern, this anthropological approach to prehistoric ethnomusicology transcends disciplinary boundaries that often separate the materiality and reception of sound from its abstract and cultural description.

Ricarda Kopal, Ethnological Museum Berlin  
**Repertoire and Research Questions. The Western European Recordings from Prisoner-of-War Camps**

Among the recordings made by the Prussian Phonographic Commission are several speech and music recordings from Western Europe. Prisoners from the Basque country, Brittany and Flanders have been recorded in German POW camps between 1915-1918 and thus became "objects" of academic interest of the commission members. The Basque Country, Brittany and Flanders are today embedded in different national and political structures. From this background, a multitude of questions arise: To what extent do the historical recordings play a role in identity formation processes today? With regard to their genesis and content, are the recordings a "sensitive collection" and what does this mean for an (academic or artistic) engagement? How can the idea of pro-active archiving be applied to these recordings?

Keeping these questions in mind, this paper firstly examines what kind of repertoire from the above mentioned regions has been recorded and what kind of questions the commission members (in particular Georg Schünemann)

have addressed to it. Secondly, the paper asks how importance is attached today to these historical recordings, be it from researchers, the so-called heritage communities, artists, and the media.

Alex Kreger, The University of Texas at Austin  
**Intergenerational Conflict and Reconciliation among Alevi Zakirs in Nurhak, Turkey**

Among the Alevi religious minority in Turkey, religious knowledge is carried from one generation to the next by musicians called *zakirs*. *Zakirs* perform oral poetry to the accompaniment of the long-necked lute called *ba?lama* in collective worship services. In this paper I focus on developments in Nurhak, a town in southeastern Anatolia, where social and technological transformations and Alevi religious revival over the past several decades have pushed *zakirs* to the forefront of debates over who has the authority to mediate the sacred, and how. These debates are animated by contrasting ideologies regarding the preservation of tradition. One of these ideologies held by some elder *zakirs* emphasizes limiting access to the sacred. Another defended by younger *zakirs* insists upon the necessity of expanding access to the sacred. As a result of this division, these two groups of *zakirs* tend to perform separately at worship services. While the elder *zakirs* continue to perform hymns native to the Nurhak region, the younger *zakirs* have embraced repertoire brought to Nurhak from the nearby Urfa region by influential Alevi religious leader Dertli Divani. By examining discourses of both groups with respect to one another as well as the ways in which generational differences are resolved in the ritual context, I aim to demonstrate how an Alevi community negotiates complex group identity via music to achieve unity in the face of increasing external pressures.

Laura Kunreuther, Bard College  
**Sounding Democracy: Performance, Protest, and Political Subjectivity**

What does democracy sound like? Democracy is typically associated with various forms of voicing - political speeches, public gatherings of shouting protesters, filibusters in the halls of the U.S. Congress, or heated debates in teashops, salons, newspaper debates around the world. But "sounding democracy" also always involves non-discursive acoustic events, such as the orchestrated sounds of a crowd, musical processions, spontaneous eruptions of noise, or theatrically enacted silence, at times intended to indicate the failure of other modes of voice. I explore the diverse uses of sound in Kathmandu, as street protesters bang pots and pans in protest, or honk in support to create deafening noise across the city, and where broadcasts of crying and silence define the most famous political work of recent performance art. These are all examples of "*āwāj uthāune*" (raising voice) that Nepalis associate with democratic practice. While the Nepali term *āwāj* echoes global discourses of voice, it also refers to materially textured "non-human" sounds that fall outside of spoken discourse. The nexus of meanings around *āwāj*, embracing

sound, noise, and voice, invites us to take seriously the complex role of sound in constructing political subjectivity, particularly when urban sounds are under scrutiny as "noise" in need of regulation. By exploring the many dimensions of *āwāj*, this paper seeks to address the affective and sensory dimensions of political subjectivity in Kathmandu, and to situate these under-recognized features within prevailing theories about liberal democracy.

Esther Kurtz, Brown University

**Guerreiras in a Man's World: Woman-warriors' musical embodiment of contradiction in capoeira Angola of rural Bahia**

Previous scholarship heralds the Afro-Brazilian dance-fight-game capoeira Angola as liberatory, valorizing Afro-descendant identity in defiance of systematic racism. At the same time scholars and practitioners note how capoeira communities perpetuate the machismo of broader Brazilian society. Given this convergence of racial liberation and patriarchal oppression, what happens when women negotiate their diverse positions in training capoeira Angola? Taking an intersectional approach to race, gender and region, I examine how female practitioners embody multiple and shifting contradictions. Throughout my ethnographic fieldwork with a group in rural Bahia women have described themselves as woman-warriors, applying capoeira's lessons to confront obstacles in practice and life. Yet some women align with male practitioners to shun feminism. Others, self-declared feminists, have stopped training in order to avoid machismo yet still socialize with the group. Integrated analysis of music, movement and subject positions reveals a constant flux of power and interpretations of meaning. In one moment of capoeira play differences seem neutralized, yet in the next a gesture or song lyric re-emphasizes a disparaged female sexuality. Nevertheless female and male participants enact fierce loyalty to each other. Their community bends rather than breaks under the tensions of diverse understandings. Eschewing static accord, capoeira Angola empowers practitioners to embody domination and conflict as means toward dynamic expressions of individuality, identity, and unity. Thus this paper illustrates a grounded intersectional methodology that urges researchers to forego homogenizing generalizations, and embrace contradiction and change as revolutionary concepts generated by aggrieved communities.

Peter Kvetko, Salem State University

**Antakshari in Maine Pyaar Kiya: Intertextual Pleasures and Musical Medleys at the Dawn of a New Era in Hindi Cinema**

This presentation examines the film *Maine Pyaar Kiya* (1989) with particular attention to its famous "antakshari" song and dance sequence. As a significant example of the life of the Hindi film song beyond its cinematic context, the singing game antakshari (in which teams take turns singing a song based on the final syllable of the previous song, ultimately competing to exhaust each other's memory of film songs lyrics) owes much of its mass popularity to the 9-

minute sequence in *Maine Pyaar Kiya*. My analysis of this scene, situated in a broader analysis of the film itself, will explore the ways in which Bollywood film songs from past eras are recycled and re-contextualized within the emergent context of the neoliberal era.

Donna Kwon, University of Kentucky

**The Power and Limits of the Ecological Sacred: Korean Shamanism, Place and the Environment**

Shamanism has long been a central, if contested, lightning rod of cultural politics and preservation in South Korea (Kim Kwang-ok 1994). In the recent era of environmental crisis, geopolitical maneuvering and neoliberal development, this paper probes the potential power and limits of shamanism-based practices to produce place and positively impact the environment. Here, we investigate two contrasting case studies: p'ungmul (percussion band music and dance) rituals in the village of Pilbong and the changing landscape of shamanic ritual on Jeju Island. We proceed first by exploring the potential of the shamanist philosophy of samjae (balancing the heavens, earth and humans) as an ecological relational ontology (Titon 2013) of ritual and daily life. In Pilbong, we analyze how samjae and other Korean concepts operate together to inform ritual p'ungmul and impact the material and social production of place. In Jeju, shamanism is thriving but its ties to place are tenuous as investors clamor to further develop the island's tourism industry while the government is simultaneously constructing a military base on one of its UNESCO Biosphere Preservation Areas. In response, Jeju citizens and activists have employed local shamanic symbolism and ritual in their demonstrations to evoke the historically sacred significance of endangered places. Here, we document how this phenomenon has grown into a movement of ecological stewardship as Jeju shamans and citizens express their connection to natural sacred spaces through shamanic ritual. Through this research, we aim to bolster the case that site-specific expressive ritual culture should be integral to environmental sustainability.

Jennifer Kyker, Eastman School of Music / University of Rochester

**Hearing Politics in Zimbabwean Popular Song: A reception-based approach to Oliver Mtukudzi**

Since the 1970s, Zimbabwean singer and guitarist Oliver Mtukudzi has been performing a distinctive style of popular music, called "Tuku music" after his personal nickname of "Tuku." Grounded in the indigenous Shona concept of personhood known as hunhu, Mtukudzi's music articulates a vision of human identity predicated upon moral relationships between the self and others. Yet his listeners have frequently interpreted his musical imaginaries of hunhu as metaphorical commentaries on national governance. My account of Tuku music uses the biography of a single artist as a way of engaging with growing scholarly interest in musical listening, long an under-theorized subject in ethnomusicology and related disciplines. In it, I focus on how Zimbabwean audiences have heard Mtukudzi's songs about moral personhood as critiques of immoral social relations, imbuing them with powerful political meaning. I

begin by illustrating how hunhu has shaped “Tuku music” in conjunction with two other emic concepts--the ritualized friendship of husahwira and the drum, dance, and song genres collectively known as ngoma. Through a case study of the song “Wasakara,” I proceed to demonstrate how postcolonial audiences have interpreted Mtukudzi’s approach to singing hunhu as decidedly political, expressing trenchant metaphorical critiques of state governance. I conclude by suggesting that critical attention to questions of listening and reception can significantly enhance our understanding of the social meanings not only of participatory musical practices, but also mediated, commercial musical genres, recordings and performances.

Made Lasmawan, Colorado College

**Gamelan Gong Duwe Semar Pegulingan Saih Lima 'Tri Murti Swara' Di Banjar Bangah" (The Five-Tone Gamelan Semar Pegulingan "Tri Murti Swara" of Bangah Village)**

In this presentation I will talk about one of the most sacred gamelans in Bali: Gamelan Semar Pegulingan Saih Lima. I focus on the traditional repertory from the village of Bangah di Baturiti in Tabanan. I will examine the sacred elements of the gamelan, the carvings on the instrument casings, and the social context for performance.

The sacred village of Bangah, a small rice farming village in central Bali, is associated with Pura Beratan and Teratai Bang. Dating to 1889, sacred water from Lake Beratan floods the rice fields using one of the pioneering subak systems on the island. Almost every village in Tabanan has a barong to protect the village and its spirits. Bangah's Ratu Gede Barong and Rangda are accompanied by the sacred gamelan semar pegulingan Tri Muti Swara. Housed in the village temple, Pura Bali Agung, the gamelan is only played for barong temple ceremonies.

In examining Tri Muti Swara, I will first discuss these sacred elements as they relate to Bangah. Second, I will examine the carvings on the instrument casings which feature the traditional Tantri stories (tales connecting humans and nature). Lastly, I address the social context for performance related to the barong temple ceremonies held every 210 days.

Ho Chak Law, University of Michigan, Ann Arbor

**An Ethnomusicological Approach to Film Studies: The Case of Chinese Opera Film**

How can we effectively analyze and critically interpret those films in which music is, in Siegfried Kracauer's words, “built upon premises which radically defy those of the cinematic approach” and determine “the selection and the rhythmic configuration of visuals that are intended to reflect the music’s moods and meanings in one way or another?” Through the case of Chinese opera film (*xiqu pian*), this paper proposes that an ethnomusicological

approach to film studies - involving participant observation of public film screenings, collection of oral history from film studio musicians and film audiences, and archival research for revealing the critical discourse on the corresponding filmography - would be important to developing certain analytical devices and vocabularies, thereby yielding to meaningful result from analysis and critical interpretation of films that prominently integrate music into the overall structure. Based on recent fieldwork in Hong Kong, Taipei, Shanghai, and Beijing, I argue that, from the perspective of those active participants, a culturally specific kind of musical literacy could be far more important than the classical conventions of film spectatorship for engaging in some film styles of exceptional affective and expressionistic power. This argument is informed by, mainly but not limited to, audience behaviors in the cinema theater, descriptions and criticisms of the film production practices, and verbal and written accounts on the relevant histories, cultures, and aesthetics.

Mili Leitner, University of Chicago

**The Ethical Challenges of the Ethnomusicologist's Day Job**

The New York based non-profit Kulanu supports "emerging Jewish communities around the world". Its "world" comprises any and all Jews beyond North America, Israel and Europe - the "world" of "world music". For some years it has funded musical projects for its own publicity and fundraising needs, simultaneously enabling musicians to generate an income. Recently appointed as their first Music Network Coordinator, I explore in this presentation the challenges of balancing the organization's exigencies with the ethical demands of being an Ethnomusicologist. The questions I address are, to what extent do Kulanu's patterns of musical production and consumption reinforce imperialist musical and racial hierarchies? And what impact does this have upon the already contested status of black sub-Saharan African Jews vis-à-vis global Jewry? In 2015, Kulanu withheld CD profits from an Ethiopian musician in the Beta Avraham community, due to a dispute over the purported disappearance of unrelated financial aid disbursed by Kulanu to other community members. In a second incident that same year, a track composed, performed, and recorded by a Ugandan Abayudaya musician was distributed by Kulanu's leadership to a Jewish radio station without that musician's permission. The discursive language regarding these incidents served to reproduce racialized, colonial power relationships within an organization outwardly committed to equitable, "colorblind" treatment of world Jewry. Nonetheless, they created space for a discussion of musicians' rights and intellectual property issues, leading me to establish organization-wide copyright and royalty guidance. This presentation will scrutinize issues pertaining to African music, Jewish music, and applied/activist Ethnomusicology.

Javier Leon, Indiana University

**Intangible Cultural Heritage and U.S. Exceptionalism: A View from the Rest of the Americas**

For more than a decade the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage has been an important engine for the generation of a broad variety of cultural preservation initiatives in the Americas. Most countries in the region quickly ratified the convention, subsequently elaborating a variety of projects that have provided scholars with a rich set of case studies from which to examine the complexities surrounding cultural policy promotion and implementation. One notable exception has been the United States, which has historically regarded top-down cultural policy initiatives with suspicion. The prevailing opinion within U.S. academia and many cultural organizations is that a one-size-fits-all cultural policy would not do justice to the country's cultural and ethnic diversity. Supporters of this position also raise the accompanying point that such policies can be easily coopted in the service of particular ideologies or agendas, often citing oversimplified examples from the Americas, Europe, and more recently, Asia, as cautionary tales. In this paper, I argue that while such concerns are valid, the assumption that an absence of a national cultural policy implies a similar absence of nationalist and ideological interests has forestalled a more nuanced assessment of these dynamics within the United States. Furthermore, I propose that much of the recent scholarship regarding these very issues in the Americas can provide a critical vantage point from which to better understand that the United States' seemingly unique position is the product of an unmarked nationalist project couched in notions of individuality and exceptionalism.

Matthew Leslie Santana, Harvard University

**Transformismo: Drag Performance and Change in Contemporary Cuba**

In the four decades that elapsed between the 1960s and the 2000s, Cuba went from a nation in which those perceived as queer were put in hard labor camps to one in which the cost of sex reassignment surgery is subsidized by the state. Scholars, human rights organizations, and tourism industry professionals have commented on the Cuban government's fitful shifts in attitude toward queer issues since the Revolution. And yet throughout much of this time a rich practice of drag performance, or *transformismo*, has persisted on the island. Drag performers, or *transformistas*, have been putting on shows in the provinces and in Havana, to heterosexual audiences and queer audiences, in times of great economic distress and in the wake of normalizing Cuba-US relations. In this talk, I draw on fieldwork carried out in Havana in 2015 and 2016 to frame *transformismo* as a crucial site for considering race, sexuality, and performance in contemporary Cuba. I address significant questions relevant to ethnomusicological inquiry regarding drag performance on the island: What kinds of performative and aesthetic practices inform Cuban *transformismo*? How are identities and affinities illuminated or complicated

by musical choices in drag shows in Cuba? How is race, particularly blackness, articulated in the space of the drag show in Cuba? Throughout, I contextualize the lives and labor of *transformistas* within broader issues relevant to life in Cuba today, including tourism, sex work, HIV/AIDS, and Afro-diasporic religions.

Matthias Lewy, University of Brasília

**Beyond Human and Non-human Categories in Pemón Sound Ontologies**

Scholars of "new animism," Amerindian perspectivism, and their critics in auditory anthropology rarely question the human/non-human dichotomy when writing about Amerindian sound ontologies. In this paper, I propose a third category or "entity:" simultaneously both and neither human/non-human. I discuss how scholars construct this dichotomy and demonstrate how sound plays a unique role in the process of human/non-human interactions. Furthermore, I explore how Pemón Amerindian groups in the Guiana Highlands of South America define sound interactions, especially in the context of mythical narratives. These myths feature non-humans - mostly animals and related spirits - who speak of humans stealing *maracas* or "melodies" from them. The nonhuman origins of these melodies lead to the question of how humans can use sounds stolen from these beings to attract them during hunting and fishing rituals. Analysis of these ritual interactions breaks down the "human" and "non-human" categories. I take Canaima songs from the Pemón, a Carib language group on the borders between Venezuela, Brazil, and Guyana, as my case study. Canaima song beings constitute a "hybrid" category: they are not human when engaged in serving and killing bad spirits, nor do they fit into a non-human category in Pemón ontology. This paper results from ten years of field research collaboration with the Arekuna, Taurepán, and Kamarakoto Pemón groups. I suggest that ritualized intra-specific (between humans) and trans-specific (between human and non-humans) sound interactions generate a third entity or "sound actant," which is neither human nor non-human but rather constitutes a unique form of existence.

Siv B. Lie, New York University

**The Business of "Cultural Bridges": Economic and Interethnic Dynamics in Jazz Manouche Festivals**

Jazz manouche (Gypsy jazz) is often characterized as a catalyst for intra- and inter-ethnic community-building between Manouches (a subgroup of Romanies/"Gypsies") and non-Manouches in France. This paper examines the discourses, practices, and contradictions of community-building and profit-making in the context of jazz manouche festivals. Drawing on several years of ethnographic research at such festivals in France, I compare festival organizers' claimed ideals of strengthening inter-community ties and promoting Manouche music-making with the observed and experienced realities of intercultural interaction and music industry demands in these

performance environments. Jazz manouche festivals typically foreground ethnically Manouche performers and/or so-called "Manouche" aesthetic traits, resulting in both empowerment and exploitation of Manouche artists and their communities. I focus on one festival in which collaborations between non-Manouche organizers and Manouche performers and their families brought welcome (and sometimes unwelcome) attention to the local Manouche community as they catalyzed tensions between organizers and community members. Despite claims that the festival promoted interethnic solidarity, disputes concerning financial compensation and the politics of recognition only amplified interethnic friction. This paper underscores the roles of economic concerns and representational power within the business of community-building endeavors, demonstrating that differences between and misunderstandings of individual and collective hopes and expectations can undermine cooperative efforts. While such festivals may indeed foster productive and meaningful relationships between Manouches and non-Manouches, or as some interlocutors say, "bridges between cultures," these projects also risk further entrenching divisive stereotypes and socioeconomic hegemonies.

Da Lin, University of Pittsburgh

#### **Marketing Tastes: The Rise of the "Producer" (Zhizuoren) in Kun Opera of the 21st Century**

This paper examines the role of the "producer" (*zhizuoren*) in Kun Opera, one of the oldest forms of Chinese opera dating back over 600 years to the early Ming Dynasty. In the early 1980s, interest in live performances of Kun Opera by state-owned troupes gradually declined due to competition with film, television, and popular music. To improve their competitiveness, the state began allowing individuals with private capital to invest in state-owned troupes. These individuals secured the necessary capital to sustain state-owned troupes and their performances; furthermore, they began coordinating various aspects of production, including selecting scripts, deciding on the cast and crew, choosing venues, and creating publicity materials. By the mid-2000s, the production of Kun Opera began shifting away from state-owned troupes toward producers, who played an active role in marketing the genre to the changing tastes of contemporary audiences. Why and how did these changes occur, and what do they reveal about the social and cultural conditions of Kun Opera in China nowadays? Based on fieldwork conducted in China (2011-2013), I discuss the work of two producers, Wang Xiang and Li Bin, whose distinctive visions have influenced the collective process of artistic creation. These producers serve as mediators between state-owned troupes, which still rely on the state's centrally planned economic policies and audiences with consumerist desires for self-fulfillment. I argue that the rise of producers represents an increasingly complex division of artistic labor and the growing commodification of Kun Opera in China's cultural industry of the 21st century.

Wei-Ya Lin, University of Music and Performing Arts Vienna

#### **Musical Interactions with Spirits among the Tao: Ecological and Methodological Implications**

The Tao, an Aboriginal ethnic minority also known as the Yami, live on Ponso no Tao ("Island of Humans") off the southeastern coast of Taiwan in the western Pacific Ocean. Because of its vegetation, the Taiwanese named the island Lanyu ("Orchid Island"). Today, Tao traditions and their ecological environment are threatened by Taiwanese policies, an "intermediate deposit" of nuclear waste on the island, and mass tourism. Tao traditional music primarily consists of songs that communicate knowledge about history, social life, and *makaniau* ("taboos"). These taboos strictly regulate practical life; obeying them promotes careful use of resources in the island's fragile ecology. The Tao learn taboo-related *mikarayag* ("polyphonic songs") from, among others, the half-spirit-half-human *vongo*; these songs move from the vongo's other-than-human realm to human performers and listeners, and in the other direction, as well. Consequently, many Tao understand their knowledge of maintaining ecological equilibrium to derive from spirits through singing songs. Based on ethnographic field research, I treat methodological issues regarding knowledge from other-than-human sources, and survey the role of singing spirit-derived songs in Tao society. Perhaps especially when working with spirits, we as scholars are forced to reconsider the distinction between emic (believing in, and interacting with, spirits) and etic (not believing in, and not interacting with, other-than-human persons). I examine how the emic-etic dichotomy collapses typical constructions of musical performance that involve other-than-human persons. Finally, I explore how the Tao address contemporary threats to their environment through musical performances of spirit-derived songs.

Scott Linford, University of California, Los Angeles

#### **Intrigender Power Dynamics at the Alamaan Women's Festival in Southern Senegal**

*Alamaan* is a women's festival of the Jola ethnic group of southern Senegal, which takes place approximately once a decade when social order between women within a village is perceived to be threatened. While ethnomusicological research on women's festivals typically argues that such events express communal sisterhood or produce an autonomous women's social reality that structures intergender relations, I instead analyze *alamaan* as a site for the articulation of complex power dynamics between women. Jola women's social roles are currently in flux as traditional hierarchies favoring older women are undermined by contemporary economic trends in which unmarried young women work as seasonal urban migrants and thereby become primary wage-earners for rural families of sustenance farmers. The *alamaan* festival responds to this dissonance by showcasing idealized performances of Jola womanhood that 1) strictly delimit female generational groups and choreographically reassert the social standing of older women, and 2) affirm the special role of *kuñalena*, spiritual midwives and mediators with

deeply ambivalent social status. Despite the prevalent narrative of Jola society as essentially egalitarian, social harmony in the village thus depends on not only a sense of horizontal fellowship among women, but also collective assent to culturally defined structures of power. Drawing from my observations of this five-day event during the course of longterm fieldwork in the region, I argue that this precarious balance is eloquently articulated in the relationally-oriented song and dance practices that define alamaan, even as individuals' participation in the festival displays complex attitudes toward changing social roles.

Eleanor Lipat-Chesler, Ube Arte

### **Performing Our Fieldwork to Right "Our" Wrongs**

How can performing artist-scholars narrow the gap between academic and applied practices? Perhaps we can document the rehearsal and performance process, conduct interviews, and write academic works to submit for publication. We can develop complementary non-profit and for-profit structures to fund our efforts and maximize community impact over time. But what are the potential challenges within such methodologies and positionings? Pakaraguian Kulintang Ensemble (PKE) and Malaya Filipino American Dance Arts (Malaya) are California-based performance ensembles whose directors rely on regular fieldwork in southern Philippines to develop their repertoires. Since 2014, PKE and Malaya have collaborated on original pieces for community festivals and other public events. The directors, dancers, and musicians express shared goals, including nurturing Filipino American cultural identities, seeking a form of truth - that is, knowledge imparted to them by living tradition bearers, and righting the wrongs of colonialism and orientalism as perceived in the dominant representations of marginalized Philippine ethnolinguistic groups. A unique cultural pipeline has emerged, from field to stage and back to the field via social media, to solicit feedback from informants for continual improvement. It is a knowledge loop of sorts from southern Philippines to southern California, from actual Muslim Filipinos to non-Muslim Filipino Americans. As they attempt to translate aesthetic and contextual subtleties within the spatial and temporal confines of the stage, their imminent challenge is to maintain measured self-awareness against the unyielding momentum of passion.

Mark Lomanno, Northwestern University

### **Aica Maragá: Indigenous Solidarity and Staging *ínsulo-amazig* Identity**

This paper explores the power of discrete, performative acts of regional solidarity in asserting marginalized, indigenous identity in the Canary Islands. In 2011 Rogelio Botanz, an influential popular musician originally from the Basque Country, invited Amazigh vocalist Khalid Izri of the Rif region, to perform with Botanz's group Puntos Suspensivos at the Teatro Leal in La Laguna, Tenerife. The composition on which they collaborated was "Aica

Maragá," Botanz's musical setting of a pre-colonial Canarian inscription dating from the era of Spanish conquest; the inscription calls for emergent alliances among the archipelago's indigenous groups to confront and resist colonization. These alliances and the collaboration between Botanz and Izri are two instantiations of *ínsulo-amazig* (Amazigh-Islander) identity, just one of the many conceptions of indigenous *canariedad*. In the performance of "Aica Maragá," this diversity is enacted through a plurality of musical sounds and languages: pre-colonial Canarian, Tamazight, and Spanish are intermixed with traditional Afro/Canarian and Amazigh musics and contemporary Canarian jazz-rock fusion in a dynamic performance that transcends historical time and musical genre in an effort to break out of historiographical canons that have relegated the Afro/Canarian, Basque, and *rifeño* cultures to the margins of the region's past and present. In addition to a detailed musicological analysis of this performance's constituent elements, I will contextualize this performance within local histories and also discuss the importance of critical indigenous studies and regional solidarities to this region which is also underrepresented within ethnomusicological canons.

Steve Lorenz, Independent Scholar

### **Mississippi John Hurt, Skip James, and the D.C. Blues Mafia**

In 1963, amidst intense civil rights action in both Mississippi and Washington DC, blues aficionados from the capital's affluent suburbs played significant roles in reviving the musical careers of several renowned country blues artists. This paper discusses the "rediscovery" at the time of two of America's greatest blues performers, Mississippi John Hurt and Skip James, and the reception of their music by predominantly white audiences in DC. Interviews and local media research about members of the so-called "DC Blues Mafia," including Richard Spottswood, John Fahey, and Tom "Fang" Hoskins (who located, recorded, and managed Hurt and James on the revival circuit), reveal intriguing new details complicating the existing scholarship on Hurt's and James' biographies. While for many African Americans in Washington the country blues were seen as an embarrassing throwback, Skip James' and John Hurt's encounters with white blues fans show how their regional and racial identities could be reaffirmed or contradicted by their repertoires, playing styles, and demeanor. Images, anecdotes, and music demonstrate that while some suburban whites genuinely connected to black culture by embracing the country blues and joining the 1963 March on Washington, they also reinscribed racial and musical categories, and they pursued a notion of authenticity that was often intertwined with a romantic picture of life in the Mississippi Delta. The "rediscovery" of rural black artists contributed to the blues' international exposure and passionate claims over who can legitimately play the blues, arguments reflecting early fissures in civil rights movement rhetoric.

Kip Lornell, George Washington University  
**The Country Gentlemen's Contributions to Bluegrass in Light of the Folk Revival**

Serendipitously formed in the wake of Buzz Busby's near fatal car crash in 1957, the Country Gentlemen quickly emerged as one of the country's most influential bluegrass bands. The Country Gentlemen eschewed the direction pioneered by Bill Monroe by de-emphasizing the role of the fiddle and embracing the influences offered to them by the burgeoning "folk revival." Led by the irrepressible mandolinist John Duffey until 1969, this group restlessly explored musical and cultural territory largely overlooked or even scorned by the first generation of bluegrass bands. This presentation focuses on the twelve-year period (1957-1969) when this innovative band not only offered new directions for bluegrass, opening the way for such sub-genres as newgrass and progressive bluegrass, but suggested the importance of an increasingly northern and more urban, often more affluent, audience in expanding the music's stereotypical blue-collar, southern, rural fan base. In retrospect this period in the Country Gentlemen's career helped to push bluegrass from a small niche country music into a genre with worldwide participation.

Teresita Lozano, University of Colorado Boulder  
**"El Hielo anda suelto ": Viral Music Activism and U.S. Immigration Reform Politics**

In 2014, Los Angeles-based band, La Santa Cecilia, dedicated their first Grammy Award to the eleven-million undocumented immigrants in the United States. La Santa Cecilia is a self-declared "hybrid of Latin culture, rock, and world music" and has produced four major albums that reflect various experiences of Latino immigrants. Today, they remain strong and visible supporters of immigrant rights. In 2013, the group created a music video for the National Day Labor Organizing Network's (NDLON) #Not1MoreDeportation campaign based on their hit single, "ICE El Hielo." The title is a play on the acronym for Immigration Customs Enforcement, and its lyrics depict immigrant narratives, including the authorities who detain and deport. #Not1MoreDeportation is a social movement that advocates for immigration policy reform through coordinated grassroots work. "El Hielo" went viral on social media and activists sites, and has since become an anthem for immigrant rights beyond #Not1MoreDeportation, including #UnitedWeDream, the national youth-led network for undocumented students. Comprised of native-born and immigrant (including formerly undocumented) musicians, La Santa Cecilia continues to perform "El Hielo" as cultural resistance to deportation practices and socially-imposed criminal identities of immigrant communities. Drawing on Koegen's (2002) work on imposed identities and exclusionary politics, and Hood-Morris' "contact-hypothesis" regarding public opinions on "legitimate migration" (Faires 2013), this paper examines how La Santa Cecilia has become an emblem for immigration reform. Finally, this presentation will explore how public

performances of "El Hielo" serve to mold transnational anti-deportation discourses and counteract migrant stigma.

Charles Lwanga, University of Pittsburgh  
**Let Them Be! Popular Music and LGBT Struggles in Postcolonial Uganda**

Unlike other parts of the world where established LGBTQ movements exist, many countries in Africa lack such modes of social participation. Uganda exemplifies one of the highest levels of hostility towards the LGBT community whose social aspirations are at the pinnacle of marginalization. While a number of Ugandan musicians have drawn resources from social movements involving the issues of women, the Buganda kingdom and street vendors, among others, many have tactfully avoided the LGBT community in fear for their reputation. However, Jackie Chandiru, one of Uganda's leading female artists, uses her position as a married heterosexual woman to appeal for greater social inclusion. In her 2014 music video "Ikumabo," Chandiru calls for the need to accept a variety of expressions of sexual desire. In this way, she hints indirectly at the dynamics that surround the way people choose to make love, and with whom. The song politely condemns the habit of poking noses in other peoples' love affairs. Drawing on fieldwork with Chandiru, popular music fans and the Kampala LGBT community at large, I outline the ongoing struggles that members of the LGBT community face in Uganda. I examine how Chandiru calls creatively upon the need for social inclusion in "Ikumabo," without exposing her own reputation to vulnerability. I conclude that amidst hostility, popular music provides an alternative platform for creative intervention, participation, and advocacy through which the social aspirations of marginalized groups are capable of being articulated.

Matthew Machin-Autenrieth, University of Cambridge  
**Spanish Musical Responses to Moroccan Immigration and the Cultural Memory of al-Andalus**

The notion of a shared cultural history across the Mediterranean is central to an increasing number of Spanish-Moroccan musical collaborations. In particular, flamenco's combination with Arab-Andalusian musical styles is a vehicle through which idealised notions of coexistence (*convivencia*) and intercultural dialogue are articulated in a (post)multicultural world (Paetzold, 2009; Shannon, 2015). In this paper, I explore what the narrative of a shared cultural history, as articulated in musical performance, can reveal about Spanish responses to Moroccan immigration. I focus on two case studies that have yet to be addressed in the literature: Pepe Heredia's *Macama Jonda* (1983) and Ángeles Gabaldón's *Inmigración* (2003). In the first, flamenco's combination with Arab-Andalusian music promoted cultural dialogue by playing on idealistic narratives of a shared Andalusian-Moroccan history. I argue that *Macama Jonda* was reflective of Spain's postcolonial relationship with Morocco following the Franco dictatorship and the increase of Moroccan

immigration into Spain. Yet, mixed reviews seem to illustrate tensions between the reclamation of Spain's multicultural past in the post-Franco era and the country's aspirations for European integration. In the second example, however, Spanish-Moroccan musical dialogue was used to raise awareness of the injustices and realities surrounding immigration. Packaged as an Andalusian-Spanish-Moroccan response to the universal phenomenon of migration, *Inmigración* moved beyond essentialised narratives of convivencia that have characterised other fusion projects such as *Macama Jonda*. Spanning a thirty-year period, I contend that these two examples illustrate shifting responses to Moroccan immigration and cultural memory in Spain shaped by broader global geopolitical event

Ian MacMillen, Whitman College

**Croatian Wedding Cars, Musical Rituals of the Flag, and Affective Non-Memorials of Violence**

When flags and music represent a nation jointly, ethnomusicologists typically see these media's symbolic roles as more semiotically anchored and limited in the case of visual emblems than in song, in which they rightfully recognize an ontological flexibility through its temporality, orality, and participatory processuality (Bohlman; Muller; Turino). Yet such conclusions also imply both forms' stability as symbols for interpretation and their discreteness from other sensory phenomena, conditions unlikely to hold in all nationalist contexts. Based upon extensive fieldwork with *tambura* chordophone bands at Croatian weddings, this paper examines the musical procession of the national banner in wedding convoys' lead cars as an instructive confluence of forms that lifts flags out of their static, two-dimensional lives as images into chaotic scenes obscured by automobiles, flares, and smoke; patriotic *tambura* songs blasted by car speakers and live musicians similarly merge with horns and screeching tires, contributing significantly to the ritual's affective power while relinquishing some of their sonic and semiotic primacy. I argue that the flag's procession facilitates an affective non-memorial of the violent sounds and visual fields of Croatia's war of secession, a rendering of past perceptual intensities that in its invoking of traditional forms of music and ceremonial magic is more about becoming than remembering. Convoy cars in these contexts become ideal chambers within/from which to hear music's fragile yet potentially assaulting claim on urban space, which, while facilitating the Catholic wedding rite's creation and defense of the Croatian (national) family, violates anew their compatriots' sonic and visual peace.

Alejandro Madrid, Cornell University

**Playing and Dancing the Canon in a Postnational Moment: The Danzón as Banner in 21st-Century Mexico**

Born in the black neighborhoods of Matanzas, Cuba, at the end of the nineteenth century, the *danzón* became one of the first symbols of early modern transnational globalized flows as it became popular throughout fin de

siècle Latin America beyond class and racial divides. Through the end of the twentieth century, the *danzón*'s significance was developed via a dynamic cultural dialogue between Cuban and Mexican audiences and dancers, as revivalist movements developed in these two countries while the music's popularity faded elsewhere. In 2010 the Centro Nacional para la Investigación y Difusión del *Danzón*, a Mexican nongovernmental organization, led a campaign to have UNESCO officially declare the *danzón* a cultural patrimony of the Mexican state of Veracruz. The situation generated anxieties among Cuban scholars, promoters, and governmental officials, who still considered the *danzón* Cuba's national dance. Based on ethnographic and archival research in both Cuba and Mexico this paper takes this incident as a point of departure to explore the canonization of the *danzón* as a national music of sorts in 21st-century Mexico. By focusing on how the *danzón* has made its way into the staged folk renditions of Mexico's iconic Ballet Folklórico de Amalia Hernández and how classical composers have borrowed its stylistic features to compose pieces that have become sonic icons of Mexican cultural identity, this paper theorizes about how this particular type of revival articulates new neo-nationalist fantasies at a moment of profound political and institutional crisis of the Mexican nation-state.

Danielle Maggio, University of Pittsburgh

**Gospel Mime: Performance/Praise Through Embodied Service**

The popular art form of Gospel Mime is a unique, hybrid performance/praise practice in the black church community, which combines black gospel music with the theatrical medium of miming. One of the most recent and popular forms of praise to emerge in black congregations nation-wide, the practice was formally introduced into black worship services in the early 1990s. Practitioners of this art form wear all black, white gloves, and paint their faces in the white makeup that has defined the secular tradition of miming. While the aesthetics of Gospel Mime are of the secular tradition, its praise performance within the black church community, and the emotional reaction it incites from the congregation, is anything but. This inquiry investigates the embodiment of the Gospel Mime voice as an affective site for spiritual praise and ecstasy. Utilizing ethnographic work with the Bethlehem Baptist Church in McKeesport, PA - along with a "rogue" Gospel Mime who no longer performs in church - this paper is interested in the social and physical processes that cultivates such emotional reaction, and how the art form of Gospel Mime acts as a non-traditional voice, or circuit, within popular black musical expression. This research seeks to record the art form of Gospel Mime onto the cartography of scholarly work on gospel, voice, embodiment, performance, and black popular culture, due to its complete absence within academic research, and the overwhelming lack of knowledge about its existence from those outside of the black church community.

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

**"I knew something was going to happen then, I just didn't know what": Hypermetric Expectations in Musical Salsa Dancers**

In my dissertation research on salsa dancers, the many topics relating to musicality include kinesthetic entrainment, the interpretation of clave breaks, use of microtiming for expression, and issues of "feel" and "flow." This paper introduces another aspect that I refer to as hypermetric expectations through video analysis of improvisatory social partner dance situations to show that dancers construct frameworks of phrasing and projection based on structural hearing, much as accomplished musicians do. The organization of salsa music moves beyond two-bar clave rhythms to multiples of eight-beat groupings within larger formal structures. Even when dancers don't have the words to explain their choices of movement, the in-depth analyses I have conducted in ethnographic research interviews in New York City and throughout my seventeen years dancing in various cities reveal that good dancers simultaneously listen, predict, and draw attention to musical features through particular movements of their bodies, thus taking advantage of their corporeal knowledge of musical structures to heighten the experience of social dancing. Participants emphasized the importance of correctly predicting and executing a specific movement or turn pattern to a particular moment in the music, risking incorrect predictions solely for the chance of a rewarding one. This paper will elucidate the acquisition and value of hypermetric expectation from the perspective of dancers and their partners, and from my own training, to demonstrate that the decisions of dancers are indices of their musical knowledge and should not be dismissed merely as reactions in the moment.

Noriko Manabe, Temple University

**"Hiroshima Rages, Nagasaki Prays": Music and Commemoration of the Atomic Bomb**

Attending the seventieth-anniversary ceremonies of the Hiroshima and Nagasaki bombings, I was struck by their difference in tone, compounded by their use of music. The formality of the former, with its military-style "Hiroshima Song of Peace" (1947), contrasted with the participatory character of the latter, where the audience joined en masse in "The Bells of Nagasaki." Indeed, the cliché, "Hiroshima rages, Nagasaki prays," encapsulates each city's reaction to the bomb. Based on ethnography and archival work, this paper explores how the differences in the cities' local cultures colored their responses to the atomic bomb and the tone of commemorative music. Hiroshima, located on the main Japanese island, held traces of its military past. Nagasaki, on the remote westernmost tip of the islands, has a long history of foreign contact and Christianity. These differences impacted the ways that the earliest eyewitness writers framed the bomb: Nagasaki Catholic Nagai Takashi likened its victims to sacrificed martyrs, while Hiroshima writers Hara Tamiki and Tōge Sankichi gave documentary accounts filled with horror and rage. These differences were reflected in the music based on

these writers: Nagai's biography became the subject of the above-named hit song and movie, sung with hope and optimism, while cantatas based on Hara and Tōge complement their apocalyptic tones. Reconsidering works on trauma, storytelling, and silence (Jackson, etc.), I consider how commemoration ceremonies, contemporary operas and popular song, and ongoing musical groups composed of bomb victims continue to reflect this difference in the two cities' characters.

Peter Manuel, John Jay College, CUNY Graduate Center

**Flamenco Jazz: An Analytical Study**

In recent decades the hybrid genre of flamenco jazz has come to constitute one of the most dynamic components of the Spanish music and Euro-jazz scenes. Its emergence has been precipitated by the dramatic expansion of the Spanish conservatory network, the legitimization of the piano, flute, and other instruments as suitable vehicles for flamenco, general processes of globalization, and, in a different sense, the particular sorts of compatibilities between flamenco and jazz. The idiom has in fact become something of a minor bandwagon, with the rubric "flamenco jazz" applied to various sorts of productions that are firmly in either one style or the other, and to miscellaneous idiosyncratic and personal fusions that have not gained wide followings. At the same time, a sort of mainstream style has coalesced, especially as represented by such artists as pianist Chano Dominguez and wind player Jorge Pardo. Drawing on analysis and interviews with prominent Spanish performers, this paper presents a succinct stylistic (rather than historical or ethnographic) study of this new idiom, showing how it draws upon latent affinities between the two genres to embody new conventions involving such features as: a neo-Phrygian harmonic language, with its own conventional substitutions, altered chords, and "turnaround" progressions; adaptation of flamenco forms such as bulerías and soleares; distinctive approaches to solo improvisation and song structure; and standard styles of playing piano, bass, drums, and wind instruments. Collectively, these features have come to form a coherent new style, rather than a trendy jumbling or juxtaposition of disparate elements.

Scott Marcus, University of California, Santa Barbara

**Eastern Arab Maqam in Performance: The Case of Maqam Huzam**

The rendition of a *maqam* in eastern Arab music, whether in an improvisatory *taqasim* or a pre-composed composition, generally follows a common-practice understanding of the rules and features of that *maqam*. The musician or composer is not trying to be "out there" but rather to creatively stay within the general understandings of the mode. Beyond the notes of the modal scale, this understanding includes ways to begin a performance, which notes to emphasize, intonation issues unique to the *maqam*, specific ways that accidentals are used, use of variant upper tetrachords, common modulatory patterns, common melodic motives, and a specific path for moving through the

mode's many features. This body of knowledge is not generally taught; rather it is absorbed through listening to and watching performances and through learning respected repertoire. In the workshop, I will lead participants through the features of *maqam Huzam*, one of the common modes of eastern Arab music, including a focus on the dynamic interplay between the existing (and minimalist) codified theory and practice. The workshop will have a hands-on format: participants can bring instruments or participate by singing. My presentation is based on extensive study in the U.S. and in Cairo and also longstanding experience as a performer and instructor of this music. This workshop is co-sponsored by the Society for Arab Music Research and the Improvisation Section. Please note: I request a 2-hour time slot.

Alexander Markovic, University of Illinois-Chicago

**Feeding the (Serbian) Pasha: Affective Labor, Ethnicity, and Performance Politics Among Romani Musicians in Vranje, Serbia**

This paper interrogates how Romani musicians' affective labor and embodiment (re)articulate ethnic power hierarchies in Vranje, Serbia. Minority Roma monopolize the performance of brass band music in this region, cultivating seminal repertoires of the ritual and dance music that are central to life-cycle celebrations in Vranje. Romani professional musicians are indispensable as affective laborers at celebrations, where their musical and performance practices produce *ćef* among guests: a state of heightened emotional and social engrossment in the celebratory event. Yet celebrants' *ćef* also entails pleasure produced through public performances of self at musical events. Guests use the bodies and solicitous attention of Romani performers to enact claims to wealth, status, and power in front of watching community members. I argue that affect and power plays are co-produced at musical events in Vranje through bodily engagements between musicians and patrons that performatively enact ethnic inequality. Serbian-Romani interactions derive semiotic power from the confluence of professional stigma concerning paid musical performance and the low status of marginalized "Gypsies." When Serbs use Romani musicians' bodies to display lavish tips by slapping them onto their foreheads, push tips into empty beer bottles to keep the musicians to themselves indefinitely, or pay for ritualized dramas where Romani entertainers "bow" and refer to the patron as "pasha," they use performative practices to control performer bodies and "embody" ethnic power hierarchies. Romani performances must please paying patrons, even as demand for their affective labor forces them to performatively reproduce their minority status vis-à-vis the Serb majority.

Kimberly Marshall, University of Oklahoma

**Asdzáán Hahné'e: Singing Female Pastors in Navajo Neo-Pentecostalism**

The importance of women in Navajo society has long been acknowledged, and is understood in a sacred way to reflect the cultural importance of Navajo female deities (Denetdale 2007:159). In this paper, I highlight the centrality of women's autonomy and power when examining the spread of one particular

new religious movement among Navajos: charismatic neo-Pentecostalism. Unlike other versions of Christianity introduced among Navajos, the "charismatic" and decentralized nature of neo-Pentecostalism opens up spaces for Navajo women to exert their traditionally-recognized authority, since churches can be founded and pastored by *Asdzání* (Navajo women) who sing, preach, and pray. Drawing upon long-term ethnographic research with the Navajo neo-Pentecostal (Oodlání) community, I argue that musical performance is one way in which female Navajo pastors exert leadership within neo-Pentecostalism, and that this leadership resonates well with the traditional roles of Navajo women. However, my close analysis of the performances of these Navajo female pastors also reveals that they use their voices to teach a fundamental anti-traditional theology: where the work of Navajo *hataalii* (medicine men - literally "singers") is considered empowered by the devil. Thus, I use this paper to reflect on my own subject position as a scholar struggling to respect indigenous voices, even the ones with which I disagree.

Neal Matherne, The Field Museum of Natural History

**Storing and Restoring the Philippines: Access and Heritage at the Center for Ethnomusicology and the Field Museum**

In this work, I read Philippine collections in both Manila and Chicago with an ethnographic sensibility as sites of diasporic memory, colonial history and postcolonial negotiation. First, I discuss the José Maceda Collection at the University of the Philippines' Center for Ethnomusicology, the largest assemblage of Philippine music in the world and home to field recordings, books, documents, and instruments from Maceda's long career as an ethnomusicologist and composer. Then I describe the Field Museum of Natural History's Philippine Collection of over 10,000 late 19th/early 20th century objects of ethnological interest including clothing, baskets, swords, and musical instruments from the colonial Northern and Southern Philippines. By considering the social and political aspects of both collections, I revisit historical accounts (outcomes of ideological knowledge production), the materials that made them, and the circumstances of their making in order to negotiate conflicting and (at times) contradictory meanings within both collections. I am thus concerned not only with how collections make meaning, but also which meanings are absent. While exploring the tacit "common sense" implied in what was and was not collected, I also provide a first-hand account of how these materials are regarded in the present through recent exhibitions and co-curation initiatives in which heritage and diasporic memory are emphasized.

Joseph Maurer, University of Chicago

**"Pirate Chanteys" and Revival Authenticity Discourse**

The term "pirate chantey" denotes an unstable category; it encompasses all songs that, in the popular imagination, might be sung by a pirate. This term is emblematic of the tension between two revival movements: the folk song subculture of sea chanteys and the fantasy-based pirate reenactment

phenomenon. The latter may be less well known to ethnomusicologists. Participants in this revival draw inspiration from sources ranging from real 18th-century pirates to fictional representations including Robert Louis Stevenson's *Treasure Island* and the Disney Corporation's *Pirates of the Caribbean*. A pervasive feature of this pirate reenactment activity is the use of songs, many of which are drawn from the 19th-century maritime work song tradition of sea chanteys. In this paper I examine the role of sea chanteys in connecting these two revival subcultures. Pirate reenactors import an authenticity discourse from the folk song revival through their use of historical sea chanteys, while the massive commercial success of the pirate phenomenon in popular culture exerts pressure on the small chantey revival movement. I argue that the "pirate chantey" represents a crucial discursive space between pirate fantasy and folk revival authenticity, wherein enthusiasts are free to remix traditional music with contemporary practices. I draw on ethnographic work within both revival movements as well as recent scholarship on pirate culture (Dawdy and Bonni 2012) and the maritime folk song revival (Carr 2006). This paper analyzes the politics of historicization and elucidates the formation of revival subcultures at the crossroads of fantasy and tradition.

Heather Maxwell, Voice of America

#### **Music Time in Africa: 1965 to Today on the VOA**

Music Time in Africa is the Voice of America's longest running English-language radio program. It was created by Leo Sarkisian who presented African music and cultural information in an era when Africans rarely heard each other's music outside of their own communities. Sarkisian travelled to nearly every country on the continent promoting VOA's Music Time in Africa (MTIA) and helping supply and train radio station technicians. He was often received by dignitaries and presidents and became known as The Music Man of Africa. Sarkisian retired at age 92 but today the program continues to thrive on radio, internet and TV platforms reaching millions of listeners and viewers in Africa each week. Since its inception in 1965 MTIA's mission has been a diplomatic one at the core. Wedded to the VOA charter it promises to serve the long-range interests of the US by communicating directly with the peoples of the world by radio and winning the attention and respect of listeners. This paper presents the Sarkisian style of music programming and communication both as a creative art and powerful mode of soft diplomacy. It also examines transformations of MTIA since 2012 in context of the world-wide eclipse of radio by television and other audio-visual platforms and social media. It argues that the key to MTIA's continued success for the future rests with the past: Leo's age-old commitment to face-to-face communication.

Bonnie McConnell, Australian National University

#### **Baadinyaa sandang kodoo te m bulu: Music, Money and Social Change in The Gambia**

The conspicuous exchange of money is an important part of many musical performances in The Gambia. In neighbourhood events, small denomination

bills are passed from hand to hand, waved in the air, placed inside instruments, pinned to clothing, and collected in buckets. In contemporary Gambia, these highly visible practices of musical patronage and monetary exchange take place alongside dramatic social and economic change. Ongoing political and economic insecurity has threatened livelihoods and strained systems of social support and care. Drawing on 17 months of ethnographic research, this paper examines Gambian women's creative responses to changing economic conditions in contemporary Gambia. I use musical performance as a lens through which to understand intersections between global economic ideologies and local systems of monetary exchange grounded in relations of reciprocity. I show that, in the context of neoliberal economic reforms and diminishing social services, female performers have been forced to adapt and intensify their labor practices in order to survive. This project brings ethnomusicological analysis of musical performance practices into conversation with scholarship on West African economic systems and social transformation (e.g. Bledsoe 1980, Kea 2013). I show that female performers employ song texts, social interactions in performance, and changing musical labor practices, in order to assert their continued relevance in contemporary urban Gambia.

Byrd McDaniel, Brown University

#### **Bad Singing and Karaoke Virtuosity: Failure and Success at the Providence Boombox**

The rise of karaoke communities around the world demonstrates how the performance of popular music in local scenes involves particularized aesthetic ideas of virtuosity, musicality, and performance success. In Providence, Rhode Island, patrons of the Boombox karaoke bar express a seemingly paradoxical idea: virtuosity in karaoke stems from "bad singing." From participants' perspectives, "bad singing" generally refers to singing that appears quite obviously off-pitch, off-tempo, out of sync with the lyrical prompt, or in some way at odds with the techniques of formally trained singers. These karaoke singers view karaoke as a democratic music practice, where all may demonstrate an appreciation for popular music. "Bad singing" serves as evidence for inclusiveness of the community, since "bad singers" do not need any formal training, acquired skills, or natural talent to participate. More importantly, "bad singing" demonstrates the virtuosity of the "bad" singer, by revealing how one can use emotion, desire, and passion to overcome a lack of talent, skill, or ability. The inability to sing well actually confirms one's amateur status and enables one to perform a sincere emotional investment in the song. In other words, "bad singing" employs failure to achieve success. Drawing on year-long fieldwork, this paper analyzes how "bad singing" serves as a form of virtuosity in this community. My work contributes to growing body of research on themes--virtuosity, ability, failure, participatory culture, and technology--within the fields of ethnomusicology, American studies, popular music studies, and performance studies.

Colin McGuire, York University

### **Violent Musicking: Performing Heroism through Martial Arts**

Studying sound and movement together is valuable for understanding socio-cultural relationships and values embodied in musical performance, with music and dance as a typical example. Many types of martial arts also integrate music, but these practices have received relatively little scholarly attention. This leaves ideals of heroism underexplored, including the "proper" expression of violence, which are significant aspects of how people understand what it means to be powerful, courageous, and indomitable. This paper addresses martial arts performed with music as a type of violent musicking that can reveal a heroic display ethos. My research focuses on the percussion played by practitioners to accompany their demonstrations of Cantonese martial arts at Toronto, Canada's Hong Luck Kung Fu Club. This style of performance is typical of many types of southern Chinese martial arts more generally--both in diaspora and in China. Drawing on seven years of performance ethnography, I explore the choreomusical connections between fighting skills and drumming. I also investigate the discourses of self-defence--implicit and explicit--that are central to kung fu in order to reveal how they inform public performances. I argue that kung fu musicking manifests an ideal of self-strengthening that undergirds a delicate balance of civility against viciousness in self-defence. My research builds on work in martial arts studies that frames hand-combat systems as more conceptual than realistic, as well as engages with discussions of sonic warfare in sound studies. Despite the relative safety of modern society, the aesthetics of conflict remain significant aspects of contemporary culture.

James McNally, University of Michigan

### **Practicing, Producing, and Reconceptualizing Experimental Music in São Paulo, Brazil**

Experimental musicians in Brazil have long faced exclusion from conventional performance spaces and the mainstream popular music market. Since the 1970s, ongoing processes of media centralization have produced a small, dominant group of powerful record companies and performance venues that have disenfranchised musicians whose novel and challenging compositions and performances generally do not conform to market demands. Based on extensive fieldwork conducted in São Paulo, Brazil, this paper examines an institution that has played a central role in helping artists overcome such structural issues: the São Paulo-based Ibrasotope experimental music collective. Founded in 2008, Ibrasotope publishes the monthly *Revista de Música Experimental* review and holds weekly concerts by experimental musicians who draw from a wide range of musical practices and styles. Although the collective's affiliated artists hail from a variety of backgrounds, they unite in their commitment to provide independent experimental artists the means to make radically innovative music on their own terms, regardless of institutional affiliation or creative philosophy. Drawing on Pierre Bourdieu's analysis of the field of restricted cultural production (1993: 53), this paper further investigates the ways in which the collective acts as a space of dialogue and cooperation between two experimental music subcultures that

have long avoided extended collaboration: university music programs and independent music circuits with roots in punk. It concludes with a discussion of how organizations such as Ibrasotope provide novel means of reconceptualizing experimental music and overcoming entrenched institutional and philosophical divisions within the global field of experimental music production.

Ruthie Meadows, University of Pennsylvania

### **Ifá Tradicional Nigeriano: Women, Consecrated Batá, and the Polemics of "Re-Yorubized" Spirituality in Cuban Sound**

In Cuba, religious adherents of the burgeoning "African Traditionalist Movement" are making important interventions into the Afrocuban religions of Regla de Ocha (Santería) and Ifá through the incorporation of West African-inspired poetics in the spiritual realm. In looking towards the contemporary Yorùbá religion of modern-day Nigeria rather than to Santería as it developed in Cuba since the 19th century, these practitioners circumvent Cuban norms and prohibitions regarding gender and ritual access to fate-transforming knowledge and sacred music in Regla de Ocha-Ifá. This paper examines the events surrounding June 22, 2015, when Nagybe Madariaga Pouymiró, a professional percussionist and life-long proponent for women's right to play consecrated batá in Cuba and internationally, succeeded in crafting the first "grupo de fundamento de mujeres" authorized to play the previously-prohibited "tambores de año". Marking the first known instance in which three women were authorized to play the consecrated batá set in Cuba or internationally, this historic event was authorized and overseen by African traditionalist babàlawó (priest) and omo año Enrique Orozco Rubio. In utilizing Ifá Nigeriano as an avenue for carving out novel forms of access to the consecrated batá in Cuba, Pouymiró circumvented both Cuban prohibitions against women playing batá and Ocha orthodoxy regarding the batá set's ritual use. In re-contextualizing sacred batá performance within Ifá Nigeriano, Pouymiró furthermore carved a path for an explicitly generative project of refashioning the ritual uses of the sacred batá, thus re-conceptualizing the epistemic and ontological bases of batá within Cuban "cults of affliction".

Christopher Mena, University of Washington

### **The Impact of Educational Exclusion on Mexican American Musical Communities**

The Impact of Educational Exclusion on Mexican American Musical Communities The marginalization of Mexican American youth in schools of the American Southwest is historic and continuing, and is particularly evident in their under-representation in school music programs (Abril and Elpus, 2011). I argue that exclusionary practices such as educational tracking have not deterred Mexican American youth from participation in a rich array of expressive practices outside school in various community venues, including churches. Through an examination of documents from as early as the 1860s,

including court cases, school district curriculum, public programs, and ethnographic accounts, I illustrate how the systematic marginalization in American schools that precluded the participation by Mexican American youth in school music ensembles in fact helped to facilitate the growth of community music practices. Attention will be given to practices such as corridos that have been performed since the 1860s in rural campo contexts to the participation by youth and their families in contemporary fandangos that feature music and dance of son jarocho alongside potluck communal meals. The growth of a "grass-roots" music education outside schools is particularly notable in the performance by youth as singers and on rock instrumentation of songs and hymns in the Pentecostal church (Migrating Faith, 2015). The intentional exclusion of Mexican American students from school music programs served to inspire them to engage musically elsewhere, and I contest that this marginalization may well be reason for their development of uniquely treasured musical expressions that continue to this day.

Nina Menezes, University of Florida

**"You're nothing without the studio": Contemporary Women Making Music in the Studios of Chennai, South India**

Following the introduction of neo-liberal policies in India in 1991, privatization and access to affordable imported DAWs (Digital Audio Workstations) led to the proliferation of the contemporary state-of-the-art home studio and the decentralization of the film music industry in Chennai, South India. These transformations afforded musicians and sound producers a new level of creative freedom to produce music for popular cinema and their own independent projects. Men still dominate recording technology in such creative spaces, while women are socially conditioned to depend on men for technical assistance and typically conform to the traditional gendered role of vocalist. As a female "foreign-returned" musician/researcher in my hometown Chennai, my fieldwork experiences in spring 2016 as an insider-outsider allowed me to investigate the studio practices of Chennai's first female studio owners, Vandana and Vagu Mazan. These middle-class, mixed-caste, and self-proclaimed feminist sisters own two recording studios in the suburbs of the city. In this paper, I describe how the Mazan sisters creatively utilize their studio space and technology to earn a living and make their voices audible to local and global audiences. I argue that the studio functions as a professional and social space of collaboration, affording the Mazan sisters economic independence and reveling their personal narratives and aspirations as they claim power in a male-dominated industry.

Maurice Mengel, University of Syracuse

**All Quiet on the Cultural Front? Negotiating Romanian Identities in POW Camps**

World War I ended with significant territorial gains for Romania. In this context, an already near-ubiquitous national sentiment turned from a

hegemonic mode of representation into a vitriolic means of exclusion. The Hungarian Béla Bartók, for example, had been celebrated as a friend of Romania before the war, due to his work on Romanian folk music. But his post-war trip to Romania turned into a nightmare for him (and his few remaining Romanian supporters) due to the protests of Romanian nationalists.

In my paper, I interrogate the documents and recordings of people from Romania as assembled by the Royal Prussian Phonographic Commission, asking how those interned used music to either affirm or contest the national matrix. In this physically and politically removed situation, did they use the "freedom" provided by this heterotopia to make identity statements that deviated significantly from the discourse in Romania, or did they continue to perform the Romanian nation along well established lines? I will also address the treatment of identity politics in contemporary research into these documents, for instance by W. Doegen and Elsa Ziehm, in an effort to reconstruct the conception of identity in the academic sphere in this period.

Tanya Merchant, University of California, Santa Cruz

**Fieldwork, Fidelity, and Family: Autoethnographic Research in the Bosnian-American Diaspora**

Intimacy's place in the practice of fieldwork has been questioned (and deemed questionable) since the days of Margaret Mead. The ethics and emotions of traversal along the outsider-insider continuum of ethnographic work are examined from the perspective of someone who married into the Bosnian-American diaspora and then began musicking within it. Patriarchal notions of professionalism loom as the embodied experiences of motherhood and marriage provide deeper and more personal insights than those provided by textbook accounts of participant observation. They bring emotional urgency into ethnographic work that is no longer relegated to the genre of memoir or considered unworthy of scholarly inquiry. Issues of time management add further complexity to the role of the ethnomusicologist when the researcher is expected to function as a parent and community member as well. As the complexity of one's own family dynamics and community ties become inseparable from the task of research, questions of intimacy, appropriateness, and privacy must be resolved. Drawing on eight years of music making in the Bosnian-American community, then contrasting them with previous years of fieldwork devoid of family ties in Uzbekistan, this paper examines the nature of ethnographic projects at home as gendered, embodied, and truly embedded in the concept of "everyday life." By examining ethics and fieldwork methodology in the context of personal relationships, this paper offers possibilities for expanding self-reflexive ethnography to account for the personal as political, musical, and ethnomusicological.

Kate Johnson Metcalf, Independent Researcher

**The Tree with Many Branches: Singing Ikalahan Citizenships and Spaces**

In this paper, I draw on thesis research conducted in the village of Imugan, Nueva Vizcaya, Philippines, and focus on two improvisatory song types - ba-liw and dayomti - of the Ikalahan Indigenous People Group. By investigating the roles that ba-liw and dayomti play in Ikalahan community life, I suggest that these songs offer a unique look into how citizenships are developed and mobilized in a minority indigenous people's group, and more specifically how citizenships are understood through and built upon connections to place and land. This research builds on ideas of flexible citizenships (Ong 1999), participation (Anderson 1994), and musicking (Small 1998) and examines where these concepts intersect. I suggest that these concepts are highly fluid and strategically utilized in the Ikalahan community's interior life as well as in its representation of and advocacy for itself and its cultural and land rights to the larger Philippine nation. Specifically, I discuss how these song traditions create a familiar historical-spatial narrative ground on which Ikalahan singers and listeners can engage with their connections to land, community, and nation, and negotiate expressions of citizenships related to each. I further discuss how as an intergenerational performance space, ba-liw and dayomti provide the younger, more mobile generation within the community a place to integrate, disentangle, and mobilize these citizenships toward continuing the community's cultural and land rights and restoration work into the future.

Ian Middleton, University of Illinois Urbana Champaign

**The Difficult Task of Counting to Four: "Traditional" Music Against Violence in Northern Colombia and Peircean Ethnomusicology**

I study the mutually constitutive dynamics between gaita and tambora music on the one hand and local forms of trust on the other, in and around musical projects against violence in Northern Colombia. In this paper I show some of the ways voluntary music groups have helped develop trust, and mold tendencies of trusting, among participants and their broader communities. I also indicate some of the factors that hamper attempts to reweave torn social fabric. Many "cultural promoters" and "culture bearers" have slipped into discourses of "tradition" and "artists" that limit the potential social impact of their music. Neoliberal practices of governance and funding also tend to block advances. I analyze many of these factors as a lack of thinking outside established rules. In parallel I argue that a Peircean semiotic framework for ethnomusicology (as proposed by Thomas Turino) would benefit from deeper consideration of critical and creative thinking beyond established rules. A Peircean tripartite framework does not satisfactorily deal with the implications for semiotic experience of argument, choice, or the use of signs. I propose one way of remedying this by adding a category to Peirce's second trichotomy, which he might call "fourthness"; semiosis guided by argument or creative association, rather than governed by rules. Effective argument and

"fourthness" are ways of molding activity and significance, and experiencing even common practices in new ways. Many of my interlocutors would benefit from exactly this in getting their music to do the social work they want it to achieve.

Karl Hagstrom Miller, University of Virginia

**Participation, Politics & Singing Because it Feels Good, or, if You Belt Beyonce and there is No One Around to Hear It, Does It Make a Sound?**

As part of a larger study of the cultures of amateur music-making in the United States, this paper contemplates the colliding connotations of singing alone -- in terms of our understanding about the relationship among pleasure, politics, and dual notions of participation and representation. It begins with close readings of amateur solo performances of popular music posted on YouTube. The pleasures of vocality, of integrating one's mind and body to making a more sonorous sound, often propel private music in homes across the country. Social media has enabled these private musical moments to become public -- worrying the distinction between public and private musical acts. I consider these pleasures for their own sake but also within the context of competing theories of cultural and political participation drawn from media studies and political theory. In one interpretation, participatory culture is democratic -- and pleasurable -- because power is diffused among all comers. Widespread participation can create an intricate web of voices, ideas, and perspectives. Expertise is dead. In another interpretation, participatory culture fosters a discerning public that can distinguish between competent craftspeople and hacks. Expertise is valued, and pleasure comes from the recognition of skills in others. I then analyze incidents of singing alone in relation to competing visions of representation: having one's needs visible and accommodated by the state; and having one's visage visible in the media. The pleasure of singing alone in a room is intricately intertwined with the political sphere that amplifies some voices while relegating others to silence.

Amanda Minks, University of Oklahoma

**Inter-American Mediations: Charles Seeger, Domingo Santa Cruz, and the Politics of Transnational Musical Exchange**

Recent research has drawn attention to the inter-American cultural exchange and diplomacy of musicians, composers, and other artistic intellectuals in the middle decades of the 20th century. This paper contributes new archival research on the relationship between Charles Seeger (U.S. composer, teacher, and co-founder of SEM) and Domingo Santa Cruz (Chilean composer, lawyer, diplomat and founder of the *Chilean Music Review*). They met in 1940, just before Seeger became director of the Music Division of the Pan American Union, an organization that was slanted toward U.S. economic and political interests but also drew in heterodox thinkers like Seeger. This research makes audible the nuanced exchange and negotiation between Seeger and

Santa Cruz as well as more marginalized voices such as their wives (important figures in their own right) and female colleagues. A conceptual focus on "mediations" includes several facets in this archeology of transnational musical relationships: the discourse about music that was intertwined with life and politics; the process of negotiating tensions across hierarchical institutions, interpersonal relationships, and governments; and the technologies of inscription, recording, and reproduction that were central objects and media of exchange. Without denying the discourses of cultural imperialism that shaped these interactions, the analysis shows that Seeger and Santa Cruz had an intimate, productive, and relatively egalitarian relationship with repercussions for both their fields of influence. Ultimately, this paper recuperates cosmopolitan relations that dialogically shaped the canons and creation of music in the Americas, and embeds the historical analysis of mediation in a particular geopolitical episteme.

Amanda Modell, University of California, Davis

**"I Realize this is Not Helpful at All": Methodological and Ethical Challenges in an Ethnography of Pandora Internet Radio**

How does a researcher respond when legally limited access is a defining structural feature of her field site? Based on a year and a half of field work on Pandora Media, an Oakland, CA-based tech company, this paper focuses on the methodological challenges posed by a company with a rigorous Public Relations department, non-disclosure agreements, and success defined in part by its proprietary technology. It also addresses ethical concerns of gaining access to company sources, work-arounds for legal firewalls, and some of the politics of "studying up" when interviewing Silicon Valley tech heroes. This paper considers a case study of a specific event in company history - the genesis of the "Genome" for hip-hop and electronica music. I consider the ways in which different players recount this story and the methodological and ethical challenges of "reading" these disparate accounts, not in the pursuit of some objective truth that lies among them, but as cultural narratives in and of themselves. More broadly, this paper considers the necessarily partial knowledge that any researcher has of their field site, the responsibility they have to position themselves in (relation to) it, and the potentiality in partial results, incomplete knowledge and not knowing. I argue for the importance of ethnomusicology research in corporate settings despite its challenges, as people's musical lives are impossible to disentangle from music corporations in late capitalism. Addressing corporate infrastructures of production, distribution and circulation allows for a more rigorous and engaged anthropology of music.

Steven Moon, University of Pittsburgh

**Beyoncé's Skin: Blackness Eliding Brownness in Coldplay's "Hymn for a Weekend"**

Coldplay's music video for "Hymn for a Weekend," featuring Beyoncé, engages with an essentialized Indian culture in an attempt to illustrate the band's "global" status. Set in Mumbai, the video plays on Orientalist interpretations of Hinduism and Bollywood, and Beyoncé plays the role of the racialized seductress, who is seen but barely heard. Despite its appropriation of Indian culture and fetishization of the Orientalized brown body, this video has received little attention, especially in the wake of her video for "Formation," which has been praised (and criticized) as an anthem of Southern Blackness. Functioning as social capital, Beyoncé's skin tone acts as both a site for the reproduction of blackness and as a marker of an ambiguous, Orientalized other. This presentation theorizes a flow of social capital between Blackness and Brownness, wherein the politics of skin tone have caused artists such as Beyoncé to attempt the embodiment of foreign culture in music videos. Rooted in discourse on Black and Brown identity negotiation, this critique examines the elision of Blackness and Brownness in popular music videos, through which the Black body becomes an ambiguously racialized subject of White sexual consumption. Artists such as Beyoncé hold both the capital to embody an essentialized Brownness and the status to quickly revert to Black identity without feeling the colonial and racial implications of Orientalism. Recognizing power structures between Whiteness, Blackness, and Brownness, this paper engages with digital ethnography in order to understand the ideological violence being afflicted upon the Brown body.

Robin Moore, University of Texas at Austin

**Music Pedagogy for the 21st Century: Guiding Principles**

The introductory presentation to the round table begins by discussing the growing consensus among faculty, administrators, and students that substantive change is needed in applied music education, and of the systemic problems and challenges it faces. The latter include frequent disparities between the repertoire taught in music schools or conservatories and the music preferred by the general public, declining audiences for traditional orchestras and operas, and growing numbers of music major graduating today who remain unemployed or underemployed. The presentation continues by proposing a new set of guiding principles or curricular priorities that could be used to guide efforts at reform going forward. These include (1) a heightened degree of commitment to community and musical forms of interest to populations based near the institution; (2) a commitment to the practical concerns of aspiring professional musicians such as training in diverse repertoires, a familiarity with music recording/technology/production software, copyright, and licensing; (3) a commitment to global music awareness and especially the musical forms of non-Western societies; (4) a commitment to instruction about social justice through music education; and

(5) a commitment to support creative, student-driven projects and practices that allow for greater individual agency.

Katell Morand, Université Paris Ouest Nanterre

**Is there an "Amhara Music"? The limits of Ethnic Construction in the Old Abyssinian Territories (Northern Ethiopia)**

Since the proclamation of the 1994 constitution, ethnicity has become the main political concept of the new Ethiopian state. As Amharic-speaking populations are considered the cultural heirs of the Abyssinian regimes, the concept of "Ethiopian" music was quickly rebranded as "Amhara" with little critical appraisal, despite evidence of the recent invention of its scaling system (Weisser & Falceto 2011), or the lack of many of its key features among the few rural communities studied so far (Morand 2012). In this paper, I argue that the existence of a well-defined "Amhara music" does not hold scrutiny for both historical and anthropological reasons. I first trace its genealogy as an urban construction at the confluence of the Church's conceptions of secular music and an emphasis placed on a caste of professional entertainers to the detriment of other expressions. Even more determinant is the negation of class and territorial distinctions in a system where war, migrations, shifting dominations, and religious competition (Shelemay 1986) created "layers of belongings" and strong senses of local identity (Ficquet 2009). I then show that musical forms in the northern region are best understood as a complex set of variations and continuities bound neither by official ethnicities nor by languages. Taking funeral and war songs as a case study, I outline the first steps of a comparative project, before concluding on the potential role of music in shaping past distinctions and present trajectories for an Amhara ethnicity at once still "in the making" (Teka 1998) and strongly polarizing.

Sarah Morelli, University of Denver

**From Macho to Machi: Virtuosity and Athleticism as Gendered Power in North Indian Classical Dance**

Over the 45 years he was based in the United States, Pandit Chitresh Das developed what is now called the "California gharana" (school) of North Indian kathak dance. Marked by intense, vigorous footwork and swift turns accompanied by singing and recitation, his signature style raised the physical standard of the dance to new heights. The athletic nature of his own performances was consistently read as unapologetically masculine as demonstrated in headlines such as "A Hurricane-Force Explosion of Artistry" (Moore 1979) and the "Mohammad Ali of Kathak" (Abdullah n.d.). Among the generations of his disciples, however, those teaching and performing professionally are all female. Aspects of Pandit Das's style of dance have carried forward in the practices of his disciples. However, other elements have been altered in transmission, incorporating "certain types of alignment, synchronicity, and clean movement," and drawing on feminine ideals of power that differ significantly from types of patriarchal femininity expressed in most

kathak communities in India (Dalidowicz 2010). Such physical virtuosity has depended on intense cross training. Pandit Das's disciples, from Los Angeles to Mumbai, variously engage in weight training, running, kickboxing, pilates and more as they work to uphold and advance the standard he created. These dancers' shared anatomical knowledge is increasingly influenced by western exercise practices. What aspects of the changing embodied practices of the California gharana are shaped by American fitness values? How does the growing emphasis on athleticism influence the transmission of kathak to new generations of dancers?

Deirdre Morgan, SOAS, University of London

**Rustic Chivalry: Heroes, Outlaws, and the Sicilian Marranzano**

Since the early 2000s, the Sicilian *marranzano* (jew's harp) has been enjoying a revival. Rising from the ashes of the postwar "cultural grey-out" observed by Alan Lomax, who recorded a Sicilian *marranzano* song in 1954, the *marranzano* is being embraced as a symbol of Sicilian identity and cultural renewal. At the same time, the instrument's resurgence is self-consciously cosmopolitan, and tethered to the transnational jew's harp movement taking place around the globe. This new image for the *marranzano*, however, has not entirely superseded the instrument's enduring mythology: that it was once the instrument of bandits, in particular, the outlaw hero Salvatore Giuliano. Was this association born of fact or fiction? Did Giuliano and his band really use the *marranzano*? And are such legends compatible with the urbane, activist bent of the present-day revival? Part ethnography and part historical ethnomusicology, this paper delves into the *marranzano*'s past and present. In the process, it uncovers a long tradition of criminal depictions of *marranzano* in Italian cinema, which, I argue, is at the heart of the instrument's lasting legacy in local memory. Drawing on Bithell and Hill's work on music revivals as activism (2014), I suggest that these popular representations are not wholly at odds with the anti-corruption advocacy of the present *marranzano* resurgence. Rather, they co-exist along the spectrum of rebellion, self-determination, and pastoral nostalgia that is a defining axis of Sicilian patrimony.

Guilnard Moufarrej, United States Naval Academy

**Music, Social Media, and War Propaganda: Exploiting the Children of Syria**

Since the beginning of the conflict in Syria in 2011, songs and social media have served as important propaganda tools for both government and anti-government groups. In what a journalist describes as "a war of songs," both sides have competed to hook more listeners emotionally, and have even resorted to using children to disseminate political ideas and ideologies and rally support and sympathy. The co-optation of children in time of war is not a recent phenomenon: during World War II, the Nazi party and other global forces depended on the indoctrination of their youth. However, the groups in Syria are benefiting from technological advancements, not only to militarize

local children, but also to recruit adults and children from around the world. Videos posted on YouTube--which have garnered millions of viewers--feature children expressing ideologies and ideas through songs. Some scenes show children bearing arms and expressing their readiness to fight and become martyrs. My paper deals with the use of children and music in war propaganda in the Syrian conflict. Drawing from studies that discuss the importance of music in propaganda and the role of the latter in recruiting children to war throughout history, I argue that teaching children songs based on extremist ideologies beyond their understanding is a form of child exploitation. I contend that exploitation through songs and graphic videos will have long-term damaging psychological effects. These songs are disfiguring the image of innocent children and could be rallying more youths to join in the war.

Qian Mu, School of Oriental and African Studies, University of London  
**Sounding Sufism in China - Music and Trance in the Uyghur Helqe-suhibet Ritual**

"Helqe-suhibet" is an Islamic ritual of the Uyghur people in Xinjiang (Chinese Central Asia). Literally meaning circling and talking, it involves chanting God's names (*zikr*), singing, instrument playing, dancing, ritualized crying, and altered states of consciousness. Derived from Sufi traditions of *samā*, *helqe-suhibet* "draws on globalised culture and engages it in very local ways" (Harris 2014). In Khoten, Southern Xinjiang, *helqe-suhibet* is a regular activity among the pious locals. Although the government has largely banned such gatherings at public space, *helqe-suhibet* often takes place at private homes, and sometimes combines with the *meshrep* social parties. The music of *helqe-suhibet* often includes *hikmet* ("pieces of wisdom"), with lyrics attributed to the 12th Century Sufi mystic Yasawi; *meshrep* songs, many of which are taken from the repertoire of *ashiq* Sufi dervishes; and *dastan* epic songs about Islamic saints. These music performed in *helqe-suhibet* provides a platform for Uyghur people, whose culture has been much cut off from Central Asia by the official discourse, to make sense of their history and religion, and to reach altered states of consciousness where they can escape the turmoil of contemporary Xinjiang and attain spiritual peace. Because of the sensitivity of religious issues in China, the music of *helqe-suhibet* has seldom been studied. Based on fieldwork of nearly a year in the area, this paper tries to analyze how music functions in *helqe-suhibet*, especially how it triggers trance, in an attempt to contribute to the general research of music and trance.

Ruth Mueller, Saint Louis University  
**Performing Age, Class, and Gender in Korean P'ansori**

P'ansori, narrative song of lower class origin, became popular amongst all levels of society through the eighteenth and nineteenth centuries. As the genre grew in popularity with the upper class, performers altered stories and performance style to suit the audience. The folk style was more emotionally

expressive, linguistically direct, was performed outdoors, and had a raspier sound; the aristocratic style was more emotionally reserved, used refined language, was performed indoors, and had a clearer tone. Current performances are typically held in theatrical settings and students train in institutions. Still, through fieldwork, variations in performance practice became apparent to me. Some singers gesture to mime words while other singers gesture to emphasize ornamentation; some singers use a large amount of stage space and interact directly with the audience while other singers remain center stage and interact with the accompanying drummer. The choice performance style seems to often reflect a gender divide with men performing folk style and women the aristocratic style. As women age they seem to be allowed more freedom of movement and expression and shift towards the folk style. This research engages with the fields of dance and gestures, storytelling, and gender theory. Through ethnographic and movement analysis, I demonstrate how movement and gesture are culturally encoded with varying class and gender identities. This paper would enhance the current research on Korean p'ansori as both a living and preserved art form through the shift from male to female performers over the past century.

Omur Munzur, Ipek University  
**Burning in Love: Hidden Metaphors of Divine Love in Modern Turkish Art Songs**

Turkish classical music is a term used to describe both Ottoman courtly music (1400-1923), or *divan*, and the popularized light classical Turkish language genre that emerged during the Turkish Republican period (1923-present). The music of the Republican period especially has been analyzed in two recent studies: Martin Stokes's *The Republic of Love: Cultural Intimacy in Turkish Popular Music* (2010) and Denise Elif Gill's dissertation "Turkish Classical Music, Gender Subjectivities, and the Cultural Politics of Melancholy" (2011). Stokes employs the framework "cultural intimacy," a model that suggests the Sufist understanding of divine love can potentially unite Turkish people across long-standing political divides. Gill focuses on the role that religious melancholy plays in the contemporary classical music scene in Istanbul. To date, only Stokes and Gill have dealt with the impact that religion has had on the aesthetics of modern Turkish music making. This study focuses on the texts of the songs of Turkish classical music as operating within this same Sufist model. In the format of a lecture-recital, this study will focus on romantic love, and how it may be understood as an emotion charged with a hidden divine meaning. Analysis of the texts of selected songs from the Turkish classical music repertoire will be accompanied by performance on the Turkish lute, oud, and vocals. Each text will reveal the topic of romantic love being a metaphor for divine love as it operates in the mystical tradition of Sufist Islam as understood in neo-Ottoman/Turkish culture.

Philip Murphy, University of California, Santa Barbara  
**Birds Who Sing in Many Trees: Authority, Artistry, & Professionalization of Sufi Singers in Fez, Morocco**

Today in Morocco there are many opportunities for Sufi vocalists to engage in private rituals and public staged performances. While private rituals have been an important part of Sufi practice in Morocco for hundreds of years, public staged performances have only emerged in the last twenty-five years. A recent increase in performance is linked to the Moroccan monarchy's 2004 decision to make Sunni Sufism a key element of official Moroccan Islam. This top-down promotion of Sufism in Morocco has contributed to opportunities for many singers, musicians, and listeners to creatively engage Sufism and Sufi music. However, the recent official elevation of Sufism also presents new problems. Despite the many festivals, public staged events, private rituals, radio and TV spots available to Sufis, there is fierce competition and ongoing debates regarding the qualities and abilities of a professional Sufi singer. Sufi performers must negotiate many roles such as ritual master and master performer as they operate in different contexts and become, as one Sufi singer told me, "birds who sing in many trees." While some Sufis consider aspects of professionalization to have a deleterious effect on Sufi rituals and Sufism in Morocco, others believe that it helps preserve Sufism and contributes to more efficacious rituals. In this paper I present some prominent Sufi performers from Fez, Morocco and analyze the ways that they negotiate the different roles of a Sufi, the many contexts of Sufi ritual and performance, and different ideas of what it means to be a professional Sufi singer.

Elena Nesti, Université de Paris Ouest  
**Grasping Something Human Beyond the Screen: Uniqueness and Non-Reproducibility in French Hip-Hop Dance**

In the late 90s, French hip-hop dancers drifted towards the style of Brooklyn as their reference of "New York" dance style, unsettling the authority of the Bronx, hip-hop's place of birth. The recovery of this style from VHS tapes created a proximity with American dancers and legitimized an emerging dance style. Later on, the circulation of music videos and recordings uploaded on YouTube (dance battles and dancers' self-recorded solo freestyles) moved the so-called *new* style to a transnational dance scene, but also generated a closed self-referential circle model, where videos worked both as sources and goals for the dancers, striving for visibility in a saturated landscape. The strong relations French *new style* dancers have built in twenty years with the world of broadcasted images, the entertainment industry and motion-capture experiences have engendered a reflexive feedback and transformed models of a good performance, increasingly built around notions of uniqueness and non-reproducibility. French *new style* dancers seem to bypass notions of "original" and "copy," when they claim that in a world of images, where steps and moves can easily be copied, what makes one successful is *la musique du danseur* (the dancer's music), which cannot be reproduced by another dancer. Uniqueness,

in the sense of a dancer's own musicality, stands as an element of resilience in the context of an accelerated circulation of images.

Christopher Nickell, New York University  
**Music, Public Feeling, and the "You Stink" Protests of Lebanon**

Amid recent, rich inquiries within music and sound studies into protest movements, emerging work on post-2008 youth movements in the Mediterranean draws attention to the particular relationships between auditory culture and public feeling in the region. In this paper, I piece together an account of sound in Lebanon's "You Stink" protests in August 2015, one of the largest and most socioeconomically diverse movements in the country's recent history. At the core of the paper lies a conflict over "who sings the nation?" Key to the process of coalition-building were discussions among protesters of what music to play, of whom should represent them sonically. Old-guard protest songs of Ziad Rahbani and Julia Boutros faced off against contemporary challengers, both live and recorded, for sonic prominence. Debates pitting these 80s Civil War protest songs against hip hop numbers recorded in the streets and performances of subversive art music, to name a few, highlight the channeling of explicitly political discourse through aural negotiations among spontaneous public assemblies fragmented along class, generational, sectarian, and ethnic lines. By considering interviews with participants, accounts of the protests on social media and in periodicals, and audiovisual artifacts, I argue that music mediated public feeling by providing an affective arena for debate that made space for difference while constructing a unity in opposition to the Lebanese political class who continue to ignore crises and protesters' demands for their resolution. Music and the negotiations it prompts thus constitute not a surrogate for but a constitutive element of politics.

Kristina Nielsen, University of California, Los Angeles  
**Reconstructing an Aztec Song Repertoire in the Los Angeles Danza Azteca Community**

What defines an "Aztec" musical aesthetic? Competing answers to this question have emerged in the Los Angeles Danza Azteca community as the Aztec past and Mexican-American present collide. Across the Greater Los Angeles Area alone, over one hundred Danza Azteca groups provide vital spaces for the interpretation of converging national, Indigenous and Chicano experiences. Since the 1990s, a growing number of musicians in the Danza Azteca community have sought to decolonize their sounds and identities through the introduction of Native language texts and the removal of European stringed instruments and Catholic symbols. To replace these European aesthetics, musicians have turned to a variety of sources in their attempts to recover an Aztec aesthetic. These include studies of historical texts with musical descriptions; studies of pre-Columbian instruments; and Native North American musical traditions, particularly those of the Lakota

and Native American Church. Drawing on fieldwork and interviews with musicians in the Danza Azteca community of the Greater Los Angeles Area, I explore the intersections of these emerging Danza Azteca repertoires and interpretations of identity politics, colonization and Indigenous histories. In particular, I focus on the underlying reasons for the substantial influence of Lakota and Native American Church repertoires that offer key insight into the underlying pursuit of an "authentic" Indigenous aesthetic. Drawing on musical examples from these repertoires, I examine how the music is historicized and ascribed competing meanings among Danza Azteca groups that forward new interpretations of twenty-first century Indigenous Mexican identities in the United States.

Min Yen Ong, School of Oriental and African Studies (SOAS), University of London

**"Young, Fresh, Good-looking and Market Savvy": Zhang Jun - Kunqu Innovator**

Kunqu, one of the oldest forms of Chinese opera, is bound by set formulaic styles and conventions of singing, speaking and movements. Shanghai Kunqu performer Zhang Jun, a former member of the Shanghai Kunqu Opera Troupe, has introduced Kunqu to wider audiences, by fusing Kunqu with other genres such as jazz and Japanese Kabuki, and also with experimental and contemporary sounds. He has re-worked traditional plays into attractive contemporary theatre productions, and in 2011 UNESCO presented him with the UNESCO Artist of Peace Award, recognising his initiatives in promoting Kunqu. Faced with the hostility of traditionalist connoisseurs, who staunchly guard the preservation of Kunqu's music, tradition and techniques, Zhang's determination to popularise and market Kunqu in a unique way has served as a bridge connecting international audiences, younger crowds and others who may never attend a Kunqu performance. Zhang's role as a trendy innovative professional Kunqu performer personifies the encounter of when tradition meets modernity and engenders change (and controversy), as his artistic merit comes up against the walls of a genre charged with historic and cultural symbolism and as he negotiates the political channels of preservation and heritage. Drawing on interviews and ethnographic research, this paper will examine the processes by which Zhang navigates his position as an innovator and transmitter of Kunqu. I will discuss the aesthetic boundaries both past and present in Kunqu, as well as the cultural power and implications of Zhang's innovations in relation to its contemporary context, audiences, other practitioners, the State and UNESCO.

Michael O'Toole, Free University Berlin

**Western Classical Music and the Sonic Politics of Refugee Advocacy in Germany**

In November 2015, over one hundred employees of the Staatstheater in Mainz, Germany successfully disrupted an anti-refugee political rally by

staging in close earshot an amplified public rehearsal of Beethoven's "Ode to Joy." This action received widespread media attention in Germany, much of it juxtaposing the ostensibly universalist values of Beethoven's Ode with the exclusionary and xenophobic beliefs of the anti-refugee protesters. In this paper, I situate this action within the broader context of the role of Western classical music and musicians in the sonic politics of refugee advocacy in Germany. Specifically, I consider how ideologies about the universalist and inclusive characteristics of Western classical music have been mobilized in projects aimed at fostering the inclusion of refugees in German society. My paper focuses on case studies including the founding in Bremen of the Syrian Expat Philharmonic Orchestra and the recent production in Stuttgart of *Zaide: An Escape*, an unfinished Mozart opera completed and reconceptualized by artists from Syria, Afghanistan, Iraq, and Nigeria seeking asylum in Germany. Drawing on ethnographic research and interviews with musicians involved in these projects, I consider how musicians in Germany conceptualize the political efficacy of music in refugee advocacy as well as how refugee musicians negotiate their participation in these projects. I argue in conclusion that the prominent role given to Western classical music in refugee advocacy projects relates to a political discourse in which the integration of refugees is problematically conditioned upon their ability and willingness to perform European identities.

Andrew Pace, University of Manchester

**The Social Life of a Maltese Guitar: An Ethnographic Study of Symbols**

In recent years the discipline of organology has taken an agential turn, whereby musical instruments are increasingly viewed as actors who facilitate, prevent or mediate social interactions (Bates 2012). Thus, as Eliot Bates argues, instruments may possess 'social lives' that can be revealed through ethnography. By questioning an object as a subject - or 'doing its biography' (Kopytoff 1986) - we can flesh out our understanding of its significance. In this presentation I examine the Maltese guitar from this ethnographic standpoint in an attempt to more closely ally organology, material culture studies and ethnomusicology. The guitars used for għana (a traditional Maltese vocal form accompanied by a trio of acoustic guitars) are symbolically rich objects in whose forms and decorations are inscribed histories and biographies that disclose distinctions of local and global, insider and outsider. The unusual aesthetic designs and distinctive symbols applied to guitars by local luthiers and kitarristi narrate and bear witness to each instrument's unique trajectory through the għana community in its 'birth' and 'life' in the hands of its owner(s). However, not everyone who views a guitar may recognise all of the narratives encoded into it. I posit that a Maltese guitar is constituted of four layers of symbols, each nested within one another, and that a viewer's recognition of each indicates his degree of insiderhood to the għana community. This model brings into sharper focus the 'guitar culture' of għana - the entangled relationships between those who make guitars, use them and view them (Dawe and Bennett 2001).

Joseph Palackal, Chriatian Musicological Society of India  
**Reviving the Sound, Sentiments, and Melodies of the Aramaic chants in India**

The generation that lived through the transition of liturgy from Syriac (Aramaic) to the vernacular in the 1960s in the Syro Malabar Church in India, continues to own an extensive memory base of sounds, melodies, and meanings of the Syriac chants; these were once significant markers of identity of the St. Thomas Christians, also known as Syriac Christians. While many of the chant texts are available in books and manuscripts, the melodies and their specific sonorities, which were mostly transmitted orally, are gradually fading from the memories of the transitional generation. This generation is the last link to a unique legacy of the linguistic and musical traditions that came about through cultural interaction between India and West Asia, starting from the early Christian era. The interactions between the St. Thomas Christians and the Portuguese missionaries in the sixteenth century led to the creation of a vast repertoire of Syriac translation of Latin chants. The film presents excerpts from the recent attempts to revive the memories and melodies and transfer them to the younger generation of the Syro Malabar Catholics in India, and the USA. The current political upheavals in the Middle East, which is the primary source of the Syriac heritage in India, are adversely affecting the preservation of these cultural treasures of humanity. Hence the relevance of the Aramaic Project in India. The film will also draw attention to the endangered linguistic and musical treasures that deserve immediate scholarly attention.

Justin Patch, University of Texas at Austin  
**A Case for Pop Ensembles in the Curriculum**

There is a widely shared belief that collegiate music curricula should expand their focus on global popular and vernacular musics, as well as courses in business, technology, and other topics. Yet discussion of popular music ensembles - those specializing in contemporary music played on top 40 radio and related songwriting courses - are often considered ancillary to such efforts. This is an unfortunate oversight. The expansion of offerings in pop music performance provides students opportunities for leadership and creativity in musical contexts that are not as common in the performance of Western art music or global styles. Such groups also open up music department offerings to talented young people whose lack of formal training does not afford them access to canonical groups. Contrary to common misperceptions, the performance of pop repertoire frequently requires high levels of musicianship and can prove demanding even for music majors. Through an examination of educational theory and interviews with pedagogues at institutions that include pop performance in their curricula, this paper offers a new perspective on the role that pop pedagogy can play in meeting the goals of a revised music pedagogy in the 21st century.

Evan Pensis, University of Southern California  
**"This is the really serious part of the song!": Acoustic Co-opting and Sonic Subjectivity in Drag Queen Music Videos**

With the development of "RuPaul's Drag Race," WOWPresents, and other major media platforms, professional female impersonation is sweeping the digital world. A three-minute condensation of the musical-comedic drag show, the drag queen music video now constitutes a crucial cultural product in the commercial(-ized) drag queen's oeuvre. As drag performance exemplifies an artistic process in constant contestation with hegemonic institutions of gender, sexuality, and race, drag queen music videos have emerged over the past twenty years as expressive collisions between cultural critique and commercialized modes of artistic production. In this growing music-cultural genre, I argue that drag queen music videos attend to image and sound in ways contradistinctive to conventional music videos. Employing an interdisciplinary framework for music-cultural analysis, I illustrate how drag queen music videos utilize an alternative system of recognition-reward to engage with [LGBTQI] listeners. Blending Moe Meyer's work on camp (1994), Jose Muñoz's work on disidentification (1999), Stephen Amico's work on homosexual-musical embodiment (2014), and Thomas Turino's work on musical semiotics (2008), I propose that drag queen music videos articulate a queer-ed subjectivity through "acoustic co-opting" to critique mainstream modes of audiovisual production. Exploring the music videos of U.S.-based drag queens Shangela Wadley, Alaska Thunderf\*ck, and PerSia, I explicate how drag queen music videos write over pre-existing popular musics to create space for queer narratives, choosing the most well-known songs for their queer(-ed) palimpsests. Using these tactics, drag queen music videos form a primary site for queer resistance and resilience in the technologizing world.

Bryan Pijanowski, Purdue University  
**Ecology of Soundscapes Composition in Changing Landscapes of Mongolia: Implications for Sonic and Musical Practices**

Soundscape ecologists study the composition and dynamics of natural soundscapes and how they are altered by human activity. In Mongolia, human activities affecting landscape composition and the climate are altering soundscapes in significant ways. This presentation will summarize approximately three months of acoustic recordings made across the central, eastern and southern regions of Mongolia aimed to study the impacts of over-grazing, climate change, and urbanization on the natural soundscape composition. Using an interactive presentation format, I will (1) summarize recent work by soundscape ecologists in Mongolia and around the world, to highlight how our approach adds to our understanding of soundscape change; (2) discuss how mixed-methods can help ecologists and ethnomusicologists to work productively together across disciplines; and (3) identify high priority, highly manageable collaborative efforts that would lead to breakthroughs in cross-disciplinary research. As I will detail, mixed methods approaches are becoming important avenues to combine natural (usually quantities) and

social (usually qualitative) data in productive ways. Collaborative efforts in the field through such analyses have great potential to advance disciplines that fit under the broad rubric of sound and/or environmental studies, as well as further public appreciation of the unique value of natural soundscapes to humanity.

Jennifer Post, The University of Arizona

**Mobile Pastoralists as Sound Scientists and Natural Resource Managers: A Case Study from Western Mongolia**

Adaptive co-management processes that engage local residents and western scientific communities to address land change issues have been in development for several decades, yet the practice and methodologies are still not widely applied. Traditional knowledge as an indigenous or local "way of knowing" - shared with researchers may include valued ecological information embedded in cultural forms, including music. Viewing sound and music as narrative sources produced by local residents to express their engagement with lands and landscapes is an outgrowth of this process. This leads us to consider these acoustic forms as critical sources that may also contribute to scientific study to understand and benefit local communities of humans and non-humans. This paper focuses on sounds, sound signals and music used by Kazakh mobile pastoralists in western Mongolia to express knowledge about local lands and landscapes. Their acoustic information contributes to a body of knowledge passed down from generation to generation that is utilized to manage more successfully lands and lives in the Mongolian steppes. Based on interviews with local pastoralists, field recordings of local sounds and songs, and published data from rangeland scientists, I argue that these pastoralists are sound scientists and natural resource managers who should be working collaboratively with western scientists currently monitoring ecological change through sound to establish land management protocols. How might a partnership that engages local knowledge-holders and western trained landscape ecologists studying land change through sound effectively co-produce new knowledge to address the needs of local and global communities?

Ulrike Präger, University of Illinois at Urbana-Champaign

***"Since Emmason sings with us, everything has changed": Contextualizing Refugees and Musical Activism in Germany Today***

For 170 years, an all-male Bavarian choir sang unnoticed. However, since 32-year-old Emmason Amaraihi, a refugee from Nigeria, knocked on the choir's door, asking if he could join, things changed. When this ostensibly random musical encounter received media coverage in a local newspaper, the small Bavarian choir became famous. The choir's latest concert was sold out and partly televised, and Emmason has been flooded with media requests. Although "the successfully integrated singing Nigerian" still faces, outside the choir, a long and difficult process of integration, his musical journey mediates

reports of xenophobic attitudes against the growing numbers of asylum seekers, constant "hotspots" in the media coverage of the recent "refugee crisis." However, the refugee crisis is not a new phenomenon in Germany, which integrated millions of refugees in the aftermath of WWII, after the fall of the Iron Curtain, and as a result of the precarious situations in Kurdish Turkey in the early 1990s. Then, as now, refugees arriving in Germany repeatedly turn to creative expression such as music making for comfort, transcultural communication, and as inspiration to rebuild individual and collective forms of belonging and *Heimat* in their new environments. Based on my ethnographic studies of musical interactions between refugees and members of the host society, I argue that such musical encounters allow refugees and host society not only to share various notions of musical *Heimat* but also to renegotiate such notions in accordance with the constantly changing German sounding environments, sounds that have been shifting since the 1940s.

Leila Qashu, Memorial University of Newfoundland

**Ethnic Nationalism and National and International Representation: Promoting Oromo Culture and Rights through Online Multimedia Productions**

The Oromo ethnic group of Ethiopia, which constitutes about a third of the country's population, has faced national government/regime discrimination, repression and bans on language and cultural productions at different times for more than a hundred years. For the Oromo, music, politics and rights are intricately intertwined. Historically, music, dance and other vocal expressions have been means for artists, activists and everyday people to express and assert their culture, rights and ethnicity (Hassen 1996, Jalata 2005, Kumsa 1998). These artistic expressions were and still are produced in local/regional community representations and, when permitted, on national stages. Artists in political exile produced arts abroad. For about twenty years Oromo culture and tourism offices have also developed arts (Qashu 2011). Recently, online Oromo music and music videos have proliferated, accessed by Oromo in Ethiopia and in international locations. I will discuss how, through online multimedia and particularly music videos, the Oromo create, represent and live their identity and Oromo nationalism, and how this also promotes and asserts Oromo culture (historic, contemporary and imagined) and rights. I will further explore how, in spite of a history of oppression, much music these artists produce includes sounds and effects, such as synthesizers and vocal techniques, which follow national Ethiopian music standards developed by one of the historically dominant ethnic groups. However, Oromo music/arts remain distinct. I will analyze the music, dance, language, images, sites where they are diffused and comments, all in the context of the historic and contemporary political and social backgrounds.

Matt Rahaim, University of Minnesota

**Vocal Ethnography between the Ontic and the Ontological**

Protesters fill downtown Oakland with chanting (as an expression of political will), a producer in a recording studio calls for more reverb to thicken a vocal track (as a sonic object), a national politician struggles to muster a proper local accent (as an index of belonging.) Ethnographers of voice encounter singing and speaking as situated practices. Local senses of voice (as expression, as object, as sign, etc.) emerge unpredictably from local ontologies and social relations. And yet a robust anthropology of voice would seem to require the predication of a prior, transcendental voice-as-such (embodied, semiotic, political, material, etc.) which then must be somehow placed "in context." This presentation explores this analytic tension, drawing on fieldwork among a wide range of vocalists in South Asia. It surveys several vocal situations that yield very different ontologies of voice: reforming a voice-as-moral-subject; diagnosing a broken voice-as-mechanism; receiving a voice-as-blessing. These situations, and their attendant practices of listening, disclose radically different vocal worlds in turn, but never all at once, never "voice" as a transcendental unity. Can these situations make sense ethnographically without a prior, comprehensive ontics of voice? Are there local universalisms that work to discursively bind these diverse practices together? These vocal encounters offer us occasions to move between the ontic and the ontological: between powerful, vivid, locally real voices and the situations that disclose them.

Evan Rapport, The New School

**Hardcore Punk in DC as a Crucible of Race and Class Relations in the 1980s**

Members of Washington DC's hardcore punk scene of the 1980s were deeply engaged with questions of race and class, creating music that newly interrogated the social tensions at the core of punk's style. During the 1970s punk was increasingly associated with American ideas of whiteness, as mostly white American and British musicians transformed African American musical resources, such as the blues, in particular ways that obscured their associations with blackness. Hardcore emerged at the end of the 1970s as an extreme manifestation of these transformations. With explosive speed, vast numbers of white male youth adopted the hardcore formula, and it became almost exclusively associated with white people despite (or because of) the music's hidden reliance on Black music. However, in contrast to most other scenes, DC's musicians intensely and explicitly examined the societal questions that initially engendered punk. DC's scene was distinctive in many ways. Most notable are the central role of Bad Brains, an African American group that explored a variety of Black musics (funk, jazz, reggae), and the involvement of other key musicians of color (Skeeter Thompson, Toni Young, Fred Smith, Bubba Dupree). Members of the DC punk scene also displayed widespread concern with sociopolitical issues, coalescing around Straight Edge and groups such as Positive Force, and they also wrestled with the scene's

complex relationship to the extreme race and wealth disparities of DC and its suburbs.

Anthony Rasmussen, University of California, Riverside

**Pregones Perdidos: Sales and Survival within the Contested Acoustic Territories of Mexico City's Historic Center**

The diverse and highly stylized cries (pregones) of street vendors are a ubiquitous feature of the Mexico City soundscape and an audible manifestation of the city's cultural heritage. Throughout its history, Mexico City's historic center has functioned as a site of "informal" (i.e. unregulated) commerce. However, the economic crises of the 1980s, the gradual dismantling of social services, and the privatization of public spaces within Mexico City (including three ineffective bans on street vending in the city's historic center within the last 25 years) have produced a paradox. While the number of street vendors rises as options for gainful employment dwindle, the criminalization of their means of subsistence has exposed these individuals to police bribes, confiscation, and harassment as well as criminal predation. Sound, in the form of street cries and amplified music, is essential to the maintenance of this tenuous way of life. Sound is used to alert potential clients to the wares, cost, and momentary location of a given vendor, to claim territory and drown out the cries of competitors, and to execute highly coordinated evasions of police raids. Recent police actions have focused on "silencing" street vendors with indeterminate results. Adapting Steven Feld's concept of acoustemology, this paper provides a subject-driven analysis of the construction and functionality of sound within these contested spaces and argues that a close ethnographic engagement with (inter-) subjective aural experiences of both street vendors and their customers can demonstrate the integral relationship between aurality, identity, and resistance in contemporary Mexico City.

Ljerka Rasmussen, Tennessee State University

**Sevdalinka Revisited: Sarajevo Music Scene and the New Sevdah**

*Sevdalinka* is lyric-love-song (from Turkish *sevdah* : love, longing), characterized by broad undulating melodies, ornamentation, slow tempi and expressive vocal delivery. It evolved over the centuries-long Ottoman rule in Bosnia-Herzegovina within the urban milieu of Bosniak (Muslim) communities, typically sung by women in domestic settings, sometimes accompanied by men playing *saz* (the long-necked lute). Two developments gave rise to *sevdah* culture in post-WWII Yugoslavia: creation of a socialist canon of arranged *sevdalinka* within the music production of radio-television networks, and *sevdalinka* as source material for commercial newly composed folk music. After the break-up of Yugoslavia and the war in Bosnia-Herzegovina (1992-1995), nationalization of *sevdalinka* in Bosnia took various forms, from *sevdah* singers' appearances with symphony orchestras to individual musicians' reclaiming *sevdalinka* as a uniquely Bosniak musical heritage. Recently, a group of young artists have created the "new *sevdah*"

scene, bridging the (pre-) socialist legacy and contemporary World Music. Three trends are discernible within the scene. Emphasizing "plain" singing, Damir Imamović aims to deconstruct the *bel canto* ideal of Radio-trained singers and to debunk the melismatic full-throated vocal style of neofolk. Bo'o Vrečo explores *sevdalinka's* sound world by adopting the manner of unaccompanied singing, articulating transgendered identity along with generically-coded longing. *Sevdah* chanteuse Amira Medunjanin draws on stylistically-cognate repertoires, promoting the Balkan niche of Europeanist World Music. Notwithstanding the diversity of approaches, the stock of *sevdah* narratives assures its transnational, cross-generational reach, feeding back into the "shared experience" trope of post-Yugoslav music.

Tamara Rayan, University of Toronto

### **Reform through Recitation: An Examination of the Islamic Feminist Counterpublic**

The treatment of women's bodies, voices, and modes of expression, vary greatly across different regions practicing Islam. In Muslim-majority countries such as Malaysia and Indonesia, women hold active roles in the interpretation of the faith's central texts and in guiding the public in religious practice and expression through their esteemed involvement in Qur'anic recitation. I attest that women's Qur'anic recitation is an expression of Islamic feminism that, in its re-visioning of the faith, forms a counterpublic where Muslim women can voice and shape their own agency, piety, and identity. This study addresses how a specific musical practice can transform social structure so women can have this voice. Through an analysis of *tajwid*, the principles regulating pronunciation for recitation, and musical structure, I will demonstrate how female reciters display authority and creativity within these rules and how this extends to their presence in the public sphere. Then, using the social theories presented in Michael Warner's *Publics and Counterpublics*, I will examine how this reciter role allows women to shape their own counterpublic of Islamic practice against the dominant religious discourse. This will culminate in a discussion of Islamic feminism, and by building upon Rasmussen's work regarding women's recitation (2010), I will ultimately address how Qur'anic recitation can be used as a medium for shifting religious discourse to become more gender-conscious. This paper offers methods of thinking about agency, modernity, and feminism outside of a Eurocentric perspective and approaches feminism as a non-oppositional way to speak back to larger structures of power.

Daniel Reed, Indiana University

### **Knowing Ivorian Musical Migrants through Performance Analysis and Life Story**

Scholars in ethnographic disciplines have come to recognize the paradox that culture - by definition communal, social, shared - must be understood through research with individuals. Once commonplace, ethnographies that submerge

individual voices in homogenizing language (as in, "the Yoruba do X") have increasingly given way to publications that prominently feature representations of individual subject positions. Among the approaches African music scholars have employed to represent individuals is the life story (Berliner 1979; Shelemay 2006; Muller and Benjamin 2011; Feld 2012). As a form of ethnographic representation, life story focuses attention on individuals as well as the relationships between ethnographer and research subjects upon which ethnography is based. This paper explores the pairing of life story with performance analysis as a model for understanding the mobile, transnational lives of Ivorian immigrant musicians living in the United States. Drawing from a decade of ethnographic research with four Ivorian immigrants, this paper will focus on one individual - Samba Diallo of Atlanta. Performance, being transportable, fluid, and adaptable, serves as an effective frame for the analysis of migration (Shelemay 2006); life story, meanwhile, reveals resonances between performative transformations and shifting circumstances in Diallo's mobile life. Metaphorically characterizing this approach to understanding Diallo's life, performance is the visible tip of an island, the surface that many see above the water, while life story is the foundation generally not visible or known to the American public. Together, performance and life story provide a concrete, humanistic portrayal of migration, a means through which Diallo can be known.

Trevor Reed, Columbia University

### **On the Generativity of Letting Culture Die**

Archival repatriation of musical recordings to indigenous communities allows for the reclamation and revitalization of aspects of culture, especially linguistic and musical knowledge, from prior generations. Such uses often fulfill the intention of the original performers to empower and fortify their communities in the face of ongoing colonization. But what if those performers, or their contemporary indigenous descendants, no longer believe the knowledges or practices they recorded should exist? Do indigenous peoples have the right to let culture die, even if it has been purposefully preserved? In this paper, I explore the possibilities of cultural revitalization through what might otherwise be understood as cultural and linguistic loss. First, I follow the practice of Hopi knowledge-holders who have purposefully silenced ceremonial practices and withheld cultural and linguistic knowledge they believed could no longer be appropriately or adequately performed within the contemporary Hopi context. I suggest that this attitude need not be considered a form of surrender to the settler-colonial project, but rather a reflection of continued belief in the generative potential of the Hopi community as it approaches vantage points already envisioned in Hopi prophecy. Then, I consider the challenges this mode of cultural autonomy through death and dying presents for the modern archive. How might archives recognize the will of indigenous communities who demand the destruction of archival materials, or restrictions preventing perpetuation or revival of knowledges and practices contained in them? How might recordings of

ceremonies which have intentionally died out be returned in generative ways today?

Jacob Rekedal, Universidad Alberto Hurtado

**We Rakizuum / New Wisdom: An Exploration of Historicity and Musical Innovation Based on the Sounds of Mapuche Heavy Metal**

Ethnography produces opportunities to engage with concepts from non-Western cultures that foster dynamic understandings of musical and cultural change. Not long ago, I heard the heavy metal band *Pewmayén* (Space of Dreams, in Mapuzugun) perform at a festival of new Mapuche music called *We Rakizuum* (roughly translated, New Wisdom), in the Araucanía Region of southern Chile. Based on my personal engagement with Pewmayén, and with Mapuche culture more broadly, I explore rakizuum as an emic conceptual framework that inspires new expressions among Mapuche artists in the context of rural-urban migration. Anthropologist Héctor Nahuelpán (2014: 79) characterizes rakizuum as “wisdom articulated with reflection and memory,” and as fundamental to generating the “margins of autonomous consciousness” that stave off colonial devastation. I analyze Pewmayén’s song “Weichafe Alex Lemún” (Warrior Alex Lemún), based on a conversation with Colelo, its composer, and against the backdrop of earlier structuralist conclusions about Mapuche music that regarded “global” culture largely as a threat (Grebe 1973, 1974; González Greenhill 1986). Considering the role in this this rock ballad of ceremonial rhythms, *elugun* (grief), and unique forms of dissonance between Mapuche aerophones and electric guitars, I argue for ethnomusicological notions of historicity akin to those prevalent in scholarship on African-American musics (Iyanaga 2015), which are strikingly absent in studies of indigenous popular musics. Finally, considering Deborah Wong’s admonishment that the ontologically rigid construct of music predetermines our “unimportance and irrelevance” as ethnomusicologists (2014: 350), I suggest how Mapuche expressions could inform an applied ethnomusicology that positively impacts Chilean society.

Meng Ren, University of Pittsburgh

**The Aesthetic Politics of Western Sounds in Chinese Opera: Henan Opera “Chaoyang Gully” during the “Great Leap Forward”**

Henan Opera *Chaoyang Gully* (1958) was composed and premiered during the “Great Leap Forward” (1958-61)--a political campaign concerned with large quantities of heavy industry, agriculture, and the arts in the People's Republic of China (PRC). In support of this campaign, the opera tells a contemporary story of how an urban girl fits into the productive country life in the village of Chaoyang Gully. Written within one week by cultural workers trained in both Chinese music and Western music, *Chaoyang Gully* was a terrific example of rapidly produced political music work in the early PRC and the first Henan Opera play that adopted a Western symphony orchestra in its music. This paper highlights the purpose and function of using Western orchestra sounds

in a Chinese opera for political purpose in early Communist China. With an avowed theme of building and developing the new socialist countryside and encouraging the educated urban youth to participate in agricultural productions, *Chaoyang Gully* was promoted nationwide by the State. What is the politicalized aesthetics behind the production and promotion of *Chaoyang Gully*? How do the Western musical sounds (of a symphony orchestra) assist the propagandistic purpose of the opera? Drawing upon Jacques Rancière’s theory on the politics of aesthetics and my fieldwork research concerning the composition process and performances of Henan Opera *Chaoyang Gully*, this paper explores the significance and receptions of this opera play, as well as its impact on the development of contemporary repertoires of Henan Opera in the early PRC.

Nate Renner, University of Toronto

**Ainu Music, Environmentalism, and Indigeneity in Multicultural Japan**

People who identify as Ainu (the indigenous inhabitants of Hokkaido and adjacent islands) and who perform music rooted in their ancestral traditions have garnered popularity among Japanese environmentalists in recent years. Ainu people are regularly invited to perform at anti-nuclear and environmentally-tinged protests, festivals, and concerts throughout Japan. Most attendees are not Ainu, but many cite Ainu music as inspiring some aspect of their environmentalism. Amateur musicians who attend often borrow lyrics and melodic devices from traditional Ainu music to compose original songs for performance at these events or elsewhere. In this paper I ask why Japanese environmentalists are interested in Ainu music. What are the historical and ethical foundations of this trend? What can this case tell ethnomusicologists about how people relate to their environments through music? I use examples from five years of ethnographic fieldwork to illustrate the gap between popular assumptions about Ainu culture and the realities for most Ainu people. I outline the history of a discourse in Japan that positions Ainu music as pre-modern and, by extension, close to nature, and argue that this discourse continues to negatively affect Ainu people. But I also take seriously the presumption, held by environmentalists and Ainu performers alike, that people use music to interact with, and change their environments. Through analysis of onstage and offstage, everyday musical performances, I argue that Ainu and non-Ainu participants in Japanese environmentalism use music to create a sustainable alternative to the consumption-based monoculture that prevails in many parts of Japan.

Juan Rojas, Indiana University Bloomington

**Local Music and Social Capital: Collective Reparation in a Caribbean Afro-Colombian Town**

The Montes de Maria region, in the Colombian Caribbean coast, has severely suffered this country’s armed conflict historically. During the turn of the 21st

century violence escalated, when rightwing paramilitary armies raided the region spreading terror. Among the victims, for ten years the community of Libertad suffered a paramilitary occupation, which shattered social cohesion. This town, famous for its cultural expressions, such as bullerengue music and funerary wake games, saw these practices wane and disappear during this period. In 2009, a Collective Reparation Plan was designed with the participation of government, the local community, and other organizations, aiming at compensating victims and restoring the rights, spaces, and practices that violence had taken away. In this process, community members included traditional music in the plan as tool to instill social capital and enhance the reconstruction of communal ties. I understand social capital as the trust generated by social networks, facilitating individual and group cooperation and the organization of social institutions at different scales (Brondizio, Ostrom, and Young 2009). I argue that this music program is partially successful because it is based on practices that have been central to sustaining Afro-Colombian communities historically, and unsuccessful because hegemonic local leaderships lack fluid understandings of "culture". Based on ethnographic data, this paper analyzes the implementation of this program, focusing on how management of cultural expressions impact process of community rehabilitation, how core values and practices inherent to these expressions are constructed through the program, and how networks of participants are cultivated.

Elizabeth Rosner, Florida State University

#### **"Dakal Excision": Singing Trauma and Victimhood through Song**

Human rights organizations and NGOs often use testimony from victims as a means of garnering attention and support for human rights violations. Female genital cutting (FGC) has recently become subject to large-scale media attention, and challenges ideas concerning the body, gender, and autonomy. While practitioners view it as a necessity for religious and gender maturity, it is often framed in terms of violence and abuse by activists and organizations. The UNFPA has released two songs over the last three years which discuss the need for FGC abandonment. In 2013, the song "Paix et Securite" was released in partnership with hip-hop artist, Sister Fa, who uses her personal experience as incentive to speak out against the subject through music and sensibilization. More recently, mbalax star Coumba Gawlo Seck's "Dakal Excision" was released in 2015 and addresses the trauma by speaking to an older generation imbued with the power to abandon the practice. The release of these two songs serve as case studies for examining how NGOs are using individual narratives of perceived trauma and victimhood. In this paper, I will draw attention to issues of power, gaze, and framing of individual stories. I argue that a more critical model for examining narratives of violence presented by scholars and activists is needed to recognize the multiple actors involved when personal narratives are transformed and sold on the global marketplace through song.

Margaret Rowley, Boston University

#### **"Loud Music": Sound(ing) and Bodies in the Wake of the "Torture Report"**

On December 9, 2014, the U.S. Senate Select Committee on Intelligence released the declassified "Committee Study of the Central Intelligence Agency's Detention and Interrogation Program," popularly known as the "Torture Report." The 499-page document, which became immediately and widely available online, details many instances of music and sound as an interrogation technique - so many, in fact, that its use as such is remarkably commonplace. The report shows music used alone and in combination with other environmental factors, like strobe lights or complete darkness, blasted into cells at high volumes, sometimes for twenty-four hours a day. Like a "knife that cuts both ways," music can be used both as a panacea or a weapon; I will place music's use as an interrogation technique into the theoretical context provided by Suzanne Cusick's valuable work on music and violence, and Ian Coss's scholarship on music in evolution and biology. Accounts of detainees and personnel contained in the SSCI report and in other media will provide reactions to this music as interrogation. I will also draw upon medical literature on vibroacoustic disease, which suggests that the impact of this technique may be physical as well as psychological. The SSCI report has illuminated one of the darker sides of musical use, and we must now recognize, as a society, the ability of music to do both good and harm to human bodies and minds.

Jeff Roy, University of California, Los Angeles

#### **Transcending 'Third Gender' in Hijra Music and Dance**

This paper is situated in India's *hijra* (male-to-female transgender, or Third Gender) communities primarily within and surrounding the Lucknow metropolitan area. This study of current *hijra* music practices follows three guiding questions: (1) In what ways do music and dance contribute to *hijra* conceptions of family and other organizational motifs in *hijra* culture?; (2) How are music and dance tied to gender identity politics and (changing) conceptions of what constitutes the Third Gender on a larger societal scale?; and (3) How are queer American perspectives and ethnographic methodologies tied to the creation of Third Gender identity politics, and to the field itself? Highlighting two case studies in *hijra badhai* (ritualistic acoustic music and dance) culture, this paper argues that music participates in (trans)forming regimes and representations of *hijra* identity beyond the exclusive purview of family, and toward nuanced, contemporary notions of identity associated with individuality, respectability and talent. With the broader goal of contributing an ethnomusicological perspective on contested conceptions of the Third Gender, this paper also shows how *hijra* identities are produced by a plurality of values and practices that exceed the Western "heterosexual matrix" of assumptions concerning gender and sexuality. While some scholars have investigated *hijra* s, little scholarship exists on the performance practices of these communities. In exploring the connections between *hijra* music and

identity, this article engages with current discourses surrounding issues of gender, race, class and caste in India's LGBTIQ landscape. This presentation is sponsored by the Gender and Sexualities Task Force.

Noraliz Ruiz Caraballo, Hunter College, CUNY

**Instrument-Making in the U.S.: Preserving, Constructing, and Renewing Puerto Rican Musical Practices**

The current economic crisis in Puerto Rico has fueled an unprecedented wave of migration from the island to the United States. With more Puerto Ricans living in the U.S. than on the island, the Puerto Rican population stateside keeps creating, innovating and displaying musical practices and instruments that embody their sense of collectivity. The production of Puerto Rican musical instruments in the U.S. reinforces the historical associations as well as the meanings of these musical objects, and allows stateside communities to contribute to the continuation and transformation of Puerto Rican musics. This paper explores the role of Puerto Rican instrument makers in the U.S. in the articulation of contemporary musical practices. From bomba drums made in Orlando to tiples in Chicago, there is a network of instrument makers across the U.S. establishing stronger cultural ties, educating enthusiasts in the art of instrument craftsmanship, and influencing performance practice among Puerto Rican musical communities. Puerto Rican instrument-making practices in the U.S. encompasses various aspects of cultural and social relevance and inform the ways in which the makers respond to ideas about technique, creativity, tradition and innovation. This presentation examines and documents the intersections between instrument-making, identity formation and the development of Puerto Rican musical communities in the U.S.

Bruno Ruviano, Santa Clara University

**Audible Cities: The San Francisco Bay Area Sound Map**

This lecture-demo will introduce participants to the San Francisco Bay Area Sound Map. This is an interdisciplinary, interactive project where users upload diverse sound recordings documenting soundscapes of their neighborhoods, histories, and daily lives. While the "city" is often read by visual artists, creative writers, and urban planners that offer optic experiences of urban life, this project underscores its acoustic legibility--sedimented histories, current formations, and potential futures--as sounded and articulated through everyday practices. The map provides a cartography of sounds, sound stories, urban lore, and sonic experiences by local inhabitants that are usually "off the map" or "out of sight." Listeners can search for specific categories of sound (e.g. "religion," "sports," "processions," "street musicians"), as well as past, "extinct" soundscapes (e.g. someone in 2040 might search "street sounds from Oakland in 2016"). We will lead audience members through acts of listening in on specific soundscapes and musical geographies, exploring how the sound map offers alternative forms of

knowledge and new modes of digital pedagogy. What memories and meanings can we discover from the keynote sounds of streets, the architectural resonances of buildings, the sonic motives of local shops, traffic jams, sirens, church bells, and various musical manifestations? How do these sounds attune us to environmental changes, segregations of space, or forms of urban inequality and exclusion? These questions urge us to consider how mapping sounds offers a critical methodology for not only excavating layers of city life, but also for exploring emerging forms of urban solidarity and sociality.

Matt Sakakeeny, Tulane University

**Inner Voices, Outer Sounds: Louis Armstrong's Methods for Exteriorizing the Interior**

What is the relationship between interiority and exteriority, unsounded and sounded? In this paper I evaluate multiple technologies for exteriorizing the interior, the techniques that each elicits, and the ways these tools and methods are used in processes of subject formation. Specifically, I am interested in how Louis Armstrong developed multiple voices - as a singer and trumpeter, speaker and writer, musician and artist - to radically revise judgments of black Americans in the early twentieth century. We do not have access to Armstrong's interior thoughts - his "inner voices" or "acoustic imagination" - but we do have access to a startlingly comprehensive archive of output. Renowned as a trumpeter who singlehandedly changed the course of musical history, Armstrong was also a masterful singer, a gregarious speaker, a prolific writer, an incessant home recordist, and an avid artist of collages. In short, Armstrong was a virtuoso at mediating interior and exterior worlds, via the technologies of the mouth, the trumpet, the typewriter, the reel-to-reel recorder, and the canvas. By considering his writings, collages, and other unsounded activities alongside speech, song, and instrumental sound, I question the viability of music and sound as bounded entities. Armstrong's "voice" is constituted by a broad spectrum of practices, arising from a ceaseless dialogue between the inner and the outer. Conditioned by his social location as an African American born under Jim Crow rule, I argue that Armstrong utilized a range of technologies to construct this revolutionary voice that challenged racist laws and dominant ideologies.

Lauryn Salazar, Texas Tech University

**Winning at Any Cost: Mariachi Festivals in the United States**

With the proliferation of academic programs and festivals, mariachi competitions have gained popularity throughout the Southwestern United States. These competitions provide a space for student groups to showcase their talent and cultivate creativity in terms of presenting new and sophisticated musical arrangements. Prestige is the primary motivation for participation in these competitions. Largely organized by nonprofit community groups that seek to promote cultural awareness, many are modeled after various band and jazz competitions. By imposing a system of standards and adjudication foreign to the mariachi tradition, educators are faced with the challenge of preparing students to perform and place well in these

competitions at the expense of the tradition itself. The issue of adjudication is also highly problematic as there is no set standard for choosing judges. Some competitions for political and funding purposes may invite local politicians and prominent business donors to serve as judges, while others may invite band, orchestra, jazz and mariachi educators. Through the examination of three particular competitions in California, New Mexico and Texas, I explore the intricate politics of representation in the planning and implementation of mariachi music through these competitions. Of special interest will be issues of organizer qualifications, accountability, musician agency, the inclusion of other genres, and the ramifications for the mariachi tradition globally.

Hamidreza Salehyar, University of Alberta

**Embodying the Battle of Karbala: The Negotiation of Cultural Memory in Post-Revolutionary Iran**

The martyrdom of the Prophet Muhammad's grandson Hussein at the Battle of Karbala in 680 AD has inspired the rich Muharram mourning rituals in Iranian Shiite communities for centuries. This affecting commemoration of Shia history has also become central to Iranian revolutionaries' efforts to mobilize the masses in support of Islamist ideologies in post-revolutionary Iran. How has musical performance allowed these long-lived rituals to communicate contemporary ideological and political messages? Focusing on several performances of Muharram rituals (called maddahi) recorded in my fieldwork in Tehran, this paper analyzes how musical and expressive strategies support the narration techniques that make these rituals effective within present-day Iranian society. Adopting Paul Connerton's (2009; 2011) theory on the significance of bodily practices in maintaining cultural memories, the paper shows how performers employ a variety of expressive and verbal techniques to encourage certain bodily responses. This creates a powerful setting for the audience to *experience* (not merely commemorate) the sacred past. The audience becomes actively engaged in maddahi rituals as if they are present at the Battle of Karbala, yet their experiences are conditioned by the social and political realities of post-revolutionary Iran. Maddahi rituals have always reimagined the sacred past. In post-revolutionary Iran, however, they not only legitimize the existing social and cultural patterns but also prescribe normative guidelines for future actions, establishing the hierarchies of political power in present-day Iranian society.

Carlos Sandroni, Federal University of Pernambuco

**Safeguarding Music and Dance as Intangible Cultural Heritage: Brazil, 2000-2015**

In the year 2000, the Brazilian Federal Government created a law for safeguarding the nation's intangible cultural heritage. Since then, many types of traditional music and dance have been put under the protection of this law, through a complex processes of "heritagization" in which different types of social actors were involved. These actors included, on the one hand, the staff

of IPHAN, the Brazilian institution in charge of intangible cultural heritage initiatives. On the other hand, there were the "culture bearers": musicians, dancers and other community members. As mediators between them, there were also researchers and experts from various fields. This latter group reviewed dossiers sent to IPHAN, providing a basis from which to make decisions regarding which type of music and dance should be considered part of Brazil's national cultural heritage. In this paper, I will present and discuss three cases of "heritagization": the *maracatu de baque-virado* from the state of Pernambuco, the *samba de roda* from the state of Bahia, and the *jongo* from the states of Rio de Janeiro and São Paulo. Each of these case studies will provide materials for a discussion about the collaborations, conflicts, and power relations among the social actors involved in the heritagization of music and dance forms.

Liza Sapir Flood, University of Virginia

**"I like my country a little more trashy:" Women playing honky-tonk in a wine and cheese shop**

This paper examines the emergent honky-tonk revival in Asheville, North Carolina as a framework for theorizing gendered aspects of a discursively 'working-class' cultural form. Specifically, it engages public music-making to show how middle-class women deployed the cultural and semiotic resources of honky-tonk--a subgenre of country--as part of a negotiation of their gendered self-hood. Although the relationship between country music and working-class people is, in part, a marketing strategy with a long history that intersects with other cultural signifiers in complicated ways (e.g. whiteness, rurality, Christianity), I draw on over three years of comparative ethnographic research to assert that my informants--both working-class and middle-class--were reflexive about how their participation in amateur country music scenes implicated narratives of class. Country served as a rich symbolic resource through which they framed their experiences and emotional lives; however, the practices of music-making I witnessed revealed interesting differences in these classed negotiations of gendered social being. Notwithstanding the obvious frame of cultural appropriation, with all of its attendant problematics of exoticism and exploitation, I focus on my middle-class informants to argue that honky-tonk musical performance allowed them to embody alternative notions of womanhood that eschewed certain aspects of middle-class sociality and self-making. This work builds on feminist and ethnographic considerations of class and gender intersectionality (e.g. Skeggs 1997; Hubbs 2013; Ortnor 2003), and gives ethnomusicological focus to a highly commercialized commodity--country music--as it assimilates into local, living traditions of performance (as in, Fox 2004; Samuels 2004).

Julian Saporiti, Brown University

**Dances in the Desert: Swing Bands in WWII Japanese Internment Camps**

This paper examines the swing bands formed by Nisei (second generation Japanese Americans) semi-professional and amateur musicians in the Japanese Internment Camps during WWII. For many young internees, swing dances were the center of camp social life. I argue that there is a more nuanced understanding of internment to be achieved by illuminating the rich music and dance cultures of these camps. By doing so, we can produce scholarship which locates a quotidian empathy, important for younger students and the general public to work with, especially, in our current climate of the Syrian refugee "crisis" and Trumped up Islamophobia, where "internment" is again being invoked. Combining fieldwork (interviews, site visits) with archival sources (newspaper editorials, letters, photographs, artwork, George Yoshida's collection), this paper seeks to add sound and affect to the existing, largely political and military driven discourse surrounding internment. A band's weekly rehearsals in a open field, or a self-imagined casanova walking three girls home after a dance, singing in harmony through the barrack lined streets. Teenagers setting up for socials, or sneaking refreshments back to their families. By highlighting these accounts and accompanying them with musicological details (set lists, gig schedules, tour itineraries, critical responses) we complicate and enrich the existing internment narrative. Mostly, these are the stories of kids in bands from drastically different backgrounds -- rural farmers, city kids, Pachuco wannabes, Buddhists, Christians, country and jazz fans -- coping and sometimes thriving, surviving and dancing in the desert, behind barbed wire, surrounded by a war.

Natalie Sarrazin, The College at Brockport

**Magic, Destruction and Redemption in the Rock Music of Rockstar, Aashiqui 2, and Rock On!!**

Music, when used as a transformative medium in Hindi cinema, allows the protagonist to find enlightenment and meaning in an event or events experienced through sound, often classical or religious in nature. In recent films, such as *Rock On!!* (2008), *Rockstar* (2011), and *Aashiqui 2* (2013) however, it is rock music that provides the conduit for the conversion - music that is frequently infused with an aura of magic and power. For these films, I discuss the systematic use of rock in background and foreground scores as a narrative force and as a constructive and destructive element impacting the characters' emotional development in their struggle with concepts such as freedom and a search for personal identity.

Fritz Schenker, UW Madison

**"Cheap Dance Music": Writing Imperial Pop in 1920s Manila**

In 1931, the Filipino composer Francisco Santiago despaired that the spread of U.S. popular music was hampering the development of a nationalist Filipino music. He argued that the circulation of U.S. sheet music and recordings not only influenced the musical language of local composers; it also fundamentally transformed Manila's music market. This new commercial music industry, he warned, created a "temptation" for Filipino composers to write "cheap dance music" instead of nationalist anthems. Many Filipino songwriters in the 1920s did create songs with profits in mind. Yet their strategic employment of Tin Pan Alley techniques for musical construction and marketing reveal that Manila's composers were not merely trumpeting U.S. empire but rather were engaging with the market for commercial song in more complex ways than Santiago suggests. By examining the career of Benito Trápaga, a composer and music store manager, I explore how Manila's popular music composers of the 1920s grappled with the imperial circulation of U.S. popular music as a force that was simultaneously dominating and enabling. Songwriters such as Trápaga troubled Filipino elites such as Santiago by perpetuating the spread of American musical forms while focusing on profit. Yet Trápaga and others also reworked these forms to include revolutionary messages that exceeded the narrow limits of U.S. pop. More critically, by staking a claim in Manila's music market, the city's composers entered into competition with U.S. and European record and publishing companies whose products had transformed Manila's popular music market.

Monika Schoop, University of Cologne

**Technostalgia as a Symbol of Urban Cool - Exploring the Vinyl Revival in Metro Manila**

The past years have seen the revival of vinyl in many parts of the world. In the Philippines, the last pressing plant shut down in 1993 and it was not until 2012 that artists across popular music genres started releasing vinyl again. Since then, the capital region Metro Manila has seen a small resurgence of the format. However, the lack of production facilities still forces musicians and labels to manufacture records abroad, resulting in high priced products. Based on extensive ethnographic research I explore the specific local characteristics of the revival and show that this seeming disadvantage is instead turned into an asset. I argue that vinyl is actively marketed - and consumed - as a "premium item," serving as a symbol of social status and "urban cool." Its increasing popularity is connected to the gentrification of Metro Manila and the emergence of lifestyle stores and coffee shops, such as Heima or Satchmi, that also sell records and turntables. In this context nostalgia (Boym 2001) and technostalgia (Bijsterveld/van Dijk 2009) are central in establishing vinyl as a "premium item," e.g. through describing the listening experience as a response to a "longing for the slower rhythms of the past." (Boym 2001, 13) The exclusive status is reinforced by developments in the local music

industries, especially the declining relevance of the CD format. The presentation rounds up with examples showing how vinyl's standing as a symbol of social status and "urban cool" is actively employed by musicians to promote local independent music.

Jessica Schwartz, University of California, Los Angeles

**Life Struggles, Water Sounds: Hearing Eco-Cultural Connections in Aquatic Movements**

Water is crucial to life, and to fear one's water source, it might be said, is to live in fear. For the Marshallese living in their central Pacific homelands and the Western Shoshone and Southern Paiute tribal communities living in the Great Basin, U.S. nuclear projects have poisoned their water resources and anthropogenic climate change is posing additional problems as temperatures swell and the sea levels rise. This paper listens ethnographically to how water is sounded in story, song, and across media to acoustically map journeys of protest, be it direct dissent or dedication to protecting balance. I share Marshallese sounds of *jipikra*, the slapping of waves receding from the shore against incoming waves, in media compositions and news reports to theorize the muted environmental exchanges that inform many powerful acoustemologies of activism. Mapping the waterways of the Great Basin, I turn to the Southern Paiute ceremonial "Salt Song Trail" that details "ancient villages, gathering sites for salts and medicinal herbs, trading routes, historic sites, sacred areas, ancestral lands and pilgrimages in the physical and spiritual landscape" (Cultural Conservancy 2009 in Ian Zabarte 2015). These sonorous exchanges, put in dialogue, yield a more robust theory of connective eco-cultural eradication as populations are denied their millennia-old healing traditions through imperially harnessed aquatic movements that carry radiation, are drying up, or are flooding their lands. This paper shares the human voices that work with expressive capacities of water as narratives of resistance to such devastation and lives lived in fear.

Meredith Schweig, Emory University

**Unforgettable, Eternal, Immortal: Transmediating Teresa Teng**

Born in Taiwan at the height of the Cold War, Teresa Teng (1953-1995) rose to mega-stardom throughout East and Southeast Asia as a gifted singer of folk tunes and romantic ballads. Revered for her power to reach audiences across deeply entrenched linguistic, cultural, and geopolitical divides, Teng was among the first artists to break through the Bamboo Curtain. She was banned from traveling to the PRC, but a popular saying--"Old Deng rules by day, Little Teng rules by night!"--suggested that her influence rivaled even that of Deng Xiaoping during the 1980s. She remains a global pop icon more than two decades after her death at 42, continuously conjured in an array of media, including YouTube playlists, cover albums, museum exhibitions, Broadway-style musicals, impersonator contests, books, and films. In this presentation, I draw on long-term ethnographic fieldwork with the transnational community

of Teng devotees to explore the "conscious fixity" (Hills 2003) of Teng fan culture. Invoking emergent scholarly discourse on transmediation (Jenkins 2008, Phillips 2012) and focusing on a series of recent high-profile performances that have paired living artists with holographic representations of the chanteuse, I argue for a view of Teng fandom as transmedia storytelling practice. Working across multiple media platforms, and with a striking degree of coordination, the singer's acolytes have taken up the reins of her career to become authors of an expansive narrative in which Teng continues to serve as a central character--perhaps even more powerful in death than she was in life.

Nick Seaver, Tufts University

**After Secrecy: The Ethnography of Algorithmic Systems**

The work of making music recommendations is archipelagic, fragmented across companies that harvest, analyze, and recombine data. Given the increasing power of these infomediary networks in shaping contemporary musical flows, it is imperative to understand how they fit into the cultural world and what values guide them. But corporations have immune systems, they resist ethnography, and if gaining access to a single site is hard, roaming freely through the whole network is nearly impossible. Recent critical studies of algorithmic systems have fixated on secrecy as one of algorithms' defining characteristics: the notorious "black box" is not just a software abstraction, but an institutional achievement. This paper recounts one ethnographer's attempt at moving across the industrial archipelago of music recommendation. Although corporate secrecy poses logistical problems for the ethnographer trapped amidst non-disclosure agreements, professional discretion, and intricate commercial partnerships, I suggest that a preoccupation with secrecy has hindered research into algorithms. Fixating on secrecy frames the analyst's work as penetration and revelation, gaining access and lifting the veil on hidden facts, reproducing masculinist knowledge practices; it presumes that what is revealed will be plainly interpretable, laid bare as an object for critique. De-emphasizing secrecy shifts the ethnographer's task to identifying common sensibilities across the network - cultural ideas about music, listeners, and listening that are not secret and that shape the production of algorithmic systems. These ideas can be brought into conversation with those of critical outsiders, not as theoretical failures, but as locally plausible theories to be constructively engaged.

Sonia Seeman, University of Texas at Austin

**Reflections on Ethnomusicological Pedagogy**

Ethnomusicologists spend most of their professional time in the classroom and preparing to teach, yet there has been little reflection on what we teach, how we teach, and why we teach. In this area, ethnomusicology has a great deal to contribute, especially because the nature of our subject matter and the (conceptual and geographic) distances we must bridge for students in order to reach them require careful reflection on why it is that music matters. In

asking this question, I claim that (1) teaching music effectively requires conscious and conscientious shifting between far-near experiences; (2) that heightened awareness of the gap between far and near is most effectively addressed through embodied pedagogy in order to achieve embodied understanding; and (3) that the enactment of these goals in teaching any type of music class provides necessary tools for student engagement with issues outside of the classroom and into the world that confronts them every day. Further, such techniques as well as course content support cutting-edge pedagogical emphases on critical thinking and experiential learning. As ethnomusicologists are largely housed in music schools that emphasize WEAM, we have the task of providing windows into musical practices that are often different than those of our students and our colleagues, and lack the cultural capital associated with canonical musical repertoires. I conclude with a consideration of consensus-building techniques necessary for introducing curricular change, and how such administrative service draws upon ethnomusicological fieldwork techniques.

Liselotte Sels, Ghent University

**The Radif and the Iranian Ceremonial-Ritual Repertoire: Commonalities in Classicality**

The Iranian musical landscape is characterized by a great extent of interrelation between musical fields and genres. In this 'musical web', classical music based on the *radif* (melodico-modal model repertoire) occupies a nuclear position, being historically and contemporaneously related to many other fields and genres. An example of a close relationship can be found in the way in which Iranian classical music (*sonnati* : 'traditional', or *asil* , 'authentic, pure') and Iranian ceremonial-ritual musics relate to each other. While classical music in Iran has gradually adopted a sociocultural position and identity comparable to its Western counterpart, the ceremonial-ritual repertoire has maintained a concrete and specific functionality bound to religious and life cycle-related occasions and contexts. Notwithstanding this distinction, the two repertoires share various commonalities such as a pan-Iranian, (semi-)professional, and official nature, and they both qualify as 'classical' according to Harold Powers's criteria. Musically, many points of convergence can be identified, regarding creative processes and performance practice, context and content, ethos and character, and musical form and style. Concrete musical examples will illustrate the nature and modalities of the correspondences between the two indigenous musical repertoires. While the *radif* and *radifi* performances constitute a well-researched musicological reference, this paper seeks to close gaps between (often artificially delineated) musical repertoires, and to apply an inclusive perspective extending towards Shi'ite ceremonial-ritual genres. The featured method of cross-generic comparative musical analysis can be applied to reveal diverse interrelations within the Iranian musical landscape, and contributes to the constitution of a new, integrated picture of Iranian music.

Oliver Shao, Indiana University at Bloomington

**"Rising Up": Hip Hop, Humanitarian Governance, and Labor Rights in a Refugee Camp in Kenya**

There has been growing interest among multilateral institutions, governments, and aid organizations in mobilizing arts-based programs for solving local problems in humanitarian crises situations. Recent scholarship in ethnomusicology has examined the efficacy of music as a communicative device for addressing such problems. Yet, few have critically examined the uneven power relations among those involved in the production of these initiatives. In this paper, I critically assess the issue of labor rights, and the implementation of institutionally organized arts-based programs among members of displaced communities. Based on eleven months of activist-based ethnographic research among hip hop artists at the Kakuma refugee camp in Kenya, I argue that the subjugated philosophies, ideologies, and experiences made manifest in the performances of hip hop musicians and their work, were a compelling form of artful resistance and political activism, and revealing of how humanitarian-based music programs contributed to economic injustice, and structural inequality. In critically discussing their work, I have sought to write in solidarity with their struggle for equal payment and recognition. It is my hope that such an analysis provides a better understanding of mediations between music, displacement, and humanitarian governance, and offers useful insights for ethnomusicologists, and likeminded scholars interested in public/applied/activist-oriented research.

Zoe Sherinian, University of Oklahoma

**Religious Encounters: Empowerment through Tamil Dalit Parai Drumming**

The performance of the folk parai drum of South India is a site of religious encounter, which syncretizes symbols and practices from Hinduism, Christianity, the agricultural life of Tamil people, and Dalit (outcastes) liberation movements. This paper analyzes three cases of religious syncretism and indigenization of Christianity to Tamil village culture that transform the meaning of this drum from polluted to a symbol and sonic tool of liberation against caste oppression. In the village where the parai is still considered untouchable, drummers (including Christians) reclaim it as the Brahminic Hindu deity Saraswathi. They thereby raise their status and attempt to empower themselves against the oppression of upper-caste villagers, as they use, but fail to critique, the religious discourse of upper-caste Hinduism that legitimizes their oppression. The second case considers Sakthi, a Catholic-NGO folk arts center that unifies Christian and Hindu Dalit female students through daily song and drumming rituals of self-esteem building. The students, (all dropouts), construct a Trinity of Mother Earth Goddess, rural arts teacher, and sacred drum to reclaim the folk arts and an empowered Dalit female identity grounded in non-Brahminical Hinduism, Tamil cultural politics, Dalit liberation theology, feminism, and Marxism. The third case analyzes how Dalit theologian, Theophilus Appavoo uses the parai in song

lyrics and Protestant liturgy to protest enduring elite and colonial Christian values. My music/performance analysis engages Peircian theories of phenomenology and I use these examples of religious agency to dialogue with historian, Rupa Viswanathan's theories of the enduring legacy of "Pariah gentle servitude."

Lior Shragg, Independent scholar

**It is Good to be Jewish: An Exploration of Social Identity in the Musical Practices of the Igbo Jews of Nigeria**

This presentation will examine the role music plays in the construction of social identity of the Igbo Jewish community in Abuja, Nigeria. My study of the musical practices of the Abuja Jewish community reveals that the Igbo Jews combine traditional Nigerian practice with modern Jewish and Christian elements. This combination of practices 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, as well as regional ethnic feuds. The creation of this new music instigates a rejuvenated sense of identity for the this community through a combination of musical traditions and preservation of Igbo traditions, as exemplified in the works of Eric Hobsbawm, Daniel Lis, and Alejandro Madrid. This presentation will draw upon recent fieldwork from 2014-2016 in Abuja, Kubwa, and Jikwoyi to examine the ongoing efforts of the Abuja Jewish community to continue their development of Jewish, as well as Igbo identity. Jewish identity is a component of a complex constellation of identities for the Igbo Jews, and I will consider how themes of age, gender, and religion interact in identity formation of these individuals. There is a sense of great pride and legacy amongst the Igbo Jews, and a desire to establish a connection to the outside Jewish world, and music is an important vessel in which they choose to display their identity. How does their musical practice facilitate this process in today's transnational, increasingly connected Jewish world?

Carol Silverman, University of Oregon

**Migration and Ritual: How Muslim Kosovo Romani Refugees Refashion Music in Germany**

In 1999, 100,000 Roma, representing over 2/3 of the Romani population, fled from Kosovo as a result of the Serbian/Albanian conflict during a brutal phase of the Yugoslav war. These Muslim refugees sought permanent homes all across Western Europe with limited success. In Germany 35,000 were registered in 2004, but by 2013 only 6,000 officially remained due to deportations. Many of these Roma were traumatized by their initial flight and are being retraumatized due to surveillance, xenophobia, and fear of deportation. I argue that their weddings and other elaborate ritual celebrations, with live music and dance, serve to affectively express and interpret their precarious cultural identity as well as to invigorate diasporic

kinship relationships. In these sites, the popular vocal genre talava, with improvisatory texts, has become an artistic and economic emblem for Balkan Roma, and famous artists have achieved star status. Through fieldwork (2013-4) with an extended family of Muslim Roma from Pristina, I discuss how cultural factors respond to varied political, economic, and psychological stresses. Recently, new waves of refugees from Syria have altered the "relative" worth of older refugee claims, and the European Commission declared Kosovo a "safe" country. To survive in Germany, Roma community members are making selective choices about music, ritual, work, language, and religion. For example, some women were key leaders during the refugee journey and remain the backbones of their families. Although women are obtaining more education, their modesty and virginity remain bastions of "tradition," and are displayed in ritual, music and dance.

Michael Silvers, University of Illinois at Urbana-Champaign

**From Nightingales to Muni Birds and Beyond: Ecomusicology, Academic Branding, and Lineages of an Ecological Ethnomusicology**

As ecomusicology has expanded as a topic within ethnomusicology, it has also begun to develop into its own multidisciplinary field that combines positivist and interpretive approaches, bringing together musical analysis, scientific data, and contemporary composition, among other elements. Yet ethnomusicologists have "done" ecomusicology in a decidedly ethnomusicological--and thus interdisciplinary and holistic--way since the early days of our discipline. Attempts at creating a new ecomusicology discipline have, I believe, distanced new scholarship from the broader efforts of ethnomusicologists, who have long conducted research grounded in the conditions and experiences of the material world. In this paper, I call for a study of music and ecology rooted in the diversity of ethnomusicological preoccupations to better contribute to pressing discussions about music's relationship to environmental change. I do so by tracing a historiography of music and ecology that focuses on birds and birdsong in ethnomusicological scholarship. I have located references to birds and birdsong--as a central focus and merely in passing-- in nearly 150 works that practically span the theoretical and topical breadth of the discipline, from organology, to discussions of popular music and identity, to studies of indigenous music and ritual, to speculative and archeological work on the origins of music. Through an analysis of historical trends in this body of scholarship, I offer an argument against academic branding. Collaborative multidisciplinary offers one path forward, but an integrated, ecological ethnomusicology is already equipped to examine sound, knowledge, meaning, and the material world in its own way.

Sara Snyder, Columbia University

**The Politics of the Sounding Voice: Hymn Singing in Cherokee Language Revitalization**

Since 2009, the Eastern Band of Cherokee Indians has operated New Kituwah Academy, a Cherokee language immersion school serving elementary students and early childhood education. Students are often asked to perform Cherokee-language songs at cultural events on and around their reservation in western North Carolina. Often, these songs are Cherokee-language Christian hymns, now considered "traditional" by most Cherokees. However, like the language itself, Cherokee-language musical genres such as hymn singing are now seldom acquired at home and church. Students learn to sing hymns in the Cherokee language at school, but many of the timbral features of traditional hymn singing - based on the Christian Harmony shape note singing tradition - are no longer present when sung by students or the broader community. Embodied vocal techniques such as strident, chest voice singing and heavy nasal resonance that defined Cherokee hymn singing in the first part of the 20th century have given over to a lighter, head voice vocal tone. Studies of language shift often attend to referential meaning and knowledge rather than the voice as an ideologically-shaped, embodied cultural practice. When sounding bodies no longer speak their heritage language as a first language, have those bodies physically changed from their ancestors (cf. Toy 2010)? And does it matter? Furthermore, as the music teacher at New Kituwah, I was confronted with a dilemma; how does one teach children to sing when "proper" (i.e. "Western") singing pedagogy is antithetical to "traditional" Cherokee vocal practices?

Heather Sparling, Cape Breton University

**The (Musical) Key to Language Learning: Music as Motivation to Learn Gaelic in Nova Scotia**

In this paper, I consider how playing traditional music may motivate people to learn Scottish Gaelic in Nova Scotia, where what is often recognized as the only Scottish "Gaeltacht" (Gaelic-speaking community) outside Scotland exists. Together with psychology colleagues with expertise in motivation and language learning, I interviewed a small number of Nova Scotians who began as traditional musicians and later went on to learn Gaelic to varying degrees. I will draw on psychologist Zoltán Dörnyei's 2009 concept of the "motivational self system" in language learning to analyze those interviews. Dörnyei argues that we are motivated to learn another language when it helps us to achieve our "ideal selves." We must also have the knowledge, strategies and skills to work towards the creation of those ideal selves. I will consider how the "ideal Gael" is socially constructed to include both linguistic fluency and musical competence, and how traditional musicians use their musical experiences and skills to learn the Gaelic language. Although this study is small and focused, its implications are potentially significant. With sociolinguists predicting that about half of the world's approximately 7,000 languages are likely to be extinct by the next century, there is considerable need to understand how

people can be motivated to learn and use minority languages. Only a few hundred people in Nova Scotia, and fewer than 2% of Scotland's population, speak Gaelic. What role might music play in its revitalization and, by extension, the revitalization of other minority languages?

Henry Spiller, University of California, Davis

**Angklung Robot, Digital Interface Angklung, and Sundanese Values**

Institut Teknologi Bandung (ITB--Bandung Technology Institute) is perhaps Indonesia's most prestigious technical university. It is also the home of one of Bandung's most celebrated angklung clubs. Angklung are bamboo frame rattles originally associated with rice harvest festivals. Such ensembles have long been characterized by a "one person one note" approach--each musician is responsible for one note, and ostinatos and melodies emerge only through careful cooperation. Since the 1930s, diatonic angklung ensembles, including ITB's ensemble, have performed Western music by sticking to this "one person one note" approach. Such ensembles preserve the fundamental Sundanese value of cooperation--in music-making, in agriculture, and in other endeavors as well--even as they reach out to the larger world in terms of repertory. What, then, are we to make of technological developments that obviate this high value placed on human cooperation? This paper considers two examples. First, "angklung robot"--a robotic angklung chime that can be programmed to automatically perform arrangements of songs that ordinarily would require a cadre of cooperating humans to produce and demonstrates its creator's mastery of the subtleties of robotic control. Second, a recording produced by Angklung Web Institute (AWI) that uses samples of single angklung pitches to produce error-free, electronic renditions of arrangements of international easy listening hits. I argue that both of these experiments indeed stray from Sundanese values of cooperation, but that their citation of angklung also represents an important means to make sense of these modern technologies in Sundanese terms.

Federico Spinetti, University of Cologne

**The Enemy - A Partisan Hymnbook. Musical Memorialization of War in Contemporary Italy**

A gunshot echoes from 1944, leading post-punk musician Massimo Zamboni to uncover his family's past. Fifteen years after the break-up of Consorzio Suonatori Indipendenti, the historic Italian rock band which he co-founded, Massimo calls back the former members to engage once again with the memory of the Italian WWII antifascist Resistance and its contested legacy in today's Italy. Private memories collide with collective history as a new musical project is born. The musicians gather in the Social Theatre of Gualtieri, a town replete with WWII memories. Their compositional process, and Zamboni's travail as he digs relentlessly into his family's involvement in the war, become the backbone of *The Enemy - A Partisan Hymnbook* (2015, 80 min.). The film inspects music as an agent in the memorialization of war and

the construction of historical narratives, as well as a site of active, critical vigilance over the present, drawing meaningful connections to current contentious social issues in Italy and Europe. Navigating a fine line between ethnographic representation and cinematic stylization, the film accesses the affective and evocative layers of experience that intimately tie together songs, landscapes, and memory. A collaborative, performative act concerted by ethnomusicologist/director and participants/protagonists, the film further offers a terrain to interrogate ethnomusicological filmmaking as an avenue of action research and political engagement. A 10-minute introduction will illustrate the research and production process of the film, its guiding theoretical and representational underpinnings, and its reception in the Italian media and public debate. Open discussion to follow (20-25 minutes). Darci Sprengel, University of California Los Angeles

**“Ana ‘Andi Cherophobia”: The Fear of Happiness and the Affects of Belonging in Contemporary Egyptian DIY Music**

In the two years following the 2011 Egyptian uprisings, do-it-yourself (DIY) music became widely known in Egypt as "the music of the revolution." Egyptian youth produce and disseminate this music, covering a variety of genres, without relying on state patronage or the multinational music industry. After a two-year period of relatively free public performance, military rule, returning to power in 2013, has brutally repressed political and artistic expression. Ruling through a palpable "barrier of fear," it criminalized "unauthorized" music performance and public gatherings. This return to military rule has cultivated feelings of political and cultural depression. In these conditions, many DIY musicians have opted to abandon "politics" to focus instead on musically engaging "energy," "mood," and "atmosphere." This paper examines the relationship between sound and public feeling under conditions of authoritarianism. Based on eight months of recent fieldwork, I posit that youth's strategic sonic and technological manipulation of affect is itself political. Most ethnomusicological studies of Egyptian music have focused on the Arab art music of the 1950s and 60s and dismissed contemporary youth music as having little social or intellectual value. Challenging such an assumption, this paper draws from recent theories of affect proposed by Judith Becker, A.J. Racy, and Lauren Berlant. I argue instead that the way youth use new technologies and globally circulating sounds in conjunction with local aesthetics, listening practices, and musical philosophies to mediate public feeling enables us to rethink ocular- and Eurocentric theories of the public sphere and, by extension, what constitutes oppositional politics.

Cara Stacey, University of Cape Town

**'Landzela sandla sakho' (Follow your hand): Performance, participation and the creative voice in Swazi bow music**

This paper investigates how the contemporary performers of the Swazi gourd-resonated bow, the *makhoyane*, create new music. Since David Rycroft's study of Swazi bow music in the 1960s and 1970s, musical bows have almost

disappeared in Swaziland. They are played by a handful of elderly people, each appearing to consider him or herself the last bearer of this tradition. Despite this, however, musical bows have been co-opted as icons of Swazi national identity, and, along with the *incwala* (the "first fruits" festival) and *umhlanga* ("reed dance") ceremonies, are used as public affirmation of Swazi cultural homogeneity to rally support for the weakening monarchy. The research explores how musicians create new songs for this single-stringed instrument. It also explores, through oral testimony and practice-based methodologies, the discourse surrounding musical innovation on this rare instrument. Players learn and create through holicipatory practice and exploration, and solitary, embodied performance forms most of makhoyane music-making. This paper explores the musical, technical, and social parameters engaged when creating new repertoire - the myriad invisible spectres to whom players play and for whom players compose - and the shape that new, resilient *makhoyane* sounds are taking. This paper extends Rycroft's musicological analysis to include an investigation into current dialectics between individual notions of creative innovation and musical memory, and the national cultural imaginary.

Stephen Stacks, UNC Chapel Hill

**No Hiding Place: Bernice Johnson Reagon and the Challenge of Musical Coalition Politics**

At the West Coast Women's Music Festival in 1981, Bernice Johnson Reagon argued that activists must step out from sequestration with like-identifying people and into the uncomfortable work of coalition politics that requires cooperation despite difference. Fifteen years earlier, she was embodying the philosophy she would later articulate. The forming of the Harambee Singers, the touring of the Southern Folk Cultural Revival Project, and the founding of Sweet Honey in the Rock show Reagon pursuing a musical coalition politics that nurtured her own identity but also reached across boundaries in the fight for social justice. By excavating the history of Reagon's collaboration with white folksinger Anne Romaine on the Southern Folk Cultural Revival Project and placing it in context of Reagon's other musical activities, I argue that Reagon carefully curated her position in dialogue with other participants in the Black Freedom movement in the pivotal period from 1966 to 1973. As she articulated her specific identity as an artist, an activist, and a Black woman, she critiqued both the insulating effect Black Nationalism could have, while also problematizing white liberal appeals for colorblindness. Reagon's work from this period highlights the intersection of political theory and musical activism, and offers us a model for how musicians negotiate identity, agency, and political engagement. As a scholar, a Black feminist, a musician, and an activist, her musical coalition building also provides a compelling case study for applied ethnomusicology as it considers how practice and scholarship mutually influence one another.

Daniel Stadnicki, University of Alberta

**Hidden Words and Sounds: An Ethnography of the Music Program at the Bahai Institute for Higher Education in Iran**

This presentation will examine the music and oral narratives of Iranian Baha'is who graduated from and/or taught in the music program offered through BIHE (The Baha'i Institute for Higher Education); an open-university system created for Baha'is, who are denied access to post-secondary education in Iran. As a case study, I will focus on the "Celebrating Resilience" concert series hosted by Chicago-based non-profit group *Crossing Borders Music Collective*, which features compositions from BIHE music graduates. Drawing from interviews with concert organizers, participants, and additional talks with BIHE alumni and faculty across the North American diaspora, this paper will document the development of an 'unofficial' (Robertson, 2012) music program for Iran's largest religious minority population. Additional analysis of featured compositions will address how BIHE grads integrate narratives of religious persecution, concepts from the Baha'i Faith, and Iranian music-cultural themes in their work. Offering Western and Iranian classical music instruction, the BIHE curriculum both reflects Baha'i musical aesthetics and offers a counter-narrative to ethnomusicological discourses about the influence of Western art music in Iran (Nettl, 1978; Nooshin, 2014; Youssefzadeh, 2005). Moreover, the story of BIHE provides a unique look into the logistics behind building a 'critically pedagogical' music program; one that reflects Baha'i faith-based appeals for social action, despite the ongoing risk of forced closures and mass arrests by Iranian officials. This paper details the work and experiences of these musicians, as well as their ongoing relationships with BIHE as performers, composers, and instructors living in the diaspora.

Jason Stanyek, University of Oxford

**Organic, Mixed, Universal: A Political Ecology of Brazilian Improvisations in New York City**

In August 1969, fresh from sessions for Miles Davis's *Bitches Brew*, Wayne Shorter assembled a group of musicians at A&R Studios in Manhattan to record *Super Nova* for Blue Note Records. Included was Aíro Moreira, a young percussionist recently arrived from Brazil. His contribution to the album (especially on the radical reworking of Jobim's bossa nova standard "Dindi") not only set the stage for the emergence of jazz fusion; it also set in motion a distinctive and incisive half-century of collaborations between Brazilian and non-Brazilian improvisers in New York City. Using materials gathered during long-term fieldwork in the contemporary Brazilian improvisation scene, this paper listens into a 50-year history, and locates a political ecology that links a wide-ranging set of improvised performances. A central claim is that in these performances, the "Brazilian" is distributed across and collected within various entities (musical instruments, human bodies, sonic forms) and that these network together -- unpredictably -- to produce a highly charged discourse on the aesthetics and politics of the "natural." To get at some of these challenging issues -- and to provide an

analytic apparatus capable of taking into account materialist organologies such as Thiago de Mello's "organic percussion," jazz fusion works such as "Mixing" from Aíro Moreira's album *Natural Feelings*, and discourses that frame performances by singers such as Flora Purim as "Universal Music Beyond Jazz" -- this paper considers three intersecting registers: the organic, the mixed, and the universal, with each providing a unique angle on the political ecology of Brazilian improvisations in NYC.

Erin Stapleton-Corcoran, Independent scholar

**Translocation, Translation, and Tradition in Contemporary Irish-Language Music**

Musical performance and participation has always been integral to the social life of Irish-language communities throughout Ireland as well as abroad. For those learning Irish as a second language, music features prominently both as a pedagogical tool and as the soundtrack to Irish-language communities of practice. While traditional Irish-language song has taken priority in Irish music scholarship, in this paper I focus specifically on contemporary Irish-language music, particularly how songwriters use a variety of techniques to make their Irish-language works easier to understand and remember, while creating meaning for its audiences. In this paper I will revisit Coláiste Lurgan, a summer school for youth that has produced a prodigious body of Irish-language translations of pop music chart toppers. Delving more deeply into the topic, in this paper I analyze the manner in which lyricists at Coláiste Lurgan create works that closely mimic the sound and metrical pattern of the original version of the song, craft lyrics that refer back to the original, and are relevant and meaningful to the students that are performing or listening to the songs. I also compare and contrast the compositional techniques used by Coláiste Lurgan to those used by other Irish-language songwriters in Ireland. In the final section of this paper I argue that while these compositions are new, many of the techniques discussed in this paper are not radical to Irish music, but in fact can be traced to Irish compositional practices found in traditional Irish musical forms.

Elise Steenburgh, Hunter College, CUNY Graduate Center

**Khmer Rouge Era Music: Re-Placing Performativity and Politics in Cambodian Song**

The Khmer Rouge government, which ruled Cambodia from 1975-1979, was an autogenocidal communist regime seeking to completely remake Cambodian society. As a part of this effort, the Khmer Rouge outlawed all music composed prior to their ascension to power, and commissioned a repertoire of revolutionary music to be publicly performed and regularly broadcast. These songs, which many Cambodians consider to be distinctly "un-Cambodian," nevertheless share many musical traits and served similar functions to the traditional court forms that dominated before and after the Khmer Rouge era. Through a comparative analysis of Khmer Rouge era song with several

traditional court songs from the Sihanouk period (1941-1970, 1993-2004), this investigation will show the similarities in musical style, instrumentation, and particularly the themes of traditional Cambodian court songs and Khmer Rouge era revolutionary music. Through the course of this comparison, the focus will be the performative uses of these musical forms, in building political legitimacy and mobilizing support, will be the focus, as a key commonality that has largely been silenced. As court songs are now the primary focus of preservation and revitalization efforts in Cambodia, what are the implications of the severing of these ties for future generations of Cambodians? This investigation seeks to re-place Khmer Rouge era music within the historical and musical narrative in order to unsettle the idea that Cambodian traditional music is a neutral entity.

Laura Steil, Ecole Pratique des Hautes Etudes  
**Sources and Currents: YouTube-mediated Conflicts in a Transnational "Afro" Dance Music Scene**

It is often the case, in African urban dance musics, that a particularly successful dance step or style gives way to the entirely new *genre*. It emerges when it "sticks" more than another on the dance floor, starts to figure prominently in song lyrics and music videos, and develops into an enriched repertoire. Interestingly, in an transnational "afro" scene tying together Congolese *n'dombolo*, Ivorian *coupé-décalé*, and French afro new style, artists often *force* into existence new genres, by labeling and trademarking slight variations, and claiming in songs, interviews, and social media publications to be "inventors of such-and-such." This paper takes a French perspective on YouTube-mediated conflicts over artistic authorship and authority, between artists whose specific location - "motherland" or diaspora - remains important despite their mobility. Arguments regarding the "source" of popular movements, and whether variations may be called full-blown "genres" as opposed to mere "currents" flourish both on and offline. These arguments are magnified in YouTube videos in which artists display their dance skills alongside assertions of precedence and seniority. Ultimately, these videos reveal disruptions in established hierarchies and geographies of transmission, which tend to rest on constructs of Africa as "source" and diaspora as "copy." Based on a decade of fieldwork in Paris' "afro" clubs and dance rehearsal locales, this paper looks at ways in which YouTube contributes to generating new *horizontalities* and proximities, collaborative and adversarial, between "afro" artists from Europe and Africa.

Tracey Stewart, University of Virginia  
**Music in Opposition to the Mythos of Anger: The Interiority of Marion Brown**

Alto saxophonist Marion Brown, best known for his performance on the 1965 John Coltrane album *Ascension*, is largely absent from the jazz archives. A Howard University alumnus, Brown produced over twenty albums, the first in 1967. Yet, during his lifetime, Brown was usually mentioned in music

discourse only in relation to his better-known contemporaries. His musical contributions have gone under-appreciated, and his influence on the genres of avant-garde and free-jazz has been left woefully unacknowledged. Why has Brown remained so under-represented in the literature? How does this relate to the tumultuous social and racial climate that existed in the United States, particularly during the 1960's and 1970's? What does this reveal about the broader historiography of jazz, and the racialized tropes that the literature reinforces? This is an investigation of these questions and more. In this paper, I examine the ways that Marion Brown's personal and professional lives troubled the pervasive stereotype of the angry black man. This trope became tacitly attached to the new music associated with this period of musical activity, personifying many artists and activists. Brown, however, reveals an interiority in the reflective, and sometimes eclectic character of his music, which might at least partially account for his understated place in jazz history. Contemplation of the concept of interiority in relation to Marion Brown by close examination of its presence in both his life and work, will hopefully prompt further inquiry into the history of this very important musician

Ruth M. Stone, Indiana University  
**Leo Sarkisian and His Collaborations in Liberia**

One of Leo Sarkisian's modes of making and documenting field recordings in Liberia for his Voice of America show, *Music Time in Africa*, centered on finding collaborators who had local cultural knowledge and contacts and then working with them. He made field recordings with Bai T. Moore, Assistant Minister of Culture in the Ministry of Information and Culture when he worked in the Vai region of the coast of Liberia. When Sarkisian moved to record further north in Liberia, he also turned to William E. Whitten, USAID employee and Foreign Service Officer who lived in Voinjama, Lofa County known as the Western Territory until 1964.

This paper will explore and analyze the nature and substance of these cooperative efforts in preserving, documenting and providing access to the music and culture of Liberia. The analysis will draw from the personal archives of Bai T. Moore and William E. Whitten which are both deposited in the Indian University Liberian Collections in Bloomington, Indiana. These collections provide important contextual data for the Sarkisian Collection at the University Michigan.

The paper will also reflect on the role of collaborative work in audio recording expeditions more broadly and the implications for ethnomusicological research. Leo Sarkisian's collaboration in Liberia will be contextualized within the broader historical framework of ethnomusicological research during the past century.

Chris Stover, The New School

**Cross-Cultural Transactions: Improvisation, Transformation, and Syncretism in Contemporary New York City**

This paper illuminates the radically transformative, improvisationally-driven practices of three Cuban-born, New York City-based musicians: Yosvany Terry, Aruán Ortiz, and Dafnis Prieto. I focus on dialogue between deeply-rooted, culturally-located musical practices and contemporary compositional and improvisational paradigms that have emerged in New York, locating the driving forces behind different modalities of collective improvisation. For example, how is the syntax (and the meaning-implications it drives) of a collective ritual drumming music brought together with pitch structures from late twentieth-century concert music practice? This is explicitly the case with Terry's recent recontextualization of Cuban *arará*, and it also informs Ortiz's creative use of fractal rhythms and melodic cells and Prieto's polymath explorations of syncretic possibilities. Questions that animate this study include: How do the particularities of a heritage practice inform the ways an artist effects a syncretic move? What is at stake in a syncretic transformation, especially when the heritage practice has spiritual or cultural implications? What is lost or gained? How, and to what extent are artists thinking of these kinds of questions? These practices are themselves live, evolving disciplines with porous borders and complex relationships between tradition and innovation, so what is unusual or unique about transactions taking place in New York? And how does the diasporic flow extend in the other direction? My methodology involves (1) a series of interviews with each artist and some of their collaborators; (2) musical collaboration, working through their syncretic conceptions by playing together; and (3) detailed analysis of representative musical works from each.

Heather Strohschein, University of Hawai'i at Mānoa

**Locating Community: Theorizing "Affinity Community" as Discursive Space for Music Making and Belonging**

"We're a community, but it's not like this warm and fuzzy feeling." As this quote observes, community can be a contradictory and often underestimated idea. As a term, it has been well-loved and well-used by ethnomusicologists for decades, but discussion of the term as a discursive framework has been lacking. When community has been theorized and categorized in its various guises - Mark Slobin's *intercultures*, Kay Kaufman Shelemay's continuum of community, and Will Straw's *scenes* - "affinity community," as a concept, has been used as a vague, catch-all for anything that did not fit neatly into more well-defined categories. It is often assumed that affinity community members participate solely out of desire as opposed to obligation, kinship, politics, etc. This paper considers affinity community as a vital, yet unsung, classification of musical life. Based on fieldwork conducted with two community gamelan ensembles - one in Scotland and one in Hawaii - I propose a multidimensional framework for understanding the value of affinity community as a designation for contemporary, intercultural music communities. This framework includes

both the intangible aspects of affinity (e.g., choice and imagination) with more concrete characteristics (e.g., group make-up, repertoire, and educational outreach). As the opening quote suggests, members' perceptions of their own communities also contribute to this broader understanding of affinity. I argue that affinity community is a robust and flexible term in need of thorough examination. Without it, we risk glossing over ways individuals and communities find and make music meaningful.

Sumarsam, Wesleyan University

**Contesting Conviviality: Java-Islam-Global Encounters in Contemporary Traditional Performing Arts**

In our post-9/11 world, the increasingly contentious global geopolitical environment has brought issues of religion and culture to the forefront of public consciousness. This is especially true in regard to Muslim cultures. Indonesia, for example, which has the world's largest Muslim population, was repositioned almost overnight in unprecedented ways. The conviviality of Indonesia's multi-faith traditions, reflected in the fluid ways the arts move across religious boundaries, has been disputed and tested by dialogues between the recently-emerged radical wahabi movement and the localized incorporation of Western-influenced, global cultural trends. Since the ousting of the repressive Suharto political regime in 1998, this contentious Islam-Indonesia-global interface has brought about a re-articulation of Indonesia's spiritual, regional, and national identity. My paper will examine the impact of this dialogue on traditional performing arts among the Javanese - Indonesia's largest cultural group. One commonly held (if historically flawed) perception is that Islam is "against the performing arts." Yet, in spite of the recent extreme Islamic resurgence, Indonesia has and continues to have many thriving artistic traditions. In some cases, long-forgotten regional performing arts connected with the creation of Islamic saints (*wali*) have been revived, marking a Java-Islam cultural distinction. In a similar vein, certain *ulama* incorporate *wayang* puppet plays in their preaching, presenting an Islamic interpretation of Hindu stories. In a nutshell, discourses on the 21st-century Indonesian-Muslim community reveal a complex and shifting landscape comprising highly hybridized forms and transreligion/transculturalisms inherent in Indonesian Islamic cultural expression.

Jeffrey Summit, Tufts University

**Old Wine in New Bottles: Torah Reading, Digital Technology and the Sustainability of Tradition**

Chanting Torah is a mark of core cultural and religious competence learned by many Jews in preparation for bar or bat mitzvah, a ritual that remains a rite of passage in the contemporary Jewish community. Even at a time of widespread cultural assimilation, more than half of American Jews have learned and performed biblical chant for bar or bat mitzvah. New strategies are being developed to sustain this ritual at a time when congregational

affiliation is declining, the traditional loci of religious authority are being challenged, and the individual, rather than the community, is becoming a primary focus in religious expression. Viewing tradition as "process rather than content" (McKean 2003) this paper considers three case studies where contemporary Jews use digital media -- smartphone and tablet apps, computer programs and voice mail to learn Torah chant. In the 3rd century, Rabbi Yehudah ha-Nasi warned his students to look carefully because "a new bottle can be full of fine, old wine and an old bottle may not even contain new wine!" On the one hand, as I examine, digital technology and digitally facilitated distance learning increase personal agency and sustain cultural and religious performance. On the other hand, I consider how the use of digital technology alters traditional models of congregational affiliation, de-personalizes the transmission of tradition, destabilizes the relationship between students and teachers, and challenges the primacy of local tradition in contemporary Judaism.

Sang-Yeon Loise Sung, University of Vienna  
**DIY K-pop Scene and Fan Practice in Austria**

Korean popular music, known as K-pop, has risen to prominence in global music markets, expanding its fan base, attracting new consumers and changing consumption patterns. This phenomenon invites scholarly attention, as it raises new questions about subjects such as transnationalism, globalization, glocalism, de-westernization, global fandom, and cosmopolitanism, which had all once been approached mainly from Western perspectives, but are beginning to be approached from Eastern perspectives, reflecting the influence of globalized K-pop on local music markets and scenes. This paper, an ethnographic study of K-pop reception in Vienna, Austria, investigates the glocalization process, showing how K-pop has fostered new cultural trends and encouraged local community engagement, interactive communication and social bonding. K-pop production industries are quite globalized, but their transnational consumers are difficult to reach. Social media shortens the distance between Korean music companies and transnational fans, but where the number of fans is small and direct contacts are lacking, as in Austria, the music companies have little economic incentive in holding concerts. K-pop fandom in Austria compensates by actively trying to be visible. Therefore, this study focuses on fan culture and participatory cultural events, asking who the audience members are (according to class, gender, and ethnic and national backgrounds), who the cultural agents are, what the role of transnational intermediaries is and how the local K-pop scene has been created and developed through time.

Ben Tausig, Stony Brook University  
**Climates of Dissent**

Political protests function, in a strong sense, like weather. They are prone to fluctuations of mood and intensity, and these changes are nested in both long and short cycles of political activity. The dynamic arcs of protests may at times be predictable, but their paths may also diverge. They are experienced,

by partisans, foes, state agents, and bystanders, as temperamental and stochastic. This paper seeks to theorize protest events as meteorological, and attends to sound as a key indicator and determinant of the atmospheric systems of mass gatherings. Drawing on my own ethnography of large-scale protests in Thailand, both in the eye of events and at their margins, I trace the phenomenological experience of protesters and witnesses who listened to the fluctuations of protests as one might lift a finger to gauge the wind, cock an ear to assess the rumble of thunder, or look up to read the color of the clouds. I am less concerned, however, with examining predictive power than with investigating listening as a heuristic for navigating ongoing displays of public dissent. How, for example, were vegetable sellers along the *soi* of Bangkok attuned to radio reports, firecrackers, music, and voice in ways that allowed them to manage their business? How did middle-class Thais, watching television in air-conditioned living rooms, imagine their own capacities to measure the temperature of political opposition? As communications technologies are figured in the discussion, finally, I suggest a neologism: mediarology, or the climatologic study of media environments.

Michael Tenzer, University of British Columbia  
**In Honor of What We Can't Groove to Yet: Transcription and Close Listening**

This presentation advances the premise that a reconstructed approach to musical transcription can effectively anchor future university music curricula across all music sub-disciplines. Arguments for this position will include the relevance of transcription for integration of ethnomusicology (despite ideological resistance in that field), music theory, composition, and performance; its benefit to cultivating embodied musicianship (especially singing); and its potential to foster cross-cultural ethics and empathy. Transcription is also seen as an ecumenical medium in which to keep our pedagogy strongly anchored in literacy, the core value of Western universities, without unduly tilting toward Euro- or any other -centrism. This sensitive point is unaddressed by the 2014 CMS task force, and I believe transcription helps address a fear of literacy loss that dogs those resisting the report's findings. It can engage the general student in many ways, too: it need not imply staff notation, and the creative task of visually representing music can powerfully reward music and non-music students alike.

Steven Terpenning, University of Colorado Boulder  
**Choral Singing and National Unity in the Ghana Broadcasting Corporation**

This paper examines the role of the Music Department of the Ghana Broadcasting Corporation (GBC) in promoting and shaping choral music in Ghana. Since it was founded in 1954, the GBC Music Department has recorded indigenous language hymns and patriotic songs in the studio and in the field. These recordings are broadcast with commentary during weekly programs such as "With Heart and Voice" and "Campus Melodies." In 1974, the Music Department formed its own choir with singers from various

divisions of the GBC to provide a model for, and alternative to, the church and school choirs they were recording. Other government institutions, such as the Accountant General's Department and the Parliament, followed, and annual competitions were held. My intermittent participant-observation with the GBC and other workplace choirs in the Accra area from 2012-2015 and interviews with current and former choir directors reveal how these choirs recruit and maintain members, organize rehearsals, and operate within changing workplace bureaucracies. I focus on the events surrounding the GBC choir's 2013 Christmas concert, after which the choir leader quit over disagreements with the members regarding repertoire and rehearsal conduct. I argue these tensions reveal conflicting interpretations of the purpose of Ghanaian choral music and illustrate the challenges of articulating what Homi Bhabha calls a "third space" (2004). This work builds on cultural policy scholarship by exploring the workings of a musical organization situated within a postcolonial state institution with a unique social history.

Susan Thomas, University of Georgia

#### **Loving Eydie Gormé: The Cosmopolitics of a "Reverse-Crossover" Hit**

In 1964, New York-based songstress Eydie Gormé released a Spanish-language album, *Amor*, with the Mexican Trio Los Panchos. It became a massive hit across Latin America and is often considered a follow-up to Nat King Cole's hugely successful *Cole en Español* (1958). Yet interpreting Amor's success as merely a "reverse crossover" ignores the complex aesthetic politics surrounding its reception and the ways that it differed from other U.S. artists' forays into the Spanish-language market. It was Gormé's difference--her ethnic ambiguity; her nearly flawless Spanish; the schooling of her American vocal timbre within a Latin American, *bolero* sensibility; and the album's shared protagonism--that caused audiences from the Southern Cone to Southern California to embrace her as one of their own. Unlike *Cole en Español*, which framed its appreciation for and appropriation of Latin American song within U.S. musical parameters, Gormé's collaboration with Los Panchos met aesthetic expectations for bolero performance and shifted the boundaries of cultural commonality southward. Using archival and ethnographic sources, I explore the cosmopolitics behind Amor's success and its impact on the increasing canonization of the bolero repertoire. I posit that audiences' collective yet individualized enthusiasm for Gormé converted her into a symbol of what Kwame Anthony Appiah describes as "cosmopolitan patriotism" (Appiah, 1998), allowing fans to celebrate identities both local and transnational. Although the bolero's popular appeal had begun to fade by 1964 (Party 2005), fans' proprietary embrace of Gormé should not be read as nostalgic but rather as a bold claim for cosmopolitan modernity.

Leslie Tilley, Massachusetts Institute of Technology

#### **"There's Gold in Them There Hills!" or Mining for Drum Patterns: Computational Analysis of Balinese Kendang Arja Improvisation**

Balinese arja drummers are among the most respected musicians on the island. Unlike drummers of other genres, whose paired patterns are carefully

composed to interlock, two arja drummers create fast, intricately interlocking patterns through simultaneous improvisation. Analysis of their playing suggests unspoken rules and possible model patterns guiding improvisation; grammars of arja improvisation have been posited by Hood (2002) and Tilley (2013). Yet, when the collection of improvised patterns under analysis - the data set - becomes too large, interpreting one's findings in a statistically accurate way can be an onerous task. Here, computational analysis presents an exciting arena for ethnomusicological inquiry. In this presentation, I will explore the ways in which *music21*, a *python*-based computational data mining toolkit (Cuthbert and Ariza 2010), can be used to develop a more accurate picture of conscious and subconscious decisions made by Balinese arja drummers in the course of performance. Analysing over 40,000 drum strokes improvised by four different arja drummers, I will search for statistically relevant patterns at both the micro-level of stroke placement and the macro-level of improvisational logic and structure. Here I will draw inspiration from studies of computational genre classification, such as Conklin (2013), as well as analyses of rhythmic similarity, like Toussaint et.al. (2011). My findings will then be placed in the context of the unformalized oral music theory on arja that I have collected in my fieldwork, thus creating an interdisciplinary analytical study that tempers and informs the computational and statistical with the ethnographic. References Conklin, Darrell. 2013. "Antipattern Discovery in Folk Tunes." *Journal of New Music Research* 42(2): 161-169. Cuthbert, Michael Scott and Christopher Ariza. 2010. "music21: A Toolkit for Computer-Aided Musicology and Symbolic Music Data." 11th ISMIR Conference: 637-642. Hood, Madé Mantle. 2002. "Improvised Paired Drumming: The Ngemat/Ngegongin Relationship of Kendang Arja." *Bheri* 1(1): 71-83. Tilley, Leslie. 2013. "Kendang Arja: The Transmission, Diffusion, and Transformation(s) of an Improvised Balinese Drumming Style." Ph.D. diss., University of British Columbia. Toussaint, Godfried, Malcolm Campbell, and Naor Brown. 2011. "Computational Models of Symbolic Rhythm Similarity: Correlation with Human Judgments." *AAWM Journal* 1(2): 380-430.

Nicholas Tochka, University of Maryland

#### **How the Free World Rocked the Bloc: Political Agency and Popular Music in the Cold War Imagination**

"Goodbye, David Bowie," tweeted the German Foreign Office in January 2016. "Thank you for helping to bring down the #wall." Immediately, online mourners began explaining to the uninitiated how Bowie, together with other rock stars, helped the free world defeat communism. Through performances in West Germany, commentators claimed, these men mobilized Eastern European youth in the 1980s, shocking the bloc from its drab status quo with electric guitars feeding back over, and ultimately helping to bring down, the Berlin Wall. The presumption that rock music can be directly linked to the demise of communism remains, however historically dubious, popularly compelling. But why are these stories so enduring? And what can they tell us about the ideological construction of a so-called free world vis-à-vis an unfree Second World? Examining documentary accounts and interviews, this paper analyzes claims proposing that First World musicians effected political change

in the Second World. While previous scholars have criticized such claims for oversimplifying complex political phenomena and romanticizing Western intervention, I ask how the idea that the communist bloc could be rocked arose in the first place. This notion depends, I argue, on the First World's postwar invention of certain popular musicians as uniquely endowed with the dual capacity to voice freedom and articulate dissent. By historicizing the politically engaged rocker as a Cold War archetype, we may better understand the roles popular music has played--and continues to play today--in defining the epistemological horizon of postwar politics in Europe and the United States.

Chris Tonelli, Memorial University of Newfoundland

#### **Practice-Based Research in Improvisational Choral Music**

Choirs working predominantly with improvisation are a relatively unknown but rapidly expanding form of music making in European, North American, and Asian cities. This paper will offer an introduction to this emerging practice and will describe the methods and results of two years of practice-based research I have been conducting with improvising choirs I have organized in two cities in Canada. The introduction I will offer will be based largely on interviews I have conducted with leaders and members of improvising choirs in Tokyo, London, Berlin, Vancouver, Ottawa, Montreal, and Toronto. I will describe the emergence of some of the earliest improvising choirs in London and will discuss the more recent and more rapid spread of these groups through translocal collaboration and online dissemination of performances and information. Following this, I will discuss the impact the improvisatory methods of these choirs have had on the lives of participants and how these may be different and similar from the benefits of the more common methods employed in non-improvising choirs. I will explore the implications of the use of collective real-time composition of musical works, the creation of a space for unconventional vocal exploration, and the establishment of a musical system where "mistakes" are embraced as new possibilities and the role and power of the conductor and composer are distributed through the group. Finally, I will close with personal reflections on the benefits and potential of community-engaged practice-based research in ethnomusicology.

Peter Toner, St. Thomas University

#### **Sound, Evocation, and Presence in Yolngu Manikay**

In the *manikay* tradition of the Yolngu people of northeast Arnhem Land, in northern Australia, the evocation of places, and the ancestral beings associated with them, is the essential aesthetic criterion by which singers are judged. They do this through the medium of sound, in the form of song texts set to particular melodies and rhythms, but frequently use poetic imagery that itself is evocative of the sounds that represent ancestral presence. Sound, then, is used to represent ancestral beings and places, and those ancestral beings and places are themselves the sources of sounds that reverberate in the present. A similar dynamic is at play in a different but related setting: the

repatriation of archival recordings of *manikay* back to their communities of origin. In this case, the sounds of digitized audio recordings are evocative not only of ancestral presence, but also of the presence of the particular singers who made the recordings, and are often assessed by listeners in terms of the distinctive "sound" of those individual singers, now deceased, and represented now only in the form of memory-traces and the recordings themselves. In either case, sound and presence are thoroughly permeated by emotional associations on the part of listeners. In this paper, I will examine some of these complex associations and suggest that, for Yolngu people, sound is the most important medium that connects the living, the recently-deceased, and the ancestral beings of the creative period.

Julia Topper, University of Maryland, College Park

#### **Ladies and Gents: Gendered Stepping in Traditional Irish Step Dance**

Today's competitive style of Irish step dance - often labeled "traditional" to distinguish its style from professional shows like Riverdance - originally developed from the twentieth-century Irish nationalist movement under the aegis of the Gaelic League as a way to construct and express Irish cultural identity. The importance placed on portraying Ireland as culturally upright, contrasting English stereotypes of the Irish Barbarian, enormously impacted the way movements in Irish step dance tradition were "invented." Irish step dance's lifted carriage indexed a morally upright culture, and the ideal Irish male and female citizen came to be represented through the aesthetically ideal male and female Irish step dancer (Foley 2013). While steps have changed over the last hundred years, the heteronormative culture ideals expressed through dance have remained largely the same, despite Irish dance's expansion outside of Ireland, and changes in gender roles within these societies. In this paper, I explore the construction and maintenance of gender roles in Irish step dance, showing how traditional ideas of masculinity and femininity are expressed within the Irish dance community and through the danced steps. Based on fieldwork with Irish dance schools in the United States and Japan, I discuss gender-specific dances, movements, and terminology; the role of competition; and tensions that are revealed when students step outside proscribed norms. I also show how professional shows have challenged gender expression in traditional step dancing. This paper seeks to facilitate greater understanding regarding the relationship between movement and gender within both Irish dance and ethnomusicological studies.

Jose Torres, University of North Texas

#### **The University Mariachi Ensemble-Teaching Ethnomusicology through Applied Performance**

In discussing the teaching of world music performance at the university level, Gage Averill (2004) writes that "conformity to the canonical ensemble paradigm," as represented by band, orchestra, and choir, represents the "central pedagogical dilemma." Since 1961 when it was first formalized as an

official course at University of California, LA, the university mariachi ensemble has become a space of political negotiation and contestation, including issues of departmental hierarchy, music epistemologies, cultural de-contextualization/assimilation, and the purpose of music education. From the vantage point of institutional music programs, mariachi represents a stylistic folk genre that utilizes a mix of traditional and hybrid European instruments with repertoire based in traditional Western theoretical and compositional techniques. Under this definition, mariachi is stripped of its social significance and cultural symbolism that constructs notions of Mexican-ness. This de-contextual conceptualization problematizes much of the pedagogical approaches used among formalized US mariachi instructional programs whose growth within public schools and universities throughout Texas has exploded. In Mexico, mariachi historically has been transmitted informally, often through familial ties and working apprenticeships resulting in a performative expression based on a lifelong absorption of context specific socio-musical experiences that produce distinctly competent native musicians and listeners. Within these contexts, learning to perform mariachi is less about "style" and more about "cultural milieu." From an ethnomusicological perspective, this paper examines issues derived from teaching the university mariachi ensemble, including formal instruction versus rote-learning osmosis, notation versus orality/aurality, music as socio-cultural experiential knowledge, and finally the role of music education within a globalized society.

Sarah Town, Princeton University

**Terreno timbeado: Rhythmic Experimentation in New York's Cuban Dance Music**

The strains of Cuban dance music have animated New York's nightlife for more than a century. The latest example of this sonic flow, timba, emerged during the late 1980s, a product of street and conservatory, and a balance of pop danceability and jazz virtuosity. With Cuba's economic reopening, the genre's timbres and techniques have circulated internationally, trickling into the United States in the shadow of the Buena Vista Social Club. In New York City, musicians from Cuba and elsewhere have begun to produce timba in a variety of forms, from cover tunes to new compositions, to timba-inflected jazz and pop classics. Responding to the unique inspirations and constraints of their new environment, musicians have challenged generic boundaries and traditional paradigms, reinventing the old and forging the new. They fuse disparate elements, timbify the non-timba, interpolate remote borrowings, and execute extreme experiments in rhythm. This paper adds to growing literatures on timba and the transnational travels of Latin dance music, while also contributing to improvisation studies. Based on the transcription and analysis of live and studio recordings, and interviews and conversations with local musicians, it examines the work of New York's timberos, focusing on their composed and improvised rhythmic inventions. Timba's techniques and New York's realities each refract and transform musical material in particular ways; thus, I argue that the musical output of New York's timberos highlights

particular aspects of timba's musical culture, ultimately pushing the genre itself into new territory.

Sally Treloyn, The University of Melbourne

**Technologies for Thabi: a virtual landscape interface for a song database in the west Pilbara as a strategy to support music vitality**

The Pilbara region of Western Australia has a rich heritage of both ceremonial and public song traditions. Composed by living people following an ancient compositional tradition, public traditions such as the solo genre Thabi record experiences of events that shaped the past and present-day linguistic, cultural, economic and geographical landscapes of the west Pilbara region in the twentieth century. While Thabi thrived in the 1960s and 70s in the social contexts of reserves, towns, missions and stock camps, today it is endangered. In recent years a sense of urgency to revive Thabi has emerged in stakeholder communities, and has prompted increased discovery and dissemination of archival recordings. This has coincided with an explosion in connectivity through affordable mobile devices and digital literacies, alongside new developments in content management systems for indigenous cultural knowledges. The question arises: how can technologies used to disseminate and share archival Thabi recordings and associated cultural knowledge that were produced in the past, serve to support the multi-dimensional vitality of the song tradition today? This paper presents preliminary results of a three-year project funded by the Australian Research Council that aims to answer this question through collaborative interdisciplinary analysis of the Thabi tradition and the development and testing of an interactive virtual landscape interface for a database of Thabi songs and associated metadata.

Priscilla Tse, University of Illinois, Urbana-Champaign

**Clothes Make the Man?: Gender Authenticity in Cantonese Opera Singing**

Cross-dressing is one of the notable characteristics of Chinese opera. In today's Hong Kong, where Cantonese opera is the dominant Chinese opera genre, women playing male roles and singing in *pinghou* voice (a non-falsetto voice for male roles) are common. Cantonese opera music is performed in both operatic settings and concerts. In the former, performers appear in traditional operatic outfits (including thick oil-based make-up, elaborate costumes, and headdresses) with complete stage setups; in the latter, they sing renowned operatic excerpts in modern outfits with minimal acting. While the traditional outfits are strictly gendered, actresses can freely choose their modern outfits for concert performances. Yet when the modern outfits are "too feminine," the gender authenticity of their performances is often questioned. This paper examines the factors that contribute to the gendering of cross-gender singing performances. Do voices have genders? Are voices gendered only sonically? Do female *pinghou* singers' modern outfits, which manifest gender codes alternative to the operatic stage, complicate the spectatorship of their

performances? By comparing the reception of actresses' cross-gender performances in operatic and concert settings, I find that their physical bodies are inevitably taken into account when people evaluate their renditions of male roles. While the "mismatch" between their "feminine" modern outfits and *pinghou* voice in concerts frequently evokes controversy, I explore the role of theatricality--acting in traditional operatic costumes in operatic settings--in concealing the actresses' biological sex, and accommodating gender ambivalence and ambiguity.

Ioannis Tsekouras, University of Illinois at Urbana-Champaign  
**The Poetics and Politics of Pontic Ethno-Regionalism: Folkloric Choreocartography and Collective Memory in Annual Pan-Greek Festivals of Pontic Dances**

Staged folklore has always been a useful tool of nationalist propaganda. Folkloric dance performances have provided images of national unity through representations of cultural diversity. As such, folkloric performances of dance and music play a central role in the negotiation of collective memory. They provide easily accessible and often normative visual tokens of the past. In this paper, I will demonstrate how a particular ethno-regional Greek group, the Pontians or Pontic Greeks, use the folkloric stage in order to negotiate their own collective memory. The Pontians are the descendants of the 1922 Greek Orthodox refugees from the region of Pontos, in contemporary Turkey. Pontians have cultivated a strong sense of identity based mainly on the memory of their pre-1922 ancestral homeland. Organized in privately administered folkloric associations, Pontians have used instrumentally the national model of staged folklore in order to negotiate their collective memories of Pontos. They have done this in partial compliance with Greek nationalist discourse. Drawing upon fourteen months of fieldwork among Pontians in Greek Macedonia, I will demonstrate how Pontic Greeks engage in this negotiation process on the folkloric stage, as well as the related to this process dilemmas, impasses, and debates. I will focus my analysis on one celebrated case study: the Annual Pan-Greek Festival of Pontic Folk Dances organized every fall by the National Union of Pontic Folkloric Associations.

Tamara Turner, King's College London  
**Musical (Re-)Configurations of Social "Warmth:" Sensing, Suffering, and Trance in an Algerian Sufi Community**

In Algeria, it is expected and taken for granted that we can feel the energy of a place, situation, or event; what we sense as that atmosphere is called *hal*. While the experiential phenomenon of *hal* is fundamental in the Muslim world, it has escaped the attention of anthropologists and ethnomusicologists. *Hal* is often translated in formal Arabic as "a condition," or "state of being" but these common understandings mask the unstable, ephemeral, and affective qualities of *hal* such as the way it collapses what we often separate in English as "consciousness," "emotion," and "bodily sensing." In *diwan*, an Algerian

Sufi ritual, music is essential in order to "warm" (*hami*) *hal* so that this musical, social warmth can cultivate a wide spectrum of trance--from "mild" trance (*jedba*) to possession trance (*bori*). All of these trance registers can be understood as varieties and intensities of presence: ways of being present, being away, or disappearing into other personages. Through these musically precipitated reconfigurations of selves and relationships, trance articulates and attends to personal suffering and social pain in the *diwan* community. This paper builds on eighteen months of fieldwork in Algeria, scholarship on affect (Ahmed 2004; Brennan 2004; Massumi 1995), the anthropology of pain and suffering (Blackman 2012; Throop 2010; Scarry 1985), and pivotal scholarship on music and trance (Rouget 1985; Becker 2004; Jankowsky 2010) in order to propose that *diwan* dynamics of social warmth offer ways of understanding the nexus of music, trance, and ritual as an affective epistemology.

Lee Tyson, Cornell University  
**Transgender Vocalities, Pedagogies, and Archives: FTM Transition Videos on YouTube**

In the age of YouTube, transgender individuals have more media and social networking technologies available than ever before to articulate, navigate, and co-construct their bodies and identities. This is evident in the rise of "transition videos" in which transgender people document their transition process--broadly conceived--through a series of video blogs, which may then be posted online for archiving and sharing. Drawing on participant observation, online ethnography, and interviews, I explore a subset of these transition videos that explicitly engages issues of vocality, in particular those by Female-To-Male (FTM) or otherwise transmasculine-identified individuals who use media technologies and vocal pedagogies to negotiate changes in voice during hormonal transition. This study is rooted in scholarship on musical performativities of gender and sex, particularly Suzanne Cusick's work on the voice (1999). However, acknowledging that "transgender" is a category often merely instrumentalized as an example of gender performativity, I instead use insights gleaned from these videos to illustrate how transgender individuals produce archives of affective and material traces of vocality--a form of queer sonic archiving--as well as shared pedagogical tools and fragmented, spatiotemporally-displaced online relationalities. Recent work on transgender vocality by Elias Krell (2013), Shana Goldin-Perschbacher (forthcoming), and Stephan Pennington (forthcoming) informs my attention to the complex networks of bodies, technologies, identities, and discourses that constitute these particular queer online media practices.

Anastasia Udarchik, University of Toronto

**Laughing at Mental Illness: Humour in Portrayals of Obsessive-Compulsive Disorder in Popular Music**

In 2014 internet comedy duo Rhett & Link posted a music video to their original song "My OCD" on their YouTube channel. Since then the video has gained considerable popularity and currently has over 22 million views. The video offers a literal, music theatre-style interpretation of the lyrics; a lab coated experimenter (Rhett) is seen running a series of distressing tests on a man with apparent OCD (Link) in order to trigger his symptoms. Obsessive-compulsive disorder is characterized by a complex thought cycle of illogical and anxiety-provoking thoughts and images (called *obsessions*) and responsive behaviours designed to temporarily reduce the anxiety (called *compulsions*). The music video is unusual in that it uses humour to depict a serious mental health issue, raising the question of the merits that comedy has (if any) in portraying the suffering caused by mental illness. Using Garland-Thomson's typology of disability portrayals (2002) and Wahl's analysis of mental illness depictions in popular media (1995), I navigate through the intersection of humour and mental illness in "My OCD" using lyrical and visual analysis. As someone who has themselves been diagnosed with OCD, I investigate whether the use of humour is effective in the role of normalizing OCD and other mental conditions or whether it serves to further alienate those with mental illnesses from non-sufferers by means of enfreakment. I argue that the efficacy of such portrayals lies ultimately not in their employment of humour, but in the accuracy of their representation of a given condition.

Julia Ulehla, University of British Columbia

**At the Juncture of Biology and Ethnomusicology: Vladimír Úlehla and the Living Song Organisms of Strážnice**

Biologist, filmmaker, and ethnomusicologist Dr. Vladimír Úlehla (1888-1947) used his expertise in the biological sciences to perform an in-depth and novel study of folk songs from his native Czechoslovakia. His posthumous magnum opus *Zivá Píseň (Living Song, 1949)* chronicled the musical traditions of Strážnice, a small town at the western hem of the Carpathian Mountains at the Moravian Slovakian border. Through four decades of ethnographic inquiry, transcription, and several methods of structural analysis, Úlehla considered the songs as living organisms, linked them to their ecological environs, and isolated musical characteristics that correspond to various stages of their evolution. He discussed modulation, vocal style, ornamentation, melodic and poetic structure, and identified a diverse array of musical modes--a fact that he used to refute the prevailing assumption of the day that folk music was derivative of art music. Due to several factors unrelated to the quality of his scholarship, his work has yet to enter English-language ethnomusicological discourse. In addition to the language barrier, Úlehla was persona non grata for the communist regime, and his work was immediately suppressed upon publication. Recent efforts aim to rectify the situation--in

2008 a reprint of *Zivá Píseň* appeared, and a forthcoming edition of *Ethnomusicology Translations* will feature a translation of Chapter VI. Designed as a companion to the translation, this presentation seeks to situate Úlehla among his contemporaries Bartók, Kodály, and Janáček, highlight his prescient method of biological and musicological inquiry, and expand our purview of mid-twentieth century Eastern European ethnomusicological activity.

Haekyung Um, The University of Liverpool

**Is K-pop a New Global Youth Culture?: K-pop Fandom in the UK**

This paper will discuss the characteristics of the K-pop scene and fandom in the United Kingdom. The UK K-pop scene began as a virtual scene before it developed local features and specificities and it is concentrated in the greater London area. Digital technology and new media are the main methods of K-pop consumption for K-pop audiences across the globe. However, live K-pop events such as concerts and competitions are equally important for the fans to experience 'liveness' of performance and a sense of solidarity. The mobility of fans, promoters and organizers across the geographical and cultural borders contribute to the creation of translocal scenes, which in the European context are vital and beneficial to the development of the local UK K-pop scene and the transnational K-pop industry as a whole. I will examine how multiculturalism and cosmopolitanism in the world city of London help to foster K-pop as a new form of youth culture, which offers an aesthetic experience that is an alternative to Anglo-American popular music, and a new social space for ethnic minority youth in Britain. I will also discuss how this social practice of UK K-pop fandom is, in turn, supported by South Korea's cultural diplomacy and cultural industries which seek to promote the image of the country and national brand through K-pop.

Michiko Urita, University of Washington

**Challenges to the Transmission of the Kagura Secret Songs during the Warring States Period in Japan**

The most sacred ritual music of the Japanese imperial court, the kagura secret songs, faced challenges to their transmission and survival three times since their formation in the twelfth century. By examining the first such crisis, which occurred during the Warring States period (c. 1467-c. 1615), I discuss the genealogy of the secret songs and the ways in which they were sustained by emperors and court nobles during this early period of instability that was so marked by social upheaval and constant military conflict. Deploying research strategies standard to historical ethnomusicology, I examine the lives and works of three court nobles - Aritoshi Ayanokōji (1419-1495), who was head of the family of grand masters of kagura secret songs; Takayasu Washino'o (1485-1533), who transmitted and performed the songs when the Ayanokōji family declined; and Yukinaka Itsutsuji (1558-1626), who restored the family line of the Ayanokōji after a ninety-one-year-interruption -

in order to clarify the mechanism by which the songs survived. In addition to my own field research at the Imperial Household Agency and the Ise Grand Shrine, my sources include court diaries, historical manuscripts, and musical notations housed in national archives. In the context of other endangered music traditions today, my research is meant to help identify possible future threats to the sustainability of the kagura secret songs, which have been performed, against all odds, without disruption for over eight centuries.

Kumiko Uyeda, University of California, Santa Cruz  
**Ainu Tonkori and Personhood in Contemporary Japan**

The *tonkori* is a fretless zither of the Indigenous Sakhalin Ainu people who were transplanted from Sakhalin Island (Russia) to Hokkaido Island (the northernmost island in Japan) at the close of the Second World War. The Ainu, formerly a hunter-gatherer people, have traditionally observed personhood in all things, including humans, animals, natural phenomena, and objects. Drawing on the recent "new animism" scholarship that addresses Indigenous ontology and perspectives, and from ten months of ethnographic fieldwork research conducted between 2010 and 2013, this paper examines how Ainu musicians engage with the personhood of the *tonkori* as a female-gendered person who needs to be cared for properly in order to "speak." Furthermore, epic poetry and many stories exemplify the *tonkori*'s animist episodes in traditional Ainu culture. Many traditional everyday Ainu activities involve the recognition and respect of spirits who take various physical forms (i.e. animals and objects); the Ainu view these beings as persons with special powers traveling in the human world as gifts, and the Ainu return them to the spirit world in a "sending back" ritual. Even though most Ainu are now culturally assimilated into Japanese society, Ainu animist ontology remains present in the minds of contemporary Ainu, and they negotiate ontological universes between traditional Ainu and post-war Japanese beliefs, which sometimes parallel and sometimes intersect. By exploring new animism within Ainu and Japanese worldviews, this paper investigates and probes the animist nature of the *tonkori* and an Indigenous people's musical practice within a technology-integrated society.

David VanderHamm, University of North Carolina at Chapel Hill  
**Historical Phenomenology, Sound Media, and the Lived Experience of Virtuosity**

The philosophical tradition of phenomenology has had a substantial impact in ethnomusicology and anthropology, but scholars in both fields have primarily applied phenomenological approaches to the living present of fieldwork. Similarly, the topic of musical virtuosity has been treated within studies of music as a phenomenon manifested through the body's skillful display in live performance, which is only dimly reflected in media iterations. This paper works to destabilize these presentist assumptions by drawing on phenomenological work from within ethnomusicology, sociocultural

anthropology, archeology, and literary studies in order to theorize a historical phenomenology of sound media and its role in the lived experience of virtuosity. Working primarily from radio transcription discs of early country music—recordings never intended as objects of preservation—I use the phenomenological concepts of intercorporeality and apperception to show how listeners identified musicians on "the other side" of media object as subjects "like me," and how this identification informed the lived meanings of mediated sound. Many listeners continued to value music during the age of recorded media not as an independent "sonorous object," but as a particular type of human labor undertaken by musicians who exemplified culturally specific notions of agency and subjectivity. These audiences rejected anything like the cultural practice of "acousmatic listening" by insisting on focusing on the source of the sound—hearing the agency behind the sound—even as that sound became spatially and temporally removed from its source.

David VanderHamm, University of North Carolina, Chapel Hill  
**Ravi Shankar, Yehudi Menuhin, and the Social Construction of Cosmopolitan Virtuosity**

At the height of the "sitar explosion" of 1966-67, one reviewer declared breathlessly that Ravi Shankar displayed "demonic virtuosity that virtually toppled the senses." Such a statement is remarkable, especially when we consider that barely a decade earlier violinist Yehudi Menuhin warned viewers of the first American television broadcast of Hindustani music to "not expect unbridled passion or flame as in Spanish or Hungarian music." Many historical accounts attribute this shift in reception primarily to Shankar's association with the Beatles, thereby downplaying the complexities of intercultural reception and failing to explain how still unfamiliar music became a suitable vehicle for the display of remarkable skill. This paper draws on archival research, interviews, media analysis, and phenomenology to demonstrate how Shankar, Menuhin, and American audiences constructed a cosmopolitan virtuosity between 1956 and 1966. Though Shankar already possessed tremendous skill, the construction of virtuosity refers to the process of establishing what counted as skill and how it was socially meaningful. Beyond mere technical ability or speed, Shankar's skill was understood through his versatility as improviser-composer, cultural spokesman, and musical collaborator. Yehudi Menuhin in particular served as a promoter and collaborator who encouraged American audiences to value Shankar's mastery as a display of human virtue that performed the identities of productive artistic laborer and cosmopolitan--if still ethnically and nationally marked--subject. As a contribution to historical ethnomusicology and studies of collaboration, I show how both experts and non-experts negotiated the meaning and value of skill in this intercultural context.

Patricia Vergara, University of Maryland

**To Remember, to Forget: Listening to Ballads in Times of War and the Realms of the Private and the Public in Colombia**

Colombians have faced an internal war for over sixty years, with varying degrees of intensity, that has caused the deaths and forced displacement of millions of people. A body of corridos - sung-stories in first or third person in balladry fashion - about the many facets of the war began to circulate in cassettes and CDs since the late 1980s, produced in small scale by musicians and independent producers. In spite of precarious distribution networks, having been shunned by most of the Colombian mainstream mass media, they became very popular among rural populations in the Andean and Amazon regions. Public discourses about the Colombian war, which, can be argued, has its roots in the historical disenfranchisement of the majority of its population and the criminalization of political dissent, have tended to deny its very existence, highlighting instead the violence derived from the drug trafficking. The stories in corridos are thus perceived by detractors as distasteful as they bring the "public secret" (Taussig 1999) to earshot. Often interpreted as celebratory of criminal life or, conversely, as the voice of oppressed peasants affected by the war, Colombian corridos are instead examined in this paper as sites in which complex dynamics of remembering and forgetting experiences of the war are afforded to dedicated listeners, who otherwise often choose to not talk about them. Drawing mostly from the perspectives of listeners, this paper focuses on how corridos provide them with the musical means to mediate between the private and public realms of shared experiences of violence.

Victor Vicente, The Chinese University of Hong Kong

**"Hear the Difference": Musical Performance, Ethnography, and the Notion of Cultural Affinity at Macau's Lusofonia Festival**

Since its handover back to China in 1999, Macau has quickly grown to displace Las Vegas as the casino capital of the world. More stealthily, the small territory has also effectively begun to diversify its economy by aggressively developing its tourism industry, capitalizing on its unique history and multiethnic heritage to establish a full and robust year-round calendar of festivals and cultural events to which visitors are invited under the "Touching Moments" campaign to "Experience," "Feel," "See," and especially "Hear Macau." With the Venetian and Galaxy casino-hotels in the backdrop, tourists and locals alike can, for example, "Hear the Difference" over three packed days in November at the Lusofonia Festival, in effect an annual World Music festival themed on the defunct Portuguese Colonial Empire at which rare folk and popular acts from far-flung places like East Timor, Goa, and Guinea-Bissau take center stage to celebrate Lusophone musical and cultural heritage. Based on several years of fieldwork at the Festival, this paper, in addition to providing analyses of expressive forms from several under-documented locales, interrogates the notions of *lusofonia* and postcolonial Macanese identity through the complexities of festival performances, which can simultaneously foster collective affinity and underscore cultural alterity.

The paper details how these identities are articulated around such challenges as language, misrepresentation, and audience reception. The logistical and methodological difficulties of conducting ethnographic research on World Music festivals, which the author has also endeavored in other countries, are addressed in the conclusion.

Amanda Villepastour, Cardiff University

**Fielding gender and sexuality in music research**

Analyses of gender and sexuality in musical scholarship have been expanding in recent years, in part due to systematic efforts by female and LGBTQ researchers to incorporate their subject positions into their analyses (c.f. Hellier and Koskoff 2013, Koskoff 2014). This round table goes far beyond researcher frustration during fieldwork and addresses some little-discussed and nuanced issues. Led by experienced fieldworkers from five different nations working in a range of geographical locations and kinds of research sites, the contributors will present diverse aspects of the relationship between the fieldworker and their respondents. The discussion will focus on gender and sexuality with reference to the intersecting issues that frame them such as age, race, nationality, class, socio-economic status, and religion. Contributors will discuss the challenges and strategies to maintain respect for cultural difference while feeling the need to protect others and oneself in the field. Issues will include: the challenges faced by female researchers working with women such as negotiating polygamy from a feminist perspective and confronting female competition; multi-directional homophobia in the field; patriarchy in the sound studio in cross-cultural perspective; strategically becoming asexual in the field in the hope of engendering neutrality; strategically revealing one's sexuality to facilitate friendship and gain confidence and access, trust, and belonging; and mediating multiple identities at the complicated intersection of gender and sexuality within a range of religious positions. The diverse framing statements from the presenters are designed to encourage a wide-ranging discussion and a lively debate.

Vivek Virani, University of North Texas

**Saints and Sufis: The Cultural Politics of Labels in Indian Popular Religious Music**

Religious tolerance is among the most contentious issues in India today. Many scholars believe that increased right-wing Hindu nationalism coupled with global concerns over extremist Islamic terrorism have intensified public hostility toward Indian Muslims. Simultaneously, increased participation of Indian youth in global activist discourses and leftist resistance to religious nationalism have spurred production and consumption of popular non-sectarian spiritual music. Such music is frequently marketed as "Sufi," regardless of its concrete connections to classical Sufi poetry or even to Islam. Many performers from heterodox or marginalized Hindu traditions, such as Bauls and Kabir singers, have also entered the popular music arena in the

last decade and are uncritically included under the Sufi banner by record labels and concert organizers. This paper discusses the *mélange* of spiritual traditions encompassed by "Sufi" and related labels in Indian popular religious music and suggests that the indiscriminate use of such labels serves both inclusionary and exclusionary functions. Performers and audiences of these genres advocate spiritual ecumenism and aim to foster tolerance through musical collaboration. Yet the postmodern usage of "Sufi" often demarcates a circumscribed acceptable realm for Islamic cultural influence, celebrating Islamic music and poetry while complacently accepting the continued marginalization of Muslims in India. This paper draws on relevant scholarship by Peter Manuel and Regula Qureshi, but extends it in light of recent cultural and political developments. It aims to encourage broader discourse on the role of popular music in reflecting and potentially mediating ongoing religious discourses.

Yun Emily Wang, University of Toronto

**Singing, Speaking, and (Mis)hearing the "Home" in Toronto's Chinese Queer Diaspora**

Social imaginaries of "home" and homelands have figured prominently in diaspora studies, and both music and language have been demonstrated as crucial arenas in which the diasporic subjects anchor identities, assert agency, and make sense of their transnational experiences. To the extent that "home" and homelands--often accessed through linguistic nativity and music consumption/participation-- are important, these concepts might also reproduce the exclusionary logic and epistemological violence of home nations. Following Anne-Marie Fortier (2001), Gayatri Gopinath (2008), and David Eng (2010), in this paper I explore the politics and possibilities of queer diaspora at the intersection between music and language. Specifically, I examine two ethnographic events drawn from three years of fieldwork in the everyday life of Chinese queer diaspora in Toronto. In the first, situating Chinese language's affinity for homophonic puns within sociolinguistic discourse on gay men's "camp talk," I trace how an interlocutor speaks and sings a related family of puns across barriers between languages, and between music and language. Puns are already nodes of indeterminacy in a symbolic system, and I posit that musicalizing the pun further destabilizes relationships between sign and meaning, voice and subject, and language and nation. In the second, I analyze an interlocutor's alleged (mis)hearing of the soundscape of Taipei's Chiang Kai-shek Memorial Hall as a form of punning that queers the home nation. Ultimately, by analyzing these examples I hope to demonstrate some of the ways in which alternative narratives of longing and belonging can materialize in Sinophone expressive cultures.

Nolan Warden, University of California, Los Angeles

**Holy Death, Jesus Bad-Green, and NAFTA: Economic Interpretations of Ultra-violence and Consumerism in Mexico's New Narcocorridos**

Since the rise of the *corrido* (ballad) in post-Revolutionary Mexico, one sub-genre has come to dominate all others: the *narcocorrido* (drug ballad). Far

from the comparatively tame epics of borderland tequila smuggling during U.S. prohibition, 21st-century narcocorridos often present a previously unimaginable level of graphic violence paired with the celebration of branded luxury goods. No longer just tales in third person, narcocorridos are now often narcissistic first-person narratives replete with product placement, misogyny, and doing drugs (not just trafficking them). Musicians commonly play the part onstage with tactical gear, prop bazookas alongside sousaphones, and snare drums mimicking the sound of rapid-fire assault rifles. It warrants consideration that the emergence of this phenomenon closely parallels the implementation of NAFTA and other massive economic shifts in recent Mexican history. The phenomenon also follows projects of economic assimilation directed by Mexican anthropologists in remote Indigenous communities. This presentation studies narcocorridos musically, in the media, and on the ground, focusing especially on their embrace by Indigenous youths. Based on over two years of fieldwork among Indigenous music fans and musicians, this paper traces the touchstones of the new narcocorrido phenomenon - i.e., symbols of global capitalism - as they play out on MP3s and graffiti-covered adobe walls in Indigenous communities. Young musicians and their fans are caught in a double bind, expected to maintain their decidedly non-capitalist ancestral practices while becoming economically successful in a Western model. As such, extreme narcocorridos might be understood as expressions (or premonitions) of a sometimes-fatal socio-economic contradiction.

Ilana Webster-Kogen, SOAS, University of London

**A Horn Mediascape on Levinski: Managing Otherness and Belonging in Tel Aviv**

Eritrean emigration earned widespread media interest during 2015's wave of migration to Europe, but Eritrean asylum seekers have been changing the demographics and soundscapes of Tel Aviv for nearly a decade. For most of that time, scholars and the media took little notice of the growing population that now dominates the bottom rung of Tel Aviv's service sector. This change is significant, though, since Eritreans now outnumber Ethiopians in Tel Aviv, despite the concentration of Israeli citizens of Ethiopian extraction. Yet understanding how these two populations interact is crucial for understanding how migrant and citizen minorities navigate integration in a rich city. This paper examines the way Ethiopian and Eritrean migrants build a Horn mediascape on Levinski Street, the downmarket thoroughfare in south Tel Aviv where the sounds of the Horn of Africa compete for customers and declare a permanent presence. I examine the musical spaces along Levinski, from record stores to restaurants to transit hubs, subcultural soundworlds that navigate the insider status of citizenship alongside the outsider positioning of minorities. I argue that this emerging Horn mediascape, which constitutes one of the world's most concentrated contact zones between Ethiopians and Eritreans, negotiates the terms of citizenship and belonging for both. As I describe the Ethiopian and Eritrean businesses and musical institutions that animate Levinski, the only street in town with substantial Horn representation, I contend that race, class and legal status converge in

south Tel Aviv around the cultural production that drives citizenship narratives of otherness and belonging.

Amanda Weidman, Bryn Mawr College

**From Music to Voice to Sound: Listening to the Goddess in South India**

In South India, devotional songs on the various forms of the alternately fierce and protective Hindu mother goddess, known as Amman, are big business. As part of the lucrative commercial devotional music industry, they are produced quickly and with generally low budgets, using female singers who straddle the folk, film, and devotional music industries. Amman songs are important transactions in another way too—they are not just entertainment, but songs that seek to make the goddess present. Lyrics alternate between vivid description of the goddess and direct, vocative address, sometime praiseful and sometimes imploring. But the sonic aspects of these songs—their melodies, instrumentation, special sonic effects, and the vocal timbre and enunciation of the singers—are also crucial elements that performatively presence the goddess. For this workshop, I propose to discuss a new project I am developing which will include analyzing the sound and meaning of Amman songs, as well as the social context of their production and their uptake in contexts of mass-mediated circulation and broadcast in public and ritual spaces. While sketching out the dimensions of the project, I will take the opportunity to reflect on the three paradigms I see encapsulated in the ideas of “music,” “voice,” and “sound,” thinking about what each offers in terms of theoretical possibilities, modes of listening, and ethnographic methodologies.

Amanda Weidman, Bryn Mawr College

**Iconic Voices in the Post-liberalization Tamil Film Industry**

This presentation will focus on the film *Osthe* (2011), a Tamil masala entertainer film with an enormously popular soundtrack. It will examine the songs from this film as important sites for the commodification of voices and sounds, particularly the item number “Kalasala” which became the most popular song from the film. Looking in detail at the lyrics, intertextual references, and musical and other aspects of the song including the use of auto-tune, as well as the role of a prominent older playback singer in the song, I will contextualize these elements within the recent field of film music production in the post-liberalization Tamil film industry.

Maria Welch, University of Chicago

**Sounding the Body, Embodying Sound: Guarani Children's Choirs and the Politics of Performing Indigeneity**

This presentation will examine how the former policy of cultural ‘invisibility’ practiced by the Guarani of Brazil (Viveiros de Castro, 1987; Macedo, 2011) has been transformed into one that selectively engages with the public via children's choral performances. Political and cultural viability is now a pressing issue for the community as globalization and the expansion of the

tourism industry in the region compel the Guarani to respond to economic and territorial pressure with a bid for legitimacy and visibility as cultural and environmental stewards of indigenous tradition and heritage. This response has seen the community re-frame their cultural heritage as a consumable product, one that is used to negotiate and curry political and cultural relevance with Brazilian citizens and international tourists (Dallanhol, 2002; Soares de Assis, 2006; Bergamaschi, 2005; Coehlo, 1999; Giordani, 2009). This inquiry is based in ethnographic fieldwork conducted at the village of Jaexa Pora over the course of four years, and will include both historical and contemporary considerations of the community and its choral repertoire and practices. At the heart of this cultural revitalization are questions of political legitimacy, cultural economies, and the agency of childhood, as children's choirs become one of the main avenues of cultural tourism for their villages.

P. Judkins Wellington, University of Illinois - Urbana Champaign

**Borders and the African Diaspora: How Musical Performance in Esmeraldas, Ecuador Transcends the Nation-State**

As a national border region and a cohort of the African diaspora, Esmeraldas, Ecuador serves as a unique case study to examine how music is utilized to instill a sense of home and performatively assert regionalized trans-national identities. People have been migrating to Esmeraldas from Colombia since the 16th century and today Esmeraldas is familiar to Colombians because both countries have been, and continue to be, intimately connected historically, culturally, and ecologically, regardless of the state's boally separate them; ostensibly, the Pacific coast of Ecuador and Colombia is a unified cultural area. Today, some Ecuadorians stereotype Colombians as being violent or drug-traffickers because of internal conflict in Colombia and the representations of Colombian violence by the Ecuadorian state and media. Within musical circles, these stereotypes can be diminished and facilitate a sense of belonging for Colombians arriving to Esmeraldas. This facilitation exists in the sound; people can hear home in a place away from it. It exists in the instruments; they see and recognize the cununo, bombo, guasá, and marimba. It exists in performance; they communicate a knowledge that posits them as “cultural insiders;” performative acts create new identities and alter perceptions of previous ones. Musical expression and performance can provide a frame for individuals to forge new relationships and create a sense of home in Ecuador, thereby transcending or opposing associations reinforced by the political border that divides people who are in many ways closely unified.

Christopher Wells, Arizona State University

**Dancing "Off-Time": Hypermetric Play among Bebop Social Dancers**

Central to the story of jazz's “evolution” into a form of art music is the well-worn trope that the music became too difficult and complex for social dancing. This narrative, while potent, jettisons the lived experience of many young African Americans in the 1940s and 1950s who did dance socially to bebop, treating it as their popular music. Central to bebop dance styles such as “bop lindy” and “applejack” is the practice of dancing “off-time,” as dancers engage

in intricate metric and hypermetric interweavings with bebop music's temporal structure. This paper investigates the metric play fundamental to "off-time" bop dance, highlighting this manipulation of meter as a significant idiomatic and generational departure from swing-era social dance practices. My research draws principally from two sources: footage of New York ballrooms in the 1950s from Russian modern dancer/choreographer Mura Dehn's documentary film *The Spirit Moves* and her unpublished accounts of these ballrooms as well as my own recent ethnographic and oral history work with elderly African Americans in New York City who still dance socially to bebop music. Whether or not bebop musicians intended their music as undanceable, audiences often set the terms for their own interactions with music. African American youth in mid-century New York City claimed bebop--with its angular rhythms, quick tempos, and rapid fire solos--as their popular music. By dancing "off-time," they developed a new embodied listening practice that not only kept up with bebop, but made its own contributions to the genre's already densely textured soundscape.

Aleysia Whitmore, University of Miami  
**Consuming Pleasure in World Music**

As we sat in his house in Dakar, vocalist Rudy Gomis told me that in world music performances, he "sells pleasure." What is this pleasure? Where do audiences find it? This paper shows how European and North American audiences find and shape pleasure at world music performances. I argue that in these spaces, audiences find immense pleasure as they experience and express their aesthetic and political imaginations in ways that are unconstrained (yet made possible) by Western culture and politics. Audiences let loose on the dance floor with new friends, meet Greenpeace volunteers, and contribute to African children's and HIV/AIDS charities. In so doing, they assuage imperialist guilt, escape the politics of their everyday lives, and imagine peaceful, multicultural, and green communities -- ideal communities filled with the values audiences would like to see in the world. Audiences experience these political ideals, however, in limited ways -- ways that make them feel good about themselves while ignoring political realities. They neither meet poor African children nor the immigrants who are transforming their communities. Finding pleasure opens audiences up to and obscures political and aesthetic possibilities and realities. Drawing on ethnographic research at 29 world music performances in Europe and North America, as well as scholarship on world music, pleasure, multiculturalism and postcolonial theory, this paper shows how pleasure and politics intersect on large and small scales, across continents and festivals, in experience and commerce, as musicians and audiences create and consume musical experience.

Dustin Wiebe, Wesleyan University  
**The New *Sekehe Gong*: Community Music Making and Interreligious Interactions in Bali**

The *sekehe gong*, or village/community gamelan group, is an important socio-religious institution in Balinese society. Not only do these groups provide the requisite soundscapes for Hindu ceremony, but they also reinforce longstanding social and kinship bonds. When the first Protestant churches were founded in Bali in the early 1930s converts were forbidden (usually by both Church and Hindu leaders) to participate in ritual life, which included any involvement with gamelan instruments. Until the 1970s very few Balinese Christian were involved in indigenous performing arts and the *sekehe gong* had all but disappeared as a meaningful social institution for Protestants in Bali. This paper explores how, through a process of "contextual reform," the denomination known as the Bali Church has re-institutionalized this forum of socio-musical interaction, which in turn now serves to counteract a legacy of Hindu/Christian segregation on the island. Church-based *sekehe gong* are often interreligious in their membership, a demographic reality that underscores the potential for "musicking" to dissolve religious borders and frontiers. This intersection of religious and ethnic identities is driven by two main inquiries: Why was music an effective discourse for religious segregation and, conversely, why is it now an agent of sustained interreligious dialogue? To address these questions I reference a small but growing body of ethnomusicological literature that explores the role of music in times of war, peace, and mediation. I will use the Balinese case study of *sekehe gong* to suggest more broadly applicable models for understanding music in matters of conflict and negotiation.

Sean Williams, The Evergreen State College  
**From Singing to Speaking: A Song-Based Irish Language Pedagogy**

The Irish-Gaelic language is notorious among students in Ireland and abroad for its complications of pronunciation, grammatical issues, and variations in local dialects. Most Irish students begin not with conversation, the way babies and children learn, but with the thorny exactitude of grammar. After twelve years of compulsory education in the language, many Irish people claim not only that they cannot utter a single sentence, but that they hope never to work with the language again. In this presentation based on work with people outside of Ireland, I propose a shift in pedagogical focus: from one exclusively centered on grammar to one that uses song as a teaching tool. In over twenty years of working with the Irish language and songs, I have experimented with methods that allow non-Irish adult students to smooth out their pronunciation while grasping normal, useful phrases from songs. With easy and effective pronunciation in place through the medium of song, students are better able to try communicating in conversation with native Irish speakers. Using examples from Irish songs, I will demonstrate the ways in which the use of song eases the complication of language study.

Steven Wilson, Independent Scholar

**A Voice for the Dispossessed: Diamanda Galás and the Aesthetics of Pain**

Since 1979, Diamanda Galás has composed and performed works with an unchanging central focus: to seek social justice for those dispossessed by a dominant social construct. Whether she is addressing victims of the Armenian genocide in *Defixiones: Will and Testament* (2003) or the AIDS victims who faced widespread social persecution in the 1980s in *Plague Mass* (1991), Galás uses a radical language of pain to advocate for those who have been robbed of their voice in society. I present Galás's *Wild Women with Steak Knives* (1982) as a case study exploring how Galás's Greek cultural heritage informs the aesthetics of pain used in her socially charged work. Nadia Seremetakis (1991) explains how women in rural Greece use the aestheticized pain during death rituals to invert the social order. In lamentation, women - normally confined to the periphery of society - come forward juridically to critique the masculinist social order, which is often blamed for unjust deaths. These women use a language of pain - screaming, sobbing, rending garments - to call for social justice. Galás uses these techniques in her own work to give voice to the dispossessed. Galás's extreme aesthetic violently confronts the audience with brutal immediacy, and examining her work exemplifies how music and the aesthetics of pain are used to call for justice and effect social change. Interpreting *Wild Women* through her cultural heritage helps illuminate a powerful social critique from within an otherwise inscrutable musical work.

Lillian Wohl, Hebrew Union College-Jewish Institute of Religion

**Memory Labor, Musical Work: Jewish Musical Performance in Buenos Aires after the AMIA Bombing**

In 1994, the Asociación Mutual Israelita Argentina (AMIA), one of Buenos Aires' central Jewish community institutions, was destroyed in Argentina's deadliest foreign terror attack, initiating a search for justice in a troubling case that remains unsolved in the courts. In the immediate aftermath of this tragedy, musicians emerged as key memory laborers active in efforts to commemorate the attack while drawing attention to the AMIA cause through the appropriation of the discursive language and embodied performance practices associated with the politics of memory in Argentina since the last military dictatorship. As a process of reclamation and reinvention of Jewish Argentine cultural heritage, musical performance allowed participants to address growing concerns about identity and senses of belonging, opening up a space for discussion and debate about Jewish Argentine cultural expression. This paper examines the cultural expediency of musical performance in Jewish Buenos Aires by discussing three different case studies involving paradigms of "work," "labor," and "activity" amid a "memory boom" expanding throughout Latin America since the late twentieth century. This paper draws from sociologist Elizabeth Jelin's work on the labors of memory, which emphasizes the role of individuals as agents of transformation in their intentional uses of and symbolic references to the past. It considers how the activities of memory labor and musical work recast meaning and reassign new values to Jewish Argentine heritage and the eclectic musical repertoires

representing the Jewish ethnic and religious experience in Argentina since the 1990s.

Ketty Wong, University of Kansas

**"Ballroom Dancing in China: A Sport or a Social Dance? Sinicization of a Western Dance Expression"**

Although China has a long history of ballroom dancing since the late 19th century, with the exception of the Cultural Revolution period, the contemporary ballroom dance scene among elder Chinese who dance in local parks everyday is little known outside of the country. On the path to economic reform in the late 1970s, ballroom dancing was revived; currently thousands of retired Chinese practice ballroom dances for socializing purposes and as a mild exercise that, similarly to taichi, helps them stay fit. Interestingly, Chinese have introduced idiosyncratic elements to the music and dance choreographies. For example, they often dance the European waltz, the American foxtrot, and the Latin rumba to the accompaniment of Chinese folk music arranged with disco music elements. They borrow international ballroom dancing movements and gestures, and also tend to dance collectively as a group, rather than as independent couples. Based on interviews and fieldwork conducted in Beijing and Shanghai between 2012 and 2014, this paper examines how ballroom dancing re-emerged in reform-era China, why ballroom dancing has become such a pervasive and integral part of everyday life in China, and what role China's revolutionary and socialist ideology has had in its re-signification as a sport dance. I argue that, contrary to the idea that globalization, technology, and the mass media foster cultural homogenization, ballroom dancing in China offers an example of a Western expression that has been Sinicized to such a degree that it is practiced everywhere in the country.

Louise Wrazen, York University

**"Searching for missing shadows": Redefining (Dis)ability through Creative Programming for Children**

Wheelchairs, walkers, canes, and bodies variously held and moving are rendered visible (or invisible) in a celebratory procession animated by drums, cymbals, puppets and colourfully assembled costumes as children, youth and adults mark the end of a summer shared in a final performance of the season. This paper reflects on the significance of music in normalizing difference and (re)constructing the (dis)abled body through performance in an annual summer program held at a children's hospital in Toronto, Canada. Each summer at Spiral Garden, children participate in an integrated program built around creative play and performance in an outdoor setting. Through music, theatre, and the arts, the program offers an intensive immersion into an alternative social space for children and youth with and without special needs. Staff and participants build an inclusive environment rich in imaginative possibilities - an alternate world of the imagination - as a refuge from the social exclusion many experience elsewhere. Acknowledging recent work on music and disability (Bakan, Lubet) and working within a theoretical

framework that understands the body as the source of knowing (Foster, Johnson, Ness) and disability as a constructed minority identity (Siebers, Withers), this paper elaborates on the sonic world of this innovative program. By engaging with processes of auto-ethnography, working from interviews and individual experiences, it offers a view of a place where music helps to create a space for people to move together in new ways.

Keisuke Yamada, University of Pennsylvania

#### **Saving Dogs in Thailand: Shamisen Skin on the Verge of Extinction**

This paper explores how international ethical concerns about animal welfare and animal rights activism affect local musical instrument makers in Japan. This ethnographic case study looks at the tsugaru shamisen, a three-stringed instrument with a square resonator body that is covered with dog skin currently imported from Thailand. During my field research in Japan, tsugaru shamisen players and makers shared with me their concerns about losing dog skin in the near future due to the fact that the Thai government has started to suppress the dog skin-processing industry. There are growing canine welfare activist organizations located in Thailand such as Soi Dog Foundation, a not-for-profit, legally registered organization dedicated to saving dogs' lives, ending the dog meat and skin trade, and "speaking for" the dogs (Latour 2004). By utilizing the concept of nonhuman agency and putting dogs as key actors in my narrative, I illustrate how canine lives and bodies generate friction as "the grip of worldly encounter" (Tsing 2005) and push the local tsugaru shamisen communities in Japan to take action to sustain their musical culture (Titon 2009). Why and how does dog skin matter to shamisen communities in Japan? What innovations and adaptations are necessary to sustain their musical tradition? Drawing on Kirsten Hastrup's (2012) idea of "scales of attention," I develop the concept of "extinction" as a metaphor--rather than as a biological term--to pay close attention to local people's concerns, anxiety, and knowledge about their near-future cultural losses, changes, and transitions.

Tyler Yamin, University of California, Los Angeles

#### **Drumming in 1928, Drumming in 2016: Insights from the Bali 1928 Project**

In the 88 years since Odeon and Beka made their first recordings in Bali, the island's musical landscape has experienced an unparalleled period of creative transformation. Many styles represented by the 1928 recordings bear little resemblance to Balinese gamelan as it is practiced today. These recordings, however, do not simply document a bygone era. Rendered in startling clarity, they offer a unique, original perspective from which to understand the diachronic nature of Balinese music. In this presentation, I trace examples of kendang (drum) patterns from their 1928 roots to the present. In what ways have they changed? In what ways have they remained constant? And, most importantly, how does their transformation speak to the essence of Balinese music? Through these examples, I distinguish between the phonemic and phonetic components of Balinese drum patterns? I separate the functionally

meaningful elements from their potential for stylistic variation. Applying this perspective, I discuss present-day Balinese performances of the 1928 pieces, recently re-learned from the recordings. Rarely are they faithful reproductions of the original. The discrepancies, however, reinforce my phenomenological distinctions. Which aspects of the drum patterns are experienced as meaningful to the piece? Which are extraneous? By exploring the original pieces and their contemporary applications, I demonstrate that the Bali 1928 recordings aid in the contextualization and understanding of contemporary performance practice. Although originating nearly a century ago, they still exhibit the potential to inform the future of Balinese music scholarship.

Christine Yano, University of Hawai'i at Mānoa

#### **The Good, the Bad, and the Ugly: Listening Regimes and Vulgar Sounds**

This talk takes a case study from language and extends it to other sound phenomena that might be thought of as "listening regimes"—that is, states of order built around disciplinary practices of aurality. Those states of order are built upon a confluence of morality and aesthetics such that "being good" and "sounding good" overlap. More importantly, what disciplinary listening regimes police are vulgar sounds, defined here as sonic phenomena considered of a lower moral and aesthetic order. In this case study, I analyze English standard schools in Hawai'i, a governmental program from 1924 to 1960 that used language as a basis of racial stratification. Through archival documents and interviews with former students, I examine ways by which listening for language use became a social and political gauge of achievement. "Speaking Good" thus codifies "Speaking American," arguing for the critical importance of aurality in building a corpus of "goodness" expressed in moral, political, and aesthetic terms. Those terms extend more overtly to the aesthetic when applied to other sound phenomena, such as music. I will thus use the template built up through the language case study to address disciplinary listening regimes in popular musics of Japan and Hawai'i. In these and other sound phenomena, listening regimes reshape the vulgar into the refined. Ultimately, it is the process of refinement -- beginning with careful listening -- that elevates these sounds and their markers into iconic states of achievement.

Nadia Younan, University of Toronto

#### **(Re)Mapping Assyria: Performing Stateless Nationhood in Assyrian 'Sheikhani' Song and Dance Practice**

Music and dance, as materialized through their performing subjects, are powerful tools for articulating nationalist discourse. Interrogating the close connection between expressive culture and ethnonationalism, this paper examines the practice and polysemics of the traditional Assyrian line dance and music genre *sheikhani* in a transnational performance context. The Assyrians are an ethnic and religious minority from the border nexus of Syria, Iraq, Turkey, and Iran. Violence and conflict have led the majority of Assyrians to flee their homelands. Within their diasporic settlements, Assyrians participate in *sheikhani* at various formal and informal occasions

such as weddings, and community socials. Many Assyrians share a belief that *sheikhani* derives from the pre-battle warm-up of the Assyrian mountaineers of Tiyaari (present day Çukurca, Turkey), who figure as archetypal, warrior characters in Assyrian nationalist history. The erasure of Tiyaari in contemporary cartography adds representational import to its documentation as a testament to the historical presence of Assyrians in the region and their systematic persecution--song and dance being a means by which this mapping may be accomplished. Anthropologist Jane Cowan theorizes dance as a heightened aesthetic and sensuous state that reinforces particular social meanings (1990). Drawing from Cowan's theory, I argue that *sheikhani* is a topographical and historical articulation of Assyrian ethnonational identity that is materialized through the body-politic. Framing the nation as an imagined community (Anderson 1983), I also explore how participation in *sheikhani* engenders a collective consciousness through its potential to temporarily demarcate various diasporic spaces of performance as an imagined Assyria.

Michael Young, Indiana University Bloomington

#### **Hi-Fi Heritage: Constructing the Past in Contemporary Recordings of the Polish Folk Music Revival**

Exploring archival and contemporary commercial musical recordings, this presentation situates sound recordings as a primary object in the study of intangible cultural heritage and central method for its contemporary transmission in the Polish revival of traditional music. Revivalists rely on a host of recorded sound objects--pre-World War II archival recordings, amateur field recordings of the last forty years, and contemporary revivalist bands' studio albums--to learn and popularize traditional repertoires and musical techniques that became endangered in the communist period. These sound objects have shaped the development of post-communist heritage discourse by influencing popular opinion of what performance techniques sound sufficiently "of the past" and are thus worthy of preservation as national heritage for the future. As mobile commodities that circulate within the twenty-first-century Polish economy, recently recorded albums capture the vocal and instrumental techniques revivalists learned from archival recordings. On contemporary albums, revivalist artists even use digital production to imitate auditory distortions present on archival and field recordings. The presentation seeks to spark discussion on the role of sound recordings in constructing and proliferating intangible culture heritage, starting with the following questions: What is the significance of revivalists' use of sound recordings to embody past voices and traditions in popular transmission methods? What are the implications for living traditions when archival sound recordings are used or imitated in constructing intangible heritage at the level of official discourse?

Christina Zanfagna, Santa Clara University

#### **Audible Cities: The San Francisco Bay Area Sound Map**

This lecture-demo will introduce participants to the San Francisco Bay Area Sound Map. This is an interdisciplinary, interactive project where users

upload diverse sound recordings documenting soundscapes of their neighborhoods, histories, and daily lives. While the "city" is often read by visual artists, creative writers, and urban planners that offer optic experiences of urban life, this project underscores its acoustic legibility--sedimented histories, current formations, and potential futures--as sounded and articulated through everyday practices. The map provides a cartography of sounds, sound stories, urban lore, and sonic experiences by local inhabitants that are usually "off the map" or "out of sight." Listeners can search for specific categories of sound (e.g. "religion," "sports," "processions," "street musicians"), as well as past, "extinct" soundscapes (e.g. someone in 2040 might search "street sounds from Oakland in 2016"). We will lead audience members through acts of listening in on specific soundscapes and musical geographies, exploring how the sound map offers alternative forms of knowledge and new modes of digital pedagogy. What memories and meanings can we discover from the keynote sounds of streets, the architectural resonances of buildings, the sonic motives of local shops, traffic jams, sirens, church bells, and various musical manifestations? How do these sounds attune us to environmental changes, segregations of space, or forms of urban inequality and exclusion? These questions urge us to consider how mapping sounds offers a critical methodology for not only excavating layers of city life, but also for exploring emerging forms of urban solidarity and sociality.

Natalie Zelensky, Colby College

#### **Fiddlers on Film: Digital Archiving as Advocacy for Franco Americans in Maine**

The music of Franco Americans in Maine has a rich, if troubling, history. Although Franco Americans once led a vibrant cultural life, their cultural practices have gradually diminished and, in some cases, been stamped out completely as a result of systematic discrimination. Recently, however, members of the community have embarked on a cultural revival, in which music has played a key role. This paper seeks to explore the efficacy of digital archiving and the documentation medium of film in preserving and ultimately promoting the culture of this historically-marginalized group. In the hopes of gaining a better understanding of this moment in the Franco cultural revival I teach a course in which students make ethnographic films featuring current practitioners of Franco music. As a culmination of this work, the films are shown at a public screening and uploaded to a digital repository along with interview transcriptions and links that allow the viewer to share the films through various forms of social media. Presenting an account of the Franco American cultural revival, clips of student documentaries, and an overview of the digital archive, this paper will demonstrate how accessibility (relating to documentation practices and to the medium in which material is presented) promotes agency on the part of community members, puts into sharp focus the ethics of representation, contributes to external and internal validation, and presents an example of "Advocate ethnomusicology" (Pettan 2008), ultimately demonstrating the importance of accessible, engaging scholarship within the field of ethnomusicology.

**21st-century Repurposings of the Sundanese Angklung (West Java's Iconic Bamboo Rattle)****8I**

Chair: Henry Spiller, University of California, Davis

No musical instrument is more evocative of the West Javanese countryside than the bamboo frame rattle called angklung. Its invention was likely inspired by the sound of indigenous bamboo culms rustling in the breeze. The collaborative musical style associated with it, in which musicians each play single interlocking notes to produce ostinatos and melodies, embodies the egalitarian cooperation so essential to sustain Sundanese agricultural life through the centuries. Angklung's persistent appeal underscores Sundanese strategies for coping with tradition and the modern world. This panel examines three 21st-century ways in which Sundanese individuals employ angklung to be meaningful in contemporary contexts. Our first paper examines how residents in rural Ciptagelar mobilize angklung music to support agricultural and cultural practices of traditional Sundanese farming villages in the context of modernity. Our second paper considers a long-standing institution in Bandung - Saung Angklung Udjo - and its directors' evolving strategies for both entertaining foreign tourists and providing educational opportunities for local youth. The final paper explores how angklung lends cultural credibility to Sundanese encounters with technology - one in the form of a robotic angklung machine, another in the form of a synthesized/sampled recording of angklung music - even as these experiments challenge the Sundanese valuation of cooperation that angklung epitomizes. These three explorations of how angklung faces the challenges of modernity reveal much about the relationship of humans to the places in which they live, the social structures that sustain them, and the strategies they concoct to remain grounded in a changing world.

**A Sonorous Turf War: Hearing, Ensounding, and Contesting Mexico City's Acoustic Territories****8H**

Chair: Natalia Bioletto Bueno, Universidad de Guanajuato

In Mexico City, the control and management of public spaces has long been a point of contention. Issues at stake include which spaces should be designated as "heritage sites," how best to protect them, and how to accommodate the interests of disparate social groups. Despite the contributions made by sound studies scholars in demonstrating the inherent relationship between sound and identity construction, cultural differentiation, and social conflict, the importance of sound remains at the margins of public policy and popular discourse. This panel asserts that an investigation of the production, meaning, and management of urban sound is crucial in understanding these ongoing conflicts over public space. The first speaker addresses the potential "undesirability" of noise arguing for the existence of "sonorous sociabilities" as social interactions mediated by spatial proximity. The second presenter

debates the recent emergence of "active listening" projects and sound intervention in Mexico City, arguing that while most of these associate conscious listening with agency and empowerment, each entails distinct politics of hearing. The third presenter explores the subject of street cries in Mexico City's historic center - a ubiquitous feature of the contemporary soundscape and one with deep historical roots - and shows how street vendors use sound to maintain their tenuous way of life in the face of police harassment, criminal predation, and encroaching neoliberal public policy. A discussant will tie these three nodal points together in order to elicit a more nuanced understanding of sound and aurality in Mexico City.

**Accessible Music Pedagogy and Scholarship: Accommodations for Bodily Difference and Disability****4A**

Chair: Michelle Jones, Texas School for the Blind and Visually Impaired

This round table provides practical strategies to ensure the success of differently-abled scholars and students through the insights of five scholars who have direct experience with disability. Adaptive technology, college readiness programs, and increasing recognition of a wide variety of disabilities--both visible and invisible--have enabled people with a variety of abilities and bodily differences to participate in academia as students, faculty, and independent scholars. While greater inclusion has benefitted our field by introducing a more diverse choir of scholarly voices, it has also revealed the need to critically examine how we present content and communicate scholarly ideas. This roundtable provides practical strategies to ensure the success of differently-abled scholars and students through the insights of five scholars who themselves have a range of specialized needs. They will explore the ways in which their participation in higher education has been impacted by disability, as well as how they have adapted their teaching and learning styles to accommodate their students and/or selves. The panel will begin with brief presentations on: 1) being a blind or low-vision student in oculocentric classrooms; 2) navigating school and academia with an invisible disability; 3) accommodating students who have autism and related neurodevelopmental differences; 4) having a nonverbal learning disability while attending graduate school in musicology; and 5) showing empathy and developing adaptive teaching techniques for students who have disabilities. Together these perspectives expand the discourse surrounding inclusion and acceptance in institutions of higher learning.

**Applied Music Pedagogy for the Twenty-First Century****3G**

Chair: Robin Moore, University of Texas at Austin

The subject of curriculum reform in applied music programs has generated widespread interest of late. Organizations such as the College Music Society and the National Association of Schools of Music have demonstrated their

keen interest through task force initiatives, publications, and conference events. Likewise, many arts organizations, administrators, and faculty advocate for reform so as to make musical instruction today more relevant to aspiring musicians and audiences alike. This round table consists of contributors to a book manuscript on curricular innovation within music programs. All have training in ethnomusicology and have personally engaged in such experiments. Following an overview of the book and its suggestions for thematic change, panelists will discuss particular chapters at greater length. Topics to be addressed include: (1) the suggestion that transcription of diverse repertoires could be a central curriculum component across multiple music disciplines; (2) reflections on the incorporation of regional musics into university programs, stressing the importance of dialogue with surrounding communities as degree programs are developed; (3) advice on forging consensus about the importance of reform in one's home institution by discussing teaching philosophy and underscoring the commonalities between apparently disparate repertoires; (4) discussion of representative institutions in the United States that have successfully incorporated popular music performance into their programs, and of the benefits of such repertoire; and (5) suggestions that music schools develop mentoring programs with established community musicians as part of their core training.

### ***Articulating Sound Expressive Ecologies in a Changing Asia***

**5K**

Chair: Nancy Guy, University of California, San Diego

This border-crossing panel takes as its point of departure Jeff Titon's charge to develop a "sound ecology, or a new ecological rationality, based in sound and presence, one that encompasses a sound community and displays a sound economy" (Titon 2015). Here, we examine the links between the projects of cultural heritage preservation, environmental sustainability, and the cultivation of place during times of change. We target Asia because several of its countries have invested heavily in cultural heritage preservation for decades and have consequently had time to assess and debate their numerous impacts. In addition, many areas within Asia are especially vulnerable to environmental degradation and climate change while the "developing" status of much of Asia, and its correspondingly rising rates of growth and consumption, continues to be a point of tension in climate talks. By looking at diverse comprehensive Asian genres and soundscapes, we address sound in all of its meanings, but also build upon the concerns of ecomusicology by integrating other forms of expressive culture. In four presentations, we investigate the potential power and limits of various Korean shamanistic rituals to produce place and positively impact the environment; analyze how local expressive responses to governmental heritage designation have re-mapped the soundscape, place and relational epistemology of Jindo (Korea); examine changing expressions of personal and public space in Balinese music, ritual and transmission; and explore how urban Mongol musicians experience and imagine their grassland past in a time when these grasslands are becoming increasingly endangered by development.

### ***Bali 1928 Repatriation Project: Collaborative Strategies, Challenges, Accomplishments and Future Initiatives***

**7K**

Chair: Edward Herbst, Hunter College-CUNY

In 1928 the German companies Odeon and Beka made the only recordings in Bali published prior to World War II. This diverse collection of avant-garde and older instrumental and vocal styles appeared on 78 r.p.m. discs but quickly went out of print. Acquisition of 111 of these recordings from archives worldwide came at a time when the last artists of that generation were still available as links to the creative and cultural currents of the 1920s. Additional finds include 4 1/2 hours of film documentation of 1930s Bali by Colin McPhee, Miguel Covarrubias and Rolf de Maré with Claire Holt. This panel will examine three facets of the project's accomplishments. The first presenter will detail aesthetic and ethical approaches to dissemination through emerging media and the Internet; challenges of accessing archives; dialogic research methodologies; and strategies for grass-roots repatriation via publication of CDs, DVDs and cassettes. The next presenter will discuss and provide audio examples of aesthetic choices and restoration techniques for digitizing shellac discs. Early in our research process, many Balinese musicians and singers appreciated the recordings, but to some degree as curiosities and articles of nostalgia. After innovative and expert restoration, the recordings were consistently recognized as compelling, informative, beautiful sonic phenomena to be analyzed, taught, and enjoyed. The third panelist, a graduate student with field research and gamelan performance experience, will speak to what and how we can learn from these archival resources, expanding our perspectives on cultural history and artistic process.

### ***Between Fiction and Ethnography: Exploring Truth, Reality, and the Sensory***

**6E**

Chair: Sidra Lawrence, Bowling Green State University

This roundtable brings together several perspectives on the relationships between fiction and ethnography. Comprising four presenters (10-minutes each), followed by facilitated discussion and questions, the roundtable asks, what narrative possibilities emerge when exploring alternate writing styles, and what are the political implications for such creative writing? Many authors have explored the connections between knowing and representing, illuminating how writing draws attention to silences and to transdimensional realities; writing challenges what constitutes knowledge and creates space for new voicings. The contributors build upon such work taking as a premise that ethnographic writing foregrounds particular sets of values, legitimized by academic and institutional norms. Proceeding from these positions, we examine four approaches to rethinking ethnographic possibilities. One speaker will address the historical connections between feminist ethnography and creative approaches to writing, considering the importance of personal

narrative, storytelling, and multi-dimensional layers of speech in decolonizing ethnographic representation. The second speaker also examines the role of gender in ethnographic writing, specifically investigating the relationships between genre and truth, and how writing in-between genres opens up possibilities to communicate intimate and experiential knowledge. The third panelist will explore ethnographic surrealism and fiction through discussion of point-of-view shifting and multi-sensory ethnography. Our final contributor discusses the fictions we bring to the field that elide gender and sexuality in favor of the geopolitical and racial positionalities that inform interpersonal relationships in research. These perspectives illuminate the interstices of ethnography, fiction, and epistemological positions; they further examine the conceptual ideas of truth and power in ethnographic production.

***Celtic Languages and Music at Home and Abroad***  
**10C**

Chair: Heather Sparling, Cape Breton University

Language is central to Celtic music. The very term "Celtic" comes from linguistics. Eighteenth century linguist Edward Lhuyd was the first to link and label the indigenous languages of Ireland, Scotland, Wales, and other North Atlantic regions as "Celtic" (James 1999). Although "Celtic music" is difficult to define, many connect it in some way to regions where Celtic languages are or were spoken (Williams 2009: 81). The issue of language has subsequently never been far from discussions of Celtic music. In some areas, linguistic rhythms are believed to infuse the instrumental style (see, for example, Sparling 2014: 280-94). Language choice is a significant issue for many professional musicians, not only in the songs that they perform and record (Sparling 2007) but also in the liner notes that they write (Lang & McLeod 2005). Irish translations of mainstream popular music are being used by at least one Gaelic language school to engage youth in learning the language (Stapleton-Corcoran 2014). The panelists here present three different approaches to understanding the significant intersections of language and music in Celtic music. The first explores how music motivates traditional musicians to learn Scottish Gaelic in Nova Scotia, Canada. The second demonstrates how using Irish songs in teaching the Irish language can help learners with both pronunciation and comprehension. The last explains how songwriters make their Irish-language translations of popular, mainstream songs easier to understand, easier to remember, and more meaningful to listeners who are not fluent Irish language speakers.

***Challenges of Intangible Cultural Heritage in the Americas***  
**6J**

Chair: Javier Leon, Indiana University

In recent years, ethnomusicologists have become increasingly interested in issues pertaining to the development and implementation of cultural heritage

preservation initiatives linked to music and music making. The Latin American and Caribbean region, in particular, has offered many contemporary case studies that suggest that social, political and economic dynamics underpinning such heritage-related projects are complex, and often require those involved, as well as those who write about cultural heritage, to find better ways of understanding and negotiating many of its contradictions. This panel has grown out of the conviction that gaining such an understanding requires both comparative analysis and critical debate. As such, the papers of this panel not only provide contrasting studies from Brazil, Peru and Haiti, but also illustrate different vantage points by examining the needs and motivations of different social actors: local grassroots communities, cultural policy officials at the regional, national and international levels, and the scholars who frequently act as mediators between these other constituencies. This multifocal approach seeks to represent with greater clarity the different relationships that competing stakeholders maintain with one another and how their interactions in turn inform the way in which cultural policy initiatives are articulated. While this process is certainly not unique to this part of the world, the final paper in this panel suggests that specifically Latin American and Caribbean perspectives can make critical contributions to debates regarding the study of intangible cultural heritage that are taking place beyond this geographic region.

***Challenging Gender and Class through Dance, Movement and Gesture***  
**1F**

Chair: Marcia Ostashewski, Cape Breton University

The three papers in this panel examine women's contemporary performances of dance, movement and gesture that challenge traditional gender and class-based norms. The authors investigate wide-ranging case studies from geographically diverse locations - Irish dance in the USA and Japan, capoeira Angola in Brazil, and P'ansori in Korea - and contextualize their ethnographic interpretations of contemporary performances with rich historical material. In the first paper, we hear how field studies in Irish dance schools in the USA and Japan provide evidence of the ways in which traditional gender roles are constructed, performed, maintained and regulated through Irish step dance. The second paper provides a description of how female practitioners of capoeira Angola negotiate their intersectional positions, embodying shifting and often contradictory fields of power and meaning amidst convergences of racial liberation and patriarchal oppression. Research presented in the third paper shows that, in the case of P'ansori in Korea, institutionalization through government preservation has resulted in an overall shift towards aristocratic performance styles and, specifically, a style that is considered more feminine. The research in these papers demonstrates significant changes in these three performance practices over time, and the vital roles women have played in each situation. Taken together, the papers make a compelling case for the crucial role of women in redefining possibilities in relation to gender and class in communities of practice around the world. This panel is jointly sponsored

by SEM's Section for the Status of Women, and the Dance, Movement and Gesture Section.

***Cosmopolitics and Canons: Rethinking Transnational Music Discourses in Latin America***

9F

Chair: Amanda Minks, University of Oklahoma

Music scholars have long recognized the transnational mobility and cross-fertilization of music and dance forms in Latin America, often inflecting nationalist or regionalist canons with echoes of other places and peoples. This panel will examine the "cosmopolitics" of transnational musical exchange from the early 20th to the early 21st century, considering not only music/dance forms but also discourses of performers, composers, listeners, and others involved in centering and decentering emergent canons of belonging. Presenter 1 will discuss the popularity across Latin America of U.S. singer Eydie Gormé's recordings with the Mexican band Trio Los Panchos, and their impact on the canonization of the bolero repertoire. Presenter 2 will explore how danzón became canonized as a Mexican national music, in tension with Cubans' claim to it as a national dance, and how danzón revival articulates neo-nationalist fantasies amidst political crisis in Mexico. Presenter 3 will recuperate the cosmopolitan dialogue between Charles Seeger and Chilean composer Domingo Santa Cruz in inter-American cultural policy, and the repercussions for the geopolitics of musical discourse in the 20th and 21st centuries. A discussant will elaborate on connecting threads and questions beyond a Latin American regional scope. What are the discursive processes through which music gets claimed and canonized as nationally representative or as transnationally cosmopolitan or both? Do these processes follow different patterns in art vs. popular realms? Our analysis of these and other questions will generate new insights into, and audibilities of, cosmopolitan actors and the cultural frameworks that shape transnational music discourses.

***Crankin(g) in the Diamond District: Cultural Resilience and Musical Gentrification in Washington, DC Go-Go Scenes***

7I

Chair: Alison Martin, Indiana University

Go-go music is Washington, DC's local subgenre of funk, and is known for its particular rhythm, heavy percussion, and energetic live performances. Pioneered by the "Godfather" Chuck Brown in the 1970s, the genre was created to keep people going on the dance floor. Over 40 years later, go-go music is still known as the sound of DC. Although go-go has been the focus of a few ethnomusicological studies, there is still much work to be done within the go-go community and other local genres of African-American music that mirror the conditions of African-American people in urban spaces. Currently, the go-go community is being affected by such processes as gentrification,

tourism, and changing Black music aesthetics. For example, as the African-Americans that support this music move out of a gentrifying DC and into Maryland, Virginia, and beyond, the music moves with them. As 2016 is the first time the SEM conference has been hosted in DC, this offers a timely moment to explore what is at stake musically and culturally for Black gentrifying communities. This roundtable, featuring both musicians and scholars, is designed to think through and facilitate audience discussion surrounding these themes and more. In addition to discussion, musicians will offer musical demonstrations to offer an understanding of what makes go-go such a unique local genre. This roundtable is directly connected to the planned specialist-led excursion to a go-go music event during SEM 2016.

***CuBraYork: Cuban and Brazilian Improvisations in New York City***

5I

Chair: Christopher Washburne, Columbia University

Musicians from around the world meet in New York City, bringing their traditions with them and forging common ground through new collaborations. This panel examines conceptual and stylistic innovations by contemporary New York-based musicians composing and improvising in Cuban and Brazilian forms. Transnational experiences and local encounters with the city's prominent jazz and experimental music scenes inform their art. Improvisation is a crucial element in their creative and collaborative processes, in turn proving a particularly productive analytical resource for scholars. The first paper uses ideas drawn from the field of political ecology to listen into recent manifestations of a long history of Brazilian improvised music in New York. The second analyzes how the interpretations and adaptations New York-based musicians have refracted and transformed the Cuban dance genre called timba. The third paper considers an example of collective improvisation in a Brazilian folk genre in relation to the conventions and expectations of jazz audiences. The fourth paper investigates the music of three contemporary Cuban musicians, examining how they use collective improvisation to bring traditional musics into dialogue with contemporary music practices. Based on ethnographic, historical, analytic, and participatory methodologies, the papers further explore cross-cultural interactions, syncretisms and distinctions, flexibility and innovation, inventive responses to dominant musical paradigms, and the use of musical roots in order to move new artistic directions. Together, they portray a cosmopolitan musical space that thrives on the confluence and mutual transformation of diverse forms, each of which nonetheless retains its distinctive core.

***D.C. Vernacular Music in Black and White*****1J**

Chair: Evan Rapport, The New School

Washington DC is the center of American government, a key site of African American culture, and a city with extreme disparities of wealth and power (e.g., the predominately African American populace does not have voting representation in Congress). Such aspects of DC's unique history make the musical life of the city particularly illuminating with respect to American society, especially regarding key questions of racial interactions and rural/urban exchanges. This panel explores Washington DC through the study of four vibrant local vernacular musical scenes from the late 1950s to the present: bluegrass, blues, punk, and go-go. The innovations of the Country Gentlemen in DC's bluegrass scene of the 1950s and 1960s are viewed as crucial elements in the expansion of bluegrass's audience from a southern, rural, and working class one to an increasingly northern, urban one. Also in the 1960s, the relationships between white blues aficionados in DC and the rural Black blues artists they championed reveal the romanticism, complex notions of authenticity, and dynamics of power and privilege at play among white liberals involved with the Civil Rights movement and progressive social values. DC's hardcore scene of the 1980s is understood as an extreme manifestation of the race and class tensions that lie at the core of punk's aesthetic. And the contemporary networks of go-go tape traders and Internet radio stations in DC are viewed in broader terms of African diasporic musics' distribution in the face of gentrification, the dearth of live music venues, and social stigmas.

***Digital Media Technologies and the Performance and Transmission of Religious Tradition*****5G**

Chair: Jeffers Engelhardt, Amherst College

Born-digital members of religious communities are not asking if they should use software, apps, YouTube, or Skype to teach, learn, and perform sacred traditions. Digital media technologies are so deeply integrated into their lives that their use is second nature. While religious traditions have historically focused on maintaining boundaries that distinguish the sacred, digital media technologies have transformed what tradition means in terms of ritual, community, space, and sound. This panel addresses how practitioners and religious communities integrate "new" forms of mediation into their traditions and reflexive discourses. One paper examines users' musical and devotional performance through a GPS-linked app in a major annual Hindu pilgrimage in Western India. Another paper explores the importance of materiality and spiritual discernment in the listening practices and media use of Orthodox Christians in Greece. A third paper addresses the impact of digital technology, software, and apps on "reading Torah" in the North American Jewish community. These papers are then brought into closer conversation and

expanded theoretically in a response that takes Islamic sounding practices and the impact of digital technologies on popular music in Kenya as its point of departure. As a whole, this panel brings fresh ethnomusicological perspectives to longstanding questions concerning religion and mediation through specific case studies of digital media technologies and sacred voice, ethically attuned listening and participation, tradition and transmission, and institutional authority.

***Emergent African Jewish Communities: Reconfiguring Local Selves Within a Global Politics*****11I**

Chair: Jeffrey A. Summit, Tufts University

This panel offers three approaches to the study of musical life as a lens through which to understand emergent sub-Saharan black African Jewish communities. This is an under-researched topic that has evaded mainstream study even within Jewish and African music scholarship. Our panel responds to this lacuna with case studies from Nigeria, Ghana, Cameroon, Uganda, and African Jewish immigrant communities elsewhere. The first paper discusses the US based non-profit Kulanu, explaining issues of the reproduction of racial and musical power relationships in this organization's past musical projects, and the presenter's efforts to counter this in her role as their Music Network Coordinator. The second presenter witnessed the reach of this same organization in her fieldwork with the Sefwi Jews in Western Ghana. This community is at the center of her presentation about the role of the personal in ethnographic writing, and the relationships between her own family's identity and that of her interlocutors. Identity is also the focus of the final paper, which concerns the ways in which music facilitates exploration of collective identity for Igbo Jews. Both as an Igbo minority within Nigeria, and a Jewish community amongst the Igbo, this paper examines identity from an intersectional perspective to offer an in-depth analysis of the musical culture. In bringing together African and Jewish musical scholarship, this panel offers a heightened focus on the politics and processes of constructing identities.

***Ethiopia redefined. Music and identity in the age of ethnic federalism*****7J**

Chair: Kay Kaufman Shelemay, Harvard University

The concept of an "Ethiopian music", born from the fascination of foreigners with the Abyssinian kingdom as well as the nation-building efforts of its elite, reached an apex in the second half of the twentieth century (Kebede 1972, Powne 1980, Shelemay 2006, Ferran 2012). In 1994, following decades of resistance by marginalized populations, a new constitution reshaped the country by recognizing some 80 languages, establishing ethnic federalism, and promoting diversity as the paradoxical foundation of the nation. This panel aims at revisiting the notion of "Ethiopian music" twenty years into this

upheaval: how do we evaluate its transformations? What role does music play in the struggle for political and cultural recognition? What has become of a national music? And is ethnicity always the right lens? From rural communities to urban stages and online media, our four papers investigate the dynamics of music and identity, contributing an ethnomusicological perspective to the interdisciplinary debate on the ongoing reshaping of Ethiopia. The first paper analyzes online Oromo music videos in the context of the historical oppression of this population, the largest in the country. The second discusses the case of the Amhara, heirs of the old regime whose heterogeneity shows the limits of ethnic construction in the Northern core. In the third, we witness the entrance on the national and online stage of the Maale through the musical definition of their identity. The final paper is devoted to the challenges faced by Rastafarian musicians in understanding what makes the general Ethiopian audience.

### ***Ethnography in the Jazz Archive***

**1B**

Chair: Kelsey Klotz, Washington University in St. Louis

Archives are not simply a depository of cultural artifacts. For instance, the Brubeck Collection boasts detailed finding aids that meticulously order materials saved by Dave and Iola Brubeck. However, the archive's structure privileges Dave's life and work as a jazz musician, ultimately rendering Iola's influence on the knowledge and its organization nearly invisible. Archives require collaboration among cultural agents, including collectors, archivists, administrators, and scholars, who are each differently invested in an archive's content and potential as an instrument of power. As Derrida wrote, "There is no political power without control of the archive, if not memory." To speak generally, then, the archive is the product of people acting within structures of power that, in preserving one version of history, often erases the plurality of voices involved in knowledge-making. As such, ethnographic methods have much to offer scholars working within such institutionalized places of memory. This roundtable brings together jazz scholars and archivists from the Library of Congress and Smithsonian Institution who have all worked within or helped create archives. We ask: What is an archive? How does one perform archival research from an ethnographic perspective? How can the archive open new lines of inquiry for the ethnographer? Jazz scholars often balance different approaches and methods molded to the research questions at hand. Together we investigate the issue brought about by Iola Brubeck's invisibility: archives are not locations of stasis, but rather places where institutional structures and cultural politics collide in the making of music and its history.

### ***Ethnomusicological Responses to the Contemporary Dynamics of Migrants and Refugees***

**10A** (President's Roundtable)

Chair: Anne K. Rasmussen, The College of William and Mary

Forced migration and the experiences of refugees world-wide generate stories that saturate the news, while issues surrounding immigration fuel political discourse and action at an accelerating pace. Five ethnomusicologists describe their engagement with migrants and refugees through projects that actuate the potential of and for music in the various scenarios created by the current flow of populations out of conflict zones. Angela Impey invites critical scrutiny of the role of performance ethnography in social and public policies related to forced migration. Based on the geography of migration from and within Africa, Impey proposes new epistemological and operational frameworks for activist ethnomusicology. Denise Gill examines distinct modalities of listening in Turkey, a country that finds itself simultaneously host and passage for Syrian refugees and explicates an epistemological crisis that requires ethnomusicologists to adjust reliance on region and nation as categories of analysis. Rachel Beckles Willson, who has worked among refugees and stateless peoples in various communities in the U.K., Europe, and Palestine, comments on the range of vocabulary we use for movement and the categories in which we place people who move. She interrogates the impact of this discourse, which inevitably marks certain actors and their experience, on how we think and act as ethnomusicologists. Ozan Aksoy speaks from his own experience among communities of migrant Kurds and Alevis within Turkey and their diasporas in Germany. Speaking as a musician and a scholar, Aksoy engages an ethnomusicology of migration. Finally, Michael Frishkopf offers adaptable models for engaging newly arrived community members through the "social technology" of music toward "micro-transformations" that redress social rupture and move toward harmonious, civil society based on two projects, one with Liberian refugees in Ghana, and the other with Syrian refugees in Canada.

### ***Ethnomusicologists on the Mall: Performing the Smithsonian Folklife Festival***

**1A**

Chair: Ricardo Trimillos, University of Hawai'i at Mānoa

A site-specific topic for the 2016 SEM venue, the Smithsonian Folklife Festival maintains that tradition and heritage are living, inclusive, and relevant for the present. It reifies this conviction by transforming the US National Mall into a performative and presentational space each summer. As celebration of cultural diversity and witness for cultural conservation, the Festival has been self-described as an exercise in "cultural democracy" and touted by others as "a subversive enactment" of resistance vis à vis cultural hegemony. It is an American project that innovatively juxtaposes ethnomimesis, native voice, and

hands-on audience interactivity. The roundtable focuses on international delegations as objects of this American project. It examines such issues as: 1) what the ethnomusicologist brings to such a project; 2) problematics of presentation and representation in the public sector; 3) the Festival as an ethnomusicological site; and 4) long-term outcomes for international delegation participants, for the Smithsonian, and for ethnomusicology--applied and otherwise. Various iterations of the Festival have involved ethnomusicologists. The roundtable speakers are past Festival participants undertaking a variety of roles (administrator, exhibition planner, intern, field researcher, presenter, interpreter, onsite volunteer); covering a range of Festival years (1975 through 2015); and representing a diversity of heritages, ages, geo-cultural specializations, career levels, and Festival publication histories (data omitted per the anonymity required by SEM). The brief presentations are designed as impetus and prompts for general discussion, to which we anticipate other SEM colleagues with Festival experience will contribute.

***Evolution of the Intangible: Sustaining Musical Futures in Uncertain Times***

**7E**

Chair: Kate Johnson Metcalf, Independent Researcher

In the 21st century, indigenous musical traditions are challenged and threatened by pressures on an ever increasing global scale. Whether those changes are the result of economic, political, media, or cultural influence, they have the same effect: destabilizing long-held traditions of song and the paths of song transmission into future generations. In light of these changes, this panel addresses questions surrounding issues of sustainability, innovation, cultural change, indigenous identity, and intangible heritage. What is the meaning of cultural and musical "sustainability" in the face of rapid cultural, economic, and ecological change? How are indigenous and other communities responding to the political pressures of consumption, whether of culture, energy, or land? How do we move beyond a preservationist framework toward one that recognizes and values flexibility, responsiveness, and innovation within existing indigenous musical traditions and cultures? Bringing together ethnographies of diverse indigenous groups including Yup'ik and Alaskan-interior communities, Siberian Sakha, and Filipino Ikalahan, and drawing from methodologies including comparative analysis, appreciative inquiry, personal interviews, and community advocacy, this panel provides a framework for imagining pathways toward sustainability that both draw from musical traditions and ignite creative reimaginations of those musical traditions, supporting the resilience and strength of the indigenous communities where they are found.

***Exploring Personhood: 'New Animism' in Ethnomusicology***

**5D**

Chair: Ryan Koons, University of California, Los Angeles

The recent "ontological turn" in the social sciences has resulted in renewed approaches to animistic inquiry of worldviews in Indigenous cultures. This "new animism" includes many other-than-human persons, such as animals, plants, objects, and spirits: autonomous entities with independent agency and perspectives with whom other persons may interact and relate. Bringing together scholars from four countries conducting research on two continents, this panel draws on the increasing body of new animism scholarship to treat music/sound-centered relationships between humans and other-than-human persons. We ask questions about how persons relate in different Indigenous cosmologies, exploring sonically mediated relationships in ethnographic case studies from Japanese Ainu, Taiwanese Tao, South American Pemón, and Amazonian contexts. The first paper explores the personhood of the *tonkori*, a specifically Ainu instrument, and contextualizes Ainu animist perspectives within a technologically advanced society. The second paper demonstrates how the Tao of Orchid Island receive, understand, and use music from spirits of dead humans to address environmental struggles, and questions the utility of the emic/etic dichotomy. The third paper criticizes the "human"/"non-human" dichotomy, proposing a simultaneously both/neither human and non-human third category grounded in sonic inter-species interactions in Pemón cosmologies. The fourth paper draws on research with several Amazonian Indigenous groups to explore how sound bridges physicality and interiority, suggesting that sound, more than visual or physical modes of communication, facilitates cross-species communication. Uniting our papers is our common attempt to inquire how music and sound mediate between personhoods and construct animist cosmologies.

***Fielding gender and sexuality in music research***

**7C**

Chair: Debbie Klein, Gavilan College

Analyses of gender and sexuality in musical scholarship have been expanding in recent years, in part due to systematic efforts by female and LGBTQ researchers to incorporate their subject positions into their analyses (c.f. Hellier and Koskoff 2013, Koskoff 2014). This round table goes far beyond researcher frustration during fieldwork and addresses some little-discussed and nuanced issues. Led by experienced fieldworkers from five different nations working in a range of geographical locations and kinds of research sites, the contributors will present diverse aspects of the relationship between the fieldworker and their respondents. The discussion will focus on gender and sexuality with reference to the intersecting issues that frame them such as age, race, nationality, class, socio-economic status, and religion. Contributors will discuss the challenges and strategies to maintain respect for cultural difference while feeling the need to protect others and oneself in the field.

Issues will include: the challenges faced by female researchers working with women such as negotiating polygamy from a feminist perspective and confronting female competition; multi-directional homophobia in the field; patriarchy in the sound studio in cross-cultural perspective; strategically becoming asexual in the field in the hope of engendering neutrality; strategically revealing one's sexuality to facilitate friendship and gain confidence and access, trust, and belonging; and mediating multiple identities at the complicated intersection of gender and sexuality within a range of religious positions. The diverse framing statements from the presenters are designed to encourage a wide-ranging discussion and a lively debate.

***Finding Musical Community: Theorizing, Mediating, and Learning through Communal Engagement***

**3K**

Chair: Justin Hunter, University of Arkansas

Ethnomusicologists inherently conduct research on and within communities. Few music researchers, however, have focused primarily on the mechanisms of engagement through which communal creation happens. This panel explores various modes of such engagement. The first paper takes a theoretical approach to unpack the idea of "community" which highlights the intricacies of communal attachment and seeks to understand the varied ways in which people engage in "affinity community" settings. The second paper interrogates the notion of community's assumed positivity through exploration of intercultural tensions at jazz manouche festivals where contradictory social conditions and differing expectations come into play. The third paper examines the interaction between community and pedagogy to explore the benefits of encouraging university students and visiting artists to actively engage with local musicians. The final paper examines historical understanding and contemporary remembering of Ozark cultural identity through preserved and living communal performances. Through theoretical, ethnographic, pedagogical, and historical work, this panel aims to show community's nuances and applicability to different modes of ethnomusicological scholarship.

***Global Studio: Dance Transmission in the YouTube Age***

**8D**

Chair: Kate J. Metcalf, School of Oriental and African Studies

In this age of the Internet, the transmission of dance techniques, aesthetics and choreography has become increasingly intertwined with formal and informal video recording, broadcasting and "traffic." What do these videos enable and prevent, reflect and obscure, in terms of dance transmission? What discussions do they trigger relating to origin, "ownership," and legacy? Exploring the relationship between visual media, transnational dance scenes, and embodied repertoires, this panel examines how dance videos disrupt

notions of "original" and "copy," "teacher" and "student," and contribute to the transformation of geographies and hierarchies of transmission, in times of frenetic global cultural flows. Bringing together francophone and anglophone dance and music scholars, this panel draws on ethnographies of diverse communities of dance and their respective forms of video-mediated transmission and development: *artistes afro* between France, Congo and Ivory Coast, hip-hop practitioners in Paris, and salseros in Benin. It addresses, more specifically, how the traffic of dance videos interacts with "face-to-face" dance transmission, and examines the ways the ever-increasing circulation of moving images alters the demands of dance teaching and scholarship. In what ways does the Internet impact the profession of teaching? What new methodologies of ethnography and analysis have scholars created in the face of the "digitalization" of dance? Where do we locate "originals" and trace traditions in complex, multi-directional cultural flows? How does the discourse on the so-called digital divide manifests itself in dance scholarship and practice?

***Global to Local Music Outreach Part 1***

**3L**

Chair: Victor Hernández Sang, University of Maryland

***Global to Local Music Outreach Part 2***

**4H**

Chair: Alice Rogers, University of Maryland, College Park

While much of the work ethnomusicologists do exists within academic environments, scholars in the field are finding creative ways to engage with diverse audiences that are not usually reached by academic institutions. This workshop will involve taking participants off-site to an already selected after-school program at a community-based non-profit arts organization to share and observe interactive performances and hands-on activities highlighting various music traditions with children ages 5-13, many of whom come from an underserved demographic. Two different formats will be available for participants: short performances of music, and an informal set of posters and interactive stations. The facilitators will conduct and organize the presentations and performances for the children, and then lead a discussion with SEM participants on theoretical, practical, and ethical issues to consider when organizing outreach events. Such topics have been addressed in scholarship: Ricardo Trimillos has noted that representation and discourses about multiculturalism, pluralism, and essentialism in both popular and scholarly literature affect how non-western performing ensembles may be perceived by general audiences. Tony Seeger and Patricia Shehan Campbell, among others, have contributed to this literature, discussing ways in which scholars can bring their research and the music they study to non-academic audiences. This workshop will function as an active demonstration of how scholars, and particularly students, can use the skills they learn in ethnomusicology to serve both the music they research as well as the communities surrounding their academic institutions.

***Hypermetric Expectations in Dance: Performance, Play, and Reward in Ritual and Social Contexts*****1G**

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

In recent years, theories of hypermeter--considered principally in the context of musical compositions since the mid 1960s--have been applied more robustly to listeners and listening practices. This panel expands the use of this analytical tool to explore musical time from the perspectives of dancers. Although many facets of musical knowledge are enacted by dancers, hypermetric expectation emphasizes on the dancers' agency and ability to predict musical structure, thus heightening the social and personal dance/music experience. Our papers each focus on how dancers within a specific genre comprehend large-scale musical form, play with expectations of fellow dancers and, facilitate interaction with musicians. Dancers, we argue, reinforce and expand the conventions of each genre leading to specific tensions and rewards in the dancing/musicking experience as evidenced through their movements at specific timespaces within musical structures. This panel investigates such hypermetric expectation through four studies: hypermetric synergy in the Creek Stomp dance of Woodland tribes' Green Corn religion, hypermetric structure as bridge between traditional and a new (electronic) genre of Powwow music, hypermetric knowledge acquired by salsa dancers through structural hearing enacted as corporeal knowledge, and hypermetric (and metric) weavings of "off-time" bebop dancers as embodied musical practice. The basis for the research on this panel is various forms of ethnographic fieldwork and archival research--dance space encompassing generations. Together, these papers offer a different perspective on knowledge acquisition and the social value of its enactment while contributing to our understanding of the deep temporal connections between music and dance.

***Indigenizing Sound, Sounding Indigeneity: Sovereign Spaces and Bodies Through Popular Music*****7A**

Chair: Hannah Adamy, University of California, Davis

This panel challenges what it means to "sound indigenous." This panel highlights popular music as a powerful tool for indigenous projects, due to music's ability to expose the uneasy tension between reductive sonic abstractions of indigeneity, and holistic representations of the lived experiences of indigenous peoples and lands. Popular sonic articulations of indigenous identity challenge scholars to constantly consider indigenous communities and individuals as dynamic, and music as an integral and subversive part of their sovereignty. This panel's first paper considers the Mapuche concept of *rakizuam* ("wisdom," loosely translated) as a conceptual framework embodied by heavy metal band Pewmayén; such a framework destabilizes previous structuralist work which considered "global culture" as a

threat to Mapuche musical practices. A second paper charts how the popular music scene of Aboriginal peoples in Quebec continues a relational sense of ancestral musical traditions that connects selfhood to cosmos and consequently creates a home-space. The final paper analyzes punk-Inuk throat singer Tanya Tagaq's performance at the 2014 Polaris Awards as an act of radical embodied sonic sovereignty, in which Tagaq asserts indigenous women's agency in Arctic communities inundated by violence against women. As Indigenous studies considers sonic praxis, and music studies grapples with the politics of representation, each discipline must acknowledge the radical epistemological potentials of sound. We present this panel to spark discussions about scholarly expectations of sounded indigenous communities, attend to the lived experience of those communities, and consider how best to serve indigenous communities through our research.

***Indigenous, Soundscape Ecological, and Ethnomusicological Approaches to Sound, Music, and Nature in Mobile Pastoral Mongolia***  
**8E**

Chair: Andrew Colwell, Wesleyan University

This panel explores the collaborative potentials between indigenous, scientific, and humanist approaches to sound, music, and nature in rural Mongolia. Mobile pastoralism remains a significant and sustainable livelihood for many Mongolians, while environmental degradation and climate change pose ever-increasing challenges to this way of life. Accordingly, sonic and musical practices, such as herding calls, animist ceremonies, or musical transmissions of environmental knowledge, among others, remain central means of facilitating mobile pastoralism. Whereas soundscape ecology has tended to focus on non-human factors when studying ecological systems, ethnomusicology has tended to ignore ecological methodologies based around the scientific method when focusing upon the ideography of human musical culture. At the same time, indigenous authorities have participated in these disciplinary discourses primarily as "sources" of information, not as theoretical or methodological counterpoints to Euro-American social scientific understandings of the natural world. The challenges are simultaneously disciplinary, conceptual, environmental, and political, requiring attention to the polyvalency of key terms like "nature," ethics of collaboration, and conceptualization of sonic and musical practices' ecological roles. The soundscape ecologists and ethnomusicologists on this panel consider ways in which their respective disciplines and research projects, in collaboration with mobile research associates, can co-produce meaningful ecological knowledge in the face of these challenging conditions.

***Intercultural and Interreligious Encounters in Indonesian Performing Arts*****12B**

Chair: Dustin Wiebe, Wesleyan University

Religion and culture are intrinsically linked, and as these constructs move across borders (both real and imagined) they yield to new transcultural practices and perspectives manifested in both spiritual and artistic domains. In Indonesia, this has resulted in a convivial community of hybrid traditions amidst Indonesia's multi-faith traditions; and the performing arts (especially music) have served as a major venue for this blending. However, recent dynamic changes in global and local geopolitical environments have foregrounded questions, and even objections, regarding the legitimacy of these emerging practices. This panel examines the repositioning and reinventing of performing arts as a consequence of Indonesia-global encounters that have brought issues of religion and culture to the forefront of nationalist Indonesian consciousness. Examining these issues in three regional/cultural spaces, each speaker discusses change and continuity of performing arts from the perspective of interculturalism, nationalism, and interreligious interactions. In Bali, the Protestant/Hindu encounter has catalyzed "contextual reforms" whereby gamelan functions to dissolve religious borders and frontiers. In Java, the recent emergence of radical Islam has at once led some to question the use of performing arts in Muslim communities, while others look to expand older traditions of Java-Islam hybrid performance. Similarly, in Aceh, the tsunami disaster has served to reinforce competing views of performing arts as the increased prominence of women in these arts stand in contrast to the region's deepening Islamic orthodoxy. As a whole, this panel aims to contribute to more general discourses of ethnicity and religious identity in the context of modern nationalism.

***International Students in Ethnomusicology: Professional Acclimation to the United States.*****11E**

Chair: Heather A. Strohschein, University of Hawai'i at Mānoa

U.S. graduate programs in ethnomusicology attract, recruit, and train a large number of international students. Academic mobility in the specific case of these programs is motivated by a complex web of reasons including faculty, international rankings, student body diversity, and their capacity to offer financial assistance. Furthermore, as doctoral programs in ethnomusicology are difficult to find in countries throughout Latin America, Europe, Africa, Asia, or the Middle East, students wishing to pursue higher education in this discipline or gain academic and public sector qualifications for their native countries are often required to attend foreign programs. Therefore, it is important to consider the issues that international graduate students and faculty members encounter in U.S. ethnomusicology programs. This roundtable will include five panelists and a chair who have attended or are

currently attending graduate ethnomusicology programs as international students in the United States. Presenters will discuss the pressures of being a "native ethnomusicologist," examine the challenges to maintain professional connections with their home-countries, consider professional issues related to the changing meaning of ethnomusicology across international borders, explore the complexities of obtaining grants and fellowships for international scholars, and trace the impact of U.S. immigration policies on international students' personal and academic lives. Attendees are invited to contribute their own views and experiences. The goal for this panel is to understand the challenges faced by international students from different parts of the world and to outline various approaches and ways of resolution.

***Islam and Sound*****9B**

Chair: Roshanak Kheshti, University of California, San Diego

From the first Quranic revelation to Muhammad, "Recite!," to the viral circulation of ISIS *nasheed* "anthems" online, Islam and sound have a deeply intertwined relationship. While a major theme in ethnomusicology for decades, Islam has recently taken on new significance in the context of sound studies, as seen in Charles Hirschkind's ethnography of "ethical soundscapes" and sound technologies in Cairo and Anne Rasmussen's extended study of voice and gender in Indonesian Islam. Indeed, Islam itself has for centuries fostered a critical conversation about sound, music, beauty, the voice, and hearing/listening that not only predates the current sound studies moment, but also augments and critiques it as well. Drawing on ethnographic case studies from a broad range of Islamic contexts, we explore a number of questions: How do Muslims conceptualize sound and draw on sound to conceptualize Islam more broadly? What traditional discourses about and in sound persist to the present? How is devotional sound mediated in Islamic contexts, including through material objects, commercial industries, and more virtual spaces like the internet? What kinds of ethnographic approaches allow access to Islamic sonic culture and what are the limitations of ethnography in such settings? More broadly, how might theologies of sound figure into the larger, mostly secular discourse of sound studies? What potential does Islamic sound studies hold for rethinking some of the Western-centric assumptions about musical and sensory modernity? Drawing on ethnographic case studies from Muslim communities from around the globe, this panel interrogates the intertwined relationship between Islam and sound.

***K-pop in Cosmopolitan Europe: Transnational Fandom and Local Scenes in the UK, Austria and Germany*****8F**

Chair: Haekyung Um, The University of Liverpool

Digital technologies and social media have transformed the ways in which cultural products are created and circulated globally. The consumption of popular music and fan activities are also shaped by these dynamics of technological and cultural globalization. A good example of this trend is the unprecedented global popularity of Psy's music video 'Gangnam Style' on YouTube. From a music industry's perspective, K-pop is not just a genre of Asian popular music which exists only as a 'regional repertoire' but is growing into an 'international repertoire' promoted to a global market. While branded as a South Korean cultural product, the musical hybridity of K-pop defies the perceived notion of 'world music', which is usually associated with a sense of geographical place. By focusing on the consumption and fan activities of Korean popular music, K-pop in particular, in Europe, this panel will examine the ways in which K-pop takes root in Europe as a new form of cosmopolitan youth culture that signifies a multitude of issues and motivations including identity politics, aesthetic desires and entrepreneurial incentives. Based on the ethnographic research undertaken by three ethnomusicologists in three different localities in Europe, namely the UK, Austria and Germany, the panel offers a comparative analysis of global K-pop fandom from these European perspectives. Finally, it will critically discuss the position of K-pop with respect to global youth cultures, cosmopolitanism, new aesthetic sensibilities, cultural hybridity and identity politics all of which are meaningful to K-pop audiences in Europe and also across the world.

***Legacies for Vietnamese Music Scholarship in the Smithsonian Archives*****7B**

Chair: Alexander Cannon, Western Michigan University

Recordings of Vietnamese traditional and revolutionary music gathered by the Ralph Rinzler Folklife Archives at the Smithsonian Center for Folklife and Cultural Heritage have served as entry points into the study and appreciation of Vietnamese culture and history since the 1960s. Albums include *Music of Vietnam* (1965) and *Folk Songs of Vietnam* (1968) by Folkways Records; *Vietnam Will Win!* (1971) by Paredon Records; and *Viet Nam: Traditions of the South* (1984) by UNESCO. With SEM 2016 co-hosted by Smithsonian Folkways Recordings, this roundtable considers the legacy of these albums, including their roles as voicing political protest, imagining a unified Vietnam during a period of war and division, and serving as artifacts of preservation. Drawing on the expertise of those involved in making the recordings and the ethnomusicologists who use them, we consider how these recordings shape the discipline of Vietnamese music studies and the acoustic field of Vietnam as a specific historical, social, and cultural environment. The recordings serve as

indispensable tools for analysis of style, genre, and the development of regional variation, but they also idealize and commodify various Vietnamese traditions. When used in certain ways, the albums support narratives of authenticity and crowd out newer recordings made in diaspora, such as those released by White Cliffs Media and Lyrichord, and contemporary recordings made in Vietnam. The roundtable therefore historicizes and assesses the strengths of the Smithsonian albums and proposes ways ethnomusicologists should make future use of these and similar music archives.

***Migration, Collaborative Music Making, and Collective Memory across the Strait of Gibraltar*****1E**

Chair: Ian Goldstein, University of California, Berkeley

In the context of the current European migration crisis, debates regarding national identity, multiculturalism and immigration are particularly heightened in Spain and Portugal, given the contested legacy of Muslim rule in medieval Iberia. Looking diachronically across the last 30 years, this panel explores the complex, fluctuating relationship between migration and collective memory in the Western Mediterranean, through the soundings of Moroccan music makers and their European-born collaborators. Three papers, followed by a discussant-led conversation, offer localized readings and critical interpretations of a diverse set of case studies that play on notions of a shared cultural heritage between the Iberian Peninsula and North Africa. Drawing on ethnographic and historical data, and responding to current literature, each paper revisits and challenges a monolithic reading of *convivencia* (coexistence in al-Andalus) and its contemporary iteration, multiculturalism. Specifically, the first paper considers changes in Spanish responses to immigration at seminal moments in recent Spanish history--the 1980s move toward European integration, and the early 2000s immigration boom--as conveyed in two fusion music and dance projects. The second paper charts the mirrored efforts of musicians from opposite Mediterranean shores to reshape collective memory, redeploying timbre, text, and language in provocative recombinations. The third paper reveals the ways in which immigrant Moroccan musical production, as well as reception, is enabled by a set of lineages and networks, ranging from the familial and social to the technological. Collectively in conversation, the panel offers a timely, more nuanced understanding of the relationship between music, migration, and cultural memory.

***Movement Cultures, Advocacy and Redemptive Activism in Popular Music*****3B**

Chair: Joshua Brown, Chapman University

This panel will address the ways in which popular musicians alternately contribute to and draw from social movements through the skillful deployment of dynamic performance practices, lyrics and aesthetics. The first two presentations illustrate how popular musical acts are capable of clarifying, amplifying and normalizing grassroots movements and their attendant objectives. The opening paper explores how the singer Jackie Chandiru advocates for the rights of Uganda's LGBT community in a delicate fashion without compromising her own reputation in a country that is overwhelmingly hostile towards the LGBT population. The next presentation considers how the Los Angeles-based band, La Santa Cecilia, channels the social capital of their celebrity into campaigns for immigrant rights in the United States, effectively converting the group into a symbol of the movement at large. The final two panelists examine how popular musical artists including Lady Gaga, Katy Perry and Snoop Dogg associate themselves with social movements in order further their own professional objectives. This panel will respond to the following questions: How do accepted social movements provide musical artists with new resources for cultural capital? In what ways do these links, however tenuous, provide a veneer of insight and emotional depth? Moreover, in what ways do associations with movement cultures imbue popular musical artists with populist sensibilities and compassionate reputations? Together, these four presentations will attend to issues regarding advocacy, social visibility, market appeal and appropriative practice as well as the rigidity and utility of genre constructions.

***Music and Language Revitalization in Native North American*****1C**

Chair: Sara Snyder, Columbia University

The loss of indigenous languages is a critical concern for Native American peoples. Scholars working with Native tribes are confronted with the continued loss of Native languages at the same time that many tribes are experiencing a strengthening of tribal sovereignty, burgeoning economic prospects, and a renewed commitment to maintaining cultural and linguistic heritages through the repatriation of intellectual property and revitalization programs. Following calls in the social sciences and humanities for collaborative research and critical indigenous methods and pedagogy, contemporary scholars work with Native communities in documenting, maintaining, repatriating, and revitalizing cultural practices. Native music and other expressive vocal practices are performances -- situated social actions -- where many facets of Native experience converge and contribute to unique ways of knowing and being. Songs can be shared social (and socializing) practices through which Native languages, values, aesthetics, and knowledges

are perpetuated and passed on to younger generations. Performances in their indigenous languages can contribute to Native people's self-identifying and decolonizing processes and be a means for engaging with their own communities as well as other Native peoples, non-Native peoples, and institutions. The ease of circulating and distributing audio and video recordings problematizes ownership and knowledge access in contemporary language revitalization contexts, as when archived voices return to their communities through repatriation and reclamation projects. This panel engages these issues surrounding music and language revitalization in communities from across the continental United States and Alaska and challenges the roles, methods, and inquiries of researchers and "research" in contemporary Native communities.

***Music and Religious Propriety: Conflicts at the Boundaries of Acceptability*****5F**

Chair: Joseph Alpar, The Graduate Center, City University of New York

The particular sounds of ritual and the long-standing musical practices of religious life signify familiarity, routine, and communal knowledge of a shared heritage. Attempts to alter or broaden established musical practices often ignite arguments, both about the sonic identities of ritual and about the extent to which change is acceptable in a religious setting. Our panel examines the theme of contention and change in studies of music making among contemporary religious communities. While Bruno Nettl has shown us the reliability of expecting "the continuity of change" in a community's music, our three papers argue that the conversations and tensions that often surround these musical adjustments are as important as the changes themselves. Debates abound regarding the embrace of commercialism, modernity, the adopting of other sacred repertoires, and the rejection or maintenance of one's own. These are critical processes in which religious communities can make sense of who they are and where they are going in an increasingly globalized world. Sonic, spiritual, ethnic, and communal identities converge in these states of musical shift, and the resulting structures of sound often reflect social organization and communal concerns. Our panel presents research in both contemporary Jewish and Muslim communities in an attempt to expand and to enrich the discussion about the place of music in communal religious identity formation today.

***Music and Violence in Colombia through Fifty Years of Conflict*****1K**

Chair: Ian Middleton, University of Illinois Urbana Champaign

The half-century of armed conflict between the Colombian state and Marxist guerrillas has been intensified over the decades by the entanglement of right-wing paramilitaries and powerful drug cartels. Peace negotiations currently

underway with the largest guerrilla, the Revolutionary Armed Forces of Colombia, provide hope that a post-conflict era may be dawning. In this context, the relationship between music and violence has been varied and often contradictory, ranging from a paramilitary group's disturbing use of music to accompany a massacre, to projects that use music in reconciliation processes. This panel of four papers attempts to advance the still preliminary work of analyzing music's place in Colombia's civil conflict. The first presentation provides a historical perspective, examining how songwriters from the 1970s protest song movement reflected the Colombian Left's fraught stances on guerrilla violence in their songs. In the second paper, the role of music in recent projects that address the social consequences of violence is foregrounded, and an application of Peircean semiotics for people involved in these processes is proposed. The third paper deals with how members of a victim community in Northern Colombia use traditional music within a collective reparation program that aims at revitalizing social capital. The final paper discusses the issue of displacement, focusing on how music facilitates the integration of Afro-Colombians fleeing conflict to a culturally contiguous region of northern Ecuador. The four papers in this panel explore processes that go beyond the Colombian context and speak to broader discussions about music and its social significance.

***Music as Communication: Ethnomusicological and Scientific Approaches***

11A

Chair: Elizabeth Tolbert, Johns Hopkins University

Music is primarily communicative and affiliative, and has a social ontology. While this claim is a truism for most ethnomusicologists, its consequences have yet to inform the majority of scientific approaches to music, sustaining an unproductive antagonism between scientific and ethnomusicological understandings. The former habitually disregard ethnomusicological work as irrelevant to an understanding of the individual mind, while ethnomusicologists spurn the perceived reductionism and ethnocentrism of scientific approaches. Nevertheless, scientific approaches to understanding music are beginning to emerge that complement rather than colonize ethnomusicological understandings. In particular, recent work in cognitive science has developed tools that engage with the dynamic social and interactive aspects of music. In this roundtable, we will explore this exciting development from the perspective of both cognitive science and ethnomusicology. Panelist A will present a framework that treats music as coequal with speech in the human communicative repertoire, and as underpinned by common processes in interaction. Panelist B will examine the evolutionary roots of music as communicative, affiliative, and as a framework for shared intentionality. Panelist C will reflect on the theory of "Communicative Musicality" for ethnomusicological research on gender. Panelist D will examine music and possession trance among Burmese nat spirit mediums. Panelist E, drawing on Goffman's interaction ethology, will

explore how musical structures can be understood as abstract models of social interaction processes. Panelist F will reflect on universal vs. culturally specific musical meaning. The aim is to encourage interdisciplinary dialogue, debate and collaboration, and to place scientific knowledge in cultural context.

***Music Industrial Complex(es)? Methods and Implications of Music Corporation Research***

3H

Chair: Amanda Modell, University of California, Davis

Music studies scholars have long acknowledged the "culture industries" influence in the production, dissemination, and consumption of music (Adorno and Horkheimer 1944; Sterne 2012; Miller 2010). Yet, with several notable exceptions in popular music studies, (Negus 1999; Kheshti 2015; Gopinath 2013), scholars have shied away from specifically investigating the corporations that constitute these industries. At a time when musical experience is overwhelmingly mediated and structured by corporate actors and entities - from the ubiquity of streaming sites like Pandora and Spotify, to the widespread popularity of the transnational Idol franchise, to ongoing debates about the precarity of musical labor - ethnomusicologists can no longer afford to ignore corporations. So then how do we study them? This panel highlights the methodological challenges and implications of research on music corporations. Drawing on ethnographic experiences across an array of corporate sites, we examine issues of access and intellectual property, and investigate how "studying up" (Nader 1972) can trouble the power relations between ethnographer and informant. Further, we argue that ethnographic fieldwork yields important insights into how race, gender, and transnational power relations structure musical corporations and their products. Here, we ask: how can ethnographers of musical corporations generate social benefit, not just critique, from their research? Drawing together perspectives from diverse disciplines and fields, this panel addresses a persistent Adornian ambivalence towards "mass culture" by offering a timely and critical reflection on the challenges and opportunities of musical research on corporations.

***Music Matters: The Public Sphere***

9A (Public Policy Session)

Chair: Sean Williams, The Evergreen State College

At the Smithsonian's National Museum of African American History and Culture (NMAAHC), visitors will learn about the richness and diversity of the African American experience, what it means to their lives, and how it helped shape this nation. Placing great value on the role it can play in reconciliation and healing, the NMAAHC is the quintessential museum of the 21<sup>st</sup> century, where the mission and values of an institution are directed to serve the public good. Today's museums are community leaders of influence that want to reflect and respond to the diverse audiences they serve. Their exhibitions and

programming are tools of active public engagement and often reflect issues and concepts that have real world applications. Today's museums strive to contribute to increased knowledge and social awareness that, over time, can enable new perspectives and changing behaviors and beliefs. These are the values and mission-driven objectives of the public sector. The responsibilities of a curator of music at a federally funded national museum of African American history and culture are varied and complex. The method and application of one's scholarship operates through a different lens: adjustments are necessary when public accessibility, accountability, and the ability to expand minds is part of the expected outcome. Working at NMAAHC provides unique challenges and opportunities that illuminate how music as subject, method, and practice operates in the public sphere.

***Music Time in Africa and the Value of Historic Field Recordings and Radio Broadcasts: A Tribute to Leo Sarkisian***

9C

Chair: Ruth M. Stone, Indiana University

*Music Time in Africa* (MTIA) is the longest-running radio program broadcast by the Voice of America (VOA), the official broadcast agency of the US government. Ethnomusicologist Leo Sarkisian created the program in 1965 at the invitation of famed journalist Edward R. Murrow. Leo recorded hundreds of hours of original field recordings in over thirty-eight newly decolonized African nations and produced weekly or twice-weekly thirty-minute broadcasts for the next 47 years. Leo promoted a remarkably inclusive perspective on African musical arts. Production for MTIA began in Liberia, where Leo lived for three years; it then relocated permanently to the VOA headquarters in Washington DC in 1968, when Leo was appointed the VOA Music Director of the Africa Division. He continued to travel to Africa for field recording through 1985 and retired from the VOA in 2012 (for the third and final time). Leo was a regular attendee at SEM meetings for decades. Through his radio broadcasts and trips to Africa he shared his deep and broad knowledge of African music with audiences in Africa and throughout the globe. In this panel we assess Leo's legacy: his field recordings, the VOA radio broadcasts, and the archive and digital library. Attention is given to Leo's early work in Liberia, the MTIA mission and soft diplomacy, transformations of Leo's life work from organic recordings to archive to digital library, comparing Leo's early radio broadcasts of African field recordings to those of Hugh Tracy.

***Music, Intimacy, and Publics***

5C

Chair: Jonathon T. King, University of North Carolina, Asheville

What does our understanding of music's social power gain from thinking about music through the lens of publicness? Jurgen Habermas's (1962) foundational

account of the "rational-critical" public sphere privileges print genres of deliberation and critique, leaving little room for music. More recently Lauren Berlant (2008) and others highlight the centrality of affect, sentiment, and emotion to public experiences of affinity and belonging, understanding publics as expressive accomplishments of genre, style, and medium. It is no surprise to music scholars that music binds communities through affective attachments, sentiment, and embodiment. So what can ethnomusicologists learn from public sphere theory about the mediations of stranger relationality across time and distance? What can we contribute with a special focus on musical intimacies? This panel explores these questions across a wide range of contemporary musical genres and regional contexts, building on recent interventions by Stokes (2010) and Dueck (2013): In Iranian popular music, intimate evocations of suffering and addiction provide affective hooks that bind a transnational public sphere. In the context of the European refugee crisis, the Berlin electronic dance music scene narrates emotional commonalities across very different experiences of migration. In US children's music, constructions of child audiences as an intimate public strategically bypass adult anxieties and justify the growing commodification of childhood. And in music associated with Canada's Truth and Reconciliation Commission, musical intimacy mediates both face-to-face sociality and national belonging to address historical abuses of Indigenous children. Together these papers suggest that musical publics are intimate publics.

***Musical Crossroads-An Exhibition at the National Museum of African American History and Culture***

2J

Chair: Dwandalyn Reece, Smithsonian Institution

On September 24, 2016 the Smithsonian Institution will open the National Museum of African American History and Culture (NMAAHC). One of the museum's permanent galleries will be Musical Crossroads an exhibit designed to explore stories about African American music from its earliest incarnations to the present day. Like an author of a book, or a director of a film, a museum curator with input from a team of colleagues, is the voice and vision behind an exhibition. It is a scholarly voice. It is a creative voice, and If you happen to work at the Smithsonian, it is a voice that speaks to millions of visitors around the world. In the process of developing your work you begin to ask: What objects must I collect? What stories should I tell? Who will have an opportunity to speak? How do I make scholarship accessible, engaging and informative in 75 words or less? And more importantly, when your final product is ready for its public debut-- What kind of impact did I have? We encourage conference participants to visit the exhibition at NMAAHC and invite them to join a roundtable discussion to explore museum practices, questions and practical considerations that shaped the diverse narratives of Musical Crossroads. We will also discuss the exhibition, and the use of scholarship in a museum environment, community engagement, and the role of audience impact and response. Through these discussions we hope to

identify the inherent challenges and possibilities that exist in interpreting music in a museum exhibition.

### ***Musical Life Stories / Africa***

**11**

Chair: Frank Gunderson, Florida State University

This panel explores ethnomusicological biography and life story writing about musicians in Sub-Saharan Africa. Until recently, ethnomusicology as a discipline has tended to resist biographical writing for ethnographic approaches with a broader lens. Moreover, biographies of African musicians are rare. In recent years, however, a handful of biographies of African musicians have emerged, specifically Tejumola Olaniyan's work with Fela Kuti (2004), Carol Muller's work together with Sathima Bea Benjamin (2011), and Banning Eyre's work with Thomas Mapfumo (2015). Following these trends, these three case studies apply ethnographic methodologies and perspectives toward exploring distinct musical lives working in African traditions. How does the practice of writing about individual lives from an ethnomusicology perspective differ from other academic styles of biographical writing? The framing of musical lives and works says as much about writers as about their subjects. Life story and biographical writing are by their nature selective, never comprehensive, and always framed from perspectives based on the scholar's interests, as well as on a dialogue between researcher and researched. Life story is a kind of performance, a genre that rarely emerges in contexts of ordinary, daily living, but rather in specially framed circumstances - such as the ethnographic interview - in some ways similar to the particular framing of a staged performance. Specifically, these papers advocate more self-reflexive approaches to negotiating the complexities of representing careers, personalities, and musical works in biographical scholarship, and will examine issues and methodologies about dual biography, audience reception, life story and performance.

### ***Native American Ethnomusicology and Indigenous Allies***

**10D**

Chair: Kimberly Marshall, University of Oklahoma

In an iconic photograph, Frances Densmore sits at a phonograph during a 1916 recording session with the Blackfoot leader Mountain Chief. This image speaks to the fact that ethnomusicology, in Native North America, was in its formative years conducted by non-Native scholars. This hierarchical dynamic has been problematic in the study of Native North American music, where songs can be personal property or a sacred community act, creating an obligation for scholars to confront and deal with these power dynamics in ethical ways. In this panel, we explore the potential for non-Native ethnomusicologists to act as indigenous allies. An "ally" is a subject position popular in contemporary social justice literature that recognizes scholars'

privileged societal position and encourages them to take responsibility for reforming historical injustice. We demonstrate three ways that acting as an ally can shape musical research with indigenous communities. Panelist one uses community writings to reframe Geronimo's 19th-century outbreaks from the perspective of an abducted Warm Springs Apache youth. Panelist two evaluates how Kroeber and Underhill's contrasting analysis of Mohave twentieth-century creation stories foster contemporary re-imaginings, today. And panelist three examines what it means to be an indigenous ally in a context where the scholar disagrees with the message communicated by indigenous musicians, while nevertheless presenting their perspective with empathy. Ethnomusicology as a discipline must continue to grapple with these and other questions of identity and power, and in this panel we hope to provide models that can be of use in projects that promote native sovereignty.

### ***Navigating a Path Toward Tenure***

**9D**

Chair: Brenda Romero, University of Colorado, Boulder

The Crossroads Section proposes a roundtable discussion session, offering tenure-track professors of historically underrepresented groups - racially diverse, international, and LGBTQ - a chance to hear about strategies and suggestions in preparing for going up for tenure. A well-represented group of four senior scholars will present their ideas on balancing service obligations (especially heavy on diverse faculty) with research and teaching; venues for presenting scholarly work; writing an abstract for a scholarly conference; clarity in job expectations; internal and external mentoring; grant writing; research leaves; issues that surround publications and tenure; publishing; and issues of wellness. The roundtable was conceived in two parts. Part one proposed for 2015 focused on strategies for building expertise and preparing for job placement. Part two planned for 2016 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 getting tenure. Questions from attendees will be an important component of what we hope will be an informative and lively discussion.

### ***Neo-liberal Dreams: Sonic Design in Contemporary Bollywood Cinema***

**12J**

Chair: Natalie Sarrazin, The College at Brockport

Participants on this roundtable will provide a multi-varied look into the music of Indian film, with an emphasis on distinctive dimensions that are often overlooked. In addition to analyses and detail that examines various social, cultural, and musical aspects of the industry, presenters will discuss film music's intertextuality on both the global and local levels, and larger memes of

film music including sound and memory, originality, visuality, gesture, and the formation of neo-liberal identity fashioned and verified through music and its complex referential meanings. The roundtable will primarily address films and songs created in the post-liberalization India, roughly 1991 to present. The significance of this time period lies in its contemporary appeal, with the high production values of the soundtracks and cinematography, coupled with narratives designed to attract Indians, India's diaspora, as well as audiences from fan-bases in Korea, Russia, the Middle East, Africa, and Europe.

### ***Organized Sound: Music, Media, Infrastructure***

**10B**

Chair: Kyle Devine, University of Oslo

Music is typically encountered as a cultural surface. Songs emanate instantaneously and almost magically from our computers and home stereos. Tools for playing and making music, such as recordings and guitars, wait for us in stores and online shops, ready for purchase with no assembly required. And when we're done with these instruments, recordings, and playback devices, we can kick them to the curb, where they disappear effortlessly and without a trace. Day-to-day musical enjoyment seems so simple, so easy, so automatic. But it isn't. This panel highlights the hidden but essential material infrastructures that facilitate music making and listening. We view these infrastructural phenomena in terms of the interrelated material, organizational, and ideological systems that facilitate three main phases in the social life and social death of music commodities: (1) resources and manufacturing, (2) shipping and circulation, (3) disposal and waste. We are interested in how these phases influence and respond to aesthetic conventions, environmental realities, and political-economic conditions in both rich and poor parts of the world. While there are established literatures on infrastructures across media studies and the social sciences, they do not generally address music. And while music scholarship has recently turned toward materiality and ecology, the field has not yet fully examined the infrastructural systems and objects that subtend musical culture (an interest in textual interpretation persists). This is where the panel intervenes, by folding these literatures into one another and thematizing infrastructure as a core concern in current and future music scholarship.

### ***Pedagogies of Activism***

**5E**

Chair: Jennifer Fraser, Oberlin College

As ethnomusicologists and educators, we bear witness to growing racial, economic, gendered, and ableist inequities and traumas compounded by a political climate of pronounced xenophobia--this amid increasing demands and limitations on our educational institutions. How might we, as ethnomusicologists who teach, serve to effect positive social change through

forms of pedagogical activism that document, critique, and resist social injustices? We are a group of scholars, activists, teachers, and professors united in our shared purpose "to make a difference" (Alviso 2003). In this roundtable, we explore inclusive pedagogies, compassionate listening, and collaborative learning in our university classrooms; how to empower marginalized K-12 students in segregated inner city schools to think critically about music, race, privilege, and violence; and strategies to reach out to audiences beyond privileged academic contexts. We highlight interventions structured through antiracist "world music" ensembles that challenge monolithic understandings of whiteness, innovative university courses structured around community-based learning, and public music programs that seek accessible forums to engender knowledge exchange. We also comment on the possibilities and challenges of an envisioned academic culture that fully embraces neurodiversity while challenging deeply ingrained conventions of intolerance and stigmatization. We declare that there is a need to confront and reconfigure curricular, pedagogical, and professional structures within and beyond the academy. As ethnomusicologists who teach, we are armed with powerful pedagogies of activism that enable us to harness the transformative potential of music, and in turn, to speak truth to power.

### ***Pitching the Queer: Materials and Technologies of Sonic Subjectivities***

**6D**

Chair: Sonia T. Seeman, University of Texas, Austin

Addressing the public and semi-public spheres of queer performativity, this panel examines the integral roles that musicality, embodiment, and music-cultural production play in the articulatory and (dis)identificatory processes of queer performance. The three papers in this panel thread distinct lines of thought around the axis of queer gender presentation. The first delves into the ways that drag entertainers engage with the poetics of musicality through an ontology of embodiment. Highlighting the distinction between performance and performativity, this paper offers a theoretical framework for understanding the sonic subjectivities of gender non-conforming artists. Moving from the realm of physical embodiment to virtual online media, the second paper applies an understanding of these queer-ed sonic subjectivities to drag queen music videos. Through an analysis of "acoustic co-opting," this paper explores the ways that LGBTQI subcultural tactics permeate online media musical production, thus queering the soundwaves. The third paper in this panel merges the virtual and the physical realms, revealing how FTM (female-to-male) transgender youth employ musical techniques as both performative and pedagogical mechanisms in constructing narratives of their experiences. Importantly, this paper also emphasizes the relationalities formed by these novel queer online media practices. While each paper examines a range of gender non-conforming presentations, they share a deep, critical dedication to queer embodiment practices in the process of becoming. These papers collectively challenge hegemonic associations between gender, voice, and materiality in order to highlight non-hegemonic sonic modalities

that continue to give pitch to queer voices and artists in the twenty-first century.

### ***The Politics of Pleasure***

**12E**

Chair: Nomi Dave, University of Virginia

Throughout much of the 20th C., theorists of art and politics held pleasure largely in suspicion. Against a backdrop of war and violence, Euro-American aesthetic theorists configured pleasure as outside of and opposed to politics, a frivolous if not dangerous distraction from social realities. As Arthur C. Danto has noted, modernist art and the avant-garde sought to 'abuse' rather than celebrate beauty and pleasure, while artists and social theorists turned their attentions to the intentionally difficult, challenging and serious. Yet in the past two decades, conversations about art, aesthetics, performance and music have begun to engage again with the question of pleasure, alongside new interest in the social sciences on emotions and the senses. In this panel, we build on this renewed attention by exploring new ways to understand the interactions between pleasure and politics. Our papers examine the experience of musical pleasure in contexts of festivals and the world music industry, dictatorship and violence, and private moments caught on social media. How do political sounds and ideas intertwine in the creation and consumption of pleasurable musical experiences? How do the politics of performers and music industries impact on the experience of musical pleasure? How does pleasure impact the ways in which people engage with political culture and public life? In answering these and other questions, we seek to understand pleasure as an agentive act, one whose experience does not negate political engagement, but rather responds to and shapes it.

### ***The Prussian Phonographic Commission, 1915-1918: Recording the World's Music in Prisoner-of-War Camps***

**3D**

Chair: Lars-Christian Koch, Ethnological Museum Berlin / University of Cologne

The "Royal Prussian Phonographic Commission" was launched in 1915 with the goal of documenting the speech and music from foreign soldiers in German prisoner-of-war camps. Linguists, anthropologists, and musicologists were engaged to carry out the project, and Carl Stumpf, founder of the Berlin Phonogramm-Archiv, was appointed as the commission's director. A century later, the archive holds 1,022 wax-cylinder recordings from the camps. The sound files are supported by the appropriate ethnographic detail of the time. The recordings portray a large variety of ethnic groups, above all from European countries and their colonies. After World War I, various attempts were made to locate the recordings in a more expansive history of world music, notably the 1925 German volume, *Among Foreign Peoples: A New*

*Anthropology*, edited by Wilhelm Doegen. Since 2013 the recorded materials have been gathered and initially digitized with support from the German Research Association (DFG), and together with print materials, the collection has undergone initial evaluation. This panel examines the history of and current research into the prisoner-of-war recordings, with each speaker presenting the ethnomusicological and ethical questions that arise from the specific circumstances of the original recordings, not least how to interpret the ways in which ethnomusicological research takes place in situations of conflict. The panelists explore ways to sustain and expand the dialogue that accompanies processes such as archiving, repatriation, and publication of world music a century after these recordings were made.

### ***Rethinking Research on Chinese Music: Perspectives from Within and Outside China***

**7G**

Chair: Gavin Lee, Soochow University

Since the 1980s, China's music research lineage has increasingly intersected with international ethnomusicological currents. Along with Witzleben 1997, Bell Yung 2001 and Yang Mu 2003, this roundtable with six representatives from four countries focuses on the conceptual construction of "Chinese music," and further, on pragmatic considerations arising from the changing landscape of China music research. In China, the concept of a 5000-year music "history" predominates, a concept which is mired in grand narratives of progress and cultural unity; this history is written primarily using literary and historical allusions, rather than being founded on analysis and empirical research. There is a need to have a focused examination of how this concept of "history" compares with the genre-approach of Western ethnomusicology, as well as the role of minority musics both within and against this overarching history. In relation to pragmatic issues, we examine how China's increasingly integration with the world has led to opportunities for music research: 1) A large increase in China's applications for intangible cultural heritage lends an opportunity for ethnomusicology to learn from this development. 2) The introduction of Western ethnomusicological perspectives into Chinese education presents an opportunity for us to discuss how graduate students can grapple with research paradigm shifts. 3) The development of digital tools in music analysis provides a shared platform for scholars both within and outside China, creating more opportunities for collaboration. With these conceptual and pragmatic themes, we rethink how international approaches to ethnomusicology can best intersect with current methodological approaches adopted in China.

***Sonic Displacements: Music, Listening, and the Moving Vehicle***  
**12C**

Chair: Ian MacMillen, Whitman College

In transporting musicians and musical media, and through their own sonic impacts on spaces of mobility and habitation, vehicles shift our ways of listening in the world. They act as chambers of aural saturation, engendering microcosmic communities of affective listening and distributed subjectivity (Kassabian), or jar us into awareness of how faculties of perception "cross-cut the boundaries between brain, body and world" and between individual senses (Ingold). What does it mean to hear when our bodies resonate with an engine's vibrations? How do music and silence figure the presence (or absence) of vehicles and passengers? How do our spatial displacements amplify or constrain sonic moorings to place? Advancing new work in ethnomusicology, affect theory, and sound studies, our panel addresses these questions through musical studies of vehicles pivotal in the history of globalization: ships, automobiles, and spacecraft. We begin with late colonialism, considering musical affects of racial absence and colonial presence in *L'Africaine's* stage ship and other operatic machinery. We next examine vehicular territorialization of urban soundscapes, challenging nationalist music's sonic and semiotic primacy by analyzing affect, clamor, and singing in Croatian wedding convoys' flag rituals. We conclude with an ethnography of the International Space Station, astronauts' listening practices, and multi-sensory, musicologically revealing ways of knowing while living in lower Earth orbit. Collectively, we offer new ways to hear and theorize vehicles as sounding bodies; as spaces of musical circulation, performance, and listening; and as field sites from which musicality affords a critical, adaptive ethnomusicological perspective on space and locality.

***Sonic Journeys, Spiritual Boundaries, and Musical Circulation in the Maghreb***

**11G**

Chair: Alessandra Ciucci, Columbia University

This panel explores the link between music, sound, religion, and movement in the Maghreb. While musical practices themselves travel, they are themselves embedded in the space and time of musical performance, and can resonate powerfully with the imagery and experience of travel, both profane and secular. This panel explores the multifaceted links between musical and spiritual circulation through four case studies that deal with distinct geographic and temporal contexts. A song narrating the hazardous journey of Moroccan migrants to Europe links contemporary migration to the journey of the prophet Muhammad from Mecca to Medina (hijra); the shared musical journey of a number of distinct healing and devotional musical traditions in Tunisia mark particular histories and devotional itinerary; an unpublished songbook in Judeo-Arabic and Hebrew from Algeria reveals complex movements and exchanges between Muslim and Jews, as well as a mix of

sacred and profane repertoires; the oral performances of the poems of the great Andalusī mystic Abū l-Ḥasan al-Shushtārī have left traces in the written texts used as a stimulus to a mystico-emotional experience. Together, these papers draw attention to the place of music in imagining the journeys of people through space and time.

***Sounding Displacement and Belonging: Music and Refugees in Contemporary Germany***

**7D**

Chair: Rachel Beckles Willson, Royal Holloway, University of London

In 2015, Germany received more than one million refugees fleeing war, conflicts, and persecution in Syria, Iraq, Afghanistan and elsewhere. German Chancellor Angela Merkel's decision to open Germany's borders has provoked both support and opposition, while refugees themselves must contend with a highly precarious legal situation and continued threats against their personal security. In this panel, we consider the role of music among refugees and refugee advocates in contemporary Germany as a medium for public advocacy and intercultural dialogue, as well as for private forms of community ritual in response to insecurity, racism, and xenophobia. Our panel draws both on the present moment as well as past moments of displacement in Europe, such as the Yugoslav Wars in the 1990s, highlighting the complex traces of history that are mediated through the contemporary musical practices of refugees in Germany. Through case studies including the wedding music of Muslim Romani refugees from Kosovo, the participation of refugees in rural Bavarian musical ensembles, and collaborations between German and Syrian classical musicians, our panel seeks to highlight the diverse roles that music plays in shaping both public representations and private experiences of refugees in Germany. Drawing on critical studies of music, displacement, and refugees by ethnomusicologists such as John Baily and anthropologists such as Liisa Malkki, we consider in our panel the limits and potentials of musical practice as a form of refugee advocacy and the varied ways in which refugees and non-refugees employ music to shape new forms of belonging in Germany.

***Sounds, Signs, and the Sinophone: Generating Critical Perspectives on Music/Language Relationships***

**2K**

Chair: Meredith Schewig, Emory University

Generalizations and misunderstandings about Chinese as language and China as nation have served as imaginative fodder for foundational Western theorists from Derrida to Anderson. As a logographic mirror to the phonocentrism of Indo-European writing systems, Chinese has functioned as an idealized and perfected form of writing in the Western imagination, and as a frequent fulcrum in theorizations about sounds, signs, and nations. Through ethnographic attention to on-the-ground musical-linguistic realities in

multicultural China and the broader Sinophone world, this panel seeks to question and nuance frameworks that have deeply influenced the ways ethnomusicologists approach articulations between music, language, nation, identity, and diaspora. As a concept gaining traction in recent years, "Sinophone" holds emancipatory promise for relocating the basis of imagining communities from territory to practices of sounding and listening. In this panel, we rethink the -phone in Sinophone by attending to various leakages between music and language, and between languages. In southern China, independent musicians produce popular music in local languages, intentionally disrupting an assumed isomorphic referential relation between language, music, culture, and place. In diasporic Toronto, homophonic puns are spoken, sung, and heard across music/language barriers to queer the centrality of "mother tongue" Mandarin. And in China's northwest, a Turkic-speaking minority group uses linguistic and musical sounds to distinguish themselves and their art from the Sinophone world, which they fear might someday render their language and music obsolete. Through these case studies, we aim to generate new perspectives on music/language relationships that stand to be of interest to ethnomusicologists.

***Staging Ethnography: Seeking a model for grassroots performance in diaspora***

**12D**

Chair: Eleanor Lipat-Chesler, Ube Arte

In this panel, two ethnomusicologists and an ethnochoreologist examine their own methodologies of grassroots performance as part of the larger movement towards applied ethnomusicology in the public sector. Their collaboration brings over a decade of fieldwork to community stages in the United States. Moreover, their performances introduce traditional music and dance repertoires heretofore unheard and unseen by audiences outside of the southern Philippines. Considering the sometimes contentious history and contemporary state of Philippine cultural performance in diaspora, this panel explores the tension between staging an accessible show without losing meaning to spectacle. Presenters discuss their individual struggles to embody their informants' lineage and to translate music and movement techniques, training non-native bodies through the formal rehearsal process. In seeking a metaphorical stamp of approval from master tradition bearers, where is there space for artistic license and creativity in interpretation? How do their choices reflect what they value as knowledge, when conceptions of what constitutes knowledge is different across social/community groups? More broadly, how can artist scholars hone methodologies and evaluative rubrics for performance that address the issues and challenges specific to any one ethnic group in diaspora?

***The Acoustic Environments of Political Action***

**11C**

Chair: Ben Tausig, Stony Brook University

Protest music is often experienced not as a performance, but as a tenuous interaction among many acoustic milieux; a diffuse, temporalized, collective offering of energies that address a political object. In brief, it is experienced as the product of environments. Not surprisingly, music is the focus of much ethnomusicological writing on protest, at times placing other sonorous dimensions and reverberant acoustic fields outside the scope of analysis or theoretical claims. From a Eurocentric perspective, the protest song, the chant, and even the act of collective silence offer positive models of communal dissent during moments of heightened protestant energies. Thinking more broadly, especially by foregrounding environmental questions, what alternative figures might be used to explore the sonic logics of protest? Through ethnographic discussions of protest in Japan, Thailand, and the Marshall Islands and the American Great Basin, this panel will respond to the growing literature on music, sound, and protest, and attempt to offer insight into the acoustic structures of global dissent. What kinds of relations are audible in contemporary protest action, and what logics animate these relations? And how do protests sound out their own responses to environmental objects? These three papers engage with the sonic order of protest movements, engaging distinct theoretical models that can help to recognize integrated systems of energetic exchange, including the climatological, the meteorological, the oceanographic, and the electromagnetic.

***The Institutionalization of Ethnomusicology: Current Perspectives, Challenges and Opportunities***

**5A**

Chair: Kathleen Wiens, Canadian Museum for Human Rights

This roundtable considers ways in which ethnomusicologists deploy their skills and aptitudes within institutions that lie outside the scope of traditional academic institutions and projects embedded within academic institutions but beholden to separate operations, procedures, or leadership. To date, the term "applied ethnomusicology" has been used as a broadly defined term encompassing community-based ethnomusicological work. The purpose of this roundtable is to nuance to the term through insider perspectives on the professional institutionalization of ethnomusicology at institutions such as museums, galleries, archives, think tanks, publishing houses, and government organizations. The roundtable seeks to explore members' own encounters with alternative spaces and meaningful professional opportunities within and outside of "the academy." Participants give honest assessments on the cultivation of skills necessary for leadership and teamwork, policy-making, fundraising, event planning, and engagement with the wider community. We will interrogate, among other questions, what kinds of skills from our academic backgrounds and curricula have proven most useful in our various

workplaces? How can ethnomusicologists diversify their professional resumes to be competitive outside the academic job market? How can the broadening of professional possibilities for ethnomusicologists be integrated into graduate and undergraduate curriculums? What are the "real world" applications of critical training and ethnographic experience? How can training in public humanities, communications, online media, and other technologies benefit the diverse professionalization and marketability of ethnomusicologists? We aim for our roundtable to begin a dialogue on this paradigm of professionalization as our field continues to shift and change in its varied institutional spaces.

***Tradiciones: Smithsonian Folkways and the Music of Greater Mexico***  
5J

Chair: Alex Chavez, University of Notre Dame

This roundtable will discuss the production of full-length albums of Mexican Music--broadly conceived through the concept of Greater Mexico--featured in the Smithsonian Folkways Recordings 44-album *Tradiciones/Traditions* series, supported with grant funding from the Smithsonian's Latino Initiatives Pool. The roundtable's six participants include musicians, producers, scholars, and key members of Smithsonian Folkways staff. Each participant has been critically involved in these overlapping capacities in the production of uniquely different recordings for Smithsonian Folkways, including a compilation of protest songs from the U.S. Civil Rights era; a Grammy award-winning album of original music by a contemporary Chicano-folk-rock ensemble; and a yet-to-be-released recording of a traditional folk music genre from Mexico. Utilizing their individual creative projects as points of departure, participants will address how the highly personalized intersections between their artistic work as performers, professional experience as music producers, and scholarship in and outside the academy informed the production of these albums. Presentations and subsequent discussion will center on: (1) the recording process and its challenges; (2) the importance of integrating ethnographic and academic research; (3) playing the role of producer; (4) artistic collaboration; and (5) Smithsonian Folkways Recordings' expressed goal of both highlighting and disseminating Latino music in order to broaden the cultural representation of the national museum's collection and educational mission.

***Tradition Transformed: Economic Determinants and Artistic Priorities***

8G

Chair: Nolan Warden, University of California, Los Angeles

Economic factors have always complicated relationships between performance genres and performers' identities. Music-making can be precarious both financially and creatively, as performers must navigate the continually shifting tastes of audiences, promoters, and official institutions, all while

attempting to further their own sense of artistry. In our case studies, we explore how material necessities, class position, and career aspirations have shaped how performers relate to a variety of genres in times of seismic economic change. We note the impact of the relative socioeconomic positions of our consultants on their aesthetic choices. A group of middle-class Romanian-Americans assert their class distinction by emphasizing Romanticized national(ist) ideals rather than following the more commercial but (to them) less tasteful "Gypsy craze"; indigenous Mexican popular musicians and their fans celebrate the extremes of narcocapitalism as they walk the tightrope between economic assimilation and ancestral practices; urban Hungarian Roma from a hereditary performing tradition must choose whether to radically re-work or abandon the genre of their fathers-and the increasingly precarious living it affords-while insisting on the dignity of their musical labor. Focusing on negotiations with economic forces provides new insight into how individuals' life experiences contribute to musical change.

***Unsounded Music***

11F

Chair: Niko Higgins, Sarah Lawrence College

Ethnomusicology has asserted the centrality of music as a social practice by embracing a range of interdisciplinary fields that explore both the materiality and sociality of music. But is music always immediately material and social? There are interior domains that do not conform to canonical conceptions of musical performance, such as walking to work, sharing a crowded train car, or attending certain public gatherings and activities. How do both music and sound constitute notions of individual identity, expressive agency, and sociality when they are heard but not sounded for others, and felt not from material vibration but from expressive capacities of memory and imagination? In this panel, our contributors discuss practices of an interior sonic domain. We discuss the methodological challenges and advantages of studying the immateriality of thoughts and imaginations, themes of interior/exterior worlds, and the productive ontological blurring together of music and sound. Our collective research draws from the interdisciplinary strength of ethnomusicology by combining the study of music with other forms of creative expression, practices of listening, sound studies, jazz studies, and sport. The panelists draw upon their research on U.S. soldiers in Iraq, Asian American musicians and distance swimmers in New York City, jazz musicians in New Orleans, and the technicity of earworms. Highlighting the importance of aural epistemologies in these sites has far reaching implications for ethnomusicology, showing how the dialectic of interiority/exteriority is an underexplored area of generative musical and sonic meaning.

***Western Art Music, Beyond and Further Beyond the West***

11H

Chair: Christopher Miller, Cornell University

Mina Yang's *Planet Beethoven* (2014), while enriching the study of Western art music as living practice, also perpetuates the idea of a singular classical music world--an idea scarcely challenged by a pioneering collection of

ethnomusicological studies of WAM that, except for one chapter, examines only European cases (Nooshin 2014). This roundtable contributes to the ethnomusicological study of WAM as a global phenomenon by highlighting the complicated and varied relationships to that primary classical music world in the further reaches of its global spread. It presents new and recent research on scenes in China, India, Indonesia, and Uganda, by scholars based in the USA, the UK, and India, from the disciplines of ethnomusicology, sociology, and music industry studies. Brief presentations in the first hour will profile these multifarious manifestations of WAM: as the sound of Christianity, or a signifier of cosmopolitan sophistication; as the focus of a burgeoning industry, a transplant struggling to take root, or an entirely amateur activity; as an entrée to an elite international order, realized or desired, or a limited transnational network that circumvents the West; as the embrace of the classical canon, or a selective application of aesthetics and poetics to popular and/or local repertoires. In the second hour, we will discuss what the (sub-)disciplinary and theoretical perspectives trained on our respective cases might reveal in each other's, and how these intersect with broader concerns within ethnomusicology, with a view to setting a research agenda that more adequately accounts for WAM's global existence.

***Who Will Be A Witness?: Archiving Black Music and Culture in the 21st Century***

**1D**

Chair: Timothy A. Burnside, Smithsonian National Museum of African American History and Culture

The first decades of the 21st century have emerged to represent a Renaissance in the joint documentation and archiving of Black music in America. Just as widespread enthusiasm in folklore and efforts to preserve American song traditions marked the early 20th century, long-time interests in the continued preservation of Black music has recently blossomed into innovative, collaborative, and increasingly accessible archiving initiatives and partnerships in American university libraries and museums. These initiatives have benefited from institutional and foundational support in order to finally fill in the gaps and answer the call of documenting the large body of African American music and performance traditions that have been over looked or underfunded in American archives and library collections. Papers featured in this panel address documentation and archiving projects for jazz, gospel music, hip-hop and rhythm and blues at several colleges and universities around the country and the Apollo Theater in New York. Key areas of overlap amidst this broad pallet of archival activity include the documentation of performance practices in contemporary settings and the use of oral histories to advance archival efforts beyond artifact collecting. Collectively, the panelists emphasize the importance of formal and informal heritage centers in increasing the levels of public accessibility and engagement with various museum, library, and archival collections that are committed to the challenge of bearing witness to the intangible cultural heritage that is Black music and culture in America. The panel will engage perspectives from ethnomusicology, African American studies, archival studies, and library and information sciences.

***Working It Out: Dance, Exercise, and Social Fitness***

**3J**

Chair: Joanna Bosse, Michigan State University

This panel explores connections between dance and exercise, with a particular focus on the social and identity politics that such connections engage. The hybrid and vernacular realm of dance/fitness remains under-theorized in dance and music scholarship, despite the pervasiveness of such practices and the ideological and economic power they can harness. The panel highlights a wide range of topics and issues related to the combination of dance and exercise frameworks: gradual changes in the pedagogy and practice of Indian kathak dance to reflect fitness concerns; strategic uses of music to redefine burlesque practice and its overall aims; the use of pedagogical exercises in order to prepare an individual for socially appropriate participation in partner dance; and the simultaneously decontextualizing and referential functions of Zumba's rapidly alternating musical and choreographic ingredients. Through these diverse case studies, we ask: How do notions of social productivity and responsible citizenship manifest through these dance/fitness interconnections? How are gender and sexuality affirmed, 'managed', and/or denied through the above practices? What are the ramifications of the (de/re)contextualization of tradition through a fitness idiom?