SEM 65th Annual Meeting

Virtual
October 22 – 31, 2020

Abstracts
The SEM 2020 Abstracts Book is divided into two sections: Individual Presentations and Organized Sessions. Individual Presentation abstracts are alphabetized by the presenter’s last name, while Organized Session abstracts are alphabetized by the session chair’s last name.

Note that Organized Sessions are designated in the Program Book as “Panel,” “Roundtable,” or “Workshop.” Sessions without a designation are composed of individual abstract submissions and will not have an Organized 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.

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The Social Dimensions of Placemaking: An Urban Street Festival on the Ground and Online
Helen Abbot, University of Toronto

Once a month between May and October, the streets of Toronto’s Kensington Market are closed to vehicular traffic while buskers, musicians performing on temporary stages, and shoppers fill the neighborhood’s thoroughfares. Visitors are pulled by the crowds and drawn in by sounds with mobile phones in hands to capture and eventually share online their recordings of the neighborhood. While Kensington is already a tourist attraction, the monthly event known as Pedestrian Sundays (PSK) operates as a kind of urban festival that draws new visitors and customers to the neighborhood—in part through sound. Interdisciplinary scholarship on festivalization and on PSK itself (McLean & Rahdher 2013) has explored the interrelationship between cultural and economic agendas of cities and the use of festivals to brand cities with a specific image as a marketing strategy. This paper investigates how PSK’s sound and music contributes to attendees’ new associations with a familiar urban space in a process known as “placemaking” (Nunes 2019). Drawing on participant-observation in festival events in 2019 and interviews with local businesspeople, musicians and visitors, I first explore how attendees sense and experience (sonically and otherwise) PSK. I then follow these individuals into social media to observe how the festival’s sonic dimensions and, in some cases, how these representations are used in marketing. My paper asks how the festival might participate in new branding this already distinctive urban neighborhood through virtual space and sonic experience, within larger cultural agendas of Canada’s largest city.

The Hinchadas That Other Hinchadas Listen To: Digital Circulation and Economies of Musical Creativity Among Argentine Soccer Fans
Luis Achondo, Brown University

Latin American soccer fans tend to imitate Argentine hinchadas (organizations of fans) when creating soccer chants, signaling them as the most innovative fans on the continent. These chants range from liminal speech utterances to contrafactum compositions involving verses, bridges, and choruses. The melodies of the songlike chants come from political marches to jingles to the latest hits promoted by the culture industries. The lyrics often interweave tropes of loyalty and passion with notions of strength, courage, and bravado. These chants circulate widely on social media, being continuously consumed by other Latin American hinchadas.

Drawing on ethnographic material gathered in Argentina, this paper examines ideas about creativity and uses of digital media among Argentine fans. I argue that fans understand chant-creation as part of a noncommercial economy that grants notoriety and affirmation. Creativity is the core element of a hit-making apparatus that creates distinctions among hinchadas and the dominance of the Argentine ones in particular. However, creativity not only points to poetical originality but also to the imaginative capacity to find songs that would potentially work as soccer chants. In order to find undiscovered chants, fans are constantly paying attention to the songs, jingles, and sounds circulating in the aural public sphere. I define this creative mode of listening as aural virtuality. Digital media plays a key role in this circulating economy of musical creativity. Alongside soccer stadiums, views, likes, and comments on social media function as key arbiters in this competition.

The Thing with Vaporwave: Reassessing Deconstruction
Siel Agigliano, University of Pennsylvania

Emerged in the early 2010s, the avant-garde microgenre known as vaporwave has contributed to the making of ‘worlds’ (“worlds”) are inevitable for the emergence of strategies of cultural and political resistance.

The Ethnomusicology of a ‘Forbidden Land’, and the Case of Iran: Contemporary Mute Discussions in a Global Dialogue
Nasim Ahmadian, University of Alberta

Decades after Witzleben’s (1997) fundamental “Whose Ethnomusicology?”, academic ethnomusicology shares a globally-advancing dialogue. Conversely, Timothy Rice’s (2017) approach to ethnomusicology’s contributions in times of trouble also evokes questions of ethnomusicology’s timely contribution to itself: how are the academic ethnomusicological discussions becoming muted and marginalized by various forces of our troubled time? More than fifty years since Western ethnomusicologists’ primary publications on Persian/Iranian area-studies, 21a massive scholarly gap—around a fundamentally changed post-republic Iran—remains between local Iranian ethnomusicology, confined to a ‘politically sanctioned corner’ and global ethnomusicology with thin literature on Iran, as an ‘isolated’ or ‘left in distant history’ research-field. While Iranian ethnomusicologists find many classic and frequently-consulted Western references (e.g., by Zonis, Nettl) as limited or far from the current context of Iranian culture, the Western academy yet soak in a modest amount of classic publications as seeking translated resources and short-term field-research. My paper explores Iran’s current ethnomusicological paradigms and the muted dialogical context of local scholarship with the global discipline which is framed by the post-revolutionary Iran’s fragile socio-political and economic relations with the West. By interviewing specialized Iranian and Western ethnomusicologists together with my field-observation as an Iranian trained ethnomusicologist, I will argue contemporary dialogical challenges in a context of ‘sanctioned ethnomusicology’ and imposed marginalization which frames the local discipline through: 1) acquisition based on emic themes and methods; 2) presentation in the local language; and 3) reflection(s) of a one-sided image shaped by the paucity of intellectual and ethno-graphic exchange with the Western academy.

The Social Death of Uttering Allah in America: Reclaiming Criminalized Worship Practices in Popular Music Spaces
Aliah Ajamoughli, Indiana University-Bloomington

Does uttering Allah into the American soundscape render Muslim worshipers socially dead? Is it possible to reclaim these aural worship practices given the institutionalized criminality of Islamic utterances in the United States? The framework of social death is often used to describe the ways in which the criminalization of everyday behavior creates a fear of existence. In 2012, Cacho nuanced this framework to examine how
belonging to particular marginalized communities becomes a marker of criminality in the United States. In this paper, I extend Cacho’s work to consider how articulations of aural Islamic worship practices mark Muslim bodies as “ineligible of personhood” and subsequently render them socially dead. First, through archival research, I consider the historical moments that have led to this current era of inaudibility for Muslims—marking Anglo-American encounters with Muslim slaves as the first occurrence of rendering aural Islamic worship practices silent. Then, drawing from ethnographic research of artistic Muslim spaces in Chicago, Illinois, I explore how musicians are confronting this inaudibility by creating musical motifs around these criminalized sounds. I argue that popular music performance spaces create a site for which Muslim bodies can address and challenge state rhetoric that deems the community’s articulations as “suspect” for violent tendencies. Through this interaction, I assert Muslim bodies can begin to occupy a sonic space that has historically rendered them silent. By listening closely to the inaudibility of social death, we as scholars can better understand the implications of silencing as an institutionalized state tactic of multi-generational oppression.

Is Hindutva Different from Hinduism? Music as a Tool to Problematize Liberal Claims to Secularism in Contemporary India
Rasika Ajotikar, Georg-August-Universität Göttingen

The Hindu right-wing in contemporary India has unleashed its power through state machinery and extra-judicial means causing extraordinary violence and repression on minorities such as Muslims and Dalits (formerly untouchable castes). The ruling political party (BJP) and their allies who are ideologues of Hindutva or Hinduness, a 20th c. territorial, racial and brahmanic idea of Hinduism (Doniger 2009), have successfully polarized Indian society based on religion, caste, culture and community such that citizenship has become a contentious issue especially for minority communities. Such divisive politics has led to a number of urgent enquiries with regard to Hindudom and Hindutva. While a number of scholars and musicians continue to claim ‘secular Hindudom’ as different from Hindutva, modern historiography of music and postcolonial sound archives of India demonstrate that the soundscape of both, Hindutva and Hindudom have more similarities than differences (e.g. classical, religious and nationalist music performances are indispensable to both). This paper will draw on the soundscape of Hindutva and the Indian Right more broadly and the postcolonial sound archive of Indian music collected by Dutch scholar Felix van Lamsweerde to present deliberations on religion (Hinduism) and religious-nationalism (Hindutva). It will highlight the musical intersections of Hindutva and Hindudom to examine the boundaries and scope of each and their implications on minorities like Muslims and Dalits who have been hereditary musicians for generations. Finally, given the global upsurge of right-wing politics, this paper will assess how music scholars could lend an ear to the ironies of nationalism(s), secularism and democracy.

Confronting Election Violence with Music-Making for Healing and Cohesion in Kenya
David Akombo, Jackson State University

Since the 1990s, researchers and practitioners interested in conflict transformation have increased their interest on what Kaldor (1999) calls “new wars,” wars that are more complex than before and are frequently internal to a country. This paper focuses on one such event - the political violence that ensued following the elections held in Kenya in October 2007 - and how, in response, Kenyan musicians deployed the use of music-making towards healing and reconciliation. In the aftermath of Kenya’s post-election violence, which caused massive destruction, death, and internal displacement, Kenyan Air Force Senior Private Doris Chepchumba Tanui used music in novel ways for bringing about peace. Drawing from scholarship on music and healing with a focus on the psycho-social effects of conflict (Miall et al. 1999, pp.269-277; Stubbins 1995; Bradbury 1998, p.335; Chandler 2000, pp.147-148), this paper analyses the practices of this Kenyan musician, examining the potential of music towards conflict transformation and peace-building in this particular context.

“High Art in the Street”: The Tunisian-Libyan Malouf Slam Collaborative
Jared Holton, University of California, Santa Barbara

On July 12-13, 2019, Tunisian and Libyan musicians accomplished a series of malouf concerts in Sfax and Tunis entitled ‘Malouf Slam.’ These performances were collaborative, involving institutions such as Breaking the Ice (a Tunisian-Libyan arts initiative) and the Goethe Institute of Tunis; Tunisian music faculty and students from the Institut Supérieur de Musique (Sfax); Libyan master malouf musicians; and other artists and musicians from Sfax, Tunis, Sousse, and Tripoli. Many operating fields of Foucauldian force collided producing a program dedicated to breaking rigid conceptualizations and social stratifications of Andalusian cultural heritage (Fr. patrimoine; Ar. turāḥ), as articulated in Tunisia and Libya. This paper investigates these performative moments and reflects on how altering form, repertoire, and venue proposed alternative renderings of listening to and inhabiting malouf social and acoustic space. Organizers, patrons, musicians, and listeners of Malouf Slam provide a wealth of ethnomusicological data informing this study. This paper is presented jointly by a Tunisian music scholar and an American ethnographer in Ethnomusicology—both creators of the Malouf Slam collaborative—for the purposes of integrating international research methods and theories. Attending to regional concerns for the survival of heritage (Rouget 2004) and also scholarship on transnational heritage networks (Meskell 2015), this presentation seeks to contribute perspectives on how to methodologically and analytically engage the movement of rich, musical traditions that have long circulated in the Mediterranean, as well as investigate authority and resistance connected to heritage musics after their institutional calibration and formation.
Musical Politics: Protest and Dissent in Aotearoa
Allison Booth, University of Otago

Popular songs may play an important role in mobilizing political campaigns, by creating platforms for voices of protest and dissent, in the discussion of significant issues that question those in power. This research considers the role songs of protest and political dissent have played over the past 50 years of Aotearoa’s post-colonial history. In Aotearoa, political messages have been embedded in musical styles reflecting the region’s unique historical and cultural development, especially the positioning of its Pacific peoples (indigenous Maori and immigrant Islanders) in the issues and processes of political protest. In the 1960s, and 1970s, when global human rights movements were gaining traction, in Aotearoa, intense feelings of inequities and injustices endured, manifesting songs in song. Maori land rights; sporting relations with the Apartheid regime in South Africa, and the programme of nuclear testing being pursued by the French in the Pacific, were all issues of major concern, ones that provoked marches, occupations, and boycotts. The social reforms and domestic processes experienced in the separation from Britain (1965-1988), included a ‘coming in’ of new cultural influences into the music industry by the new waves of migration and the birth of the local recording industry. Over the years, songs of protest and dissent have continued to focus on racism, land rights, nuclear issues, with more recently songs of climate change and the re-surfacing of slavery. This paper looks behind the songs of protest and dissent in the unique world of Aotearoa.

Parades in the Port City: Programming in Mobile, Alabama’s Carnival
Emily Allen, Florida State University

U.S. Southern white supremacy does not just manifest in physical forms like Confederate flags, statues, and museums - it is also embedded in rituals like carnival parades. A port city within the “Mardi Gras belt” of the U.S. Gulf Coast, Mobile, Alabama boasts illustrious carnival parades that have been consistently rooted in white traditions like local Confederate lore surrounding the Joe Cain and Order of Myths parades. There are multiple forms of racialized spectacle (e.g., tributes to local white male carnival founders, racist portrayals of Native Americans in a white “imaginative” style) that contribute to the parades’ whiteness. In contrast to these festive forms of white supremacy, I investigate how Mobile’s Black brass bands - who were some of the first performers of color in Mobile parade history - counteract the predominant whiteness of these processions through the ways they perform. Throughout this paper I ask the following: how do these Black bands negotiate playing for primarily white audiences in an environment that is otherwise dominated by the performance of white aesthetics? How do the programming selections of the parades reflect racial power dynamics? These parades act as a mirror through which racism can be marked and critiqued, especially through subversive acts like musical performances that bring about inclusion and social change. As I highlight the choices of the Mobile carnival parade organizers, I demonstrate the integral role of Mobile’s musicians of color and how carnival programming contributes to or resists white supremacy.

Ethnographic Ears and Empathetic Soundings in HONK! Street Band Protests
Erin Allen, Ohio State University

In an era of political divisiveness and protest fatigue, HONK! street bands ask how we might re-imagine protest, increasing the effectiveness of demonstrations. The HONK! Festival of Activist Street Bands began in Boston and has grown into a transnational community of publicly engaged brass bands. HONK! festivals gather bands with similar musical repertoires, performance practices, and political philosophies to share music and foster dialogue about the role of brass bands in civic and political life. Based on fieldwork with HONK! bands who regularly participate in protests as musical support for social justice initiatives, this paper examines the “sonic sensibilities” (Voegelin 2019) at work in spaces of performative protest. Brass bands can call attention to a specific event, community, or social justice cause, but the aesthetic elements contributing to this amplification - loud volume and flashy costumes - can also take away from the issue at hand and have the opposite effect, silencing the communities or activist groups who organize the action. Drawing on Marié Abe’s concept of “empathetic sounding” and Brandon LaBelle’s notion of “sonic agency,” I argue that HONK! musicians’ collaborative calibration of the volume of different voices in support of socio-political goals is partially a practice of listening, actively attending to sound itself and participating in empathetic modes of engagement and political recognition that make space for the voices and sounds of often more vulnerable protest collaborators. This helps form and connect emergent networks of resistance aiming to establish enduring conditions of livability in the face of systematically induced precarity.

Enforced Sound: Islamophobia, Criminalized Identities, and Compulsory Sound-making in China’s Uyghur Region
Elise Anderson, Uyghur Human Rights Project

In recent decades, ethnomusicologists have explored relationships between music and violence, including the ways in which states and other powers have used enforced silence as a means of torture. Silence is not a permanent state, however, and scholars have yet to theorize adequately what happens to the vacuums left by enforced silence. In my paper, I thus propose and theorize a concept of enforced sound, compulsory sound-making that I see as a counterpart to enforced silence. Specifically, my paper explores the ongoing cultural genocide in China’s Xinjiang Uyghur Autonomous Region, where since the mid-2010s authorities have drawn on Islamophobia and the Global War on Terror to repress and criminalize Uyghur (and other Turkic and/or Muslim) expressions of distinct religious and cultural identity. Using sound examples from Uyghur classical and popular music, eyewitness camp testimonies, and everyday speech, I argue that state officials in China are compelling and enforcing new sonic
practices as they attempt to reengineer Uyghur (and other Turkic minority) society. In listening to what is present and absent in Uyghur religious and other soundscapes, we can thus gain essential insight into the scope and nature of the Party’s campaign. Further, as I argue, using the concept of enforced sound to understand both presence and absence allows us to better recognize how illiberal states such as China violently create vacuums of silence that they then attempt to fill with themselves.

**Beyond Sound: Hearing the Voices in Silent Protests**
Sinem Arslan, University of Toronto

Silence is of growing concern in the emergent field of sound studies. Though it generally is conceived as a lack of sound, or sound “with a loudness lower than 20 dB.”, sound studies scholars have argued that how silence is understood not only depends on how it is measured but also how “its relationship between the listener and his or her surroundings are conceptualized” (Cage 1939). Uribe (1993) argues that silence is also used in political language to entail an active politics of state control explained by the term “silencing.” Such silencing may appear in the prohibition of different forms of expression or in silencing by the disappearance in histories of oppression. In this paper, focusing on the case of Saturday Mothers-a group of mothers who initiated and organized one of the most publicized silent protest movements in search of finding their disappeared children under police custody in Istanbul on every Saturday since 1995-I will investigate silent protesting as an effective means of resistance to injustices at the hands of the Turkish state. I will examine how silence can be a practice of envoicing, and ask what it gives voice to through analyzing a particular sonic motif: performed silence. I will further argue that it can give voice to activists and alter existing dominant political discourses when used as a political and symbolic strategy to respond to situations of conflict including coerced silence.

**Freestyling: Musical Labor Practices in La Paz, Bolivia**
Vivianne Asturizaga Hurtado de Mendoza, Florida State University

As a result of low wages and the lack of recognition of music as a viable profession, classically trained musicians in La Paz, Bolivia, have traditionally pursued alternative career paths to maintain financial stability. Many Paceño musicians have taken employment in other fields to subsidize their music making or pursued music careers through the performance of a diverse range of musics and settings, including as members of jazz, cumbia, folkloric, and popular music groups. In this paper, I explore the complex mixture of artistic and economic incentives in the career choices of Paceño musicians through an ethnographic study based on interviews, participant-observation, and reflections on my own work as a musician in La Paz. Additionally, I utilize Bourdieu’s theories of capital to form a framework to analyze and interpret the intricate relationships musicians form within their own musical communities and within Bolivian society. Although Paceño musicians work within a system of musical labor based on economic, symbolic, cultural, and social capital, due to the lack of professional performance degrees offered by Bolivian institutions and living-wage job opportunities, musicians have faced an amateur-professional struggle that propelled them toward nonprofessional opportunities to make music. In recent years, several new alliances and associations in La Paz, including the [name] and [name], have helped many musicians to receive recognition and to cultivate knowledge and a sense of pride for the musical culture of Bolivia. As a result, there has been a fundamental shift in the musical economy toward newer methods of training and new opportunities for making a living, such as music conventions, music academies, and orchestras. Particularly important in this shift was the recent establishment by the Ministry of Education of a bachelor’s degree in music at the Bolivian National Conservatory, the most important institution for higher education in music in the city. Many Paceño musicians now have formal music degrees which has increased their economic and cultural capital as well as their sense of belonging as contributing members in Bolivian society. These newer, professionalized economic opportunities have resulted in a musical labor system that is still characterized by versatility and variety, including nonprofessional labor, but which also reflects a fundamental shift in the musical labor system of La Paz toward greater professionalization and economic stability.

**Cultivating Equity in Canadian Art Music: Canadianizing the Orchestra**
Parmela Attarwala, Independent Scholar

The continued dominance of Western art music in performance divisions of Canada’s post-secondary institutions perpetuates a legacy of colonial internationalism that defines the art form, but limits its graduates’ ability to adequately and ethically respond to contemporary Canadian equity and accessibility priorities. These priorities—which include Indigenous reconciliation, socio-economic accessibility, ableistic participation, and visual minority inclusion—are also reflected in the Canada Council’s current strategic plan (Canada Council for the Arts, 2016), a primary source of funding that has until now sustained Western art music production in the country. The inability of orchestras, in particular, to adjust to the new funding priorities brings into sharp relief both the internationalism of the orchestral system, and the ongoing failure of Canadian orchestras to reflect their local environment in a manner commensurate with the amount of public funding they receive. Drawing upon my work as a consultant to the national advocacy organization, Orchestras Canada, I show how a confluence of recent political events in Canada have engendered a genuine sensitivity to issues of inclusion and accessibility in the orchestral sector. Attempts, though, to collaborate with Indigenous and non-Western musicians during the Canadian sesquicentennial in 2017 exposed critical gaps in orchestral musicians’ and conductors’ abilities to respectfully engage with musics different to their own. In response, Orchestras Canada has initiated strategies intended to restructure the behaviour and practices of Canadian orchestral culture, including the music education systems and hiring criteria that uncritically perpetuate them.

**“Native Classical” Composers: Processes of Analysis, Composition and Performance**
Dawn Avery, Montgomery College

Calls to “decolonize” and “indigenize” the academy intersect with critiques of settler-colonialism in North American society and the ill effects of ongoing marginalization of Indigenous peoples across the continent. Many university music programs are founded upon and continue to privilege the western art music canon, reinforcing citational violence, a silencing of Indigenous voices and their work, and an objectification of Indigenous peoples in music creation by non-Indigenous composers. These challenges are especially heightened for Indigenous music students, performers and composers who value and master the repertoire, musical instruments and virtuosic performance styles of art music.

This roundtable is comprised of Indigenous musicians who have a personal and professional relationship with art music; they explore the relationship between this repertoire and Indigenous ontologies and epistemologies by sharing how they engage with the coloniality of “art music” in order to indigenize it and to unsettle the privileging of western interpretations and engagements with this repertoire. The first speaker queries the inclusion of Indigenous epistemologies and ontologies in the realm of period performance practice by engaging with works that were created “about” Indigenous people by European composers in the renaissance and baroque eras. The second speaker discusses processes of analysis, composition and performance of
“Native Classical” composers. Next, a classically-trained violinist discusses her interpretation strategies in performing other artists’ compositions using Indigenous words and meanings in her performance practice. The final speaker discusses her experiences as a classical pianist in cultivating and curating spaces for Indigenous peoples and “art music” to meaningfully coexist.

The Effects of Social Media as a Historical Record in Tanzanian Bongo Flava Music
Lucas Avidan, UCLA

Social media and popular music have been inextricably linked since the former’s rise in popularity in the mid-2000s. For bongo flava, a popular music in Tanzania, a savvy use of social media has been key for artists wishing to rise to fame and prominence. From observing and analyzing the growth of this genre since 2014, I have been able to see the way in which the music is promoted, discussed, and tracked now almost exclusively through social media outlets. These interactions, along with songs they promote, constitute one of the few, if not only, records of the music’s history.

Accordingly, we should critically read them with the same kinds of lenses scholars often use to examine oral histories. In this paper, I will draw on ethnographic research both in Tanzania and through an analysis of various bongo flava social media accounts in order to analyze social media’s efficacy as an archive and a record of musical culture. I will argue that this online culture not only affects the way fans and critics perceive bongo flava music, but also is evident in the genre itself, and a crucial element in the songwriting process. I will focus on bongo flava star Diamond Platinumz’s song “Baba Lao” to better illustrate this relationship. From my analyses, I will show the ways in which bongo flava music and the social media landscape surrounding are entwined in a complex feedback loop of aesthetic values.

Neurodiversity, Musical Creation, and Processes of Collective Improvisation
Michael Bakan, Florida State University

“Human beings are often at their most creative in collaboration,” writes Leslie Tilley in Making It Up Together, adding that musical processes of collective improvisation represent one manifestation of a human capacity for “group genius” that “crosses [many] disciplines, cultures, and practices” (2019, 5). Tilley extends from Balinese gamelan to a range of other music traditions — Irish, Indian, Aka, American, Shona — to examine the group genius of collective improvisation cross-culturally. The landscape covered is vast, yet leaves many open spaces, including that defined by neurodivergent groups of music creators who engage collectively in improvisatory music making. This presentation focuses on one such group, the Florida-based Artism Ensemble, which from 2011 to 2013 comprised an intergenerational music collective of five children with autism spectrum conditions, their “non-musician” parents, and professional musicians from Bolivia, Peru, Trinidad, the U.S., and Canada. Collective improvisation defined Artism’s music-generative approach, yet their foundational neurodiversity yielded practices and priorities that defined even the most seemingly “universal” cross-cultural features of collective improvisation, resulting in unique outcomes, challenges, and opportunities for the experienced musicians and “non-musicians” alike. Through a close study of a single performance from an Artism concert video, I explore cognitive, interactive, and interaction-resistant processes of musicking emergent from the group’s collective improvisation process. Drawing from Tilley, I contextualize these unique processes within an analytical/interpretive framework of rhythmic and motivic embellishment, recombination, and expansion that places neurodiversity in conversation with other forms of diversity in the study of collective improvisation.

Ni Una Menos: Sounds and Sights of Performing Femicide
Christina Baker, University of Dayton

In Mexico, ten women are murdered a day. In 2019, the body count was nearly 2900, but only 726 were designated as femicide. The government’s inability to appropriately name and combat gendered violence makes the current reality a spectacle of terror. As anthropologist Melissa Wright contends, discursive mechanisms deployed by those in power de-realize female victims of violence; in erasing them they become “unknowable and unthinkably” (259). Resisting this trend, Mexican artists and activists consistently find creative means to make victims real. Only six minutes long, the cabaret-burlesque piece, Ni una menos (2019) by Las Pussy Queers, conjoins Maldita Vecindad, Mexican pioneers of rock en español, and Chocolate Remix, heralded as “the lesbian reggaeton artist taking on the ‘supermachos’” (Jessel). In this paper, I argue that Ni una menos uses startling audio-visual triggers to make victims both visible and audible. As the soundtrack plays, the theatre is completely black. The solitary female body occupying center stage is dressed in white with strategically placed glow-in-the-dark paint, creating a ghastly image. While her clothing disappears piece by piece, so does she, lost in the dark abyss as the song, “Morena,” becomes re-signified as a sickening machista tribute to unwanted advances. Then, as the song, “Ni una menos,” resonates through the space, clamoring justice for all the lost women, the victim’s naked body reappears, one glowing handprint at a time. Legs, torso, arms, face, handprints as the markers of horrific violence. This paper is sponsored by the Gender and Sexuality taskforce.

The Recording Studio as an Internationalization Tool for Afro-Colombian Music: The Role of Independent Record Labels in the City of Bogota
Ons Barnat, Université du Québec à Montréal

Since the beginning of the 2000s, the city of Bogota welcomes a singular phenomenon, very much alive today and almost unthinkable only a few decades ago: the commercial and critical success of musicians of Afro-Colombian origins carrying “traditions” coming directly from the most disadvantaged regions of the country. Within this panorama, Afro-Colombian music is experiencing a renaissance through the recording, for commercial purposes, of “traditional” musical genres designed for a Colombian and international urban audience. Drawing from Eliot Bates question about how is tradition produced in twenty-first century digital recording studios, this presentation will address some of the challenges faced by independent music labels that are promoting “traditional” Afro-Colombian music to wider international audiences. Based on different case studies of recent practices of recording Afro-Colombian music in Bogotá — with producers such as Diego Gómez (Llorona Records), Urián Sarmiento (Sonidos Enraizados), Juan-Sebastián Bastos (Tambora Records) and Julián Gallo (Juga Music) — we will enlight how the creative use of studio technology helps independent record labels crafting and promoting musical projects that are either labeled as “traditional” or “fusion”, and what these two categories can reveal about the creative and commercial processes at stake in this contemporary phenomenon.

Sound of Afrobeats? Producing Nigerian Popular Music in Contemporary Lagos
Brian Barone, Boston University

In popular discussions of so-called Afrobeats as a global phenomenon, emphasis usually falls on the widening geography of its distribution and consumption beyond its origins in Nigeria and Ghana. However, the production of this music is equally global in nature. In hubs such as Lagos and Accra, far-flung factors of production come together with the creative labor of musicians operating within local social and economic conditions that are themselves shaped by global forces - not least persistently
imperialist inequalities between North and South. Drawing on fieldwork with music producers in Lagos, Nigeria, this paper takes the scene of studio production as the starting point for unraveling the transnational skein of sounds, discourses, technologies, capital, affects, and bodily practices that results in what is then marketed as Afrobeats. Following in the Africanist ethnomusicological tradition of the studio ethnography (e.g., Meintjes 2003), it traces the ways that, for example, sounds from the Caribbean, software from Northern Europe, and gear manufactured in East Asia become specifically useful and meaningful for producers navigating the pressures of contemporary Lagos. Contrary to the localizing implications of the Afrobeats label, it traces the ways that, for example, sounds from producers in Lagos, Nigeria, this paper takes the scene of studio production as the starting point for unraveling the transnational skein of sounds, discourses, technologies, capital, affects, and bodily practices that results in what is then marketed as Afrobeats. Following in the Africanist ethnomusicological tradition of the studio ethnography (e.g., Meintjes 2003), it traces the ways that, for example, sounds from the Caribbean, software from Northern Europe, and gear manufactured in East Asia become specifically useful and meaningful for producers navigating the pressures of contemporary Lagos. Contrary to the localizing implications of the Afrobeats label, it traces the ways that, for example, sounds from

On March 8th, 2003, in Istanbul’s Istiklal Street, feminist woman groups organized the first women’s rally which they later named the Feminist Night Rally. Since then, every year on March 8th, at the same place and time, feminist women have been gathering in growing numbers to resist against increasing gender inequality, patriarchy and all forms of violence against women as well as male-dominated systems and ideologies of militarism, nationalism, capitalism, and Islamism (Kandiyoti, 2016). The 17th Feminist Night Rally, in 2019, however, was disrupted by the riot police. The self-proclaimed guardians of public morality were also actively working to undermine and deprave the rally through their own professional channels. On March 9th, at 4:50 AM, a news reporter from a government supporting media channel posted video footage of the rally on Twitter. This short snippet was showing the crowds gathered in front of the police barricade and protesting against the intolerance shown by the riot police through whistling and making noise (Novak, 2015). Sounds of women in this tweet were presented as a disrespectful act and public contestation against the ongoing Ezan-the Islamic call to prayer- and were later used to manipulate public sensibilities around Islam by president Erdogan during his election campaign. In this paper, approaching the aurality of Islamic sound (Ochoa Gautier, 2014) as a means of Islamic populism (Hadiz, 2016), I discuss the ways in which female voice—a common denominator in the performance of announcements—was utilized as a morally coded commodity by the ruling AKP government as propaganda.

Resource Ecologies, Political Economies, and the Ethics of Audio Technologies in the Anthropocene
Eliot Bates, City University of New York Graduate Center

Recorded and stage musics around the world are wholly dependent upon massive sociotechnical infrastructures supported by a global extractivist economy (Devine 2015). Understanding how music contributes towards producing the anthropocene (Malhi 2017) necessitates attending to complex transnational flows of material, capital, and labor, and how they coalesce into technological objects. This is complicated by the wide array of sites, practices and knowledges involved during various stages of the production process, from initial resource extraction, to smelting, component manufacturing, technology assembly, and distribution. To develop a suitable technological ethics, and to understand what happens to environments and to human, animal and plant lifeworlds, requires resisting abstractions and undertaking a global accounting of resource ecologies (Smith and Mantz 2006) with recourse to a planetary-scale capitalist political economy predicated on unequal exchanges of embodied labor and land (Homborg 2019).

Towards this goal, I focus on two metals, tin and tantalum, that are primarily extracted for electronics manufacturing, and two building blocks of electronics, solder and capacitors, which make contemporary electronics possible. While this paper deals with planetary phenomena, it does so through ethnography and by documenting unexpected translocal linkages: between EPA superfund cleanup sites in New York and capacitor manufacturers in Costa Rica; between seabed suction dredging in Bangka (Indonesia) and European Union RoHS legal frameworks; between IMF loan programs, gorilla populations and artisanal open-pit mining in the Kivus (DRC), and between all of these and a small electronics assembly plant in England that creates products for recording studios.

Resonant Assemblies: On Affect, Belonging, and the Politics of El Grito
Chris Batterman Cháirez, University of Chicago/Universidade Federal do Rio de Janeiro

In October of 2019, Pilsen, a predominantly Latinx neighborhood in Chicago, hosted its annual Día de Muertos festival. Though the event’s centerpiece was a series of mariachi performances, the small baseball field at which the event was held was soon overtaken by gritos, the signature mariachi shouts let out by both performers and audiences. On that night, the industrial hum of the city was ruptured not only by the sounds of Mexican music, but by the sounds of Mexican voices. In mariachi, el grito is a foundational aspect of the performance. For many, gritos are not just musical, but are emotive vocalizations that mark daily life for ethnic Mexican communities (Salinas 2016). Taking the emotive weight that scholars and practitioners locate in el grito as a point of departure, this paper aims to demonstrate that ethnomusicology can contribute to scholarship on sonic objects such as shouts by interrogating the social and political potentials that such expressions have when communities assemble. Herein, I propose an understanding of el grito as a performative social act that engenders and proscribes meaning to affective notions of belonging, sociality, and political solidarity. Drawing theories of affect and subjectivity (Ahmed 2004, 2006; Flatley 2009) into dialogue with Judith Butler’s performative theory of assembly (2015), I argue that, by expressing and reproducing notions of personal and communal identity, el grito as a collective action renders an affective bodily presence for ethnic Mexicans, claiming a space in a racialized political environment that is oftentimes hostile and repressive.

Genre at the Grammys: Questions of Mainstream Categorization in Texas-Mexican Accordion Music
Erin Bauer, University of Wisconsin-Whitewater

The established terminology- and corresponding categorization- of Texas-Mexican accordion music does not provide much in the way of descriptive specificity: The Spanish term conjunto simply translates as “ensemble” music; the corresponding Mexican terminology (música norteña) merely refers to music “of the north,” and the term Tejano simply indicates “Texan.” The associated categories at the Grammy Awards do not make these terms- or any distinction between their associated styles- any clearer. Since 1984, Texas-Mexican accordion music has been included in categories ranging from Mexican-American to Tejano to Regional Mexican to Norteño. Accordionist Flaco Jiménez, for example, has received Grammy nominations in the categories of Mexican-American, Tejano, and Country. While some of these shifting categories represent a simple renaming of the same genre (an interesting context in itself), certain years of the award categories display an overlap between styles. For example, the years 1999-2011 maintain both Mexican-American and Tejano music categories; since 2013 these competing styles have been combined under a single
The past three decades have seen a rising global interest, and parallel investment in, arts and culture as a mobilizing force in local economic development along with the reconstruction and rebranding of urban spaces. While some scholars view these arts-based policy interventions as a means of economic and social revitalization (Florida), critics contend that these are neoliberal intrusions that reproduce patterns of discrimination and exclusion (Peck). Israeli society’s strong ethnonational logic, which manifests in a pull toward homogenity, also contributes to the reproduction of discriminatory practices (Yacobi and Tzfadia). This paper is an ethnographic account of how a grassroots, community-based informal music education project in Israel that services diverse local populations, interfaces with arts-invested urban regeneration programs and their vision for the city. Located in Bat Yam, a “periphery” town - which in Israel means a town whose residents constitute a variety of classed and ethnic ‘Others’ vis-à-vis mainstream Israeli-ness, and drawing also on Palestinian youth from Jaffa, Beit System Ali provides a musical and social home to marginalized youth from diverse backgrounds, where interaction with difference is channeled into collaborative, creative expression. I show how, through musical practice, both cities are performatively addressed through musical and textual analysis.

The Poletics of Representing Music of Queer People of Color in the Archives
Blair Black, University of California, Los Angeles

Choosing an archive to donate collected ethnographic material such as interviews, photos, recordings and ephemera, is a concern among some scholars. Materials usually given to an archive complements the defining feature of the researcher’s topic, area of specialty, or of a specific community. However, in the case of communities existing across multiple axes of identity - such as queer African Diasporic communities within electronic dance music whose roots are informed by African American music, LGBTQ2 history, and modern dance cultures - the implication of where donors deposit their material is not often interrogated in archival studies. This is especially pertinent, as researchers of the last three decades have worked to dispel narratives that “emplaces,” a concept coined by Rivera-Rideau, where queer people of color are fixed within electronic dance music’s history that maintains their marginalization within present contexts. With this in mind, this paper examines the rationale for choosing archives in order to reveal how positionality intersects with the limits of archival scope and representation as well as the political implications of how these topics are preserved. Specifically, in my project I analyze the collected interviews from archivists and scholars researching black electronic dance music cultures to illuminate how both parties conceptualize the archive’s role in legitimizing ontological stakes of their research. To do so, I juxtapose archives’ collection scope and reputation with the purported epistemological interventions of research donated by scholars that reveal the muddled relationship between cultural heritage and representation for queer people of color within the archive.

Analog Optimism: Newtro Listening, Vynlistic Duration, and the Poetics of Becoming in Neoliberal South Korea
Cody Black, Duke University

In an effort to promote better work-life balance (“woraboru”) in South Korea, the recent implementation of a reduced 52-hour workweek has forced young, employed Korean adults to confront a process of reorienting their lives towards becoming “well-balanced” while coping with competitive demands of continual self-development imbued in Korea’s neoliberal labor market. By focusing on the degree which digital mediums saturate, intensify, and speed up these social demands in Seoul (Virilio 1986), this paper considers how increasing acts of digital withdrawal amongst Koreans articulate

On Music, Urban Regeneration, and the (re-)Making of Place: Beit System Ali Bat Yam
Nili Belkind, Hebrew University

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Designation of Regional Mexican Music (Including Tejano). This paper will explore the categorization of Texas-Mexican accordion music. Drawing from scholars like David Brackett (2016), it will use Grammy Award categories to examine the designation of genre in a style that increasingly incorporates musical gestures associated with alternate creative communities. The insistence on genre-based distinctions between terms that otherwise hold little meaning raises interesting considerations of social identity. This interpretation forces arbitrary associations between musical categories and ethnic identification that limit the participation of minoritized populations in more mainstream musical categories.

Phi Beta SigmaElle Est à Toi/à Nous Cette Chanson: A New Francophone Database
Marlène Belly, l’Université de Poitiers

The presenter is travelling to SEM from France to present her new database which is meant to reinforce links between francophone researchers in ethnomusicology. The database makes available field recordings of songs, instrumental music, stories, and interviews from the west of France, francophone Canada and Louisiana. These field recordings come from many different archives, including those of the MmATP (National Museum of Folk Arts and Traditions). Songs in the database are catalogued according to the work of Coirault and Laforte. The database hopes to shed more light on how traditional French repertories have both been preserved and varied through past migrations to Canada, and Louisiana. Documents from both sides of the Atlantic collected since the 19th century on provide ample witness to these musical transfers. In the process, the hard municipal boundary between Bat Yam and Jaffa—marked by a street called ‘The Border’—collapses, and the ontological boundaries of nation, ethnicity, cultural citizenship, and place are also reworked.

The Iranian Female Composers Association: Composer Portrait Documentaries
Bridgid Bergin, International Contemporary Ensemble

The Iranian Female Composers Association (IFCA) was established in 2017 by three female-identifying Iranian composers. Anahita Abbasi, Niloufar Nourbakhsh, and Aida Shirazi. IFCA supports Iranian female-identifying composers by encouraging organizers and ensembles in Iran and beyond to commission and engage these composers in collaborations, meanwhile discovering and mentoring young female composers (especially ages 18 to 22) who are fighting against all odds to become contemporary classical composers in 21st-century Iran. In 2018 the International Contemporary Ensemble (ICE) became an organizational partner in reinforcing IFCA’s platform as well as advocating for its members. In the past two years ICE has served as a collaborative partner in developing IFCA members’ works and funded the creation of a documentary series presenting the stories of IFCA’s founding members (premiered in August 2019 at Lincoln Center’s Mostly Mozart Festival). Through the position as video producer and point person for IFCA’s partnership with ICE, I aim to contextualize the portrait videos as forms of advocacy and a communicative tool of both collective identity and individual, compositional voice. The session will be presented in two parts, navigating between three composer portrait videos (totaling around 12 minutes) and an exploration of IFCA’s (her)story - its founding members and an analysis of the intersections of gender, music, politics, and identity.
the complex multiplicities in attaining worabel. Drawing from ongoing research in Seoul’s burgeoning LP bar scene, I argue digital withdrawal can be aurally recognized through the newfound practice of listening to analog vinyl records. I suggest the asynchronistic practice of “newtro” listening serves to index multiple, even contradictory affective responses produced during Korea’s flourishing economic market of the 1980s and early 90s. I argue newtro listening helps engender a newtro understanding of narratives in personal becoming in neoliberal Korea.

**Affective Mixture: Pleasure and Pain in Islamic Performance Practices of Western India**
Brian Bond, The Graduate Center, CUNY

Literature on performance practices in the Islamic tradition has tended to focus on the cultivation and production of a repertoire of valued affective stances and states, such as pious fear, love for the Prophet, painful longing for reunion with God, and ecstasy (wajd, tarab) (Qureshi 1986; Gade 2002; Racy 2004; Hirschkind 2006; Gill 2017). In this paper, I examine Islamic musical performance contexts in Kachchh, Gujarat (western India) whose affective character cannot be simply linked to the emotional discourses inscribed in the performed poetic texts. Exploring the emotional concept of maza (“enjoyment”) and its intersection with musico-poetic pain, I argue for greater attention to the variegated, multilayered, and even contradictory affective responses and stances that contribute to the complex emotional texture (Wolf 2014) of musical events. To illustrate this, I examine two performance occasions characterized by the interpenetration of pleasure and pain: (1) a rural Sufi death-anniversary festival that featured slapstick comedy punctuated by performances of poignant Sufi kafi compositions rhythmically adapted for circle dancing; (2) a performance during the month of Muharram of Ošāni (Husaini), a song genre which serves as the musical foundation for a circle dance that indexes the ritual mourning (mātān) of the martyrs of the Battle of Karbala. Through discussion of these practices and the moral questions they raise in Muslim communities pursuing projects of Islamic reform, this paper illuminates the rich and contested commingling of affective stances and states that characterize Islamic performance practices in western India.

**Say Their Names: The Power and Performativity of Naming in the Black Lives Matter Movement**
Joshua Brown, Chapman University

In May 2015, the #SayHerName hashtag was created by the African American Policy Forum in order to “better understand and address Black women’s experiences of profiling and policing” (AAPF). This hashtag was accompanied by comprehensive reports intended to broadcast and reframe knowledge about state violence against African Americans. Since the emergence of this hashtag, the practice of naming African American victims of police brutality in musical performance, whether audible or visually, has been adopted by a number of high-profile musical artists. In the summer of 2015, Janelle Monáe and the Wondaland Arts Society collective released “Hell You Talmbout,” a searing composition featuring a drumline and lyrics almost entirely comprised of the names of unarmed African Americans murdered by police and vigilante mobs. In July 2016, Beyoncé called for a moment of silence during a concert in Glasgow, Scotland while the names of African Americans killed by police were projected onto a large screen towards the back of the stage. In this study, I will examine how the performative practice of naming in these instances acts as a form of testimony, as well as a tool for locating and restoring the humanity of victims. In the context of Monáe’s “Hell You Talmbout,” naming serves to illuminate a broad historical trajectory of U.S. state violence against Black people across time and space. Finally, I will survey other forms of performative naming, including the recitation of lists, in order to situate musical renderings of this practice within a larger cultural framework.

**Internalized Prejudice, Shifting Narratives: The Contemporary Erasure of Islam in Iraqi Kurdish Retellings of Music History**
Jon Bullock, University of Chicago

Since 9/11, public discourse in the West has produced a general understanding of Islam as a monolithic entity devoid of vitality or complexity. For Iraqi Kurds, however, relationships with and toward Islam remain multi-faceted and varying. In addition to anti-Islamic discourse in the West, the contemporary relationships between Iraqi Kurds and Islam have been shaped by Turkish and Iranian state support for local sectarian groups; the aftermath of Anfal, Saddam Hussein’s Kurdish genocide campaign that received its name from a chapter of the Qur’an; and the continuing repercussions of the invasion of Daesh (ISIS) in 2014. Scholars have highlighted the impact of these events on nationalist discourse among Iraqi Kurds (Priest 2019), as well as increasing conversion from Islam (Szanto 2018), but how have these conflicting relationships impacted the ways local musicians and music historians interpret the role of Islam in histories of Kurdish musical practice? In this paper, I examine these questions by drawing upon close readings of contemporary Kurdish music history texts and ethnographic interviews conducted in 2019 and 2020 in the Iraqi Kurdish city of Sulaimaniya. I explain how instead of highlighting the medieval Islamic “golden age” of music and culture, local practitioners have begun to trace their narratives even further back in history, highlighting contributions of Zoroastrianism and local religious minorities such as the Kaka’is. I argue that these discursive shifts reflect in part the internalization of Western anti-Muslim rhetoric and Iraqi Kurdish attempts to ally more closely with the self-proclaimed democratic, “secular” West.

**“Why Is There A Worship Team Instead of Just a Stereo?”: Evangelical Worship as Vanishing Act**
Joshua Busman, University of North Carolina at Pembroke

In evangelical Christianity, the stated goal of music is almost always to achieve “worship” by ushering the congregation into the presence of God. And in the overwhelmingly white segments of North American evangelicalism where my research focuses, the ideals of “worship” are often clarified through their contrast with “performance,” a scapegoat category that immediately invites accusations of insincerity, pretense, or artifice. Musical materials associated with “worship”—whether musicians, songs, instruments, or sound equipment—are meant to function as “vanishing mediators” of divine contact, valuable only insofar as they are able to erase the material circumstances of their own realization. The skill of the musicians, the songs performed, the bodies of the performers, and even the agency of the worshippers themselves fade away as the act of worship creates a transparent and seemingly unmediated encounter between gathered participants and the divine. Because this mediating function is necessarily unmarked, the practice of worship music is essentially bound to the reification of power relations in evangelical communities. Spaces in which the bodies of musicians and worshippers are effaced by divine presence are also spaces that inevitably reinscribe white, male bodies as normative. In this paper, I interrogate the ways that this performance/worship dialectic in American evangelical worship music is used to construct and constrict the modes of bodily engagement undertaken by musicians and fan-worshippers and to organize aesthetic intensity into political power which assimilates non-white and non-male
bodies into an eschatological community that is dictated through the soundscapes of the evangelical West.

Uff Da! Multi-Ethnic Old Time Music from Wisconsin and the Upper Midwest
Jason Busniewski, University of California, Santa Barbara

What is American old-time music? Typical answers focus on the Anglo-American music of the rural South, especially the Appalachian Mountains, and imply that this represents the “real,” authentic music of Euro-American folk (in itself problematically looking past the contributions of African Americans). These sorts of definitions, however, have as much or maybe more to do with the interests, biases, and geographical scope of early folklorists and ethnomusicologists, who canonized particular American musics while ignoring others. Largely neglected is the ethnically diverse Upper Midwest - Wisconsin, Michigan, Minnesota, Iowa, Northern Illinois, and the Dakotas - where the music of French Canadians, Yankees, Germans, Ojibwas, Menominees, Norwegians, Swedes, American Southerners, Finns, Irish, Scots, Poles, Bohemians, and others combined in farm communities and lumber camps to create shared repertoires and hybrid styles. While it is tempting to simply view much of this music as immigrant holoders, the Upper Midwest’s old-time musicians created new music genres and cultures, rather than assimilating to new styles of popular music, interpreted genres like country music in terms of regional musical aesthetics. This solo performance explores these musical worlds primarily through the old-time fiddle and vocal music of Wisconsin, from the Norwegian farms south and west of Madison and the lumber camps around Rhinelander to the taverns of Rice Lake, the transcontinental fur trade, and urban Milwaukee and other ports on Lakes Michigan and Superior. The audience will not only experience the music of another America, but also learn more about the people, history, and broader culture of the region.

“And We Shall See”: The Gendered Life of a Protest Song in Modern India and Pakistan
John Caldwell, University of North Carolina at Chapel Hill

On February 8, 2020, before tens of thousands of women protesters in Delhi, male Carnatic vocalist T.M. Krishna performed the song “Hum Dekhenge (And We Shall See)” in four Indian languages. Since December 2019, demonstrators across India have taken up “Hum Dekhenge” as their protest anthem against the Modi government. Even while faculty at a major Indian university call for it to be banned as seditious. The song was born as a protest song thirty-four years ago, on February 13, 1986, when Pakistani female vocalist Iqbal Bano (1935-2009) performed her setting of the poem by male Urdu poet Faiz Ahmad Faiz (1911-1984). In the lyrics, Faiz uses language describing the day of judgement to express a call for revolution. Iqbal Bano’s musical rendition was banned by the Zia Al-Haq regime, and the concert provoked police raids: it is a miracle that a bootleg recording of this concert was preserved. In the surviving rendition one can clearly hear the thunderous cheers of the crowd when Iqbal Bano sings “All crowns will then be tossed away...” Drawing upon recent literature on the music of protest in Asia and beyond (Noriko Manabe, Benjamin Tausig, Vivek Virani), I examine the role of women musicians like Iqbal Bano in setting and performing Faiz’s poems as an act of resistance. I argue that the creation of protest songs by women artists, and their deployment as gendered interventions in the public discourse in South Asia render the songs particularly dangerous to patriarchal regimes.

Dancing Life’s Invisible Obstacles: Guadeloupean Dance, Self-Making, and Postcolonial Alienation
Jerome Camal, University of Wisconsin-Madison

How is Guadeloupean (post)coloniality embodied? Guadeloupe is a former Caribbean colony of France that followed an unusual path to decolonization through political integration into the French state. As overseas citizens of France, Guadeloupeans have, for generations, experienced strong pressures to assimilate into French dominant culture. Moreover, Guadeloupean women who have migrated across the Atlantic or were born in Europe have to learn to navigate the discrepant demands of respectability in metropolitan France and in Guadeloupe, all the while battling racist stereotypes. In their transmigrations, many experience forms of alienation. Based on long-term participant observation in dance workshops in metropolitan France and in Guadeloupe, this paper examines the experiences of Guadeloupean women for whom gwoka—Guadeloupe’s secular drumming and dancing tradition—becomes a stage for self-making. In Guadeloupe, gwoka is commonly seen as a symbol of anticolonial resistance (Camal 2019). In metropolitan France, it becomes a medium for negotiating postcolonial citizenship. Drawing from Fanon as well as phenomenological anthropology, I explore the potential, and limits, for what Hélène Neveu Kringlebach (2015) calls “bodily musically” to confront (post)colonial alienation.

My Life Is Worth More Than Gold: Sounding Out the Human Cost of Suriname’s Mining Economy in Maroon Popular Music
Corinna Campbell, Williams College

In July 2019, Furgill Aloeboetoe, a Suriname Maroon (descendant of escaped slaves) and an artisanal gold miner, was shot dead for mining in the Rosebel Gold Mine without the required clearance; concurrently, in the Maroon village Moengo, a youth arts center was displaced by the aluminum mining company Alcoa. Responding to these recent government-sanctioned hostilities from multinational mining conglomerates, Maroon artists and activists took to social media with passionate songs and statements affirming self-worth, sporting the hashtag #MyLifeIsWorthMoreThanGold. Meanwhile, in the dance halls and on the radio, Norma Sante’s breakout hit, Moni Baté, affirmed Maroon culture, small-scale mining, and a gendered political politics that figures Maroon women as the workers, recipients, and embodiments of gold. This paper examines these and other performances as part of a political re-orientation to gold and gold mining inspired by current events and developing technologies in music production and social media. I argue that through their embodied declarations of self-worth in relation and juxtaposition to gold, contemporary Maroon performers effect a critical shift of discussions about Suriname’s mining and extractive industries, away from macro-level debates about environmental and economic policy and toward the personal losses, risks, and rewards sustained by those most immediately implicated in the extraction and circulation of Suriname’s natural resources. References to gold are abundant in popular music writ large, yet these Maroon popular musicians effectively co-construct gold’s meaning and value in intimate, culturally particular ways as they demand recognition of the meaning and value of their own, embodied lives.

Reining In The Real: Technical Difficulties, Metamediation, and Childhood Excess as Affective Anchors in Vietnam-Era Audio Epistolarity
Matthew Campbell, The Ohio State University

“It was just more real ... personal, in a way a letter couldn’t be. The tapes were really what got me through it.” This testimonial alludes to the intersubjective salience of sonic epistolarity for Vietnam-Era correspondents. By creatively layering voice, soundscape, and remediated popular culture, my interlocutors negotiated their fragile relationships and embattled subjectivities. “Audio letters” offered unprecedented access to distant, untranscribable voices and events while engendering a new awareness of the “noisy” and conatively complex constitution of everyday aural life. This paper will discuss two forms of incursion by the unruly “real.” The first involves the ungovernable bodies into an eschatological community that is dictated through the soundscapes of the evangelical West.
away. This oppressive environment of shared peril punctuated by moments of personal nuance and specificity has newly resonant parallels in 2020. In closing, I will touch on some of these parallels, with a particular focus on this imbrication of public and private in video-conferencing.

Encounter of Colonial Histories: El Grupo’s Sounding Out of Puerto Rican Anticolonialism, Decoloniality, and its Implications for Ethnomusicology
Mario Cancel-Bigay, Columbia University

In 1973 El Grupo, a New York City-based band of nueva canción composed by songwriters, musicians and poets, recorded an album entitled “Songs and Poetry of the Latin American Struggle.” A multiethnic band, the singer-songwriters and musicians of El Grupo had arrived to the United States in the 1960s from Puerto Rico and Argentina in their early twenties. The poets of El Grupo, in turn, were Nuyorican: Puerto Ricans born and/or raised in New York City. Considered the cultural arm of the New York City branch of the pro-independence Puerto Rican Socialist Party, El Grupo recorded Spanish-language songs of nueva canción and English-language Nuyorican poetry, protesting against Puerto Rican colonialism, US imperialism, police brutality, drug addiction and machismo. While the musical creolization, Pan-Latin American ethos, internationalism and Third World solidarity of Puerto Rican nueva canción is often highlighted in the extant literature, it is nevertheless portrayed as a geographically-bound form of resistance produced by Puerto Ricans. Foreigners, Nuyoricans and diasporic experiences largely ignored. In this presentation, based on archival research and more than three years of interactions and performances with several of the band members, I ask: How did members of El Grupo negotiate and sound out their diverging cultural histories and personal backgrounds in order to pursue a Puerto Rican anticolonialism and decoloniality? How might ethnomusicology be enriched by approaches to music that focus on cross-cultural encounters as a means to decolonize?

Kripping the Soundscape: Reimagining Traditional Irish Music Sessions Through Neurodiverse Aurality
Alexandria Carrico, University of South Carolina

For many musicians with disabilities, demonstrations of musical talent serve as paths to citizenship. As stated by William Cheng in Just Vibrations, Sounding good grabs attention. It gets people to care? (Cheng 2016:8). But what happens when musicians with disabilities do not conform to normative standards of musical talent? In this presentation, I use my doctoral fieldwork as a case study for examining how non-normative musical performance can challenge attitudes equating musical talent with humanity. This project was the first of its kind to provide an opportunity for neurodivergent adults to engage with musicians from the community through traditional Irish music (trad) sessions in Limerick, Ireland. Though designed to demonstrate how the community-based setting of the session can provide a space for diverse musicians to bridge neurodivergent-neurotypical gaps, I discovered that this project also expanded the aesthetics of Irish traditional music by “kripping the soundscape.” I begin by examining how the neurodivergent musicians’ voice and percussion-based participation challenged the traditional emphasis on melody-focused instrumentation. I then explore how this expanded musicicking allowed participants to voice their own idea of what constitutes musical excellence, often favoring demonstrations of musical creativity over tonal and rhythmic convention. Drawing upon ethnographic interviews, I analyze how this upsetting of trad aesthetics created a neurodivergent soundscape that encouraged new ways of listening to and understanding disability. Ultimately, I argue that these sessions not only unseated conventional ideas of what trad music should sound like but offered an alternative narrative of neurodiversity through non-normative aural exchange.

Sounding Testimony Through Embodied Modality: Networks of Synaesthetic Remembrance in Iraqi Biographical Songs
Liliana Carrizzo, Colorado College

Iraqi singers often metaphorically associate color and flavor with specific melodic modes, demonstrating how certain maqāmāt can evoke multiple and overlapping levels of synaesthesia. This paper examines a private practice of biographical song-making found among Iraqi singers of various religious and sectarian groups. In contexts of culinary production and consumption, singers improvise personally relevant lyrics and melodic gestures into known song forms and modal frameworks, where multiple forms of sensorial evocation converge in cultivating atmospheres of intense remembrance and re-enactment. Drawing from ethnographic fieldwork conducted among elderly Iraqi immigrants living in Israel, this paper considers modal performance in relation to sensations of sight, touch, sound, smell, and taste - where musical memories are cued through embodied modes of culinary knowledge and the aromatic and textural sensations they produce. I argue that in these contexts, the centrality of melodic modes to moments of sung testimony must be understood in relation to the interexpressive sensorial networks from which they emerge. Furthermore, these songs are situated within, and emerge from, the larger context of the violent renationalization and resocialization of Iraqi immigrants into Israeli society. Through their performances, then, singers maintain alternative remembrance and effective potential associated with performances of Iraqi maqām, thereby manifesting and inhabiting sensorial continuities across waves of diasporic movement from Iraq. In the process, their songs form a site wherein individuals negotiate complicated memories and conflicted loyalties, demonstrating the creative strategies through which they make sense of social violence and exile of the self.

Ivete Sangalo Day: Booking Brazilian Dreams in Orlando
Cody Case, University of Florida

On January 19th, 2020 at the Universal Studios theme park in Orlando, Mayor Buddy Dyer dedicated the day of January 20th to Bahian popular music superstar vocalist Ivete Sangalo. Thousands of Brazilian fans attended as the Mayor honored Sangalo to start her concert for the Florida Soccer Cup, to which she gratefully responded that it was “like a dream.” Drawing from anthropologist Maureen O’Dougherty’s work in Consumption Intensified, I reemphasize her claim that visiting Orlando theme parks became a status symbol for middle class Brazilians since the 1990s (2002). For the Universal resort to book such a grandiose act as Sangalo and her 20-piece band, however, indicates confidence in taking the symbol further by selling a cultural fantasy that now includes Brazilian popular music. In strategically combining theme park fantasies, a soccer tournament with Brazilian players, and a Brazilian popular music icon in Orlando, what are the political, economic and societal tensions behind booking and selling these dreams? Through physical and virtual fieldwork in communication with Florida’s Brazilian booking agents and radio station hosts (especially BrazilianNites and Radio Florida Brazil), this paper analyzes the “globalization and politics” behind the booking industry (Stokes 2012). In contributing to the field of Ethnomusicology, I will further this discussion by analyzing the transnational networks and politics behind booking and marketing dreams portrayed through Brazilian popular music and symbolized through the declaration of Orlando’s Ivete Sangalo Day.

Within You, Without You. The Multidirectional Role of Ragas between the Embodiment of the Guru’s Word and the Living Memory of Pre-colonial Soundscape
Francesca Cassio, Hofstra University

This paper explores the repertoire and the role of ragas in Sikh literature and practice, not only as functional to the spiritual experience as embodied knowledge (Qureshi 2000; Flood 2005; Hess 2015), but also as sonic elements re-constituting the soundscape of the indigenous culture (Feld 2010). The singing of poetical hymns set to ragas was established in the late 15th century by Guru Nanak, the founder of the Sikh faith. Whereas the names of the ragas were noted in the Guru Granth Sahib as the
organizing principle of the Sikh Scriptures, their practice was transmitted orally, until the impact of coloniality, nationalism and, more recently, globalization dramatically affected the indigenous aural knowledge, minimizing the importance of ragas in the performance of the hymns. The ragas that survived to this day in a few streams of the Gur-Sikh parampara, are analyzed here for their inward and outward interrelated values. On the one hand, raga-based compositions are studied in relation to the role that the musical Word has in the process of inner transmutation (Singh, 2006; Mandair 2009), from a self-willed being (manmukh) into a Guru-oriented realized self (gurmuukh). From the outward perspective, with their acoustic presence, the hymns set to the traditional ragas and performed with period-instruments, represent the living memory of the pre-colonial Gur-Sikh heritage. The sonic architectures of these melodies, with their peculiar sound, are the expression of an entire cultural system of the past, in which ragas were meaningful at individual and collective levels.

Orfeu and the Changing Meanings of the “Popular”: Aesthetics and Discourses
Salwa Castelo-Branco, New University of Lisbon

In Anglophone music studies the concept of “popular music” denotes all music expressions produced by mass media and the cultural industries, particularly the recording industry. Countries such as Portugal, with a distinctive trajectory regarding industrial production and modernity (as an hegemonic social and economic Western formation) have also alternative histories of the “popular”, “popular culture” and “popular music”. In the Portuguese context “popular” has not been used so much to denote all cultural expressions and artifacts that potentially circulate among different social classes of a modern postindustrial society, but instead those expressions which are related to notions of the “folk” (povo). The terms “popular culture” or “popular music” have condensed attributes of authenticity, primordiality and antiquity associated with the idea of a “true popular expression” emerging from the experience of urban and rural popular classes. International literature interrogating the concept of “popular music” addresses the social and political transformations in which cultural production is entangled, stressing the need to understand the “popular” according to the relations which define “popular culture” in a continuing tension to the dominant culture and as “the ground on which the transformations are worked” (Hall 1981: 235, 228). This paper reflects on the ways the aesthetics produced and commodified by Orfeu triggered discursive changes around ideas of the “popular” and “música popular” in the country in the years preceding the 1974 revolution. We intend to show how these changing meanings of the popular dialogueed with the emerging music aesthetics that the record label disseminated.

Disappearing the Yurupari: An Organology Without Musical Instruments, Women’s Laughter, and Labor in the Northwestern Amazon
Juan Castrillon, University of Pennsylvania

Literature about Yurupari instruments has revealed in great detail –even graphically– its mythical origins, shamanic functions and formal characteristics across Tukanoan indigenous communities of the Northwest Amazon. By writing about these instruments from an ocular witness position, scholars have reproduced male-oriented politics of gender and labor in the region, taking them as fixed and granted. In their analyses, they have rarely taken sound recordings of these instruments as a primary source for inquiry and interpretation, and have not discussed the proactive attitudes Tukanoan women have towards these kinds of instruments they are not allowed to see. Based on a sound-oriented approach to recordings made during Tukanoan initiation rituals in the Vaupés region, this article attempts to disappear the Yurupari from visual imagery presenting how the aural occurrence of these instruments opens powerful reenactments in which the gap between myth and everyday life gets blurry. This alternative approach to the Tukanoan Yurupari follows John Tresh and Emily I.

Dolan’s (2013) new organological taxonomy informed by the ethical work instruments help to accomplish, and the world of situations in which they are assembled. The paper argues that a perspective shifting over analyzing non-ocular features of these instruments constitutes a direct attempt to disappear the Yurupari from the male gaze, opening an analytical gesture that takes the audible and sonic mode of appearance of these instruments seriously and reinvigorating a new organological approach to study women’s Yurupari.

Repatriations, Restudies, and Repercussions: The Paradox of Giving-While-Keeping Inalienable Musical Possessions in Arnold Bake’s A-V Survey of Music in South Asia
Amy Catlin-Jairazbhoy, UCLA Herb Alpert School of Music

This presentation will consider the effectiveness of the repatriation and restudy methodology in ethnomusicology, as utilized in the 1984 repatriation and restudy of audio-visual materials created throughout South Asia by the Dutch ethnomusicologist Arnold Adriaan Bake (1899-1963). Examples will be drawn from numerous Bake restudies in India, beginning with the 1984 research in Karnataka, Kerala, and Tamilnadu, in collaboration with the ARCE (Archives and Research Centre for Ethnomusicology of the American Institute of Indian Studies). This resulted in the published video-monograph “Bake Restudy 1938-1984” (Apsara Media: 1991). To intensify the breadth and depth of the restudy methodology, only one Bake recording and photograph were used as the basis of the DVD “Music for a Goddess” (2007) exploring musical “devidasis” and “devidasas” of southern Maharashtra and northern Karnataka. Subsequent Bake repatriation and restudy projects were conducted in Gujarat, Sri Lanka (2012), Karnataka (2015-2017), and Kerala (2018-2020). We will consider these results, including “Raja Harishchandra Revisited” (unpublished video), based on Bake’s unpublished footage of Mysore marionettes (1938) and its repatriation and restudy with the puppeteers’ descendants and Dr. S.A. Kristnahaia in 1994, and again in 2015, when the puppeteers were inspired to open their manuscript for the first time in decades. Evidence shows that local folklorists and performers and Mappila Muslim historians and performers continue to be enthusiastic about the repatriation, archiving and restudy of Bake’s 1938 materials recorded in Karnataka and Kerala, as well as in Gujarat, Maharashtra, Tamilnadu, and Sri Lanka.

Postcards from Italy: Slow Violence After the Belice Earthquake
Elise Cavicchi, University of Pennsylvania

In 1968, Sicily’s largest historical seismic event radiated through the Belice valley, resulting in casualties and displacements compounded by infrastructural failure. A case of faulty bureaucratic response, the earthquake event continues to affect the lives of local residents today, evoking public commentary and artistic response. This paper explores how the sound installation Postcards from Italy (2013) narrates the experience of slow violence in the locality of Poggioreale. In Postcards from Italy, participating artists of the sound art collective Archivio Italiano Paesaggi Sonori (AIPS) made field recordings in their respective cities and regions. These recordings were then redistributed in the group to be reworked into sonic “snapshots” of the Italian peninsula in a live performance at Cafe OTO in London. In the dark exhibition space, AIPS artists applied granulation, pulverization, and pitch-shifting to the collection of recordings to complicate notions of the familiar. Two screens played looped archival footage of an Italy characterized by landslides and earthquakes, abandoned towns with crumbled structures, and displaced centers. Rob Nixon’s Slow Violence and the Environmentalism of the Poor (2011) offers a framework for analyzing ecological disasters occurring over long timeframes and where time itself erodes or conceals the connection between violence and its causes. I apply the analytic of slow violence to the
crisis in Belice, examining how AIPS utilizes sound art to tell the story of capitalism, ecological disaster, and regional politics in the aftermath of the earthquake.

**Making Music Media and Women’s Collaborative Networks in Cusco, Peru**

Violet Cavicchi, Brown University

The circulation of music is important to the ways that music accrues meaning, purpose, and value, and relationships between musicians and mediators shape these processes of circulation. Yet music industries historically have marginalized people who identify as women from privileged positions in music mediation. Positions of relative influence, ranging from promoters to concert organizers, recording studio engineers to radio station staff, are more often held by men, while women are less likely to hold important decision-making positions. This lack of inclusivity, often in spite of professed tolerance and liberalism, affects music industries globally, but plays out specifically in the gendered contexts of local music scenes. Each is the case in Peruvian huayno music where musicians and mediators navigate frameworks of gender complementarity and production/reproduction that shape music-making. This paper addresses grassroots where musicians and mediators navigate frameworks of gender complementarity and production/reproduction that shape music-making. This paper addresses the importance of gender in music industries.

**Persian Literature and Gramophone Recordings from India**

Suresh Chandvankar, Society of Indian Record Collectors

A gramophone record, like modern mobile phone was the medium of 'music on demand' in the past century. Beginning in 1902, several companies produced and marketed thousands of records in India until about 1970 when cassette tapes were introduced. In the early period, pure and light classical music of Bajji or Tawal was recorded that often-included songs with words in Urdu, Farsi, Persian, and Arabic. Some songs became so popular that books containing songs text were published in 1918 and 1935. Although in Hindi, these songs contain several Persian words. Before the talkie films, songs from Hindustani, Parsi and Gujarathi stage plays were issued on 78 rpm shellac records that played for over three minutes. Several songs from this era too contained lyrics and couplets using Urdu and Persian words. With the era of talkie films, lyricists and poets penned songs for films and other popular forms like gazal. These were popularised by K. L. Saigal and other singers. Classical musicians such as Ustad Amir Khan Saheb used Persian tarana forms on concert stage. In this paper, I propose to present few examples from gramophone records inquiring origins of song texts, musical content and the relevance in present time.

**An Ethnography of the Five Spot Café**

Eric Charry, Wesleyan University

How can one do ethnography with music cultures from the past when first-hand participants are no longer available? Drawing on cultural geography, I examine from multiple perspectives the Five Spot Café (on the Bowery, 1956-62), one of the most important venues in jazz history as an object (in the Lower East Side and in downtown NYC jazz club landscapes); as a place (imbued with sociocultural meaning); as a phenomenological space with a unique feel; and as a flashpoint in a historically dynamic scene. Moving beyond reports by American and European journalists, over a half dozen live LP recordings, and published interviews with musicians, I focus on photos taken inside the club. One in particular, taken from the bandstand, shows about 60 patrons, an extraordinary window into a club with a capacity of about 100 people, containing a wealth of information that has yet to be mined. How far can one go in a finely tuned thick description of the culture of the Five Spot? In this paper I push this envelope, investigating race, gender, age, and, especially, modes of participation in jazz performance. Additional photos will be enlisted for comparison, including Charlie Parker at the midtown Royal Roost (1948), and two iconic venues within blocks of the Five Spot: the rock concert hall Fillmore East (1968-71), capacity 2,650; and the punk club CBGB (mid-1970s), capacity 350. I explore how an expanded view of ethno graphic analysis of the inner workings of a historic venue has much to offer the field.

**Indigenous Presence at the National Concert Hall: Considering Musical Modernity of Taiwanese Indigenous People from Alliance Studies Perspectives**

Chunbin Chen, Taipei National University of the Arts

By applying Beverly Diamond’s alliance studies model to examples of Taiwanese Indigenous performances, I argue that the Taiwanese case might expand and complicate the alliance studies approach. Since 2010, Taiwan’s National Theater and Concert Hall (NTHC) has been organizing at least one performance presented by Indigenous Peoples each year. In these performances, musicians from different Taiwanese Indigenous communities collaborate with a variety of non-Indigenous groups and individuals, such as Taiwan Philharmonic, an Okinawan salsa band, and Taiwanese Han musicians who play Chinese instruments, Mongolian morin quur and Australian didgeridoo. Some criticize these performances for their inauthenticity because of the incorporation of modern techniques and hybrid components. Others consider these performances merely manifestations of a form of government-sponsored-multiculturalism. However, I argue that indigeneity and modernity need not to be mutually exclusive, and these collaborative performances can be an arena for negotiations on indigeneity. Diamond’s alliance studies model may help to examine how indigeneity and modernity interact, and how Indigenous musicians harness agency to articulate senses of identity through collaborative performances. In this paper, I will describe and analyze examples of the collaborative performances taking place at the NTCH. Then, I will examine aspects such as genre, language, citation, and collaboration, adopting Diamond’s framework that she employed in studies of north American Indigenous musics, to see how Taiwanese Indigenous musicians articulate forms of indigeneity by means of emphasizing either mainstreamness or distinctiveness. By so doing, I aim to evaluate the feasibility of comparative studies on Indigenous musics cross-culturally.

**Sound, Re-signification, and Indigeneity of Voice in the Catholic Sacred Music Tradition of Postcolonial Macau**

Jen-yen Chen, National Taiwan University

Although musical practices and styles which arise in colonial contexts tend towards syncretism as the result of the encounter among different cultures, the reception of European music in East Asia under conditions of colonialism more typically approaches a wholesale enculturation of the imported idioms. Thus, for example, in the former Portuguese colony of Macau, one finds today the cultivation of Catholic sacred music styles without a notable influence of indigenous Chinese musics, as these different traditions co-exist largely in isolation from one another. Indeed, the occasional instances of conspicuous hybridity mostly derive from European-born composers such...
as Áureo Castro (1917-93), rather than from native Chinese musicians; this situation suggests the possibility of interpreting syncretism as a kind of colonialist privilege, or what the anthropologist João de Pina-Cabral has called the capital of intercultural communication. However this paper will argue that the sounding of indigenous voices in Macau’s Catholic traditions is audible not in explicit musical traits but rather in active re-valuations of characteristic musical features such as polyphony and harmony, with a tendency to subvert the valorization of these elements in favor of monophonic song. In their semiotic reshaping of an established system of musical-ritual signifiers and significations, the members of the territory’s native Catholic community illustrate a hybridity more at a mnenonic level of meaning and less at a phenomenological one of overt stylistic mixing. Their consequent engendering of a dialogic Third Space in Homi Bhabha’s sense is indicative of their own firm presence within a situation of colonial subjection.

Sounding the Ancestors: Sangpuy Katatepan Mavaliyw and the Ancestral Spirit Imaginary
Yang Chen, University of North Texas

Sangpuy Katatepan Mavaliyw is a Taiwanese Aboriginal pop artist of the Pinuyumayan ethnic group. His albums have been acclaimed by Aboriginal listeners and mainstream music critics for capturing the traditional Aboriginal sound and evoking the presence of the ancestors. Following David Samuel’s (2004) semiotic approach to understanding the connection between sonic phenomena and lived experience, I explore why Sangpuy’s songs are understood to evoke ancestral spirit imaginary. I compare his musical and vocal Pinuyumayan shamanic songs to demonstrate how he uses similar musical gestures to evoke the sense of ancestral spirits. Sangpuy also uses the vocal texture of traditional song forms like Pa’ira’iraw to express Pinuyumayan age-based hierarchy in addition to the direct prayers and poetic texts to evoke the ancestor spirits. Other sonic elements such as the inclusion of the soundscape of a Pinuyumayan village provides a direct link to the lived experiences of the Pinuyumayan. These sonic factors thereby saturate Sangpuy’s songs with meaning easily recognized by both Aborigines and Han-Taiwanese. Through this analysis, I will demonstrate how Taiwanese Aborigines are incorporating their indigenous ideology into popular music to carve out a space for themselves in Taiwanese society and garner more support for indigenous rights in Taiwan.

Materializing Presence through Guido Deiro’s Archival Noise
YuHao Chen, University of Pittsburgh

Low-fidelity recordings contain and transmit signals of a sonic past—however faintly or coarsely. While researchers have long refuted the notion that mediated sound is inferior to the original (Fletcher 1934; Feld 1994; Sterne 2003), a conventional way of listening to historical recordings still hinges on the ideal of a pristine, vividly rendered copy. As ethnomusicologists, how might taking the materiality of lo-fi recordings into account change our relationship to history? This paper, an exercise in extratextual listening, explores the representational constraints and possibilities of the recordings of Guido Deiro, an eminent Italian-American vaudeville accordionist in the early twentieth century. Considering the surface sounds—as such the hiss and pops of the records—as indices of time and transmission processes, I suggest that the archival noise of Deiro’s recordings is not necessarily a distraction; it actually evokes what Jean-Pierre Meunier calls longitudinal consciousness. Meunier uses this concept to refer to a mode of cinematic experience in which viewers identify with projected images via associated memories. When animated through noise, contemporary listeners’ longitudinal consciousness, I argue, can bring them closer to Deiro’s musical presence. By listening through the sonic excess of Deiro’s recordings, listeners may bypass the logic of noise reduction, establish an intimate connection with the past, and recuperate an affective ontology that is attuned to the materiality and historicity of listening.

Negotiating with the External Gaze: Alien Expectations and Musical Strategies among Afro-Peruvian Musicians in El Carmen, Peru
Rodrigo Chocano, Indiana University Bloomington

The coastal district of El Carmen constitutes the largest concentration of Afro-Descendants in Peru. As rich in musical practices as it is lacking in resources and infrastructure, folklorists and musicians have for decades characterized it as “the cradle of Afro Peruvian culture.” This designation continues to attract the attention of external actors interested in Afro-Peruvian music as a piece of Peruvian heritage, a symbol of Afro-Diasporic identity, a touristic attraction, or a potential asset for human development. El Carmen’s population has been since then exposed to alien expectations on local blackness and cultural authenticity, which often informed the actions of state agencies, NGOs, activists, researchers, and other actors, in the locality. Far from embracing or rejecting this external gaze, local practitioners have engaged with it via music, producing discourses on local musical practices and creations that reformulate external claims about them and their culture. In this paper I explore the intricacies of this musical engagement, focusing on how local musicians dialogue with alien ideas on African descent; the heritage characterization of their practice; and expectations about their behavior as “black practitioners.” I argue that such engagement constitutes a display of agency, in which el Carmen practitioners strategically produce local discourses on Afro-Peruvian music that balances native ontologies, external incentives, and local conditions of existence. This research is based on fieldwork conducted between 2011 and 2018, and draws on developments in ethnomusicology, critical race theory, performance theory, and decision-making processes.

The Invention of Love: Poetry, Voice and Intimacy in the Late Period of the Estado Novo
Rui Cidra, New University of Lisbon

In 1956, motivated by his affinity with poetry in the Portuguese language and by the contact with the writers and intellectuals who gathered in the cafés of the city of Oporto, Orfeu’s editor Arnaldo Trindade inaugurated the recording and publishing of recited poetry on record. Published during the late period of the Estado Novo, the LP The Invention of Love became one of the most acclaimed and meaningful recordings of the label’s poetry catalogue. It presented poetry by the Cape Verdan Portuguese poet and writer Daniel Filipe, recited by himself and by the Portuguese actor and director Mário Viegas over electroacoustic music sounds. Addressing, through a narrative poetic language, how totalitarian regimes manage intimacy and the exchange of affect, the poem allegorically depicted the Estado Novo, its repression of political and cultural expression and its naturalization of boundaries of gender, social class and race through daily gestures. A subject of the empire, Filipe was one of the intellectuals and students of African origin living in metropolitan Portugal who was positioned along political networks of opposition to the Portuguese regime and to the colonial empire. This paper intends to reflect on the emergence of Orfeu as a publisher of recorded recited poetry. By framing the recording of poetry and the use of voice and language according to a broader political positioning regarding the regime of the Estado Novo, it seeks to understand the ways through which Orfeu took part in emerging sensibilities of political dissension and the transition to democracy.

Birdsong and (Bio)diversity in Suriname
Emily Clark, Kitvl (Koninklijk Instituut voor Taal-, Land-, en Volkenkunde)

In this paper, I connect my ethnographic fieldwork with men raising birds for birdsong competitions in Suriname to histories of listening to birdsong in the Caribbean, and to
controversial contemporary conservation projects that frame Suriname’s biodiversity as a resource that can be marketed and sold in various commodified forms. First, I explore how discourses and objects of “wild” nature are incorporated into city life in Paramaribo, primarily through the raising and training of Surinamese songbirds. Then I explore a deeper Caribbean history of humans listening to birdsong and what the sounds of birds have been construed to communicate about human difference, for example in travelogues and philosophy of the late eighteenth century. Finally, I look at recent conservation programs in Suriname, such as the formation of the Central Suriname Nature Reserve (which contains 400 species of birds and is a site of international avitourism) and the REDD-plus carbon offset program, which turns the continued existence of Suriname’s forests and biodiversity into a resource that is sold to countries in the global north to offset production and pollution. I scrutinize historical inequalities between Suriname’s ethnic groups that are perpetuated by such projects and programs, and connect a colonial zoopolitics—heard, in part, through the sounds of birds—to contemporary deterritorialization and indigenous disempowerment that occurs under the banner of conservation.

K-Musicology: Horse Dancing Across South Korea’s “Field”? 
Jocelyn Clark, Pai Chai University

In 2008, the Korean government launched its “World Class University” project with an 825 billion won ($660 million) budget to bring in foreign professors. Before long, 26 new majors had been created at 13 universities nationwide, including a new ethnomusicology position at Seoul National University. The program ended in 2012 with the election of Park Geun-hye, who overhauled the education system, making it difficult for universities to earn points for arts and humanities students. Korean traditional music (gugak) departments began shuttering their doors at the moment that intergenerational Psb broke all records for Gangnam Style, putting Korea on the map internationally for its pop music industry. As gugak receded from the musical imaginations of the general public, gugak musicians started to figure out ways to hitch their wagons to the K-pop train. Ethnomusicologists with a Korea focus abroad, also responding to market forces, turned their attention to Korean pop music. Domestic ethnomusicologists, often trained in the U.S., continued to gain employment nestled among composition, musicology, and music performance departments, while foreign ethnomusicologists in Korea like myself gained access to “the field” through International Studies and Liberal Arts departments. In this paper, I argue that the role of foreign ethnomusicologists on the domestic scene has been negligible, such that the field here remains similar to what it was in 1997 when Witzleben asked, “Whose Ethnomusicology?” This paper revisits that question as well as the 21st century domestic question, “Whose gugak?”

“Adeus Vila de Belmonte”: Music and Identity among Portuguese Crypto-Jews Revisited
Judith Cohen, York University

In 1994 I began fieldwork with Crypto-Jews of rural Portugal, to examine the role of music in their lives and ascertain whether they sang any melodies which might be remnants of early Jewish music. I concluded that, rather than preserve old melodies, they organized local Portuguese songs and songs of the outside Jewish world in ways which expressed their perception of their traditional - and shifting - Jewish identities. A quarter of a century later, their lives have changed dramatically. The rezadeiras (elder prayer-women) have passed away, toddlers are now young leaders, the internet is taken for granted, and they negotiate their lives as individuals and as a community while serving as poster figures for Portuguese Jewish tourism. Unlike the Sephardic diaspora, the Crypto-Jewish diaspora took place largely without physically leaving, but as an exile from both their Old Christian neighbours and their Jewish co-religionists who had left Portugal. Today, many of those remaining in Portugal are returning home in the same way, without leaving the physical land. Others have begun a new diaspora, elsewhere in Portugal or Europe or, increasingly, in Israel. In Portugal, they had become experts at hiding from inquisitors, and in the 20th century at hiding their customs from visiting “normative” rabbis. What role does music play in their changed lives in Portugal and outside it? To what extent do they seek to maintain their expertise at a hidden parallel life? What role do songs and melodies play in shaping their identities in their new lives?

Old Directions for New Organologists: On Museum Collections of Musical Instruments as a Site of Ethnomusicalological Inquiry
Althea Sully Cole, Columbia University

In 2019, the Journal of the American Musical Instrument Society published a series of essays, previously presented at the Society’s meeting two years prior, under the title “Organology and Other Organology”. Both the series’ title and the discussions contained within it make clear that the field of organology has been split into two camps: “traditional organologists” and “new organologists”. While the former’s history harkens back to a systematic approach of collectors of musical instruments at the end of the nineteenth and early twentieth centuries, the latter has emerged recently amongst ethnomusicologists who have drawn attention to the use of organology, and specifically the study of musical instruments’ uses and agencies, as a means of understanding the complex webs of social relations upon which those instruments’ meaning(s) rests. A major rupture between the two camps is their attitudes toward the museum; while a good proportion of traditional organologists have carried out their work in the museum context, members of the new organological camp have dismissed the museum as a possible site for ethnomusicalological inquiry; dubbing it a “museum of the musically dead”. This paper argues against this impulse amongst new organologists, highlighting the need for further ethnomusicalological inquiry in the museum setting. It will tackle the theoretical basis on which this need stems and, through a number of case studies, demonstrate how ethnomusicologists’ return to the museum context may inform and enrichen the concerns (especially sustainability and colonial legacies) shared by both the field of ethnomusicology and museum studies.

The Checks and Balances of Affective Regimes in Choral Experimentalism and Social Activism
Eugenia Siegel Conte, University of California, Santa Barbara

In the concept of “differential affective attunement” (Massumi 2015), experience is afforded a variety of different interpretations and reactions for each participant, even in shared spaces. However, affective regimes (Manekar and Gupta 2016) include “the feeling body” (38) as a conduit for pervasive political/cultural guides that connect individuals in moments of encounter. If voice engages listening bodies through sympathetic feeling in space (Connor 2002; Eidsheim 2015), choral practice can link sound, embodied and acoustic spaces of encounter, cultural politics, community awareness, and affect, highlighting the affective regimes that govern in these cultural practices. Using contrasting choral examples, this work details how political/cultural mores feed into affective regimes. In the controversy surrounding experimental vocal group Roomful of Teeth’s use of Inuit katajjak in Shaw’s Partita for 8, affect is shifted via external indigenous rights activism; whereas, in social justice choir Voices 21C’s coupling of William Dawson’s arrangement of spiritual “Ezekiel Saw de Wheel” with a historical narrative of lynching, the regime is redefined due to the group’s efforts to challenge established performance traditions and repertoire stereotypes. Through these, I will show how the process of modifying affective regimes can illuminate the complex nexus of aggregate experience. Considering sensual and embodied “erotics”

Individual Presentation Abstracts
Sonic Humanitarianism: Musical Aid Between Affect and Efficacy
Ian Copeland, Harvard University

When international aid initiatives employ musical strategies, who benefits? And how should ethnomusicologists approach this question? Many organizations based in the Global North and operating in the Global South stake their success on tapping into local vernacular cultures, reasoning from the ethnomusicological truism that music and dance can provide avenues to liberation. Critics, by contrast, have problematized musical projects that merely skim the surface of beneficiaries’ communities, thereby eschewing structural transformation. Missing from this impasse, in my view, is a deeper consideration of precisely how musical sound is thought to operate—and how it is operationalized—in intercultural humanitarian contexts. Thinking with Mazzarella’s (2017) recent retheorization of Durkheimian effervescence, this paper articulates how the affect conjured by humanitarian-induced musical encounters often masks projects’ efficacy. But, by moving beyond a normative indictment, I simultaneously suggest that musical participation can ratify outsiders’ good-intentioned altruism, thereby rendering a parallel efficacy that complicates an easy conflation of “bad (humanitarian) music.” I illustrate using case studies drawn from fieldwork with several non-governmental organizations in Malawi variously focused on biomedical sensitization, musical pedagogy, sustainable agriculture, and archival repatriation. Specifically, I foreground interviews with international volunteers and Malawian beneficiaries, many of whom plainly recognize the ambivalence inherent in musical initiatives but also seek to instrumentalize their participation within them. Overall the paper posits that musical sound in many humanitarian contexts is not merely a misused tool or squandered opportunity, but an affective surplus that resists conscription into categories of “effectiveness” or “ineffectiveness.”

The Unbearable Impossibility of Sounding Roma
Ioanida Costache, Stanford University

Derided for sounding overtly “Turkish,” “exotic,” or “oriental, manele (pl.)” a Romani ethno-pop genre from Romania serve as a contentious arena in which the majority society can voice thinly veiled racism in the form of aesthetic arguments. Scholars have written already about how “manele have - become - a pretext for the venting of social tensions” (Beissinger, Rădulescu, Giurinescu 2016: 4). At the root of the rejection of manele by the majority society is latent and (though sometimes overtly pronounced) xenophobia towards its Romani performers. In recent years the phenomenon has amplified. In this paper I analyze three highly publicized controversial incidents from 2019 in Romania, in which issues of race, identity, and nation intersect. A Swedish DJ played a manea (s.) at a festival in Constanța and was barred publicly via a Facebook post by the organizers from ever performing there again. A manele troupe performed at an important theater gala (GOPO) and actors, directors and other attendees walked out of the hall in protest, later voicing repulsion at the performers on Twitter and Facebook. The mayor of Timisoara, Nicolae Robu, passed a law prohibiting anyone from listening to or performing manele in public. These isolated incidents demonstrate different facets of a wider discomfort with Roma bodies and Romani sonic presence in historically white spaces. In light of these events, this paper asks: what is the future of sounding Romani in a public space which naturalizes xenophobia, disgust, and racism?

“We Are the Territory:” Implanting the Human in Nature Through Son Jarocho
Carlos Cuestas Pinto, CUNY Graduate Center

Vulnerable communities in Mexico bear the most dramatic consequences of climate change. In the Sotavento region, anthropogenically-generated disasters like intense drought and off-season flooding directly disrupt the ecosystems on which food production and natural economies depend. Moreover, voracious extractivist projects such as the Tren Maya, the Corredor interoceánico, and the dark reality of drug trafficking never cease to claim land and consume natural resources to satisfy their demands. The two interrelated issues at hand, climate crisis and capitalist extractivism, significantly strain the relationship between locals and nature: communities are dismantling, traditional ways of life are eroding, and locals are forcefully migrating. Amid this drama, however, a notable number of son jarocho practitioners are developing coping mechanisms that integrate trauma, commentary, and even political organizing around ecological changes into traditional and non-traditional music-making practices. This paper traces how collective music-making in son jarocho communities interpellates its practitioners into taking concrete actions that mitigate the natural, social, and psychological effects of climate change in their communities. I argue that son jarocho is an integral part of how locals understand climate change, as they harness elements of this practice to devise strategies around ecological resilience and environmental justice.

Finally, this paper demonstrates how son jarocho practice revises jarneros’ (son jarocho practitioners) relational approach to and in nature, as its entire repertoire and ever-renewing poetic output rest on emic understandings of nature and ecology.

Three Senegambian Mandinka Weddings: Mediating Assembled Identities in Musical Performance
Clayton Dahm, SOAS

This paper begins to unpack identity construction in the musicking of Mandinka wedding entertainment. Weddings, being rites of passage (Turner 1969), provide a context with an overt focus on identity. The musicians at Mandinka weddings are traditionally jalolu (Mande hereditary musicians; sing. jali) and play an important role in the construction and proclamation of identities at these events. However, in adopting an expansive idea of musicking (Small 1998), the study of identity mediation necessitates the examination of relationships enacted in these musical performances. Accordingly, this paper explores the relationships between jalolu and their primarily female audience and patrons. Because jalolu instrumentals are traditionally male, early Western scholarship on Mandé music focused on male musicians (Knight 1971). More recent academic writing has included the importance of female jalolu singers (jalimusolu; sing. jalimuso). (Durán 1995 and Janson 2002). This paper moves beyond the category of performer to include the importance of women who make up the majority of wedding entertainment audience members and thereby financial patrons of the jalolu performers. In this space, women who are largely marginalized by society are able to perform, construct, and reinforce identities that include power and prestige. Using a mixed methodology, sources for this paper include previous scholarship on Mandinka music and weddings, interviews, online media, and an ethnographic study of three Mandinka weddings in 2019; two customary city weddings in Brikama, The Gambia and Ziguinchor, Senegal, and an international beach-side wedding between a British Christian woman and a Gambian Mandinka man.

Sing Me A Song of Your Hills: Digital Poetics of the Cape Breton Diaspora
Amanda Daly Berman, Salem State University

In this paper, I splice Laudan Nooshin’s recent examination of “the internet as an alternative sphere of public engagement” and “virtual publics” (2018: 343) in Iranian digital culture with my research on Celtic digital diasporas, particularly that of Cape Breton. I address the different forums in which Cape Breton digital diaspora is
performed, with an especial focus on musical and visual engagement via Facebook. Within Facebook, individual profiles, public forums, affinity groups, and artist pages all serve as sites of performance, whether featuring videos of an actual concert or performing one’s culture virtually through sharing of Cape Breton-centered links, articles, videos, usw. I draw attention to the oxymoron of using new media to “e-member” (electronically remember) one’s culture, e.g., the Facebook pages “Nova Scotia - Memories of Days Gone By,” “Cape Breton Music Media Historical Society,” and “Our Cape Breton Home.” Further, I connect my coined term of musical capital, which I define as arts currency, both tangible and intangible, which can be procured, acquired, or shared, with the power of digital ubiquity in daily life to maintain social capital through cybersociality (Nooshin 2018: 368). The recent passing of several renowned performers (e.g., Joe Cormier, long recognized as one of the central tradition-bearers of Cape Breton fiddle, and Kyte MacKillop, Boston-based Gaelic speaker and instructor) and scholars (e.g., Burt Feintuch, a folklorist at University of New Hampshire who authored seminal texts on Cape Breton) has greatly increased the urgency for documentation of the community.

Posthuman Pedagogy as a Practice of Decoloniality
Kathleen Danser and Michael MacDonald, MacEwan University

This paper examines issues of power and privilege as they emerge in postsecondary musicological education. Our research addresses an observed gap between the intellectual autonomy of performing musical artists and the development of a meaningful musicological literacy that supports their encounters with social and political systems. Our position as professional artists and radical educators is to prepare student artists for the context of feminism, Canadian Indigenous relations, and the ongoing impacts of global entertainment capitalism. We struggle against the pressures of European conservatory models teaching contemporary music while also trying to prepare students to be independent creators and cultural entrepreneurs. The results of our research support moving beyond traditional approaches to the study of musicology toward creative, practice-based learning. Our research methods relied on process-oriented instruction that built upon student-driven initiatives of free will and chance (Ranciere 1991). Key musicological concepts were introduced at the beginning of a module followed by classes where students encountered existential situations (Freire 2010) that prompted them to recognize their inherent intelligences. They then engaged in creative, practice-based learning activities connecting body and mind to produce original works of art that were communicated with peers, instructors, and the broader community (Bateson 2000). Data was collected vis-a-vis pre- and post-quizzes, written self-reflections, and critical essays requiring integration of feedback prompting deeper analysis. We found that emerging performing musical artists developed an index of musicological literacies without sacrificing their intellectual autonomy or their artistic vision. In fact, being heard and seen further illuminated and challenged systemic issues about a variety of relevant social and political concerns. We believe that these results suggest that one of the strengths of posthuman pedagogy lies at the crossroads between individual life and systemic complexities.

The Politics of Touring Arena Sound Systems
Jacob Danson Faraday, Memorial University of Newfoundland

In 1936, speaking in front of a battery of microphones to a crowd of thousands in the Frankfurt Festhalle, Hitler extolled the swastika flag, which had recently been adopted as the national standard of Germany. Some seventy-seven years later, while on tour with Cirque du Soleil (CDS), I had the uneasy realization that I was installing the show’s sound system just below where that address was made. I was preparing to fill the Festhalle with vastly different sounds, but the technologies and implementation strategies were fundamentally alike. Building on this tension, this paper questions how past political and affective resonances may intersect with current practices of emplaced sonic mediation. I explore technologies that simultaneously privilege the live, the intimate, and the interpersonal as well as the large-scale, the disembodied, and the techno-scientific. Building on Emily Thompson’s (2002) analysis of modern understandings of sound-as-signal, I argue that employing “technologies of electroacoustic control” in multi-use arenas like the Festhalle amplifies and makes audible the politics of sound system design and calibration, and transforms how audiences and sound technicians understand arena sound. Drawing on recent ethnographic fieldwork on a CDS tour, as well as more than five years of experience as a professional CDS sound technician, I demonstrate that sonic efficiency, conceals about the ideal listener, and patriarchal notions of mastery over the environment are embedded in the under-examined tools, labor, and listening practices of touring sound technicians.

Class and Gender: Sustaining the Harp in Post-Colonial Ireland
Cormac De Barra, Dundalk Institute of Technology and Ionad na Cruite (UL)

In 2019 UNESCO awarded the Irish harp Intangible Cultural heritage status thus recognizing the significance of Irish harping as a cornerstone of Ireland’s musical identity. As recently as the 1930s however, the harp was on the verge of extinction as a living instrument, telling a very different story. This paper explores the work of a small group of pioneering, university-educated women who were responsible for sustaining the tradition. These sisters, Máirín, Nessa, Róisín, Niarmh and Nuala Ni Sheaghda lived in the capital city, Dublin, which for several hundred years had been the center of British colonial administration. They were anomalous in 1930s Ireland, where it was highly unusual to be raised through the Gaelic language, particularly in their privileged position in Irish society. Each of the five sisters were accomplished harp players and singers and their Georgian mansion house in south Dublin was a focal point for some of the great artists and literary figures of the Irish cultural revival. In this paper I explore their contexts for performance and their role as teachers and leaders of the revival of the Irish harp. This research is based on new fieldwork with their students. Furthermore, it explores the phenomenon of post-colonial cultural revival and considers issues of class, gender and music making while bringing to life this little-documented era of harping that was the foundation of the Irish harp revival.

Contesting “Igorotness” and the Altered Significance of the Lang-ay Festival
Lisa Decenteceo, University of Michigan, Ann Arbor

Every year, Igorot minorities from Mountain Province, Northern Philippines hold the Lang-ay Festival, a large-scale, widely attended occasion for celebratory Igorot representation. Elaborate musical renderings of local practices, expressive repertoires, and origin stories best characterize the event, symbolic, empowering arenas that reiterate the value of tradition, resist discrimination, and assert Igorot legitimacy in a contemporary Philippine context. In spite of its promise and deemed importance, participants from the municipality of Sagada were discouraged from joining the event in 2018. Organizational practices vulnerable to corporate and political opportunism thwarted the festival’s portrayal of Igorotness as internal divisions and an increasingly dynamic village life spurred indifference toward tradition and disagreements about its performance. Nevertheless, these circumstances granted a complex yet vital importance to the festival, revealing an overlooked aspect of Igorot practice. Through preparations and musical performances, particularly during rehearsals, the Lang-ay Festival prompted critical reflection and created interstitial spaces for embodied experiences that nurtured Sagada participants’ sense of Igorot self and community, allowing them to reckon and cope with the difficulties of their engagement. I examine
In recent years, the term “adulting” has entered the popular lexicon. In 2016, the Oxford English Dictionary shortlisted it for “word of the year,” defining it as “The accomplishment of mundane but necessary tasks.” Faced with a job market ravaged by the precarities of neoliberalism, adulting indexes the gap between expectations and reality of adulthood in the twenty-first century United States. It moves adulthood from a state of being and an identity into an action one does. But can the same be said of childhood? That is to say, is childhood something one can do? In this paper, I advance the concept of “childing.” I define chiling as performances of the self—especially in music—that draw on an imagined reservoir of childhood to speak truth and open up new possibilities for being. Black children are frequently perceived as being older than they are. The sociological term “adultification” has been used to describe the processes through which children become adults (Blake et al. 2017; Epstein, Blake, and González 2017; Blake and Epstein 2019). Following the lead of Black feminists who have considered musicians and poets as theorists (especially Collins 2000, Davis 1999, and Carby 1986), I look to musical performance as a site where chiling takes place. Are these performers, as Maxine Waters might say, “reclaiming [their] time”? To provide examples, I will consider the work of three African American musical artists/groups: Tank and the Bangas; Chance the Rapper; and Jamila Woods. I make the case that the chiling of these artists reclaim Black childhood not as finite and under threat, but rather as imaginative, boundless and, perhaps, revolutionary.

Climate Change “Renegades”: TikTok and Social Media Musical Activism
Matthew DelCiampo, University of Puget Sound

In this presentation, I trace how climate change activism is communicated via the social media app, TikTok, and consider the role that popular music plays in such mediated activism. In the last two years, TikTok has become massively popular among teens and young adults. Users create short video clips that often draw upon internet memes, popular culture, contemporary music and dance. TikTok users address climate change by recontextualizing well known popular music to comment upon melting sea ice, wildfires, rising global temperatures, and other effects of climate change. This results both in a corpus of musicians—such as Halsey, WatchBox 20, and Billy Joel, for example—who are unwittingly participating in online musical activism, as well as a generation of TikTok activist-musicians (Pedelty 2016) who knowingly use such music to punctuate their environmental movement. I argue that the use of music on TikTok occasions a critical examination of how climate narratives are communicated throughout online spaces and among teens and young adults. Among TikTok users and elsewhere, members of the Baby Boomer generation are often blamed as the responsible culprits of environmental destruction. Such narratives exist within a technocultural sphere that privileges youth participation and is often pitted in opposition to “Boomer” culture, despite some of the musical source material. I consider the recent on/offline activism such as the September 2019 climate strikes, the work of Greta Thunberg, and the #teamtrees campaign, and argue that popular music has played a key role in efforts toward awareness, recruitment, and mobilization.

Parades of Past and Present: Congo King and Queen Coronations in Minas Gerais, Brazil
Genevieve Dempsey, Massachusetts Institute of Technology

This presentation places archival documents of Congo king and queen parades carried out by their present-day successors, Congadeiros from the state of Minas Gerais, Brazil. Why set archival documents about black festivity, sources that ostensibly reveal little about sound, in dialogue with an ethnomusicology of black buyers of music and editors of the music? I bring them into the same orbit out of the conviction that the music narratives that interpellated Africans and their descendants into subjecthood are also the ones that counteract the effects of neoliberalism and colonialism. Through an examination of the parades carried out in Minas Gerais, this presentation explores how parades, which draw on patterns of musical creativity, bedeviling circumstances, have consistently employed the power of musical coronations and parades to add dignity and dimensionality to their lives. In sum, the principal objective of this presentation is to illustrate historical and contemporary situations in which black music makers of Congo king and queen parades in Minas Gerais have dared to countenance a reality of their own making, engaging sound as a fillip for its materialization.

The Underground Conservatory of Azerbaijan: Affect, Intertextuality, and Islam in Private Musical Gatherings
Polina Dessiatnitchenko, Harvard University

The “underground conservatory” of Azerbaijan are suburban towns that skirt the capital Baku and host private gatherings in which unofficial mugham musical structures and discourses are preserved. Relying on fieldwork gathered in these locales, I shed light on how text and affect intersect in instances of mugham musical creativity. First, I discuss the intertextuality of “mugham philosophy” (mugham falsafa) — which includes sung ghazal poetry, literature part of Islamic thought, and circulating discourses about Islam — as a window into the imaginative hermeneutical process of mugham performers. Second, I focus on how tar musicians experience and define the moments of heightened creativity as revelation (vahy) by analyzing innovative musical structures.
and the common way of performing them through tears. Cathartic crying and extraordinary states of consciousness that are linked to forms of musical creativity are at once hermeneutical and affective. That is, they occur as a result of a profound engagement with texts that make up “mugham philosophy,” and yet also reach beyond these texts through affect and imagination. In his recent book What is Islam?: The Importance of Being Islamic (2016), Shahab Ahmed argued that the one unifying tenet of what it means to be Muslim across historical periods and geographical areas is hermeneutical engagement with Islamic texts about the ontological condition of Truth. I examine how mugham performances in private gatherings of Azerbaijan’s underground conservatory constitute this hermeneutical journey and become a practice of negotiating and establishing emerging Muslim post-Soviet subjectivities.

A Sonic History of LA’s First Chinatown, 1863-1880
Charlotte D’Evelyn, Skidmore College

In October of 1871, nineteen Chinese residents of Los Angeles were murdered in a race-oriented riot, one of the bloodiest in the history of the United States. In this paper, I investigate the role that sound plays in heightening experiences of exclusion, discrimination, and racial hatred. I focus on the perceived unintelligibility of Chinese musical practices (such as wooden fish songs and Cantonese opera) and of the Chinatown soundscape in general (including animal sounds and sounds of the Chinese language) described in the earliest written accounts by Americans. I build upon the work Nancy Yunhwa Rao, who argues that Chinese music should be dragged from the margins (as the “invisible other” in American music history) to be seen as an “active participant in the musical practices of the trans-Pacific world” (Rao 2017). Recognizing the symbolic barriers that the Chinese have faced in becoming participants in the grand narrative of American history, I illuminate the way that sound has justified discrimination and exclusion of Chinese music through the unwillingness to de-exoticize the sounds of Chinatown (musical, linguistic, and animal). My work focuses on reconstructing the missing, marginalized, and ignored sonic experiences of LA’s earliest Chinatown, attempting to fill in the gaps, to discern the ways that sound may have been perceived as irreconcilably unintelligible, and to suggest that these sounds (and the sounds of contemporary immigrants) should be made legible as part of a shared American heritage.

Prospects for Re-sounding Mute Collections of Louisiana French Folksong
Mark DeWitt, University of Louisiana at Lafayette

In recent decades, ethnomusicologists have been involved in the repatriation of field recordings of traditional music to indigenous groups in North America and elsewhere. In Louisiana starting in the 1970s, folklorist Barry Jean Ancelet and others performed a similar role in reintroducing field recordings made as early as the 1930s – most notably the 1934 recordings that John and Alan Lomax made in south Louisiana for the Library of Congress – to the descendants of the singers and musicians who made the recordings and to the general public. Successive generations of musicians in the region, many of whom ethnically identified with the traditions on those recordings, have “recycled” the traditional material by re-recording many of the songs, often with innovative arrangements and studio techniques. They have not, however, made much use of French folk songs that were collected in print or manuscript form, without the support of recordings, partly because most of the Louisiana musicians who sing French material do not read staff notation. The current project seeks to bring these mute collections of French folksong collected in Louisiana back into the sonic domain, not by attempting commercial studio arrangements but rather by creating simulations of field recordings (openly acknowledged as such), using a combination of live musicians and digital media. Preliminary results of these stripped-down recordings, which give musicians latitude to imagine new settings, will be presented, along with reflections on repatriation, digital re-sonification, and this avenue of applied ethnomusicology.

Bahia’s Hyperreal Africanness: Transatlantic Sacredness and Symphonies
Juan Diego Diaz, University of California, Davis

With the highest concentration of black people in the Americas and a thriving Afro-diasporic culture, the city of Salvador in Bahia has been called Brazil’s “African Rome.” For over a century, Bahian musicians have sonically and discursively asserted this image (Fryer 2000, Pinho 2010). This presentation documents an intensified expression of this phenomenon where musicians deploy symphonic sounds, Christian songs, and the Afro-Brazilian Candomblé religion to portray Bahia as being more African than Africa. To this end, I study a collaboration between the Orquestra Afrosonfônica (a Bahian symphony orchestra taking inspiration from Candomblé music) and Angolan gospel singer Dodô Miranda, who visited Bahia in 2012 invited by Bahian black activists. For the occasion, the orchestra’s director arranged Angolan Christian song “Nabeleli Yo” to be performed by his orchestra and Miranda. The analysis focuses on this piece. The paper demonstrates how the musicians’ and audiences’ varied associations to Candomblé, Evangelicalism, and symphonic music contribute to the construction of Bahia’s hyperreal Africanness. Of particular importance is the composer’s view of Candomblé and African traditional religions as embodiments of an African essence and of Evangelicalism as their nemesis. This religious battle, mirroring broader debates in Brazil and Angola about African authenticity and religious intolerance, is played out in a symphonic soundscape that, I argue, raises the perceived value of African music. Data was obtained from ethnographic fieldwork (interviews with musicians and audiences, participant observation, and field recordings), press reports, and online videos. I combine analysis of discourse, musical structure, performance practices, and lyrics.

Community Choirs and the Challenges of Inclusivity
Kayla Drudge, Independent Scholar

This project explores the complexities of inclusion in the context of community choral singing, questioning whether the unqualified removal of boundaries to participation is effective for creating a welcoming environment for singers. Choral music can be an internally and socially connective act, providing individuals ways to integrate their personal selves, as well as to forge bonds within communities. Community choirs represent important sites for practicing inclusion and building togetherness. Through ethnographic fieldwork, the authors engage three community choirs in Winnipeg, Manitoba, each of which holds an identity of radical inclusivity: one choir for LGBTQ+ individuals, one for individuals living with dementia, and one for singers told they are unable to match pitch. Musicologist Dr. Liz Garnett writes that “the category of choral singing is constituted through the stipulation of prescribed and proscribed practices; certain forms of behaviour are mandatory, others forbidden” (Garnett 258). Garnett’s statement implies that choral ensembles are fundamentally exclusive, organized according to sets of behavioural codes that are not universally accessible. This project investigates the interplay between policies and practices within deliberately inclusive community singing spaces, asking questions such as: How might policies that limit or boundary participation create inclusive spaces for marginalized voices? How do the singing practices and repertoire choices of choirs foster feelings of social connection? How are (official and unofficial) choir policies in tension with choir ideals, so that maintaining a space of welcome and inclusion involves excluding people who act in ways deemed anti-social or even dangerous for the community?
Some time in the early 2010s, there was a perceptible sea change in higher music education in China, brought about by three main developments: 1) the transformation of former technical institutes into Master’s degree-granting universities; 2) the opening of new music conservatories and the expansion of already existing music departments within comprehensive universities; and 3) the hiring of Western-trained foreign music faculty by some of these music conservatories and by universities with newly expanded music departments. With China’s economic rise and its equally important role on the world stage, there was an apparent need to provide higher education to its many young people, one which reflects China’s prominent position in an increasingly interconnected world. I was one of several full-time foreign music faculty hired in 2015 on a multi-year contract by the newly expanded music department of a former technical institute-turned-university. Although its main thrust is to produce music teachers of various music performance specialties, I had reportedly been hired precisely because I was a trained ethnomusicologist specializing in the musics of China. This paper discusses the current music education scene in China and the important role a foreign ethnomusicologist can have within a comprehensive educational system such as the one where I am in. I found that teaching Chinese students how to study any music ethnomusicologically rather than teaching them ethnomusicology as a discipline may be where the practical value and cross-cultural transmutability of ethnomusicology lies (cf. Witzleben 1997).

**“Dragging Down the Binary”: Trixie Mattel’s Queering of Country and Folk Music?**

Dustin Dunn, University of Michigan

With colorful song titles like “Mama Don’t Make Me Put On the Dress Again,” American drag queen Trixie Mattel queers the pitch of country and folk music. Through both aural and visual signifiers, Mattel blurs the line of gendered expression in a genre marred by overt cisgender displays and heteronormativity in recorded song and imagery. Indeed, even the album art embodies this queerness in which Mattel is pictured side by side in and out of drag. Though Trixie Mattel is not a maverick in obfuscating the gender binary in a genre associated with lower social classes and political conservatism, Mattel does further the hindrance of preconceived constructions of the heteronormative country and folk music performers that arose in the early to mid-twentieth century. My paper thus investigates the ways in which Trixie Mattel erects queer spaces at the intersection of class and gender in this genre comparing Mattel’s songs with her predecessors permeates the aesthetics of Cambodian music and dance. By analyzing two cases in which contemporary Cambodian artists animate the past, this paper argues that domains often separated in analysis--performance and ritual, aesthetics and religion--inform each other to the point of being inseparable. First, I enter a recording studio where musicians record new versions of rock songs first recorded in the 1960s and traditional songs transcribed during the French Protectorate, which they dissemination on YouTube. Second, I analyze dance performances that resurrect styles from one hundred years ago and honor elderly performers. Drawing on Gavin Steingo’s notion of aesthetics as “a particular modality of sensory perception,” I ethnomusicologically trace how musicians and dancers sense the presence of their predecessors in reiterated melodies and gestures. I explore how practices that initially appear preservationist bring artists to recall their predecessors’ actions by building on them and enliven the past within a forward-looking temporality. Noting the symbiosis between Cambodian Buddhist rituals’ recollections of ancestors and artists’ citations of earlier art, I suggest that Cambodian artistic production might best be understood as ritual acts. Critiquing the Weberian teleology linking commodification with disenchantment, and Eurocentric discourses labeling Cambodian arts “culture” or “performance,” which deprive the “performing arts” of their social and religious embeddedness, this paper argues for a new understanding of aesthetics as entangled with ritual efficacy.

**Ritual and Aesthetic Symbiosis: Cambodian Music and Dance as Ritual Acts**

Jeffrey Dyer, Boston University

In this paper, I construct a Buddhist framework for analyzing Cambodian artistic production, suggesting that the Buddhist priority of recalling the deeds of ancestors and predecessors permeates the aesthetics of Cambodian music and dance. By analyzing two cases in which contemporary Cambodian artists animate the past, this paper argues that domains often separated in analysis--performance and ritual, aesthetics and religion--inform each other at the point of being inseparable. First, I

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Teaching Music to University Students in China: A Case for the Transmutability of Ethnomusicology

Mercedes DuJunco, Yunnan University

**Kekompakan (togetherness): Rhythmic Entrainment and Social Cohesion in 21st Century Acehnese Sitting Dances**

Niall Edwards-FitzSimons, The University of Sydney

From origins in coastal Aceh and the Gayo highlands, Acehnese sitting dance genres have exploded in popularity and acclaim, spreading to schools, universities, embassies, and festival stages across Indonesia and the world. This paper will share findings from my doctoral research, which seeks to centre the embodied experiential and theoretical understanding of the concept of “dancer-musicians” and bring their insights to bear on current questions in music scholarship, while illustrating the variety of new places, spaces, contexts, and forms in which these dynamic music/dance practices appear. All forms of sitting dance require intense rhythmic co-ordination between participants, who synchronise singing, body percussion, and dance movements. ‘Kekompakan’, translated into English as compactness, togetherness or solidarity, is described as an important value expressed by these dances. Achieving kekompakan—moving as one co-ordinated entity by keeping movements precisely in time and with the same affect and level of energy—is said to be key to a successful performance and a factor in deepening relationships between people who dance together. The resonance between the concept of kekompakan and theory drawn from music psychology regarding the mutual entrainment of synchronised rhythmic movement suggests that this facet of the discourse around Acehnese sitting dances and the subjective experiences of participants hold valuable insights for our understanding of these theories. Mutually-entrained rhythmic movement underpins almost all group dance and music-making, and the rapport it generates may help to explain the social cohesion benefits some have theorised are an evolutionary adaptation arising from musical behaviour. While researchers in neuroscience and music psychology have advanced our understanding of these theories, they have seldom been investigated ethnographically in real life settings of mutual entrainment and synchronised rhythmic movement. I conducted participant-observation with Suara Indonesia Dance Group in Sydney, and interviewed with over 90 participants across Aceh, in Jakarta, and in Sydney and Melbourne. This multi-site ethnographic project gathered testimony describing personal experiences of rehearsing, teaching, and performing these dances, and the ideas participants use to describe their form and function, such as kekompakan, generating insights into the psychological moment of group mutual entrainment as it occurs in these dances. This paper will present these emic understandings of synchronised rhythmic movement, describe links between the real experiences of these “dancer-musicians” and empirical research, and discuss how the Acehnese sitting dances might relate to inter-personal, local, and national cohesion.
Composing Thought: A Musical Philosophy of Culture on the Swahili Coast

Andrew Eisenberg, NYU Abu Dhabi

This paper concerns musical composition as intellectual practice on the Swahili coast. The late Kenyan Swahili musician Zein l’Abdin (1932-2016) developed an “Arabic” (kiarabu) style of the Swahili taarab music that blended elements of Egyptian, Yemeni, and coastal African musics. During the 1970s in the Kenyan port city of Mombasa, Zein developed his “Arabic” repertoire in collaboration with a fellow transplant from the northern island of Lamu, the renowned poet Ahmed Sheikh Nabhany (1927-2017). Zein and Nabhany shared a vision of Lamu as the wellspring of an authentic Swahili culture that was fast disappearing. Anthropologist Kai Kresse (2007), drawing on indigenous Swahili conceptions of philosophy (falsafa), has described Nabhany’s efforts to “preserve” (kuhifadhi) Swahili culture through poetic composition as a form of “philosophizing.” In the first part of this paper, I argue that the musical settings that Zein composed in collaboration with Nabhany constitute a musical strand of Nabhany’s project of cultural preservation, and should therefore be understood as works of musical philosophizing. My ethnographic data reveal that Zein articulated a theory of Swahili culture in sound that was fully comprehensible to his closest collaborators and fans, even if it was never translated— or even translatable—into words. The second part of this paper works to bring Zein’s musical philosophizing into dialogue with written scholarship. Delving into his musical poetics, I describe how he situated musical style as a medium for reflecting, and reflecting on, the “originary syncretism” (Amselle 1998) of Swahili culture.

The Cost of Admission: Production, Performance, Circulation in Beirut’s Alternative Music World

Nour El Rayes, University of California, Berkeley

The majority of academic case studies posit alternative or indie music as implicitly antithetical to established institutions or institutionalization. With roots in 1980s post-punk and its DIY ethos, alternative music as it has evolved in Euro-American contexts has hinged on an independence from or rejection of the dominant music industry. The few studios, labels, and festivals that have existed within alternative music scenes have been similarly DIY, defined by the ad-hoc nature of participants’ operational knowledge, equipment, sound, and planning. When Lebanon’s alternative music scene was established in the 1990s, it took a similarly DIY approach to music-making and circulation. In the decades since, however, it has grown into a vibrant musical lifeworld, complete with an ecosystem built and sustained by established musical institutions. This paper examines the role of established alternative music institutions in bringing about and standardizing the aesthetics and rhetorics of alternative music in Beirut. Drawing on 11 months of fieldwork in Beirut, I explore the ways that musical and ideological orientations mediate access to resources such as funding or recording, impact artists’ mobility, and determine music’s circulation, with particular focus on Tunefork recording studio, the Beirut and Beyond International Musical Festival, and Beirut Jam Sessions’ YouTube platform. How do these respective sites of production, performance, and circulation realign notions of “the alternative” in Beirut? What new models of alternative music might arise as a result?

Routes for Ethnomusicology in the Liberal Arts Curriculum

Jeffers Engelhardt, Amherst College

Amid the cross pressures of instrumental credentialing and transformative experience that shape the priorities and aspirations of US higher education, ethnomusicology, I submit, is well equipped to advocate for the liberal arts in the spaces where the liberal arts are embattled but still institutionally viable. When adamantly grounded in the process of undergraduate fieldwork, ethnomusicology as a liberal art is learning by doing: a field of risk and reciprocity, failure and achievement—an essential complement to, but not interchangeable with, the space of the laboratory that integrates the experience of a liberal arts curriculum through music and sound. My paper shares an unusual story of successful inter-institutional collaboration in the practice of liberal arts ethnomusicology—the Five College Ethnomusicology Certificate Program, now in its tenth year with fifty-five students having completed the program. Using this model, I reflect on the successes and challenges my colleagues and I have encountered over the past decade, suggesting how ethnomusicology can structure students’ experiences of liberal arts curricula beyond the model of departments and divisions, affording students the “value-added” experience of an ethnomusicalogical pathway through the liberal arts. At the same time, ethnomusicology as a liberal art becomes a pipeline for identifying and preparing the occasional student for whom graduate study is appropriate, helping to shape a future ethnomusicology in ways we believe in.

“Tan Latina Como Tu!”: Listening for Community, Latinx Radio, and Mercados in Central Ohio

Sophia Enriquez, Ohio State University

Latinx migration to the Midwestern United States continues to prompt important conversations about how notions of community and belonging surface in cultural spaces that are often assumed to be homogenous. In central Ohio, Latinx supermarkets play crucial roles in Latinx neighborhoods, acting as spaces of informational exchange about social services, local resources, and cultural events. This paper considers the sonic and musical dimensions of Latinx mercados in Columbus, Ohio—a semi-urban Midwestern metropolitan area with a rapidly growing Latinx community. This work illuminates how listening for sound and music in public gathering spaces provides deeper insights about identity and belonging in Latinx communities in the Midwest. Further, considering the role Latinx radio stations play in advertising local Latinx businesses, this paper shows how the sounds of Latinx radio stations and mercados evoke affective relationships to food, music, and place and create distinctive Latinx soundscapes in the Midwestern United States. I situate the relationship of Ohio-based Latinx radio franchise La Mega to various mercados in Columbus. Using ethnographic audio recordings and incorporating scholarly perspectives across Latinx studies, sound studies, and urban studies, I illuminate the musical and sonic motifs that percolate Latinx radio and mercados and which signify emergent Latinx communities. Through attention to sound and space, I demonstrate how Latinx radio and mercados in central Ohio simultaneously reinforce Mexicanidad or Mexicaness as an assumed ethnic identity among Latinxs in the Midwest and offer a more nuanced understanding of how Latinxs forge community and connection in new places.

Playing with a Different Beat: The Whitening of American Steelband

Stephanie Espie, Florida State University

Developed in legal studies in the 1970s, Critical Race Theory (CRT) scholars have historically addressed issues of race, racism, and power inequalities by challenging two pervasive social constructs: first, that racism is ordinary and intertwined within the everyday experience of the United States, and second, white-over-color ascendancy is purposefully utilized to perpetuate important privileges for the dominant group (Delgado 2017, 8). Education scholars have long utilized these basic arguments of CRT to navigate discussions of educational equity and to question the myth that education is the “great equalizer” (Zamudio et al. 2011). CRT has only recently been applied to music education research (Hess 2017); however, Hess does not address CRT in relation to world music ensembles. In this paper then, I seek to redress this disparity through a CRT-grounded analysis of the whitening of American steelbands within the
context of a systematically oppressive educational system. I draw upon two main streams of data - previously conducted interviews and research studies from music education literature that focus on steelband programs in US schools (Haskett 2016, Tanner 2010) - to argue that while American steelband directors are not consciously committing explicit racist acts, their implicit embrace of an oppressive educational system has marginalized students of color. In my concluding remarks, I propose that a more conscious awareness of systematic racial oppression in world music ensembles can enable directors to cultivate inclusive musical spaces that actively create, represent, and honor racial and cultural diversity.

Musical Care: Music Therapy and the Aesthetics of the Clinic
Meredith Evans, York University

Ethnomusicological scholarship has considered the role of acoustic skills in clinical diagnostic procedures as well as patient experiences of hospital soundscapes; however, ethnographic attention to the aesthetics of healing, and particularly the role of music as a symbolic and cultural practice, has focused predominantly on traditional healing practices. By shifting the ethnographic lens to consider music therapy as an aesthetic healing modality in clinical contexts, where symbolic meaning and embodied experience is typically masked by scientific objectivity, my research contributes to a redistribution of ethnomusicological attention. In this paper, I consider how music therapists carve out spaces for their practice in clinical settings to cultivate affective musical becomings as they care for people through what ethnomusicologist Jim Sykes (2018) calls sonic generosity and musical giving. Drawing on ethnographic fieldwork with music therapists, their patients, and affiliated health professionals in four North American hospitals, I demonstrate that music therapists engage in care work that is about musical relationality as they build affective connections with people through music and sound. Through their affective musical labor, I argue that music therapists render audible the dominant aesthetic regimes of the clinic, where the conditions of possibility for what can be sensed, known, perceived, and felt are overdetermined by the models and hierarchies of biomedical systems.

Managing Media, Soundscape, and Language in Old Amritsar: Tourist the models and hierarchies of biomedical systems. I draw upon two main streams of data - previously conducted interviews and research studies from music education literature that focus on steelband programs in US schools (Haskett 2016, Tanner 2010) - to argue that while American steelband directors are not consciously committing explicit racist acts, their implicit embrace of an oppressive educational system has marginalized students of color. In my concluding remarks, I propose that a more conscious awareness of systematic racial oppression in world music ensembles can enable directors to cultivate inclusive musical spaces that actively create, represent, and honor racial and cultural diversity.

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Fieldwork, Provincial Politics, and Academic Freedom in Newfoundland and Labrador
Holly Everett, Memorial University

The province of Newfoundland and Labrador has long been a field site for research on vernacular musics. Foundational folksong collections, such as Greenleaf and Mansfield’s *Ballads and Sea Songs of Newfoundland* (1933) and Kenneth Peacock’s three-volume collection, *Songs of the Newfoundland Outports* (1965), in turn inspired folklorists, ethnomusicologists, and others to undertake fieldwork on the island (Newfoundland) or in Labrador. The Department of Folklore at Memorial University, established in 1968, has been the academic base of many of these projects, with graduate students in the department strongly encouraged to undertake research in the province. This strong regional focus was strategic, and encouraged by curricular emphases and research funding infrastructure; even for non-Canadian students, fieldwork in the province was one of few options for university funding. The situation has changed in recent years as greater numbers of students from outside the province base their fieldwork in their home provinces or countries. However, travel to and from the province remains expensive and plays a significant role in students’ consideration of research projects. Financial constraints now combine with climatological concerns in research planning, along with ethical concerns around academic staff members’ obligations to the province’s only university. A newer institutional emphasis on public engagement in a province whose financial struggles routinely make national headlines politicizes what might otherwise be perceived as a straightforward exercise of academic freedom. This presentation will consider some of the philosophical, ethical, and ecological reasons that music researchers based in Newfoundland and Labrador choose to conduct research “at home.”

Reconsidering “Participation” in Afro-Diasporic Music: The Performance of Race in Bahian Samba de Roda
Charles Exdell, Indiana University Bloomington

The concept of participation has functioned as a powerful heuristic in ethnomusicological literature on African and Afro-diasporic musical practice. Thomas Turino’s widely cited “participatory music,” for example, argues that sonic markers such as repetition, dense timbres and textures, and rhythmic grooves lead to group cohesion, egalitarianism, and utopian “oneness.” The teleology of the participatory frame, however, fails to account for the uncertainty, frictions, and transformations found in many black diasporic performance contexts. In this paper, I interrogate the assumptions that undergird participatory discourse and the aspects of performance that they might foreground or occlude. I then explore alternate framings through the term *brincadeira*, similar to the idea of play, an emic performance category used by rural samba de roda musicians in Bahia, Brazil. I draw a relationship between samba as *brincadeira* and contested performances of race in mixed-race samba communities, using examples from my fieldwork with Afro-Catholic *rezas* in the Bahian Sertão. Ethnomusicological observation provide insight into the powerful social and ethical possibilities of black diasporic performances that elude Western conceptions of music and allow for the multifaceted negotiation of racial identity. I conclude that, within the differently racialized communities of Bahia, ideas of participation as solidarity, emancipation, and utopia still belong in the musical imagining of the black diaspora, yet they are never given. Rather, they are argued for, rejected, embraced, and reimagined through collective music making as play.
Phonographic Factors in Berthold Laufer’s Chinese Recordings
Patrick Feaster, Indiana University

When Berthold Laufer made his recordings of music in China during 1901 and 1902, he did so using a technology – the wax cylinder phonograph – which carried with it a distinctive set of functionalities, limitations, and cultural expectations, and which he also put to some technically innovative uses of his own. This paper will explore the implications of Laufer’s use of the cylinder phonograph for his project and for our understanding of its results today. The phonograph, which emerged from Thomas Edison’s laboratory in 1888 and reached China by 1890, was the first widely adopted practical instrument for recording and reproducing sound. Powered not by electricity but by the mechanical force of sound waves, it typically required rearranging performers in unaccustomed ways around the recording horn to record an ensemble. A single cylinder could hold only around three minutes of audio, and Laufer’s practice of splitting up longer pieces over multiple cylinders was also a common feature of the earliest commercial recordings made in China. From a technological standpoint, Laufer’s most remarkable innovation lay in his strategy of running two phonographs simultaneously for many of the opera recordings he made in Shanghai in the fall of 1901, with one being devoted to vocal performers and the other to instrumental accompanists. His goal was only to isolate the vocal and instrumental parts for transcription, but today the resulting pairs of recordings can be synchronized and played back together in stereo.

Dropping Science: Friction and Collaboration in U.S. Hip Hop Diplomacy
Erica Fedor, UNC-Chapel Hill

Each June, the hip hop diplomacy program Next Level concludes its new artist orientation with a public cypher. This cypher—an informal hip hop performance—has grown from a spontaneous session held in a U.S. State Department building’s lobby in 2014 to performances at the Lincoln Memorial. In recent years, the cypher has attracted a robust audience and generated positive feelings among artists and audiences alike. But behind the virtuosic dancing and energetic rapping, the collaborations that underlie this event remain delicate, even uneasy. The cypher is critical to a number of stakeholders, but ideas about what constitutes a successful cypher vary considerably. In 2019, the cypher took place in front of an iconic statue of Albert Einstein in Washington, DC, where Next Level artists and staff were told that the cypher needed to focus on science. While some embraced this as an artistic challenge, others felt their artistic labor had been exploited. Throughout the performance, one question hovered in the air: what purposes, and whom, did this cypher serve? Drawing upon scholarship on cultural friction (Anna Tsing) and affective labor (Kendra Salois), and based on interviews with many of the cypher’s participants, this paper examines the complex collaborations within this performance and cultural diplomacy programs more broadly. I use this cypher to complicate monolithic conceptions of cultural diplomacy programs and the institutions that administer them, illuminating the ways in which state and non-state actors carve out spaces to achieve their own objectives.

Rewarding White Singers Who Sing Black: Solo Vocal Performance as Structural Sonic Whiteness in Contemporary Scholastic A Cappella
Daniel Fister, Washington University in St. Louis

Contemporary a cappella in the United States regularly turns its spotlight on soloists who employ a musico-racial paradigm Katherine Meizel (2011) has called the “neo-soul aesthetic.” This approach, employed by a cappella singers of all races and genders, significantly imitates the techniques of virtuosic black performance, particularly the timbre and expression of gospel divas. Combining voice and whiteness studies with performance analysis, interviews, and personal experience as a judge, I detail the competitive dynamics of this a cappella performance culture that celebrates white singers performing black sounds. Audiences cheer at a cappella concerts for performance markers central to the neo-soul aesthetic, particularly high belting and elaborate ornamentation, no matter the soloist’s race. Singers emulate these vocal behaviors and select stylistically advantageous repertoire, indicative of a larger pattern of imitating successful groups and the celebrated pop performers they cover. At competitions, judges’ deliberations often end by awarding “Best Soloist” to a white female using black vocal style. Performers, judges, and producers in contemporary a cappella often claim awareness of white privilege in United States society; attending to the “micropolitics of listening” (Eidsheim 2018) in a cappella illustrates how racialized and gendered solo performances work to uphold white privilege through multiple levels of listeners using and applauding black sounds made by white bodies in a mostly white context. Investigating ubiquitous musicking practices such as scholastic a cappella allows for an understanding of how musical performance functions alongside other contemporary behaviors in youth culture to substantiate structural sonic whiteness in the United States.

An Aesthetics of Exhaustion: Experimentalism, Sound Technology, and Hostility to Big Tech in Berlin
Lauren Flood, University of Pennsylvania

This paper explores the social worlds within Berlin’s music technology underground: a constellation of musicians, sound artists, technologists, and venues that emerged for conducting experiments in the building of sound technologies in Berlin throughout the 2010s. Focusing on how these artists mobilize discourses on DIY (do-it-yourself) culture, I show that they produce a sense of communal and urban intimacy through electronics tinkering. However, my broader efforts in this paper are to explore how this scene sits in tension with the mainstream and start-up tech industry in Berlin (sometimes called “Silicon Allee”)- thus reflecting current transnational anxieties about the influence of Big Tech and gentrification. My ethnographic examples include a DIY “school” for fostering radical intimacy through technology and the arts; Maker Faire Berlin, an exhibition for self-built technologies that is part of the global Maker Movement; and musical kit-building and “sonic coding” meet-ups at an experimental arts venue. Showing how my interlocutors channel a litany of critical and ambivalent stances on technology and community into experimental artistic practices, I argue that they use sound technology to respond to issues characterized by neoliberal exhaustion: rising rents, the loss of data privacy, job automation, the loneliness epidemic. Forging future-oriented communities based on a perceived connection with Berlin’s countercultural past, my interlocutors situate the city as a hub for tech-savvy artists working through ambivalence about the world that tech has wrought. Drawing on theories of obduracy, intimacy, and glitch, my argument informs the study of transnational movements and underground music scenes.

Beyond Diaspora: NYC-area Hindustani Music Communities as a Trans-nation
Andre Fludd, The Graduate Center, City University of New York

The New York City greater metropolitan area (NYC-area) is home to multiple Hindustani music communities that largely function outside of mainstream, cross-platform support. Although these communities primarily comprise members of the Indian diaspora, their unifying factor is not ethnicity or identity. Apart from the many non-Indian personnel, differences in regional background, length of residence, religion, and age exclude much traditional diaspora theorization. Drawing on personal experiences and interviews of local students and performers, I will argue that Hindustani music community members make up a trans-nation of which the NYC-area
is a key material space. Trans-nation theorization is particularly useful because it allows for the building of flexible communal solidarity that can travel through both time and space without relying on traditional social categorizations. Thus, members of the trans-nation look to each other for emotional support, education, informed listenership, and connection to nostalgia centered on Hindustani music’s rich history of musicians and aesthetic beauty. I propose that Hindustani music’s history of cross-genre appeal and collaboration make it a unique phenomenon that diverse people can draw from despite drastic differences in background and musical goals.

How Was it For You? Making Sense of Bad Dancing
Xiomara Forbey, University of California, Riverside

Rebecca Traister’s New York Magazine article entitled, “Why Sex That’s Consensual Can Still Be Bad. And Why We’re Not Talking About It” starts to unpack the need for more nuanced and discussion on bad sex. Like bad sex, bad dancing is more than just about consent. While Latin dances have long been stereotypically associated with sex, thereby sexualizing brown bodies, this paper asks how we can use sex to understand dance and vice versa. Bachata is a Latin social partner dance originally from the Dominican Republic. Described by anthropologist Deborah Pacini Hernandez as music that is “written about women, but by and for men” (351), bachata is an ideal space to study power dynamics and interactions between dancers, especially with a dance form often read as sensual or sexy. Using ethnographic and media analysis, this paper will study different instances of bad bachata dancing and how it relates to bad sex, analyzing gendered reasons and expressions of refusal, including refusing to dance and refusing to refuse. I argue that bad dancing and bad sex come from bad sensing or inadequately processing, ignoring, or refusing one’s own sensations as well as the sensual cues given by a partner.

“Evangeline, Acadian Queen”: The Politics and Poetics of Commemoration in Acadian Diasporic Communities
Meghan Forsyth, Memorial University of Newfoundland

In August 2019, an animation of the church engulfed in flames was projected onto the church façade in a small francophone village, a shocking representation of le Grand Dérangement more than two centuries past. The deportations continue to resonate deeply in the collective consciousness of many Acadians, with Longfellow’s long-suffering, fictional heroine (1847) Evangeline extolled in Acadian popular culture and beyond. This paper examines a surge within the past two decades in the production of memory through the enactment of memorial sites, pilgrimages, musical tributes, and other commemorative activities connected to the Acadian story of survival, exile, and return. Drawing on fieldwork at two large-scale, musical events held in Acadian communities along the eastern seaboard of the USA and Canada, this paper asks what propels the impetus to memorialize, in whose interest memorials are enacted and constructed, and how memorials may fulfill multiple and competing purposes as a form of symbolic justice, an instrument for reconciliation, a mechanism for Acadian nation-building and political legitimacy, and a pedagogical tool. It illustrates how musical commemorations create representations of the past that are, in fact, eminently present: through their (re-)jostering of people and places through song, these commemorations reveal that the Acadians’ “psychic scar” (O’Loughlin 2014) continues to reflect and shape the diasporic experience of this linguistic and cultural minority group. Moreover, by enacting local histories, such commemorations reinforce Acadians’ orientation of homeland away from their ancestral origins in France and, instead, towards Maritime Canada where the group’s sense of national identity began.

Copyright, Popularized Folk Music, and the Semiotics of Musical Creativity in Turkey
David Fossum, Arizona State University

In 2014, Turkish media sensationalized a copyright lawsuit won by the estate of traditional minstrel Ali İzzet Özkan against the superstar folk music crooner Neşet Ertaş over a song often attributed to the former but made far more popular by the latter. Ertaş’s version radically diverged from Özkan’s, complicating straightforward attributions of authorship. Widely circulating ideas about folk creativity further muddled the discussion. In this paper, I draw on court documents, published commentaries, music analysis, and data from interviews about the case and the musicians involved in it to argue that several semiotic ideologies (Keane 2003) mediate evaluations of creativity in the case. These semiotic ideologies are grounded in distinct ontological theories of how texts are created and to whom they therefore belong. In Turkey’s institutional folklore, ideas about place often mediate perceptions of individual creativity; by emphasizing folk songs’ generic relationships to regional types, conservative approaches to folklore attribute creative agency to the people of a region rather than to individual authors. Copyright courts, by contrast, usually compare intertextual relationships among songs, assuming that any intertextual gaps may be attributed to the originality of an author. A third semiotic ideology mediates common-sense readings that attribute creative potency and ascribe ownership to popularizers of folk songs rather than to authors. Attending to deliberations over the ambiguities complicating the lawsuit, I analyze the case in order to model a semiotic approach to creativity and copyright in Turkey’s popularized folk music, and by extension in popular music generally.

To Sing with One Voice: Musical Activity, Cultural Development and the Pursuit of Unity among the Cameroon Grassfields Associations of Montreal.
Luke Fowlie, University of Montreal

Over the last ten years Montreal’s Cameroon Grassfields community has become the city’s fastest growing sub-Saharan immigrant group (Statistics Canada 2016). This growth has largely been fueled by those hailing from the Grassfields, a densely populated area of Cameroon’s interior whose culture has been shaped by a recurrent pattern of displacement, integration and marginalization (Argenti 2007). Through its foundational social institutions of extended family groups and associations, Grassfields traditional society stresses social mobility and fosters an ethos of “competition in solidarity” (Dongmo 1981) that continues to motivate youth to seek status at home by establishing themselves abroad (Warner 1993, 2012). As a “domestic” Grassfields diaspora emerged in post-colonial Cameroon (Mercer 2008), traditional solidarity became intertwined with the state’s rhetoric of inter-ethnic “unity in diversity” as the basis of a national cultural identity (Beuvier 2014). With the collapse of the state as resource provider, rural and urban “cultural development associations” and dance groups became the principal promoters of a development model that goes beyond infrastructure provisioning to prioritize cultural transmission (Vubu 2008). By implementing these local models, Grassfields associations in the global diaspora have come to constitute “musical communities” (Shelemay 2011) wherein musical activity is privileged as a means of reconstituting cultural patterns that include both intimate life cycle rituals as well as modern adaptations of elaborate cultural festivals. For Montreal’s Grassfields associations, musical activity affords the preservation of the elemental equilibrium between individual achievement and group solidarity (Hurault 1971) and facilitates the reimagining of local and national frameworks of belonging.
**The Sound and Silence of Displacement and Resettlement: Syrian Refugees to Canada**

Gale Franklin, Memorial University of Newfoundland

As of January 2020, Canada, a country of 37 million people, has resettled 71,635 Syrian refugees, and 2,120 in Edmonton, Alberta. After the trauma of fleeing war, leaving family, belongings, and livelihood behind, Syrian refugees also face new disorientating challenges in their new place of residence, including language barriers, cultural and religious differences and isolation. Building on recent fieldwork in Edmonton, this paper discusses the pre- and post-war daily experience and are reinforced through unique geographical and cultural opportunities in cities’ places of performance, production, and preservation. This paper explores the relationship between sound, celebrity, and place as manifested and documented in the tourism literature and performed in the jazz spaces of two US cities that celebrate and commodify the past and present jazz tradition: Jazz’s birth and development in New Orleans and its transformation and continuation in New York City. These two locales offer jazz fans unique and intimate experiences with the music and place. This paper demonstrates how the jazz narrative is shaped by the documentation of the tradition within the tourist literature and experience, illustrating that while specific musical places inform jazz, the tourist narrative transforms the ways these places recall, present, and celebrate their musical and cultural heritage and continuation.

**Teaching as Scholarship or, How My Students Have Made Me a Better Ethnomusicologist**

Jennifer Fraser, Conservatory of Music at Oberlin College

“You’re teaching how many classes?!” When do you get to do your work?” Since working at a Liberal Arts College (LAC), I have encountered the attitude from fellow ethnomusicologists that teaching does not count. In focusing so acutely on scholarly production as a discipline, we overlook the ways in which course design and pedagogy are creative intellectual projects that can expand the audiences for our work, increase relevance of the discipline beyond academia, and help address urgent problems facing society and the planet. In this paper, I argue that teaching is scholarship, except that the resulting products take a different form. The institutional space given to the art of teaching in LAC engenders courses that explore what it means to be a practicing ethnomusicologist today. It is the social justice orientation of my students that probes teaching in LAC engenders courses that explore what it means to be a practicing ethnomusicologist today. It is the social justice orientation of my students that probes teaching has changed the way I do scholarship. I will illustrate how through two ongoing projects: 1) the collective creation of a digital humanities site that hosts archival and public domain materials engaging ethnomusicology’s colonialist legacies and 2) a project that uses community-based learning pedagogy to partner with a community organization to build inclusive, new musical communities. Ultimately, I suggest that critical pedagogy, which is by no means the purview of those teaching at LAC, forms ground zero for questioning, challenging, and forging a future for ethnomusicology.

**Music for Global Human Development as Community Service Learning in Canada: From Classroom to Community and Back**

Michael Frishkopf, University of Alberta

In my paper, I discuss Music for Global Human Development (M4GHD) as a form of Community Service Learning. M4GHD entails participatory action research addressing social problems and evaluating impact. This model for transformative ethnomusicology aspires to egalitarian collaborations, linking heterogeneous groups (faculty, students, non-profit or public sector staff, musicians, community members) to collectively formulate musical strategies for ameliorating systemic social problems by instilling confidence, reducing stress, catalyzing human connections, developing community, raising awareness, and generally reweaving a lifeworld ruptured by the dehumanization precipitated by displacement, poverty, and prejudice. Community Service Learning (CSL) is a recent approach to progressive experiential learning through which students earn course credit by combining traditional pedagogies (lectures, labs, readings, exams, papers) with off-campus non-profit volunteering, thereby linking formal education to informal learning while contributing to community and developing a global citizenship perspective. Combining applied research (M4GHD) and education (CSL), I have evolved a course enabling students to develop their own short-term M4GHD projects. Working individually and in teams in partnership with Canadian non-profits offering programs for the marginalized -- particularly newcomers from troubled parts of the world (mainly Africa and the Middle East), as well as people with disabilities or mental health issues -- students devised musical interventions, including performance, games, dance, drama, composition, and instrument construction, culminating in public symposia to which collaborating communities were invited. I assess the range of student approaches and outcomes, as well as the development of community in the classroom. Ultimately students themselves are transformed, the classroom itself becoming a M4GHD project.

**“New” Narratives of Jazz History: The Documentation of Jazz in the Tourism Literature of New Orleans and New York**

Robert Fry II, Vanderbilt University

The connections between jazz and place are well documented and reinforced in the shared history of the geography and genre. The jazz narrative, however, is also shaped by tourism literature including brochures, museum copy, guide books, visual media, and advertisements that document a select history reinforcing the geographical and cultural narrative of the city, while providing a storyline for fans to witness, experience, and perform preconceptions of the tradition and its geographical host. These narratives are utilized as ways to brand and commodify place, sound, and visitor experience and are reinforced through unique geographical and cultural opportunities in cities’ places of performance, production, and preservation. This paper explores the relationship between sound, celebrity, and place as manifested and documented in the tourism literature and performed in the jazz spaces of two US cities that celebrate and commodify the past and present jazz tradition: Jazz’s birth and development in New Orleans and its transformation and continuation in New York City. These two locales offer jazz fans unique and intimate experiences with the music and place. This paper demonstrates how the jazz narrative is shaped by the documentation of the tradition within the tourist literature and experience, illustrating that while specific musical places inform jazz, the tourist narrative transforms the ways these places recall, present, and celebrate their musical and cultural heritage and continuation.

**Music, Commercialized Ethnicity, and The Politics of Inclusion in Disney’s Frozen**

Kelsey Fuller, University of Colorado Boulder

Following the release of Frozen (2013), critics and audiences applauded what they considered one of the most progressive Disney films ever made. Set in Scandinavia and including a Sámi character and music by a Sámi composer, much of the Sámi community celebrated the first film’s release. In this paper, however, I offer interpretive and ethnography-informed critiques of the musical elements of Disney’s representations of Sámi people that appear in Frozen (2013) and Frozen II (2019), to call attention to the consequences these films have, both positive and negative, for real human beings and their communities. The film’s music is key in supporting the visuals
and storyline to present an animated ethnicity, conflating Nordic folk music genres such as Sámi joik and kulning, and Old Norse symbolism to project an ethnically ambiguous representation of the past. Frozen II also provides a case study of attempted collaboration with Indigenous peoples by a major corporation: Disney Animation Studios asked the Sámi Parliament and other cultural organizations to collaborate in producing a North Sámi-language version of the film, and to advise the representations of the Sámi characters and cultural concepts in the sequel. I examine the films’ sonic imagery as well as other branches of the Disney Corporation such as merchandise, to illuminate how colonizing power differentials may or may not have shifted in the six years between the films, and are enacted both inside and outside of the fictional world through music, money, and the politics of inclusion.

**Arabian Noise: Social Violence and Indeterminacy Performed in Morocco’s Techno Underground**
Jillian Fulton, York University

This paper examines the contemporary underground social worlds of techno and Noise music that Moroccan youth are creating for themselves and its potential as a zone of political action and social change. Since January 2020, Moroccan rappers and social media influencers have been incarcerated for directly and indirectly critiquing the Moroccan state through public posts and songs that express the limits of their social freedoms and inequalities. This is a recent example of how the Moroccan state is censoring controversial perspectives and information that exposes structural, cultural, symbolic, and physical violence. Drawing from my ethnographic fieldwork with Moroccan artists, I demonstrate that Moroccan Electronic Dance Music Culture (EDMC) producers are using these events as well as their own experiences of indeterminacy, uncertainty, ambiguity, and liminality as fuel for their branding and music production. I argue that EDMC artists are able to resist incarceration through techno and Noise because their music does not incorporate lyrics. In order to engage these experiences, I examine how artists in Morocco are composing and producing Noise music that exemplifies the pains and boundaries that Moroccan locals experience in their everyday lives and how performing it in tandem with EDMC genres, such as industrial techno, creates a community of listeners and participants who have cohesive, alternative understandings that resist the state’s objectives. Through an exploration of these sensory and performative spaces, artists, works, and collections, I uncover the invisible social boundaries that obstruct the lives of Moroccan nationals.

**The Ballad of Grandmaster PH: Hip-Hop Historiography and (Lost) Archives in the Philippines**
James Gabrillo, University of Texas at Austin

The earliest documented hip-hop recording from the Philippines is mainstream pop singer Dyords Javier’s 1979 single “Na Onseng Delight”, a parody of “Rapper’s Delight” by Sugarhill Gang. Enter Winston “Grandmaster PH” Bustamante, who claims he was recording hip-hop tracks in his house in Baguio, a mountain province in northern Philippines, as early as 1978. Bustamante was then a 46-year-old guitar teacher; today, in his late 80s, he still knows the words to his original rap songs, which critiqued the military dictatorship of then President Ferdinand Marcos. “I am the true grandmaster of Philippine hip-hop,” Bustamante states. While his claim is backed by evidence – in the form of lyric sheets and testimonials from peers and former students – his original tape recordings were lost in a fire that ravaged his home in 1988. Bustamante’s name does not appear in chronicles of Philippine hip-hop, but many producers and artists are aware of his supposedly pioneering act. Exploring the significance of Bustamante’s case, this paper interrogates the theoretical, analytical, and practical challenges of excavating the birth of a music scene initially carried out underground, for fear of being policed by Marcos’s violent state censorship. In tracing the roots of a hip-hop movement, who is deemed an amateur and a professional -- and who is worthy of documentation and credit? In the absence of material audio recordings, what should a complete (or at least wide-ranging) history of a hip-hop scene look like?

**Duck, Duck, Goose: Listening to Playful Animal (Un)Musicality and Sharing Companion Species Online**
Kate Galloway, Rensselaer Polytechnic Institute

In 2019, House House released Untitled Goose Game and viral playing, sharing, and waddling ensued, generating music viral media that responded to its idsosyncratic animal gameplay and sound design. This is not the first time human listeners have responded in fascinating ways to nonhuman animal musicking through playful participatory making, sharing, and listening on social media. From the @minnesotaduck’s snare drumrolls, to the percussive clattering legs of a deer “drum fill” of “In the deer 2nite” and from the visual rhythm of Beyoncé Bird’s performative struts to “Crazy in Love,” to YouTube videos of Bunny Momo playing the Theremin by ear, these online videos and memes are unexpected spaces where users come to understand the importance of companion species and their soundworlds and our human relations with them. Musicking animals have attained a centrality in our digital world. As forms of trans-species communication, these participatory memes and viral videos of playful nonhuman animal musicking disrupt our sense of being in the world, allowing the user to become, play as, and communicate as nonhuman actors. As we play, make, and share with our companion species online and are guided by the (un)musicality of our nonhuman kin, I argue that through online listening we can come to understand the nuanced human-nonhuman relationality in our complex world of interspecies relations. When species meet online, following Haraway (2007), human users are provided with opportunities to play as, sound as, and step into the paws, hooves, and webbed feet of our nonhuman animal kin.

**Localization as Modernization: Recent Developments in Wayang Potehi Puppet Theatre of the Chinese Diaspora in Indonesia**
Xiao Gao, University of Sheffield

For centuries, Chinese immigrants have brought their traditional performing arts culture to Indonesia and maintained and developed it in their new environment. An important example is the glove puppet theatre wayang potehi. In recent years, wayang potehi artists have sought to attract younger and non-Chinese audiences by developing a new form, Jasen potehi or “Javanized” wayang potehi. Jasen potehi uses Chinese puppets and stories but with music performed by a combination of Javanese gamelan, Chinese traditional instruments, and sometimes Western instruments, along with elements of modern Western theatre. The case of Jasen potehi complicates conventional distinctions between the “localization” of imported cultural elements and the “modernization” of local cultural heritage, since in this case the heritage itself has been imported (from China) and is being both “localized” and “modernized” in a single, fused process. Drawing on six months of fieldwork in the Chinese Indonesian community, I examine this process through various aspects of contemporary Jasen potehi including the puppets, plot, performance format, and especially the music. As a contribution to the study of musical hybridity, I use a new notation method (Andrew Killick’s “global notation”) to examine how Chinese, Javanese, and Western instruments are able to play together despite using different tunings and modes. Details revealed by musical analysis shed light on how music is involved in negotiating particular representations of identity through the twin processes of musical localization and modernization, suggesting that in a diaspora context the two processes may really be one.
Polyphonic Contestations: Hermanas Aguila & Padilla in Mexican Popular Music
León García Corona, Northern Arizona University

At the turn of the twentieth century, music in Mexico was commodified into musical products serving the nascent media industry. Many of these products emerged as musical ensembles, which today are perceived as iconic musical configurations associated with identity processes. The study of these configurations, however, has largely focused on a nationalistic and male-centric approach overlooking women’s contributions and contestations. In this presentation, I explore the negotiations of women in early twentieth century music making in Mexico and California. I do so by focusing on two seminal female duets mostly absent from music research: Las Hermanas Padilla in the United States, and Las Hermanas Aguila in Mexico. By focusing my attention on these duets, I explore early configurations and negotiations of polyphony that, on one hand were influenced by operatic bel canto, and on the other borrowed from canto rocco (rough singing). I depart from established narratives of national identity and cosmopolitanism and show how sentimentalism and vulnerability was voiced literally and symbolically, to some extent in direct opposition to the developing macho culture. I shed light on the struggles of female singers in a male-driven industry in an attempt to show how early female polyphonic musical ensembles contributed to the articulation of sentimentalism in music and paradoxically opened opportunities for new all-male polyphonic musical ensembles that overtook midcentury musical production in Mexico.

The Anonymous and Resilient Voices of Bullerengue: Aged Afro-Columbian Femininities and Musical Performance in the Periphery of the Music Industry
Manuel Garcia-Orozco, Columbia University

After touring the world and gaining multiple accolades, including two Latin Grammy nominations, Petrona Martinez (b.1939) had one last wish: organizing, as her ancestors had, a rueda or celebratory “round” in which women performed bullerengue—traditional musical genre led and preserved since colonial times by cantadoras, elderly women singers, in towns of Maroon heritage across Caribbean Colombia. Petrona, and many outside her circle, believed no other keepers of this tradition existed in Montes de María, the mountainous Colombian epicenter where Africans fled to escape the 16th-century Spanish colonizers. To help Petrona materialize her dreamed-of rueda, a group of enthusiasts embarked on a quest for any such remaining anonymous and resilient singers in the deep Montes de María countryside. Such a journey developed into the Grammy-nominated album Anónimas & Resilientes (2019), which besides introducing cantadoras to the cultural industries and gaining them some prestige at a regional level, continued to be largely ignored by the press and the music industry at a national and international level. Ethnographically informed by such a journey, this paper explores the voice and the cantardoral subjectivity as both an epistemological assemblage leading local communities, and a vivid resistance to the hegemonic practices of patriarchal colonialism while entering the music industry.

Songs for Recycling Perfume Bottles in Havana: A botellera Tells Her Story
Andrés García-Molina, International Association for the Study of Popular Music

After the dissolution of the Soviet Union in 1991, Cuba entered the so-called “Special Period in Times of Peace,” a euphemism that designates the decades of scarcity and precarity that have characterized everyday life in Cuba ever since. Cubans have developed a multitude of techniques that attempt to manage the generalized shortage of raw materials and consumer goods in the island, generating recycling practices that respond less to broader environmentalist discourses and more to immediate questions of navigating scarcity and making ends meet. After the Cuban state’s legalization of several forms of self-employment in 2010, some professions that rely on recycling practices have re-emerged. This paper analyzes the labor of botelleras, or bottle recyclers, who walk the streets and announce their presence to potential customers through song. The testimony of a botellera from Guantánamo is examined, engaging her storytelling as an inroad into notions of livelihood and dwelling (Ingold 2000) while conceptualizing the relationship between song, recycling practices, and labor at the juncture of global environmentalist discourses and their sometimes local, unintentional articulations.

Drums of War in Times of Peace: Ḥamās as Musical Emotion in Arab Oman
Bradford Garvey, Amherst College

Research on Arab music has yielded a rich variety of emotions terms associated with performance and its embodied effects: alongside the ubiquitous Tarab (“ecstasy,” Racy 2004), we find saltana (“creative ecstasy,” Abu Shumays and Farraj 2019), hasho (“pain, sadness,” Jargour 2018), and insijmā (“social harmony,” Schuyler 1997), amongst others. The Muslim world more broadly has a long tradition of musical constructions relating modal structures, rhythms, registers, and intervals with ethnicities, natural elements, bodies and their parts, and emotional states. While most of this literature has dealt with literate traditions, in this paper, I analyze the emotional state that Omani Arabs term insijmā Ḥamās within a rural and non-elite performance practice called razha, a men’s collective war dance. Ḥamās (“enthusiasm, bravery, élán,”) has long been associated with martial valor and combat yet the elicitation of Ḥamās in performance today occurs in times of unprecedented peace and prosperity. Further, while Ḥamās is a valued, even revered state when it is collectively felt by dancers, it is deeply troubling when just one dancer is overcome by it. In this case, the Ḥamās must be dealt with ritually: defeated in arms, subdued, and ritually cut at the neck, wrists, ankles, and liver with his own belt-dagger, symbolically “bleeding” him of the excess Ḥamās. By tracing the social, discursive, and performative outlines of Ḥamās events as a social drama of musical emotion, I argue that ritualized emotional displays are as important for witnesses as they are for those who are overcome by them.

Music and the Artichoke Lamp: What Denmark’s Most Famous Lamp Designer Reveals about Social-Musical Thinking
Leslie Gay, Jr, University of Tennessee

This paper makes two arguments: one regarding Danish designer and songwriter Poul Henningsen (1894-1967) and Danish modernity, and, simultaneously, one that claims a broad methodological basis for ethnomusicology, which integrates and interrogates ethnographic research methods in examining this historical European context. Henningsen, so celebrated in Denmark that he’s known by only his initials PH, proved paramount to Danish cultural radicalism with his championing of free social values. Further, he became iconic of the modern nation, frequently cited, and widely visible through his pioneering modern design, especially his lamps. These lamps have come to represent experiential technologies of lighting and Henningsen’s creative engagement with modern, industrial design. His work engages debates concerning industry vs. craft, factory vs. workshop, and traditionalism vs. modernism, blurring distinctions between ostensible binaries. Significant too was his work as a film director and playwright, his re-purposing of African diasporic musics, and his radical rethinking of what music in Denmark might become. As a polymath who illuminates our understanding of Danish cultural radical politics, ideologies, and biases, PH offers insight into music philosophy and education in 20th-century Denmark. Further, I position this research as a model for gaining new insights into cultures we normally understand through methodologies from outside ethnomusicology, in this case, from early 20th-century Western Europe. My work builds from archival research, literature reviews, and the methods of “studying up,” an anthropology of the elite and educated
(Ortner, 2010), including my ethnographic collaborations with prominent musicians, educators, academics, and government personnel.

(5)Spacing the Migrant City: Musical Frictions at the Margins

Ofer Gazit, Tel Aviv University

A decade of global political turmoil has brought growing calls for social and political engagement in ethnomusicology. Despite important works by Araujo (2013), Titon (2015) and others, many questions remain about the implementation and efficacy of ethnomusicological socio-musical interventions. Such questions were at the center of a six-month interdisciplinary workshop with a group of Tel Aviv University ethnomusicology and architecture students. Using walks with community members as a research methodology, the workshop was comprised of a series of encounters with residents of Neve Shaanan neighborhood in Southern Tel Aviv, including Palestinians, Mizrahi jews, and asylum seekers from Sudan, Eritrea and the Democratic Republic of Congo. Walking with them, listening to their stories and musical performances, the workshop culminated in an exhibition in which students and community members presented five collaborative works, each focusing on specific stories, sounds, and spaces gathered during and in response to the walks. These encounters enabled new understandings of Tel Aviv’s urban spaces and its social and political frictions. In some cases, music and art revealed themselves as important resistance practices able to give voice to these sometimes hypervisible, and at other times invisibilized communities. Other encounters framed music as a catalyst for urban renewal and development processes that end up excluding local and migrant residents from their right to inhabit the city. Still other encounters - those most crucial for this paper - had silence at their sonic core, leaving music without a clearly defined role, and the participants with enduring questions about the possibilities and limitations of musical collaboration.

The Voice of the Portuguese Soul - Media Representations of Amália Rodrigues’s Voice

Teresa Gentil, FCSH - New University Lisboa

Amália Rodrigues is a well-known fado singer and one of the most notorious and international Portuguese artists. She was also an influential figure in Portuguese society and culture, especially during the second half of the 20th century. Amália Rodrigues’s voice index a set of subjective concepts, such as ‘Portuguese identity’, ‘soul of a nation’, ‘saudade’, ‘nostalgia’, ‘pain’, ‘loss’, among others, constantly reframed throughout her career. However, it is in the early years of Amália Rodrigues’s musical practice as a professional fado singer, before her voice was recorded, that these associations crystallized, largely through the written press. In this article I argue that media discourse - either through advertisements of her performances or through opinion articles that circulated in the Portuguese and foreign press about the voice of Amália Rodrigues, between 1939 and 1945 - built an idea of voice and its meanings that seems to have remained until today. I will also try to relate, critically, the narratives about Amália’s voice with the physical voice of the artist, through the analysis of the first known recordings (1945). My goal is to understand which characteristics in her vocal style contributed to the selection and instrumentalization of Amália’s voice as a sonic referent of ‘Portuguese identity’.

Invoking Diaspora and the Divine Mother in Indo-Guyanese “Madrasi” Music and Spirit Mediumship

Stephanie George, The Graduate Center, City University of New York

In recent years, ecstatic Hindu goddess worship has proliferated among Indo-Caribbeans in New York City, where the largest Guyanese diaspora is located. This trend is remarkable given the historical status of ecstatic goddess worship, “Mother Kali” goddess puja, as “backwards” or and associated with obeah and sorcery by the majority of Indo-Caribbean adherents of mainstream Hindu orthodoxy due to similarities with Afro-Caribbean religions. Narratives first emerging in North America about the South Indian, “Tamil,” or “ancient Tamil” origins of so-called “Madras Religion” have become increasingly prestigious within a transnational circuit comprising New York City and Guyana. This reinvention of Kali, or Mariamman worship as is now preferred by most Guyanese devotees, in North America has revitalized “Madras Religion” in Guyana. In this paper, I examine how aspects of Madrasi music and spirit mediumship in Guyanese Kali/Mariamman worship serve as cultural remittances to Guyana. I argue that diasporic Indo-Guyanese communities in NYC harness South Indianess via particular musical practices and the synergistic qualities and affective dimensions of ecstatic Hindu goddess worship to reclaim new forms of belonging to Indian diaspora culture outside the space of an Indian territory. I analyze how NYC is a crucial site in producing a “Madrasi” diasporic consciousness and the impact of new social interactions between Indo-Guyanese Madrasis and South Indian or Tamil ecstatic Hindu devotees and drummers. Contributing to ethnomusicological analyses of diasporic music studies, I consider how Indo-Guyanese Madrasi devotees harness ecstatic sonic practices in seeking validation within South Asian American diaspora culture.

Improvised Songs of Praise and Group Sociality in Contemporary Chinese Banquet Culture

Levi Gibbs, Dartmouth College

In China, banquets are an important means of maintaining and negotiating social relationships. Based on fieldwork conducted with professional folksingers in Shaanxi Province and the Ordos region of Inner Mongolia from 2006 to 2011, this paper examines how for-hire folksingers who perform improvised songs for guests at banquets play into the promotion of group solidarity. Building on research about socialization strategies in Chinese banquets and the social effects of publicly-performed praise songs, this paper examines the use of oral formulae, some of which describe individuals by referencing recognizable archetypes of shared acclaim, such as successful officials, brilliant scholars, and beautiful women. When integrated with toasting rituals common to banquets across China, such archetypes are mobilized to promote the social connections (guanxi) that are an important goal in Chinese banquet culture, positioning the assembled guests as a cohesive group of distinct individuals in a manner that avoids potential competition in favor of strengthening social ties.

Arnold Munkel’s Nordic Fest Recordings: Preservation, Access, and Engagement with Private Collections

Nathan Gibson, University of Wisconsin-Madison

From the field to the archives, and from the archives back to the field, ethnomusicologists can play critical roles in sustaining local cultural practice. This paper explores collaborations between ethnomusicologists, communities, and institutions in the Upper Midwest, and the ways these partnerships create relationships and public-facing products that benefit both the public and the communities themselves. The Mills Music Library at the UW-Madison has embarked on an
ambitious project of digitizing and making publicly accessible selected commercial and field recordings of ethnic music, in particular those pertaining to ethnic groups who settled in the Upper Midwest. Among the collections identified for digitization as part of the Local Centers/Global Sounds initiative were the personal recordings of Arnold “Charlie” Munkel, a mechanic and welder from Spring Grove, Minnesota. Munkel was known for recording public performances of mostly Scandinavian-American old-time music in his area at a time when the community was becoming aware that fewer and fewer young musicians were learning old-time music. His collection of tunes were posthumously discovered and donated to Mills Music Library. But how do we collaborate, curate, and annotate such “lost” collections with little context or correspondence with the collector? This paper explores some of the challenges we face in our efforts to provide preservation, access to, and engagement with unique field collections and emphasizes the vast potential when ethnomusicologists, community members, and institutions work in partnership to sustain or reclaim cultural practice.

Ethnomusicology, Indigenous Theory/Theorists, and the Ethics of Responsiveness
Monique Giroux, University of Lethbridge

This paper considers what it means for ethnomusicologists to engage in an ethics of responsiveness to Indigenous communities and scholars. Ethnomusicologists have long valued the voices of community members, and, in recent years, there has been increased emphasis on consultation throughout the research process, from design to dissemination. This is particularly true in contexts of research with minority, marginalized, and/or vulnerable groups. A growing number of ethnomusicologists are, furthermore, working within their own communities, challenging artificial boundaries between researchers and consultants, and creating new kinds of relationships between researched communities and academia. While these aspects of contemporary ethnomusicological research remain important, I argue that an ethics of responsiveness—especially in the context of research with Indigenous communities—requires more; specifically, ethical research on and with Indigenous musics should also engage with the work of Indigenous theorists and the body of literature penned within and beyond the discipline of Indigenous Studies. In calling for increased engagement between ethnomusicology and Indigenous Studies, I address the following areas. First, I consider why a dialogue between Indigenous Studies and ethnomusicology matters beyond the discipline of Indigenous Studies. In calling for increased engagement between ethnomusicology and Indigenous Studies, I address the following areas. First, I consider why a dialogue between Indigenous Studies and ethnomusicology matters even as a growing number of Indigenous scholars are trained in ethnomusicology. Second, I look more closely at the body of literature within Indigenous studies to address how engagement with the discipline challenges ethnomusicologists to reconsider the purpose of research, and to more fully address the themes of decolonization, recovery, empowerment, resistance, revolution, resurgence, refusal, and inaccessibility, among other possibilities.

Teaching Global Pop in the Age of Big Data
K.E. Goldschmitt, Wellesley College

Ever since music distribution made the leap to digital formats decades ago, scholars have raised the alarm about music commodities surveilling audiences (Litman 2006; Drott 2018). In her lengthy study of big tech in the twenty-first century, Shoshana Zuboff (2019) cites music sales, specifically the launch of Apple’s iTunes Music Store in 2003, as the “big bang” for surveillance capitalism that afforded record companies and independent musicians reams of previously unimagined data about consumers. In the realm of higher education, tracking students is nothing new, from the ways that instructors are encouraged to consult usage data in LMS (Learning Management Software) services and leveraging vast troves of student work in the fight against plagiarism and online cheating, to the more recent installation of “smart speakers” in student dormitories at four-year institutions in exchange for funding. This presentation argues that instructors of global pop courses are often faced with a microcosm of privacy debates about big data in new tech as we attempt to balance access to recordings with affordability and convenience. Considering the range of devices that students have, their relationship to them, and the uneven protections of user data, this presentation analyzes the ethics of teaching critical listening skills and world music courses with these formats and services. With an eye towards the options available to instructors alongside the perspectives from the author’s students, this presentation calls for centering a debate in the teaching of ethnomusicology that is largely happening in the margins and among textbook writers and editors.

The Echo of the Subject: Staging Human Echolocation in Alvin Lucier’s Vespers
Ted Gordon, Columbia University

In the 1960s, America had fully entered what Ronald Kline (2015) has called the “cybernetics moment”: a moment when figurations, metaphors, and language from the burgeoning fields of information theory and cybernetics began to enter ostensibly non-scientific domains. Funded by cold war military research programs, many scientists in North America began to study the communication behaviors and capabilities of animals, focusing on sonic signals that had theretofore been indecipherable by humans: ultrasound echolocation in bats, and both echolocation and communication in cetaceans (dolphins and whales). In 1967, the American composer Alvin Lucier encountered a new technological device called a “Sondol” (Sonar Dolphin), invented by the para-scientist Patrick Flanagan, an eccentric autodidact supposedly working for the Office of Naval Research. The Sondol, Flanagan claimed, enabled humans to learn the skill of echolocation. Using this instrument, Lucier developed a musical work called Vespers, which instructs performers to “accept and perform the task of acoustic orientation,” or to “dive with whales, [or] fly with certain nocturnal birds or bats.” This work, along with Lucier’s work from the late 60s in general, has been used to argue for a “realist” ontology of sound, positioning Lucier as simply “letting sounds emerge” from nature. This paper critiques this position both by examining Lucier’s archival notes, sketches, and correspondence, and by attending to the lived, (auto-)ethnographic experience of human echolocation. Instead of revealing “natural” sound or behavior, this paper argues, Lucier’s work creates a site of “diffractive” possibility (Barad 2014) for new understandings of natureculture.

Songs for the Little Brother: Ecological Knowledge of Water Enters the City
Beatriz Goubert, IASPM International Association for the Study of Popular Music

Despite the marginal participation of indigenous subjects in Colombian politics, female Arhuaco councilwoman Ati Quigua, develops an environmental stewardship program in Bogotá. In 2009, she organized an intercultural team of indigenous and mestizo musicians to produce “Abre Sierra, Renace Bakatà,” a collaborative album intended to create awareness of the environmental crisis and to introduce indigenous ecological knowledge as a potential solution to water pollution. The album allows for an analysis of the introduction of native notions of environmentalism and musical collaboration in an intercultural space. The Colombian ska-punk band Dr. Krápula and indigenous female leader Ati Quigua invited outstanding mestizo and indigenous musicians to participate in this album. The relevance of indigenous knowledge for the preservation of the environment is expressed in the collage of various popular mestizo and indigenous styles. Musicas, who suffered acculturation because of the expansion of the city, introduced their knowledge about the urbanization of their territory. The Kichwa indigenous community that recently migrated from Ecuador shared their expertise in popular Andean music. The intercultural approach included in the album is also reflective of the principles and indigenous politics of Buen Vivir. In this case, the collaborative work calls for education about indigenous ontologies where water, along
with other living entities, are believed to be entitled to Rights of Nature to exist and flourish.

Using Songwriting as a Creative and Collaborative Form of Interview
Kristen Graves, University of Toronto

As the music camp director on a Lakota Reservation in La Plant, South Dakota, I noticed a disconnect between the high rate of youth suicide and the seemingly out-of-place optimistic song lyrics written by my students. Intending to interrogate this disconnect, I set out to show that songwriting teaches youth, particularly teenagers, skills for effective and empowered self-expression. It was during this research that I began to consider the value of the songwriting process as a form of interview. In this paper, I argue that placing the empowered self-expression gained from learning songwriting within an exploratory methodological approach similar to youth participatory action research, results in a collaborative and effective interview process. Looking within the disciplines of youth media, music therapy, and music education to draw from theories of cultural humility, co-teaching, and decolonizing methodology positions songwriting as an innovative and non-threatening form of interview. During my fieldwork, the songwriting process became a useful way for participants to share their lives and selves through everyday conversations held within their intentionally constructed artistic community. Based on a decade of experience in this location, I posit that the songwriting process created a level of comfort and ease within this environment otherwise unattainable through traditional interview methods. Concluding with the case study of a songwriter using her process to tie herself musically and culturally to her Lakota community and ancestors, this paper offers both theoretical and evidentiary support for using the songwriting process as a form of interview.

Cultural Selection, Archival Knowledge, and Musical Tradition: A New Brunswick Case Study
Joshua Green, Provincial Archives of New Brunswick

The Miramichi folksong tradition originated and developed in the lumbercamps of northern New Brunswick in the 19th and early 20th centuries, and is maintained to this day by a small group of dedicated singers in the context of the Miramichi Folkson Festival, one of North America’s longest-running folk music festivals. But between that original tradition and its contemporary manifestation lie many layers of cultural selection and curation through which that tradition was “invented”. This paper will explore some of the essential differences arising from this distinction between the “tradition” itself and the reproduction of that tradition through folksong collecting, publishing, public presentation, and archival management. As the original context of the lumbercamps disappeared, these folksongs began a “second life” as archival objects, a process which continues to the present day. We intend to interrogate the notion of the neutrality of institutional archives by examining the layers of cultural selection that have filtered a set of informal rural singing practices into a fixed, recorded, and written corpus. What effects do processes of cultural selection and mediation exert on the development of oral traditions? In short, how do archives, archivists, and collectors act as agents of cultural selection and mediation? This paper will challenge the notion of archives as passive repositories, offering instead a view of archives as active, long-term participants in the development and maintenance of singing traditions.

Aurality on the Edge of Empire: Listening to/in Marc Lescarbot’s History of New France
Chris Greencorn, University of Toronto

Marc Lescarbot’s History of New France is a foundational document in the longue durée of French colonialism in present-day Canada. Published by the Paris lawyer and literatus in three editions from 1609-18, the History detailed one of the earliest journeys to Acadia. Rich with descriptions of sound, language, and music, I explore the aurality of Lescarbot’s account, further developing the histories and geographies of listening to the “colonial archive” set out recently by Ana Maria Ochoa Gautier in her work on New Granada/Colombia (2014) and, similarly, Sarah Rivett’s study of literary cultures in New France and the American colonies (2017). By attending to instances of (un-)intelligibility and an early articulation of the ethnographic ear on the frontier of an expanding empire, this history of listening in early colonial Canada calls on the sonorous to foreground both the equivocality and multivocality of Lescarbot’s History.

Race, Locality, Place and Contextuality - The Politics of Aurality of the Mardi Gras Indians of New Orleans
Oliver Greene, Georgia State University

Cultural norms have shaped the aurality (composite sound identity) of Mardi Gras Indians, more appropriately the Black Masking Indians (BMI), since evolution of the culture through four concepts: race, locality (geographic spaces of cultural idiosyncrasies), status (hierarchical constructs) and contextuality (coexisting antithetical performance settings). The first reference to BMI culture, a 1781 citation prohibiting Negroes from wearing feathers during carnival, and a certificate showing 1835 as the date of incorporation of the first tribe, suggest that all four concepts shaped the sound identity of early BMI culture. Statements by practitioners that African Americans mask Indian to pay homage to them for providing refuge for runaway slaves imply an aurality shaped by race and contextuality. The sudden death of a celebrated chief in 2005 following his public demand that police stop harassing Indians resulted in the dismantling of authoritative norms surrounding race and contextuality. Today, street processions featuring call-and-response, percussion-accompanied songs and festival performances of stylized band-accompanied arrangements of songs have resulted in sonic spheres that reflect two preferential contexts: black neighborhood processions and predominately white public festivals. BMI performances in these bifurcated spaces suggest the impact of all four concepts, yet in contrasting ways. Referencing research on funk music (Sakakeeny 2002), racial politics (Becker 2013), consciousness and resistance (Guthrie 2016), performance identity (Fields 2016), and the influence of the chief (Salaam 1997), I reveal how race, locality, status, and contextuality shape BMI aurality and why black and white perceptions of BMI music remain contradictory yet coexist in Mardi Gras today.

Disrupting the Political Binary: 1960s Samba-Jazz and Brazilian Nationalism
Felipe Guz Tinoco, Washington University in St. Louis

In 1962, the Brazilian Centro Popular de Cultura published a manifesto against the “artista alienante,” the artist who did not promote social and political revolution through their craft. The military dictatorship extinguished the CPC in 1964, the same year as the coup d’état. CPC’s ideas, however, echoed throughout the dictatorship, cultivating a binary label in popular media--the “alienante” or “non-alienantes” artist. Ethnomusicologists have also echoed this binary in their analyses of 1960s Brazilian popular music. The present study complicates these categories. The study centers on samba-jazz artists like Milton Banana and Edison Machado, who often negotiated their identity between this political binary. Samba-jazz musicians adopted the marginalized black but characteristically national sound of samba while also looking towards the United States for compelling musical forms. Arranging instrumental versions of protest songs or bossa nova hits took on varied meanings and did not necessarily fit a catch-all definition of political ethos. Samba-jazz musicians actively crafted a sonic paradigm that presented a particular version of Brazilian-ness that looked outward to the transnational through jazz and inward toward to the national through samba. At the core of this inquiry is a reading of critical theories on nationalism, race, and sound
studies. I argue that 1960s samba-jazz artists lay at once within both subversive and conformist political discourses.

**Music, Manuscripts, and Missionaries in the Guatemalan Highlands**

Kirstin Haag, Stanford University

When missionaries from the Maryknoll Order arrived in Guatemala’s rural highland area of Huehuetenango in the 1940s, they sent back reports of unexpected challenges. The locals considered themselves Catholic, but the missionaries observed and described their rituals as syncretic Christian-Mayan or simply “pagan.” When confronted, the local people cited their own small libraries of religious and liturgical music books—whose creation had been facilitated by earlier colonial missionaries around 1600—in arguing that their practice was theologically sound and that it was in fact the missionaries who were spreading heretical practices. Today, sixteen of these music books now reside at Indiana University’s Lilly Library and Princeton University’s Special Collections Library, forming the most robust collection of early colonial music manuscripts in Guatemala from outside of the capital city. This paper investigates the early twentieth century lives of these music books. Based on research at the Maryknoll Missionary Archive, I read missionary reports to help understand the twentieth-century musical and religious practices of Indigenous people from Huehuetenango who used these music books generations after the end of the Spanish colonial presence. Drawing on Ana Maria Ochoa Gautier’s *Aurality*, I understand this musical practice not through traditional ethnographic means but by reading between the lines of archival documents. Furthermore, this example proposes a revised value of the written word: once used to erase Indigenous practice, in the twentieth century these colonial music books become the center of a unique strategy of resistance.

**Perplexing Sense-scapes: Analyzing and Displaying Experience**

Tomie Hahn, Rensselaer

Considering the body as a field site, this presentation asks: How do individuals/communities embody and then express a sense of place? Sound and movement provide emplacing qualities that orient and shape identity. The senses, as pathways of transmission, orient bodies in real and figurative ways, revealing intersectional signifiers of cultural, social, gender, age, racial, and political sense-scapes. The reality of becoming part of the landscape through the senses, imbibing the scene, cultivates an embodiment of place and yet, meandering through landscapes, we also alter them with our very presence. As ethnographers also locate themselves in sense-scapes, a heightened sensory self-conscious, self-awareness can trouble the experience of research sites. Orientation through disorientation abounds. Sensory memories challenged. How do ethnographers orient themselves, decide what to focus on, including what sensory modalities to examine or filter out? In many cases, reaching to other forms of display (beyond language) to express experience can fuel expressivity, raising awareness, and even instilling a sense of well-being through locating place in the body. Several case studies will be incorporated to unpackage and problematize embodied experience, including okeikogoto (Japanese practice arts) and puffin sense-scapes.

**“Indigenizing” Art Music: Intersections of Language, Canon, and History**

Chad S. Hamill, Northern Arizona University

Calls to “decolonize” and “indigenize” the academy intersect with critiques of settler-colonialism in North American society and the ill effects of ongoing marginalization of Indigenous peoples across the continent. Many university music programs are founded upon and continue to privilege the western art music canon, reinforcing citational violence, a silencing of Indigenous voices and their work, and an objectification of Indigenous peoples in music creation by non-Indigenous composers. These challenges are especially heightened for Indigenous music students, performers and composers who value and master the repertoire, musical instruments and virtuosic performance styles of art music.

This roundtable is comprised of Indigenous musicians who have a personal and professional relationship with art music; they explore the relationship between this repertoire and Indigenous ontologies and epistemologies by sharing how they engage with the coloniality of “art music” in order to Indigenize it and to unsettle the privileging of western interpretations and engagements with this repertoire. The first speaker queries the inclusion of Indigenous epistemologies and ontologies in the realm of period performance practice by engaging with works that were created “about” Indigenous people by European composers in the renaissance and baroque eras. The second speaker discusses processes of analysis, composition and performance of “Native Classical” composers. Next, a classically-trained violinist discusses her interpretation strategies in performing other artists’ compositions using Indigenous words and meanings in her performance practice. The final speaker discusses her experiences as a classical pianist in cultivating and curating spaces for Indigenous peoples and “art music” to meaningfully coexist.

**Local, National and/or Cosmopolitan Character of the Record Industry: The Example of a Zagreb-based Record Company and the Kajkavian Region of Croatia**

Tanja Halužan, Institute for ethnology and folklore research Zagreb

The record industry is a largely unexplored topic in (ethno)musicological studies in Croatia. This research is part of a recently started project which focuses on the period from 1927 until the end of the 1950s, thus covering the era of shellac records produced by three Zagreb-based record companies. In addition to the endangerment of gramophone records, the impetus for this project came from understanding discography and its supporting industry as constituent elements of music and musical life in view of two key aspects: the music itself, realized in/as performance and the record “filters” referring to the choice of musical repertoire and interpreters for record releases, production possibilities and aspirations, musicians’ working conditions and ways of market placement. This paper will delineate the status of Kajkavian songs in the production of Edison Bell Penkala, a Zagreb-based company active from 1927 and into the 1930s. The aim is to trace the discographic profiling of this repertoire, in particular considering that the Kajkavian - a dialect spoken in northwestern Croatia, including Zagreb - was since the mid-19th century an arena of debates on local (regional) versus ethno-national affiliations, related also to the issues of standardization of language, as well as taking into account the general cosmopolitan and market-driven orientation of the record industry in the period in question. In addition, relying on the theoretical and methodological framework of the emerging phonomusicology, I shall examine its profiling in the later periods, up until today when it figures as a musical epitome of the region.

**Wrangling Baban: Group Improvisation in Traditional Han Chinese Instrumental Music**

Mei Han, Middle Tennessee State University

Inherited compositional formulas are found in many Asian musical traditions. Defined by tradition, their fixed rhythmic cycles, melodic forms, and modal structures provide musicians with the foundations necessary to navigate their respective performance traditions, while also providing the basic elements for creating new compositions and
key templates for achieving balance between continuity and spontaneity. One important inherited compositional formula is baban. Literally meaning “eight phrase,” baban is a 68-beat melody inherited from earlier poetic and narrative vocal traditions that for centuries has served as the most prominent “mother tune” or “bone tune” for improvisation in traditional Chinese instrumental music. A large number of repertoires created between the 18th and early 20th centuries on the basis of earlier repertoires, such as Silk and Bamboo, Chaozhou, and Peng Baban, all derived from baban. This presentation will focus on Peng Baban, an ensemble genre from Shandong province, northern China, in which the baban form is central to collective improvisation and other processes of collective musical creation. Specifically, I focus on how Peng Baban musicians continuously manipulate and transform the basic baban tune as they together create new pieces through group improvisation. Unpacking the uniqueness of baban’s formal structure by analyzing its beat-form—which is regimented by rules and restrictions yet can be stretched and contracted to accommodate new melodic and rhythmic materials—I argue that baban not only allows for, but in fact demands, restrictions yet can be stretched and contracted to accommodate new melodic and rhythmic materials. I argue that baban not only allows for, but in fact demands, restrictions yet can be stretched and contracted to accommodate new melodic and rhythmic materials. I argue that baban not only allows for, but in fact demands, restrictions yet can be stretched and contracted to accommodate new melodic and rhythmic materials. I argue that baban not only allows for, but in fact demands, restrictions yet can be stretched and contracted to accommodate new melodic and rhythmic materials. I argue that baban not only allows for, but in fact demands, restrictions yet can be stretched and contracted to accommodate new melodic and rhythmic materials. I argue that baban not only allows for, but in fact demands, restrictions yet can be stretched and contracted to accommodate new melodic and rhythmic materials.

Building the Bokoor Sound: Mediating Emergent Technologies and Non-linear Performance in 1980s Ghanaian Highlife Production
Colter Harper, University at Buffalo

Ethnomusicologist and musician John Collins, widely recognized for his foundational research on West African popular music, ran Bokoor Recording Studios from his home in the northern outskirts of Accra, Ghana from 1981 through 1996. Using a TASCAM Portastudio cassette recorder, Collins produced and engineered over 300 multi-track recording sessions—effectively creating an archive of West African popular and traditional music that spanned the military rule of Jerry John Rawlings. This paper draws from research on these recordings, recently digitized and cataloged in partnership with the University of Ghana’s J.H. Kwabena Nketia Archives, to examine the mediating role of emerging recording technologies in highlife production during the 1980s. In Bokoor Studios, the recording technology was both liberating and restrictive, simultaneously restructuring performances while posing complex means of masking its own role in the finished product. An analysis of Collins’ production techniques and negotiations of technological limits provides a rare perspective of how creative processes in highlife music were mediated by recording technologies as well as how these technologies were adapted to the production of West African popular music. I argue that examining the non-linear production process reveals structural relationships between performed parts within highlife music that may not be apparent in the linear realization. This study builds on the growing body of “phonomusicology” or studies of recorded music (Taylor 2001; Greene and Porcello 2005; Baley 2010; Zagorski-Thomas 2014; Bennett and Bates 2018), which examines recording technologies as part of the social and creative processes of making and experiencing music.

Autoplaying, Unmuting, Attending: (Re)Formatting the Twenty-First-Century Digital Sensorium
Paula Harper, Washington University in St. Louis

In December of 2013, Facebook launched a potentially-unpopular platform change: video autoplay. Under this new functionality, videos on a user’s feed would begin playing automatically when the user encountered them on the platform, without any additional engagement from that user. This implementation’s success necessitated the reversal of strong negative associations with autoplay as an invasive digital advertising tactic—a crucial distinction was that while Facebook’s videos automatically played their visual tracks, their sound’s default state was muted, silent.

In this paper, I analyze a variety of ways in which users constructed vernacular responses to autoplaying video’s standard of sensory bifurcation—the separation of visual and sonic parameters in a twenty-first-century digital milieu. These responses included the addition of captions and other paratextual material, effecting through repetition the construction of legible genres, recognizable indices of particular audiovisual content and affect. Such responses were grounded in user assumptions of shared sensory behavior, common digital praxis, and even a collective set of intertextual referents. I then show how these new legible forms were quickly coopted and commodified by corporate interests and those seeking to monetize digital attention, in strategies by platforms such as Instagram, YouTube, and Pandora. Ultimately, this paper demonstrates ways in which contemporary protocols and policies of digital sound and silence evolve dynamically and dialectically, as advertisers and corporations react to user behavior, and as users respond creatively to new corporate standards and impositions.

Performing Aboriginal Workers’ Rights in 1951: Maintaining Culture in Australia’s Far North and Southeast
Amanda Harris, University of Sydney; Tiriki Onus, University of Melbourne; Linda Barwick, University of Sydney

Between 1949 and 1964 important recordings were made by ethnomusicologists and anthropologists in Australia’s far north. These recordings have continued to resonate in their home communities, in scholarly work on Australian Aboriginal music, and in inspiring art music composers attempting to evoke an Australian sound. Many of the expert performers recorded—especially those from the Tiwi Islands and Daly River—also performed in a range of extra-community, commercial contexts. Some would develop careers as recording artists in the 1960s and 1970s, and others had been
regular performers in ‘tourist corroborees’ for visitors and locals alike in the Darwin Botanic Gardens in the late 1940s and early 1950s. In this paper, we contextualise the view of Aboriginal music captured by early ethnomusicological recordings in the region, by examining political uses of performance in Australia’s ‘assimilation era’. In 1951, strike actions for Aboriginal workers’ rights in the north Australian town of Darwin were supported by a corroboree strike. These refusal to perform and to share cultural expertise on public stages resonated across the country, connecting Aboriginal musicians of the far north with urban Aboriginal communities in the southeast. In interrogating these events alongside one another, we aim to bring ethnomusicological work into dialogue with historical analysis and to consider how both ‘traditional’ and adaptive public performances became means of maintaining cultural practice and connections between community and kin.

The “Dancing” Dog: Fantasy and Play amongst Heelwork to Music Competitors in England
Jack Harrison, University of Toronto
In his study of dogs and leisure culture, Neil Carr observes ‘...an increasingly close bond between dogs and humans that blurs the distinction between animals and humans...’ (2014: 17). This paper finds Carr’s observation to oversimplify the complex relationship that exists between these two species. Drawing on fieldwork carried out at canine training sessions and competitions in England, I explore the significance of the human-dog boundary to the choreo-musical production of communal identity in the sport of heelwork to music—a form of competitive dog obedience—and show how dog handlers navigate a path between distinct dog-human and human-human kinds of sociality. In heelwork to music, the handlers’ shared enculturated is put into relief against the fantasy that dogs are intersubjective in the same way as their human partners. That they can dance as various characters associated with a music track through a cognitive process of ‘conceptual blending’ (Turner and Fauconnier 1995; Turner 2014; Zbikowski 2018). However, dogs who are too convincing as dancers must be categorized differently—they are neither dogs nor humans, but are instead described by handlers as being “like robots”; this preserves the boundary between humans and canines so as to sustain the process of human-human social bonding through the fantastical effect of the “dancing” dog. Such research furthers the ethnomusicological study of music and dance by examining how performances reinscribe the boundaries between fantasy and reality and the human and nonhuman in the production of communal bonds and social identities.

Human Rights in Musical Moments
Klisala Harrison, University of Helsinki
Because culture is fundamental to how human rights are engaged, promoted and weakened, scholarly understandings of culture–human rights relationships are becoming increasingly important to law and UN treaty processes (Wiesand et al. 2016). How human rights circulate via music and as culture, however, is little understood. My paper argues that ethnomusicologists can better inform human rights implementation if we comprehend, more completely, how human rights operate in and through music. I discuss how ethnomusicologists can analytically frame (after Merry 2006) human rights in musical expressions, and how doing so relates with activists’ framings of human rights as well as critiques of academic activism. Drawing on my 20-year ethnographic study of music in urban poverty, a context infamous for its human rights deficits (Pogge 2002), I consider how rights may co-occur, conflict, be strengthened and be violated even at the same time, in musical moments. Within popular music events organized by NGOs for urban poor of Vancouver, Canada’s Downtown Eastside, I investigate the rights to culture, and health and security of the person as well as women’s rights, educational rights, economic rights, and civil and political rights. In this way, I extend the ethnomusicological study of human rights and music beyond its main focus so far (the right freely to participate in the cultural life of a community and to enjoy the arts, e.g., Weintrob and Yung 2009) in order to offer analytical strategies and insights on the interplay of diverse kinds of human rights in musical moments.

Intra-African Musical Triangulation-Côte d’Ivoire, Guinea and South Africa
Yair Hashachar, The Hebrew University of Jerusalem
In the first decades following African decolonization in the 1960s, as ethnomusicologists have long shown, there was an upsurge in the development of popular music genres across different locales in the continent. While African popular music was mostly studied on a state-by-state basis or with respect to the trans-Atlantic axis, regional and continental circulations of music were conspicuously featured in diverse musical contexts. Guinea and Côte d’Ivoire were two countries with flourishing music scenes in the 1970s-1980s that exhibited mutual musical flows despite striking political, ideological and economic differences. Additionally, the presence of South African singer Miriam Makeba, by then a Guinean citizen highly involved in the local music scene, had a far-reaching impact on music scenes beyond Guinea, particularly on female singers in West Africa. Focusing on the musical triangulation of Guinea, Côte d’Ivoire and South Africa, this paper examines how different modes of intra-African musicking, including music recording and live performances, conjoined diverse political, economic and cultural spaces in postcolonial Africa. At the same time, I highlight tensions that surfaced, for instance, when Guinean revolutionary ideology was performed in liberal Côte d’Ivoire. Ultimately, I argue that these musical flows contributed to the emergence of an Afropolitan aesthetic that challenges the association between music, on the one hand, and ethnic and national affiliations on the other hand.

Singing of Aloha ‘Aina in ‘Atolan: Musical Festivals and Indigenous Diplomacy
DJ Hatfield, Berklee College of Music
In November 2019, ‘Amis Music Festival opened to a crowd of 5000 spectators, arriving from throughout Taiwan. The festival, organized by ‘Atolan ‘Amis singer-songwriter Suming’s production company, employs modern promotional strategies but also interfaces with ‘Atolan’s age set organization, an enduring component and symbol of ‘Amis sovereignty. Coordination of the festival asserted ‘Atolan ‘Amis stewardship of Pacifalan, a site long at the center of disputes concerning development. In one climactic moment at the festival, singer-songwriter Biung (Bunun) joined Ado (Fata’an Pangcah) and her band of musicians from Rapa Nui and the Solomon Islands to sing “We are Mauna Kea.” The arrangement combined a well-known Bunun tune with the Hawaiian protest anthem, situating Pacifalan within a broader sphere encompassing Austronesian groups across the Pacific and Indian Oceans. In musical collaborations and stage talk, performers also built alliances that highlighted shared Indigenous and settler concerns such as LGBTQ+ equality and environmentalism. Critics of the festival point to the environmental footprint and cultural costs of the event; moreover, relationships between the Taipei-based production company and ‘Atolan are not without contradiction. Engaging with Diamond’s alliance theory and Ginsburg’s argument that Indigenous media mediates across social ruptures, I argue that musical practices serve as contexts in which ‘Atolan ‘Amis work out these questions as they attempt to create expansive relations with other Indigenous peoples and negotiate their relationships with settler society. In this fashion, media production serves as a means for Indigenous people in contemporary Taiwan to engage in forms of diplomacy.
Making the Grade: Exploring the Contestation and Construction of Genre Through Beijing Opera
Matthew Haywood, The Chinese University of Hong Kong

Questions regarding what Beijing opera is or should be reveal the genre as a contested site of authority that scholars have actively participated in and shaped. Scholars’ contributions to these questions typically result in privileging a given style of performance as authentic by appealing to historical precedence. Although there is disagreement concerning what style should be privileged, the regular invocation of history as a source of authority constructs the genre as a narrow field of criteria which limits performer creativity to a binary standard of conformity or deviation. By exploring how authority is established, I argue that the study of Beijing opera as a genre should also take into account the ways in which the opera is locally constructed through a multitude of amateur and professional performance strategies and philosophies that signify various alternative patterns of meaning and relevance. Acknowledging Beijing opera as a site of multiplicity has several implications. Firstly, scholars can acquire a more nuanced understanding of genre generally as this example demonstrates the importance of navigating the agency of performers and how they understand the historical, political and aesthetic parameters of their genre. Secondly, the authority of performers and scholars is integrated in a way that enables a more reflexive negotiation of our expectations and understandings regarding the framework of a genre. Finally, the resulting discourse of this more comprehensive examination of genre can help further motivate the agency of performers rather than risk constraining it in a restrictive dichotomy.

Traveling with “Talent”: Genre, Translocality, and Rural-Urban Mobilities in Northern Mozambique
Ellen Hebden, University of Wisconsin-Madison

In 2012, Mozambique’s then Minister of Culture, Armando Artur, announced plans to nominate tufo, a women’s dance genre with Arab origins, to be included on UNESCO’s list of Masterpieces of the Oral and Intangible Heritage of Humanity. The broader policy objective was to safeguard tufo - considered “at risk” of losing its original characteristics - by establishing a standard practice of professionalism. While the application was never submitted, such a narrow conception of the genre sharply contrasts from tufo as it is currently practiced and performed by the vast network of competitive dance associations in northern Mozambique. Tufo is a genre in motion at local and regional levels, and in this paper, I examine these shifting boundaries when localized forms of knowledge - expressed through song lyrics, choreography, melody and dance - are performed at large multi-day tufo gatherings (carrama). Drawing on mobile ethnography (Vergunst 2011: 647) conducted in rural Pebane, Mozambique over 14 months, I follow the journey of one tufo association as they prepare for, travel to, and perform at a carrama in a large urban center. Using “translocality” (Freitag 2005) as a frame, I analyze how dancers negotiate historically-determined ideas about tradition with locally-meaningful performance innovations, as they move across linguistic, socio-historic and geographic boundaries at carramas. “Talent”, I argue, has become an effective discursive trope through which rural groups naturalize their distinctiveness, contest forms of exclusion, and accommodate change.

The Interview as Lament: Performative Suffering Among Impoverished Roma Women
Adriana Helbig, University of Pittsburgh

Ethnomusicological literature has focused to a great extent on the expression of emotion, but the emotion expressed acknowledges only what we can see and hear. Trauma walls off certain aspects of ourselves and renders them private, often inaccessible to others. Those who experience post-traumatic stress (PTS) cannot, whether consciously or subconsciously access certain feelings or cannot control them when they come. Fear, anxiety, uncertainty, and stress are accompanied by very real emotional, psychological, and physical reactions. Taking such realties into account, this paper analyzes interview modes among impoverished rural Roma women as recorded by journalists, development workers, and ethnographers. Conversations are often punctuated by expressions of anger, sadness, fear, and frustration. Such narrative styles share characteristics with laments, by aurally bringing attention to suffering. Through an analysis that borrows from disability studies, poverty studies, and sound studies, this paper illustrates how Roma women use their voices to engage with recorded media in ways that make suffering matter. It draws on examples recorded in impoverished settlements along the eastern borders of the European Union and analyzes how such performative acts engage with broader uses of music and sound within global Roma rights discourses.

All in the Family: A Mariachi in West Harlem
Judy Hellman, York University

Expanding on existing scholarship on the working life of mariachi musicians (Sheehy 2008), this paper is part of my larger project that traces the spread of mariachi education and performance from the borderlands across the United States to Central New York State and New England. In this presentation I will report on my longitudinal study of a family that has lived for more than a quarter century in West Harlem as the father, an immigrant from Puebla, worked to realize his dream of building a mariachi band out of the human resources at hand: his daughter, five sons, and two nephews who, beginning as very small children, reached a level of musical proficiency that allowed them to travel the five boroughs and inner suburbs of New York City entertaining largely Mexican audiences as a ?Kid Mariachi.? The research explores what happens as these children grow to adulthood and it identifies the centripetal and centrifugal forces at play that hold this family mariachi band together or induce its members to strike out on their own either taking work with other mariachis or pursuing studies to prepare for a professional life beyond musical performance. This presentation will be of interest to scholars examining the transnational migration of a “village-based” model of music making from Mexico to a foreign urban setting.

Tending the Urban “Music Ecosystem”: Cultural, Economic, and Scholarly Cultivation in Policy and on the Ground
Farzaneh Hemmasi, University of Toronto

The notion of a “music ecosystem” has gained currency in contemporary urban cultural-economic policy speak. This term extends beyond, while being inclusive of, the pre-internet “music industry,” “music business,” and “music scene” and aims to capture the distributed, spatial, technologically mediated, economic, and social contexts and networks that impact musical production and musicians’ lives. In Toronto, “music ecosystem” is a key term in discussions over how, or whether, city government and industry should promote, protect, and invest in music as a distinctive aspect of the city’s economy and identity. With its implied connections to balance, sustainability, and optimal functioning across scale, music ecosystem discourse and investment is in an uneasy relationship with income inequality, rapid urban development, and increasing real estate prices that characterize Toronto’s present moment. This presentation investigates tensions in the use and application of music ecosystem discourse, planning, and action in Toronto between 2016 and 2020. It builds on research conducted in a multi-year, team ethnographic project with faculty and graduate students in ethnomusicology and anthropology at a local research university. Reflecting on method, positionality, and goals, the presentation also explores the opportunities and challenges of conducting research in and on one’s own geographical and institutional “ecosystem,” the quest for sustainable research practices, and the aims of policy critique.
An Art Which Conceals Art: Record Production and the Politics of Invisibility in Toumani Diabaté’s “Kaira”
Jonathan Henderson, Duke University

In the production of commercial world music albums and ethnographic recordings alike, the role of the producer is often self-consciously minimized. As Hugh Tracey wrote in 1955, a great recording is “perhaps inclined to hide the fact that it is an art which conceals art.” These productions, whether a stripped-down field recording or a complex studio album, bear the marks of collaboration through mediation. Often created at the interface of musicians from the Global South and producers/recordingists from the Global North, these are records fraught with negotiations over sound and style. As issues of power, history and representation are negotiated through the sonic, producers and artists jostle over issues including repertoire, song length, instrumentation, arrangement, and sound color. Toumani Diabaté’s album Kaira (1988), recorded in collaboration with world music producer and Mande music scholar Lucy Durán, narrated Mande music to international publics in cosmopolitan centers throughout the Global North. As a result of the album’s commercial and artistic triumph, it has also deeply influenced a generation of korá players back at home in Mali. Drawing on ethnographic research, this paper examines the critical role of the world music industry in the creation of Kaira. Following scholars who have focused on how politics and aesthetics are mediated through the studio production processes, I unpack issues related to collaboration across borders, studio magic, and the competing imperatives of market and artistic demands.

“Music Moves Europe”: Music Festivals and Mobility Within the European Talent Exchange Program
Lucas Henry, University of Illinois, Urbana-Champaign

In recent years the European popular music industry has grown from several disparate national scenes to a large and integrated transnational network. This paper builds on literature of music festivals, European festivalization and cultural policy studies to argue that large popular music festivals are an important part of this shift and that the European Union plays a key role through its sponsorship of the European Talent Exchange Program (ETEP), a network of music festivals, musicians, and other important music industry workers whose main goal is the circulation of emergent musicians throughout the continent. The subsidies come from Creative Europe, an apparatus within the European Commission’s Education, Audiovisual and Culture Executive Agency (EACEA), and are available to festivals that book artists on their first international tour. Many of the primary actors involved benefit from this framework: young musicians and new acts receive assistance for international mobility, performing for new audiences in places that otherwise might not be accessible; festival organizers can more easily fill out their lineups with diverse European performers; and the European Commission can promote two of its “Four Freedoms”—the free movement of people, and the free movement of goods and services. This paper draws on case studies involving Scandinavian greenfield festivals and ETEP musicians who have recently performed there to ask and answer questions about the role of popular music in the cultural policy of the European Union, who is included in the process, and who is ultimately left out.

The Gagá Procession and Immigration Policies in the Dominican Republic
Victor Hernandez-Sang, University of Maryland, College Park

Recent immigration policies in the Dominican Republic (DR) have negatively impacted the Haitian Dominican community. Because of a ruling from 2013, thousands from this community lost their Dominican citizenship and others were forced to flee the country for fear of deportation. Many of those affected are descendants of Haitian immigrant sugarcane workers who practice the religion Vodou and gagá, which is a procession that features music and dance. Gagá bands travel through towns and fill the streets on the days leading up to Easter Sunday. In the last few years, local governments have increased policing of the procession of gagá that have limited the mobility of groups within and between towns. The police are increasingly interrupting processions to demand groups to show them their permits to occupy public spaces, something that was less common prior to the 2013 ruling. Based on the documentation of the 2019 procession and field research among two gagá bands in the DR, I examine the effects that recent immigration policies have had on the procession and on the community more generally. I suggest that the procession of gagá can serve the community as a platform to create a sense of belonging within Dominican society and to withstand precarious conditions exacerbated by anti-Haitian discourses in the media and the Dominican state. This case study, which is part of a larger project on gagá, is intended to contribute to the literature on processional traditions in ethnomusicology (e.g. Reily 2002) and the works on music and migration.

From Point Grey to Little Mountain: Popular Music, Decolonization, and Curricular Change at a Canadian School of Music
Nathan Hesselink, University of British Columbia

In recent years there has been a climate of insecurity and identity crisis surrounding college and university undergraduate music programs in North America and the United Kingdom. Part reflexive soul-searching within the academy and part expressed criticism by the general public and governmental funding agencies, the issues that arise tend to coalesce around entrenched ideas and practices based in the Western European conservatory model, a system that has become increasingly estranged from contemporary music making, music production, music consumption, evolving technological trends, and changing performer and audience demographics. In Canada such concerns are often framed within the broader project of decolonizing the performance arts, repertoire, and curriculum, which in the first instance is tied to settler culture and the creation of space for indigenous, Métis, and First Nations representations and ways of knowing, and secondly to the embracing of popular and so-called world musics. This paper is about a largely unacknowledged and unrecorded history between the University of British Columbia Department/School of Music (located on Point Grey, the traditional, ancestral, and unceded territory of the Musqueam people) and the transformation of Vancouver as a regional musical hub to international stature as shown in the development of Griffiths-Gibson-Ramsay Productions (a jingles/themes house) and its commercial recording venture, Little Mountain Sound Studios. It will be argued that a model for decolonization based in local musical practices already existed in the School’s past, and that such historical knowledge can help guide the institution in the future.

Choral Activism and Queer European Citizenship
Thomas Hilder, Norwegian University of Science and Technology (NTNU)

This presentation explores how LGBTQ+ choirs shape queer citizenship in 21st century Europe. Drawing on models in a post-Stonewall US context, LGBTQ+ choirs have appeared since 1982 in urban centres throughout Europe, employing a range of repertoire, adopting innovative performance practices, and embarking on public interventions. These choirs can affirm positive LGBTQ+ identities, create safer spaces, build local LGBTQ+ communities, offer sites of healing and sharing about different LGBTQ+ experiences, and increase visibility in the aid of LGBTQ+ rights (Balén 2017). While LGBTQ+ rights may have in the last decade become in the popular imagination and in EU public discourse “a powerful symbol of Europe” (Ayoub and Paternotte 2014, 3), new constellations of nationalisms, backlashes against LGBTQ+ rights, and divisions within an LGBTQ+ community, render queer Europeans at a critical juncture just as the project of Europe itself begins to crumble. In this paper I reflect on ethnographic research with LGBTQ+ choirs in London and Rome and ask: How do...
LGBTQ+ choirs offer alternative models of care and well-being and address local and national histories of discrimination? How do they provide a forum for negotiating internal exclusions and navigating the contours of homonationalism and pink washing? How do national and continental networks of LGBTQ+ choirs shape the globalisation of internal exclusions and navigating the contours of homonationalism and pink washing in national histories of discrimination? How do they provide a forum for negotiating the longstanding struggle of TAF to secure commercial stations that could broadcast TAF—supervised by TAF from 1955 to 1965, lamented that commercial radio broadcasting systems had become so successful in Japan that they left no room on the air for the Cheerful Women Radio Committee, who ran a radio program funded and administered records reveal that TAF officers often revisited, reframed, or even blamed former American policies in Japan for their programs’ weakness or failure, reflecting changing American perceptions of commercial radio and its role in postwar Japan-U.S. relations. Building on recent literature on the study of music, media, and diplomacy, this presentation offers insights into the role of American funding agencies in institutionalizing knowledge and political ideas in Cold War Asia.

**Revolutionary Choristers: An Aural After-Life of a Mass Voice**
Ana Hofman, Research Centre of Slovenian Academy of Sciences and Arts

After the concert of the activist choir Kombinat, the Slovenian media reported that its performance evoked the voice of suppressed people, those who remain unheard in history (Brinar 2018). Such public perception of the antifascist or revolutionary choirs across Central and Southeastern Europe is not limited to this particular case: they are (self)represented as the voice of the voiceless, people or masses that help to articulate their presence and positions through collective singing. In my analysis of this perception, I approach evocation of the mass voice by activist choirs as a response to the dominant Western-liberal concept of community singing that draws on the values of cultural pluralism, multiculturalism and social justice. Antifascist and revolutionary choristers aim to challenge a liberal celebration of diversity and intercultural understanding, which they see as the politics of difference based on the ideologies of racialization. Instead, they promote radical equality and strategic essentialism, questioning the very operations through which the processes of producing difference occur. I critically examine the potentials and limits behind such a quest, following the thought of philosopher Alain Badiou, who claims that masses have a minimal intensity of existence structured by exploitation and oppression and can be themselves downplayed, absorbed and used for identitarian instrumentalization (2012: 79).

**On Teaching Music in East Asia: A Response**
Made Hood, Tainan National University of the Arts

The theme of this panel is something close to me given my experience teaching ethnomusicology and living outside of my home country since 2001, currently at the Tainan National University of the Arts (TNNUA) in Taiwan and, previously, at Universiti Putra Malaysia. In addition, J. Lawrence Witzleben’s “Whose Ethnomusicology?” is a staple in my graduate classes at TNNUA and has generated plenty of food for thought for me. Unlike Witzleben and the three main presenters in this panel, however, I am a specialist on Indonesian music and, as such, I am not teaching the music and culture of the East Asian country where my university is located. Moreover, as a male ethnomusicologist of part-Asian ethnicity, I have a different subject position from them and therefore have different experiences and perspectives on the subject. It is these which I would like to share in the process of responding to the points and issues raised by my three female colleagues in this panel as well as by Witzleben in his article. Some points of discussion will include the transmutability of ethnomusicology; strategies in negotiating language barriers; and the challenge of instilling critical thinking in students.

**Negotiating Sound and Noise in the Gentrifying City**
Jennie Horton, University of Toronto

The effects of gentrification on local music scenes have been studied extensively both theoretically and practically (Borén and Young 2017; Pratt 2011; Catungal, Leslie, and Hii 2007). Postindustrial cities turning to culture industries is a familiar narrative explored by authors including Florida and Pratt. Drawn to areas rich in cultural capital, upper middle class residents and businesses to serve them enter neighborhoods, gradually increasing the cost of living. The original residents of these spaces, those who instilled the neighborhood with cultural capital in the first place, are displaced. Though this story is well known, the complexities of this process at the microlevel are largely overlooked. To better understand the dynamics of a neighborhood undergoing gentrification, we must look at the neighborhood level, focusing on the people who live and work there. This paper describes one such case: Toronto’s Kensington Market. Reflecting on participant observation and interviews with Kensington residents and business owners, this paper describes issues of relatively new venues and bars in the area and of longtime residents adjusting to the changing neighborhood soundscape. Following discourses of noise presented by Novak and Hange, this paper examines how tensions surrounding gentrification are manifest through sound, including residual sounds from music venues but also the auxiliary sounds associated with venues. Kensington community members maintain open dialogue on this issue, and their interactions characterize the complexities faced by both residents and business owners invested in coexisting peacefully and preserving the culture of their shared neighborhood.

**Collectivity in the Global Circuit of Rohingya Tarana Song**
Tomal Hossain, University of Chicago

Displacement finds varying sonic manifestations among subaltern and refugee groups. For some, the timbre of a single instrument signals home more than anything. In other cases, communitas heavily depends on the legacies of individual songwriters. In this...
regard, Rohingya *tarana*—songs expressing the grief and aspirations of the Rohingya diaspora—presents a peculiarity. Unlike conventional musical genres, Rohingya *tarana* has no standard canon, performance culture, or place of origin. Furthermore, it does not presuppose any single language, instrumentation, or song form. What is essential to *tarana*, however, is a first person plural point of view—*one* sings not of *my* home or *my* pain but rather *our* home and *our* pain. The form and function of such intimate expression modulates significantly in accordance with whom it addresses, e.g., collective remembrance among a Rohingya ingroup, collective advocacy directed at non-Rohingya sympathizers, or prayer to God. Drawing on my conversations and musical collaborations with Rohingya refugees in Chicago, this paper treats the collective nature of intimate expression in *tarana* as a case for how displacement generates collectivity among the displaced. I focus my discussion on questions of stance, audience, and genre. I contend that *tarana* offers fertile ground to conceive of genre as a “global circuit” (Jones, 2016). Specifically, *tarana* can be viewed as vernacular instantiations of a globally circulating modality of diasporic song rather than any particular musical style or repertoire. The liminality of *tarana* as a musical genre can thus be seen to parallel the displacement of Rohingyas.

**Moving Beyond the “Post-”: Nuancing NGO Discourses of Post-Conflict Healing and Empowerment in Contemporary Cambodia Through Music and Dance**

Emily Howe, Boston University

In the years since the signing of the Comprehensive Cambodian Peace Agreement (1991) marking the end of decades of civil war and genocide in Cambodia, foreign actors, foreign aid, and foreign investment have flowed freely through the country, frequently under the auspices of NGOs. There has been much anthropological work on the unintended consequences and often ambivalent results of NGO efforts in the so-called “developing” world (Tsing 2004; Escobar 2012 [1995]), but there has been little attention to the ways in which expressive culture is being (re)shaped and (re)configured by the discourses and practices of these institutions. Informed by trailblazing scholarship in ethnomusicology, dance ethnography, and choreomusicology exploring how identity is expressed through music and movement (Thomas 1993; Spiller 2010; Sunardi 2015), this paper theorizes the body as an always-emergent epistemological site where socio-cultural mores are ingrained and expressed, but where creative agents can also explore and enact alternative possibilities. First tracing the emergence of NGO discourses of “post-conflict healing” in Cambodia within a broader historiography of “international development” activity, I then draw on 18 months of ethnographic research to explore how discourses asserting the nation’s need to develop, heal, or transform itself affect Cambodian people’s sense of self and society. Finally, through analysis of “Almost Beautiful,” a work by New Cambodian Artists combining Cambodian classical and international contemporary aesthetics, I show how a group of women dancers are nuancing uncritical notions of “empowerment” which are often applied on people, top-down, by NGOs in the so-called developing world.

**Pipa Performance and Social Identities in Early 20th Century Shanghai**

Qifang HU, Henan Provincial Institute of Culture and Arts, China

In the early 20th century, Shanghai was a locus for broader historical forces affecting China that would impact pipa performance practice. As Shanghai was forced to open as a result of First Opium War and became an international metropolis of economics and culture, a new form of public space, “siyuan” (private gardens), became increasingly common. These public spaces provided a setting for a new kind of performance, the Pipa Hui (Pipa Gathering), that is the subject of this paper. I discuss this new performance context for pipa music and its popularity in late 19th and early 20th century Shanghai. I argue that the setting and social characteristics of this performance context brought about changes in pipa performance styles—as the audience was not limited to the literati but also included ordinary commoners. Through musical analysis and by exploring the social and historical environment in Shanghai during that period, including trends in popular culture in the late Qing and early Republican periods, and new configurations of urban space, such as the private gardens, I argue that the popularization of Pipa Hui transformed performance practice from a form of personal leisure and cultivation into a virtuosic performance for the public that combined aesthetics and approaches to music-making traditionally associated with “literati” music with folk aesthetics, for instance, playing virtuosic music in order to entertain the audience and competing with other pipa players rather than simply self-edification.

**Sounding Pain, Performing Mourning: Embodying Affective Modalities and Nascent Religious Identity in Shāh Jo Rāg**

Pei-ling Huang, Harvard University

In this paper I analyze the body as a pivotal site for practicing multivalent “affective modalities” (Gill 2017) in the flexible tradition of Shāh Jo Rāg. “Singing rāg makes one cry” is a sentiment shared by the male community of rāgī faqrīs who perform Shāh Jo Rāg, the musical system for singing poetry attributed to eighteenth-century Sufi saint Shah Abdul Latif Bhitai at his shrine in Sindh, Pakistan. The practitioners and listeners understand this devotional repertoire as vairāg (pain of separation) rather than rāg (music), and many describe the singing as “voice of pain.” Feelings of separation, often described as sorrow and pain, are a classic trope in Sufi poetry. However, in recent years, the majority of rāgī faqrīs whose religious identity consolidated as Twelver Shi‘ah over the last century often reject the self-label of “Sufi.” Instead, they harness the emotional rendition plus material and textual elements of Rāg performance to reinforce their embodied knowledge of Husaini ethics: “the spirit of sacrifice and faith exemplified by Imam Husain and his family at the Battle of Karbala” (Ruffle 2011: 5). The rāgī faqrīs move their performing bodies through historically constituted modalities of pain and sorrow that point toward differing ethical goals, from remembrance of Allah to mourning the sacrifice of Husain. I trace how faqirs embody vairāg, firāq (separation, grief) and soz (sorrow, grief) in their poetic recitation, focusing particularly on how the modality of mourning was localized bodily through Muhrarram practices over the last three generations.

**Blessed by Madonna?: Complex Cross-Cultural Collaborations with Cabo Verdeans on the Madame X Tour**

Susan Hurley-Glowa, University of Texas Rio Grande Valley

Louise Meintjes’s seminal article on Paul Simon’s Graceland analyzed music, politics, collaborations, and the commodification of non-Western music in global markets. My paper discusses collaborations within pop star Madonna’s Madame X international tour (Sept. 2019-March 2020). The cast includes a troupe of female traditional batuku dancers from the West African Cabo Verde Islands. On tour, Madonna’s alter ego Madame X—portrayed as a mysterious spy with multiple identities’ songs and dances using Iberian-inspired sounds and images including the song “Batuka,” a work that is loosely based on the batuku style and backed-up in performance by Afro Cabo Verdean singers and dancers. Madonna also sings “Sodade” on tour, a song strongly associated with Cesária Évora (1941-2011), in a duet with Cabo Verdean Dino de Santiago. Madonna’s music director Kevin Antunes is a Cabo Verdean American with considerable international market experience. While the batuku troupe has been transplanted from a rural Cabo Verdean context, other Cabo Verdens on the tour work within the international pop music scene, and they have consciously helped
shape Madonna’s representation of Cabo Verdean culture. Madonna’s collaborations have evoked mixed reactions worldwide, but many Cabo Verdians believe that having a stake in the global music market through exposure to their island’s music culture—having skin in the game—is worthwhile at all costs. In dialogue with related scholarship, my paper includes a close reading of Madonna’s batuku-inspired music video and an analysis of the Madame X tour’s complex collaborations.

Assessing Afrobeat(s): The Controversy of the Added ‘S’
Alaba Ilesanmi, Florida State University

In spite of the endless critiques that the “Afrobeats” name has garnered from purists of Fela Kuti’s Afrobeat - as well as critiques from musicians and musicologists as to the musical relationship of the two genres - Afrobeats-with-an-s continues to rise tremendously. Without either dismissing or justifying the idea that this genre rides on Fela’s legacy, other determinants of its success might also be highlighted: increased access to studio equipment and recording software since the 2000s; the rise of multiple African-owned record labels, mostly by African pop artistes of the prior generation, divorcing them from Western-owned labels; the advent of “followership” and the use of social media as a free advertising tool; and the use of online music platforms in disseminating music. In this way, the genre has become a global phenomenon, with its expansion cutting across Europe and North America and resulting in events such as sold-out shows in London’s 20,000-seat 02 Arena. This paper revisits and analyzes the controversial dialogues over the Afrobeats name while also raising larger issues of the representation and discourse of African music. It aims to dissect the new name in relation to the old—tracing both their connections and differences—as well as to examine the global implications of the Afrobeats label and music in terms of mainstream narratives, Western imperialism, and hegemony.

Environmental rights futures: Climate prediction and the soundworlds of the KhoeSan of Namibia
Angela Impey, SOAS University of London

Indigenous peoples comprise some 5% of the global population and occupy an estimated 20-25% of the earth’s land surface. This land area holds most of the earth’s remaining biodiversity and includes some 80% of all ecologically intact landscape, thereby playing a key role in climate protection. Yet, despite the adoption in 2007 of a UN Declaration on the Rights of Indigenous Peoples (UNDRIP), many states have been disinclined to implement a human rights framework with explicit recognition of environmental rights for indigenous people. This paper examines the growing discourse on indigenous ecological knowledge as a key to climate change, and considers the potential that emerging recognition of the interdependencies between local biocultural knowledge and the local climate crisis may have in challenging the current asymmetrical Environmental (human) rights model. Drawing on research with the KhoeSan in western Namibia, a hunter-pastoralist people who inhabit the most water-stressed country in southern Africa, it will examine the intersections between local climate prediction via bird phenology (behaviour based on seasonal climatic variation), and its activation in song, vocal mimicry and encoded bodies, and scientific (bioacoustics) monitoring of climate change. Analysis of the intersections between rhetorics of climate change will lead to consideration of the role of eco-musicology in shaping a more inclusive understanding of climate knowledge and resilience, aimed ultimately, at galvanizing a democratization of environmental rights.

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Gospel Music Goes to Uni: Musical Navigations of Race and Religion in British University Gospel Choirs
Monique Ingalls, Baylor University

The past decade has seen a burgeoning of interdisciplinary research into the religious experience of university students; however, the role of religious music-making in relation to their spiritual and social lives is rarely discussed. Because music-making is a central activity within corporate religious ritual as well as a means of private devotion, it not only plays a significant role creating religious community but also helps students to construct, maintain, and challenge other social identities. University gospel choirs in the United Kingdom are ideal performance spaces to study the interrelated processes of religious experience and social location. This paper uses a combination of methods, including participant observation, interviews and analysis of survey data to examine, first, what cultural and institutional factors have enabled gospel choirs to flourish in British universities; second, the contested meanings that gospel music holds for participants in these choirs; and, third, the challenges and opportunities that these contested meanings create as choir leaders and singers navigate religious, racial, and ethnic difference. Using Gilroy’s (2004) concept of convivial social relations in dialogue with Illich’s (1973) concept of convivial tools, this paper highlights the musical practices that separate those UGCs which are enclaves for people of a shared racial, ethnic, and/or religious background from those in which relationships across difference are nurtured.

China’s May Fourth Legacy and the Cultural Revolution Model Works
Mei Li Inouye, Stanford University

Scholarship on the revolutionary operas, ballets, and symphonic productions known as the Cultural Revolution model works (样板戏 yangbanxì) is varied. Though nuanced and various in their interpretations of the model works as art/propaganda, modern/traditional, feminist/genderless and sexist, etc. (e.g. Pang, Mittler, Chen, and Wang), these critiques have presented Cultural Revolution leadership as rigid and dogmatic. By neglecting the aesthetic influences and choices made by Cultural Revolution leaders, i.e. Jiang Qing (Madame Mao), who was regarded during the late Mao era as the mastermind behind the Cultural Revolution model works, scholarship has overlooked the model works’ ties to leftist theater and cinema movements in 1930s Shanghai. This paper asks how Jiang Qing’s aesthetic, musical, and ideological choices regarding the model works engaged the legacy of the early 20th-century May Fourth movement. By examining hitherto unexamined archival documents, film performances, and print media surrounding Jiang Qing’s experiences with left-wing drama, and cinema in 1930s Shandong and Shanghai, this paper demonstrates how the model works preserved or departed from the legacy of the May Fourth era despite the arrests and persecution of left-wing intellectuals during the Cultural Revolution. This paper contributes to a re-connecting and re-examining of the experiences of purged left-wing intellectuals during the Cultural Revolution, post-Mao memories of the model works, and the creation of the legacy of Jiang Qing in China and abroad.

Incarceration, Race, and Early 20th-Century Folk Song Collections: The Lomax Prison Project in Context
Velia Ivanova, Columbia University

The songs collected beginning in 1933 by John and Alan Lomax in prisons of the United States Standardoothing, work songs, and blues performed most exclusively by black men—set audience expectations for the genres, styles, and racial identities prevalent in U.S. prisons during that period. While the narrow scope of their work has...
been criticized for contributing to racialized understandings of criminality, the wider discourse on folk music, incarceration, and race into which the Lomaxes were intervening has remained underexamined. In this paper, I read the Lomaxes’ earliest forays into prison music against collections published in the preceding years by Howard Odum (1926), Carl Sandburg (1927), and Elliott Shapiro (1933). Like the Lomaxes’ publications, all of these collections contain prison songs. However, the musical styles and genres of these songs, the topics they cover, and the performers to which they are attributed differ. While Odum’s book features black-authored songs in genres similar to the ones collected by the Lomaxes, Sandburg’s and Shapiro’s volumes contain mountain songs, union songs, and sentimental songs popular among both black and white prisoners. These differing conceptions of what songs circulated in prisons and what kind of prisoners sang them demonstrate that the late 1920s and early 1930s were a pivotal moment during which the enterprise of prison folk song collection could have taken many directions. Considering this context illuminates the choices the Lomaxes made and the influence their work had on the intersection of folk music with contemporary understandings of criminality and race.

When Roots are Routes: A Brazilian Microhistory of an Atlantic Musical Devotion
Michael Iyanaga, William and Mary

Every August, families throughout Bahia, Brazil, hold residential samba parties for Saint Roch. Each of these families have their own stories regarding why they venerate the saint and why they sing a given set of songs or another. This paper focuses on one family’s devotion to Saint Roch, a devotion they trace to a long-passed relative, Anna Vieira dos Santos (1895-1933). Using this family’s century-old devotion as a focal point, this paper argues that a microhistorical study can elucidate the processes by which Atlantic history is tacitly localized and personalized. As such, this is a project that builds upon the work of historians of the Atlantic World who, in recent decades, have convincingly shown the ways in which microhistories of the oppressed and marginalized can provide unique and revealing perspectives on the Atlantic World. However, generally absent from their work, which typically relies exclusively on written archival evidence such as censuses, baptismal records, travel documents, etc., are approaches integrating fieldwork, whether in the form of oral histories or ethnographic descriptions. Thus I seek to demonstrate the value of fieldwork in constructing microhistorical narratives of the Atlantic World. Pulling from over a decade of archival work, ethnography, and the gathering of oral histories with Anna Vieira dos Santos’ descendents and family friends, I examine the family’s musical devotional practices and life histories since the nineteenth century in an effort to show the ways in which this approach can expose otherwise invisible or silent facets of the Atlantic World and the musical people who constructed it.

“If We Don’t Sing, Then They’ve Won!” Atmosphere and the Governance of Public Affects at Football Club Union Berlin
Max Jack, Institute of European Ethnology, Humboldt University of Berlin

Exploring the role of atmosphere in the context of soccer fandom, I examine hardcore fans called ultras at Football Club Union Berlin who drive crowd participation in the stadium and the surrounding urban space through continuous singing, clapping, flag-waving, and the (illegal) lighting of marine flares. As the most intensively invested supporters of FC Union, the ultras bear contradictory classifications as culture bearers of the team while simultaneously being labeled by the state and the German Football Association (DFB) as “problem fans” that discredit the safety and professionalism of the football clubs they support. In response to the ultras’ coordination of crowd performative in and around the stadium, an assemblage of competing governing apparatuses have intervened with an interest in alleviating risk and potentially inflammatory dispositions of the fans. The overarching threat that ultras pose pertains to their ability to modulate mood and influence collective action in ways that extend far past the realm of “ordinary affects” (Stewart 2007) in urban space. Within the crowd, participatory performance replaces rational-critical discourse as the primary means of debate and negotiation (Warner 2002) and challenges notions of individuality and interiority as the assumed traits of the liberal democratic subject (Weidman 2006, Gaonkar 2014). In contrast to the text-based rational-critical discourse idealized as characteristic of the public sphere, I argue that atmosphere is an affective-discursive realm through which ultras negotiate subjectivity—which is perceived as deviant because it deconstructs individualism, interiority, and reason as assumed traits of liberal democratic citizenship.

The Moving Mountain: Performance for Mauna Kea During the Anti-TMT Protests
Susan Jacob, University of Hawai‘i at Mānoa

Since July 2019, Native Hawai’ian protesters have blocked the access road up to Mauna Kea, Hawai’i’s tallest peak, to prevent the construction of the Thirty Meter Telescope known as TMT. This proposed construction, lead by a conglomerate of international scientific organizations, has become the catalyst for the latest movement for Native Hawai’ian sovereignty after a long history of appropriation, desecration, and broken promises. Native Hawai’ians feel that the construction poses a threat to their sacred land, burial sites, and the delicate ecology of the mountain. Protestors are often accused of being anti-science when their efforts are actually about protection and education. In response to the proposed construction of the telescope, Native Hawaiian protestors are demonstrating their relationship to Mauna Kea using performance and media, transforming secular spaces into sacred. Through performance, Native Hawai’ians are able to demonstrate the depth of their commitment in ways that could not otherwise be adequately expressed solely with words. By performing for the mountain at more accessible locations, more people are able to view and interact with Mauna Kea without having to be on location. The newly established protocol ceremony, which includes chanting and hula, is performed at these locations, becoming the familiar set list for the protest. Thus, Native Hawai’ians are able to spread the message of their protest to audiences who would be otherwise unaware. This essay looks at the interaction between performers and natural landmarks, contributing to the growing study of ecomusicology.

How Do We Interpret ‘Sexy’ Music and Dance? Searching for Unbiased Methods of Analysing Musical Erotics
Estera Jaros, King’s College London

This paper builds upon my field research on samba de roda dance and music from the Recôncavo region of Bahia, Brazil, conducted in 2018-2020. The power of musical erotics in maintaining gender and sexual normativities (Wong 2015) is manifest in the practice, whose essence is often identified in the erotic interchange between female dancers and male musicians. Listening to erotics (Wong 2015) is a useful ethnographic strategy, particularly when we are confronted with silences about gender and sexuality in music cultures we are trying to understand (Sugarman 1957). Yet how can we examine the erotics of a music practice without imposing our own perceptions of what is sexual? Studies of sexuality in dance and music often fail to account for describing certain dance moves as sexual, unintentionally promoting an idea of rigid, culturally universal understandings of sexuality. With no pretences to “objectivity”, I attempt to explore samba de roda erotic aesthetics avoiding arbitrary categorisations of “sexy” dance moves. I begin by examining musical interactions alongside participants’ vocabulary (or lack of vocabulary) used to describe the music, dance and male-female relationships, including ways of appraising dancers and musicians, to discover what movements, sounds, body parts contain erotic meanings in samba de roda. By further
analysing ways of representing the dance and music in various discourses and recordings of performances, I identify the difference between the performative and experiential eroticism of samba de roda, embracing a broader view on musically-expressed erotics. This paper is sponsored by the Gender and Sexualities Taskforce.

**An Astounding Recording of a Two-stringed Legend: An Interpretation of “Shanghai Hu Qin” in the Laufer Collection**
Qiao Jin, Shanghai Conservatory of Music

As a musical instrument, the long-necked two-stringed erhu/huqin - huqin is the generic term, and erhu is the specific type of huqin that is now a major solo and ensemble instrument - has a long history and a wide international audience. Although the instrument has Central Asian roots, many scholars consider the erhu/huqin to be fundamentally Chinese, with its history as a solo instrument beginning at the start of China’s modern period. Chinese music historians widely credit Liu Tianhua (1895-1932) as the founder of Chinese erhu solo music (the instrument was referred to as nanhu at the time). His 1915 masterpiece, “Cries During Sickness,” is touted as China’s first erhu solo. However, the 1901 recording “Shanghai Hu Qin” (Indiana University Archives of Traditional Music item SYC2931) in the Berthold Laufer collection disproves this popular notion. It is not only the earliest recording of an erhu solo, but Laufer’s recordings are also the first of Chinese instrumental music of any kind. “Shanghai Hu Qin” represents considerable technical and artistic skill in many respects, including left- and right-hand techniques, tonality, and performance style. This piece of music will change many of our current understandings of pre-Liu Tianhua erhu music, which is usually considered to be simple in structure, with unrefined performance technique and a narrow range. Historical and analytical research on this piece will lead to a re-examination of traditional Chinese music’s development during the 20th century.

**Invisible Names, Bodies, & Guitars in Tango-Canción**
Eric Johns, University of California, Riverside

By the end of the nineteenth century, a well-established myth that genocide, disease, migration, and miscegenation caused the complete disappearance of Indigenous and Afrodescendant people from Argentina (Andrews 1981). This “discursive genocide” (Solomianski 2003) invisibilizes Afroargentines from twentieth-century histories and actively denies the possibility of Argentines of color. While many histories of the tango locate the music’s and dance’s origins in the African diaspora, the discursive production of a “white” and “European” Argentina systemically denies the continuing participation of Afrodescendant musicians and dancers in tango. Through a case study on the invisibilization of José Ricardo and Guillermo Barbieri, the Afroargentine accompanists to tango’s most famous singer, Carlos Gardel, I demonstrate how this discursive genocide erases black guitarists from tango music. After Gardel’s death in 1935, posthumous releases of Gardel’s music no longer included the names of Ricardo and Barbieri. Beginning in 1955, Columbia and other international record labels began to release reconstrucciones técnicas (technical reconstructions) in which the actual sounds of Ricardo and Barbieri’s guitars were erased and replaced by an all-white orquesta típica. Drawing from critical race studies and recent interdisciplinary interventions into the history and discourse on race in Argentina, this paper contributes to the existing literature by demonstrating how white supremacist narratives work to invisibilize Afrodescendant musicians in both narrative and sound.

**Cultural Paratroopers of the Supreme Soviet: Propaganda, Nationalism, and the Legacy of the Alexandrov Red Army Song and Dance Ensemble**
Jonathan Johnston, International Slavic Music Society

The 1939 New York World’s Fair had among its invitees a Russian ensemble that was to make its American debut there and proceed with a tour but, due to the outbreak of WWII, was prohibited from performing. In 1959, afraid of retaliation against the musicians because of their uniforms, the US State Department barred their performance yet again, stating they wanted “no part of that government in the United States”. Finally, in 1989, due to the Reagan/Gorbachev thaw, they embarked on a 7-week tour of the US, with tremendous acclaim. They were the Alexandrov Red Army Song and Dance Ensemble. Founded in 1926 in Moscow under the auspices of the Supreme Soviet, Russia’s Cultural Paratroopers, the Red Army Song and Dance Ensemble began their musical journey, performing music of Russian and Soviet composers, folk songs and military marches. Not grasping towards a higher societal echelon, with no religious ideology, and no individualism, the Alexandrov’s set forth with governmental approval to bleed the populace of self to become proof of Pavlov’s theory. I will discuss the Soviet government ideology in view of the arts, propaganda, usage of media, and people’s reaction, in order to determine the validity of Socialist Realism. Goebbels stated that, “propaganda has no method, only purpose; the conquest of the masses”. This presentation seeks to understand Socialist Realism utilizing dialectical materialism to determine the role of the Alexandrov Chorus in Soviet society, musical nationalism, and what created the modern Alexandrov aura.

“I am Moses the Liberator”: A Womanist Listening to Black Messianism in Nkeiru Okoye’s opera Harriet Tubman
Alisha Lola Jones, Indiana University

African American composer and historian Nkeiru Okoye’s opera Harriet Tubman: When I Crossed That Line to Freedom (2014) is one of several portrayals of the most famous conductor of the underground railroad known as Harriet Tubman that were produced, shortly after the centennial of Tubman’s death in 2013. Named after a woman affectionately called “black Moses,” the opera Harriet Tubman fills the sonic void in “black messianism” research on and performance of women’s narratives in the U.S (Cleage 1969; Moses 1982). This paper addresses the perceived inaudibility of black women liberators in the US popular imagination (Hayes 2007; Jones 2019) by constructing an anti-oppressionist listening and observing of Tubman in Okoye’s composition. As we analyze the composer’s cultural intervention through the prism of race/gender/class, we will ask: What is the sound of black women’s messianism? How might we undertake an anti-oppressionist listening of sonic worlds? To respond to these questions, I consider the re-emergence of recent Tubman portrayals, pointing to the fissures that divide U.S. communities along lines of race, gender, class, and ability. This moment of historical retrieval illuminates the discontinuity in our retelling of historical accounts and oral music transmission. However, some American music reviewers seem to misrecognize Okoye’s compositional methods such as “extended vocal techniques” that are uniquely African American. To explore my method of anti-oppressive listening, I conclude by comparing media reviews with Okoye’s intentional composition strategies that privilege her cultural insights as an African American culture bearer.
‘Lantern Works’: Opening Access to Music Education and Harping Through Convent School in Ireland
Sandra Joyce, University of Limerick

This paper is an ethnographic and autoethnographically based exploration of the influence of Roman Catholic nuns on music in Ireland in the 20th century; and more specifically, on Irish harp music. The author received all her early music education from nuns, including being taught the harp by a number of members of the Presentation orders in the 1980s. The Catholic church has had an enormous influence on almost every aspect of the development of the Irish nation, particularly through its role in education and its position as guardian of an intense social conservatism and nationalism. Within the Catholic church itself, teaching orders of nuns (such as the Presentation Sisters and the Sisters of Mercy) had their own particular role in an unequally gendered organisation of the institution. Nuns had an important role to play in the transmission of Irish harp music, primarily teaching girls in the secondary school system. Their educational ethos had an emphasis on community building, music-making and accessibility. This paper will contribute to a larger research project that considers issues of class-based participation in music making and education in Ireland, politics and gender in exploring the influence of this education on the author’s subsequent engagement with music as well as the influence and legacy of these religious sisters in the 2nd level education system in 20th-century Ireland. This paper is informed by original fieldwork with nuns who taught the harp in these contexts as well as self-reflection by the author, connecting her personal experiences to wider musical, social and political contexts.

Of Gimmickry and Man: the Lick’s Circulation Through Virtual Jazz Communities
Hannah Judd, University of Chicago

In 2011, Alex Heitlinger, a senior at New England Conservatory, uploaded the video “The Lick” to YouTube. A 1:34 compilation, it excerpted different performances, from John Coltrane to Stravinsky, that each deployed the same seven-note musical riff (an “lick” in colloquial jazz terms). Heitlinger was in a Facebook group where users would post instances of the lick that they found, but his particular gathering of the videos was retweeted by Questlove and NPR and currently boasts nearly three million views. The lick’s online trajectory accelerated at the moment the video went viral. I explore the widespread digital dissemination of jokes, videos, and memes that feature the lick, suggesting that it functions as a mimetic device that users can deploy to signal both their belonging and their individuality within a larger jazz community. Recognizing the joke becomes synonymous with those who possess jazz knowledge. The lick, in its formulaic deployment within these “insider” spaces, suggests the death of improvisation, the use of a set riff over spontaneity. It becomes a calling card for performers and listeners alike to determine a legitimate participant on and offline—who gets the joke? I suggest that the lick’s online proliferation becomes a gimmick intentionally through its repetition, pointing to both the lick’s hyper-presence and how complaints about the excessive posts of the lick are themselves recycled into over-repeated jokes. In doing so, I argue that the lick serves as the basis for a study in intra-community dynamics and specifically humor and gimmickry in identity formation.

The Sugarloaf Mudslide: Climate Change and Musical Activism in Sierra Leone
Abimbola Kai-Lewis, New York City Department of Education

In August 2017, torrential rains led to the tragic Sugarloaf mudslide in Freetown, Sierra Leone. Unexpectedly high seasonal rainfall and widespread flooding caused the hill’s soil to soften and collapse. Hundreds of lives were lost as homes were swept away. Following the tragedy, environmental and governmental agencies acknowledged that the increasing number of houses built on Sugarloaf inevitably contributed to the disaster. Consequentially, the rainfall, mudslide, and flooding indicated how the shifting landscape and fluctuating weather patterns adversely impacted Sierra Leone. This caused widespread national discussions about protecting the environment and promoting ecological awareness. This presentation explores the efforts of the Freetong Players (also known as the Freetown Players), a community-based group determined to share knowledge about how to prevent further catastrophes like the Sugarloaf mudslide. Through a partnership with the British Council and Lunch Box Gift, an agency committed to reducing hunger in Sierra Leone, the Freetong Players released a song, “Post-Flood/Mudslide Message,” to inform the public about how they can counteract environmental damage. The presentation draws upon conversations with members of the Freetong Players and observations of Sugarloaf during an August 2018 visit to Freetown. Additionally, I will incorporate lyrical analyses, musical analyses, and research about the effects of climate change on Sierra Leone. By these means, I will demonstrate how the Freetong Players used musical activism to educate Sierra Leoneans about their role in maintaining the country’s ecosystem.

The Externalities of Oil, or the Difference Between a Fiddle and a Violin
Tanya Kalmanovitch, The New School

Economists use the term “externality” to describe the cost or benefit of an industrial activity as experienced by a third party. In this paper, I explore the status of music as an externality of oil in the time of climate crisis. I draw on my multimedia theatrical performance “Tar Sands Songbook,” a project that animates my research on the social-environmental impacts of oil development in my hometown of Fort McMurray, Alberta, Canada. In my lifetime, development of the Athabasca Oil Sands transformed Fort McMurray from a remote outpost of experimental engineering into what the Guardian described as “the largest—and most destructive—industrial project in human history.” In the 1970s, oil fueled my family’s rapid ascent from rural subsistence farming to an urban middle class. Violin lessons offered an opportunity to imagine my place in a larger world, and then a means to assume it. I use the violin heuristically to reveal the ways in which Canadian music institutions reproduce logics of settler colonialism. Drawing on personal history as well as research interviews with professional classical musicians in Alberta, I illustrate how pedagogies of musical “progress” function as pipelines: structures that transgress boundaries while introducing epistemic and aesthetic traumas. I offer the Red River Jig, a Métis fiddle tune my uncles often requested and that I never learned; to illuminate an alternative narrative: the violin as a tool of resistance, resilience and restoration; its practice and pedagogy promoting human capacity to challenge pipelines and protect people and planet.

Capturing Bahamian Experiences Through Songs and Stories about Hurricane Dorian
Nana Kaneko, Smithsonian Cultural Rescue Initiative

In early September 2019, Hurricane Dorian struck a swath of the Abaco and Grand Bahama islands. The death toll, officially at 70, is in flux and thousands were made homeless. In late October 2019, a Smithsonian team traveled to The Bahamas to work with Bahamian colleagues to help save and secure their collections and institutions. Among the displaced are some 700 survivors, mainly Haitians from flooded out shantytowns in the Abacos living at an evacuation center in Nassau. We visited the center and discovered an American musician, Luc Reynaud, working with the children in the shelter on songwriting about their disaster experiences. Luc was facilitating weekly talent shows where the children in the shelter were given the opportunity to perform
and share their deeply profound and moving compositions. Through conversations with affected individuals at the shelter and beyond, we were explicitly made aware of the incontestable importance of telling, hearing, and sharing stories as a critical part of the recovery process. As a result, the Smithsonian in collaboration with the National Museum of The Bahamas and the Antiquities, Monuments, and Museums Corporation (AMMCC) is working to develop an oral history project for disaster survivors to be able to share their stories through narrative and song. Drawing on issues raised in applied ethnomusicology and disaster studies, this paper focuses on the challenges of developing this type of programming and the politics of giving voice to disaster survivors and sharing their stories to educate future generations.

**What the Punjabi Tumbi Sings: Schismatic Soundings, Fragmented Identities**

**Inderjit Kaur, University of Michigan, Ann Arbor**

This paper explores how the sound of a regional folk instrument, that has traditionally sounded communality in a composite regional identity, has been enlisted in a process of disaggregation, difference making, as well as stereotyping. The *tumbi* is a small, simple, single-stringed lute from Punjab (South Asia), and as the traditional accompanying instrument in Punjabi folk song and dance, its sound is iconic of Punjab and *Punjabiyyat* (Punjabiness). Used by musicians and for audiences across associations of religion, caste, and class, and referenced even in the lyrics of Punjabi *gawwali*, the *tumbi* has traditionally been an instrument of an inclusive *Punjabiyyat*. Since the 1980s, with the global popularization of bhangra music and dance, the *tumbi* has become a staple in the hybridized bhangra sounds of the Punjabi diaspora, extending *Punjabiyyat* beyond the region’s boundaries. Following in its heels, with the increasing use of Punjabi characters, language, and song-and-dance-sequences in Bollywood film, the *tumbi* can be heard in the scores of many Hindi films as well. This paper investigates how the *tumbi*’s schismatic soundings in Bollywood film are participating in processes not only of the fissuring of *Punjabiyyat* along the lines of religion, caste, and class, but also of the stereotyping of marked Punjabi bodies. The arguments draw from scholarship on the *tumbi* (Thuihi/Schreffler 2011), *Punjabiyyat* (Roy 2010; Malhotra and Mir 2012; Kalra 2014), *Bollywood* (Bhattacharjya 2009; Roy 2014; Beaster-Jones 2017, 2019), audio-visual (Chion 1994), and musically influenced bias (Macrae et al 1994; Johnson et al 1997; Rudman and Lee 2002).

**“The Bro Code”: Young M.A and Black Queer Female Masculinity in Rap**

**Lauron Kehrer, Western Michigan University**

As evident in Lil Nas X’s public coming out in 2019, openly queer artists are garnering increasing acceptance within mainstream hip-hop. Discourses surrounding gender and sexuality in both the popular press and music scholarship, however, have largely ignored the role of openly queer black women, especially those with masculine gender presentations. In this paper, I focus on lesbian rapper Young M.A’s recent studio album, *Herstory in the Making* (2019) to demonstrate how she navigates hip-hop as a black butch. Unlike women rappers who balance a femme presentation with a hardened, “masculine” lyrical approach (like Nicki Minaj), or artists who are often read as queer but are not out (like Missy Elliott), Young M.A is explicit about her love for women, but often positions herself in performance as just one of the guys - she shares the aesthetics of her cisgender heterosexual male counterparts, but just happens to be a woman. Cheryl L. Keyes (2004) positions black female rappers in a lineage with black women blues singers of the early twentieth century who rearticulate and redefine black female identity and use music as a site from which to “contest, protest, and affirm working-class ideologies of black womanhood.” I argue that rappers such as Young M.A also fit into this lineage as queer women-they exist on a continuum of black queer music-making practices, but specifically articulate the intersections of race, gender, and sexuality for black butches.

**Cyclone Nja-kam-rrang: The Expression of Place in Contemporary Song**

**Jodie Kil and Rachel Dibbama Thomas, University of Sydney**

Over the past fifty years, Indigenous musicians from Arnhem Land in the Northern Territory of Australia have used contemporary music as a vehicle of expression of cultural identity. The adoption of aspects of the modern music industry such as recording techniques, festival performances and music videos have been infused with traditional expressions of ancestry and the presence of a non-Western influence in the practices behind the music. Currently in Milingrida, a remote Aboriginal community of about 3000 people situated on the northern coast, an innovative group of musicians are breaking ground as the first women from their community to take up instruments and form a rock band. Following in the footsteps of bands such as Letterstick Band and Yothu Yindi, the women of the Ripple Effect Band sing in five Aboriginal languages and commonly use the trope of country or place to delineate and reinforce notions of identity. Drawing upon an ethnographic study stretching over three years, the paper aims to examine why place is a fundamental theme in Indigenous Australian music and how it is manifest in contemporary song. By identifying the processual structures inherent in the composition, performance and reception of their song Cyclone Nja-kamarrang, written in the . Ndjebbana language, the paper will explore how the women of the Ripple Effect Band are using song as a means of negotiating agency through the demonstration of cultural knowledge particularly in regard to place.

**Instrumental Changes: Policy, Materiality, and Innovation in Contemporary Sitar-making Traditions**

**Aruna Kharod, University of Texas at Austin**

In 2017, the governor of Uttar Pradesh, India criminalized cow slaughter and shut down slaughterhouses across the state. A side effect of these shutdowns was the development of a black market for cattle bones to supply craftsmen, including sitar makers outside of Uttar Pradesh. This case is the most recent example of how Indian governmental policies have unintentionally affected sitar making by regulating access to animal products such as ivory, deer antler, and cow bone that were traditionally used in the craft. Sitar makers are especially vulnerable to such changes because they are invisible both to policy makers and to elite consumers of Hindustani music. Governmental policies are primarily concerned with environmental and cultural issues. Meanwhile, those who play and listen to sitars are increasingly disconnected from the craftsmen who make these instruments. Based on interviews with sitar makers in India and the US, this paper examines how materials-based innovations have reshaped the sitar and thereby the acoustics and aesthetics of Hindustani music in and beyond India. Specifically, I use two questions to understand the effects of policy on craftsmanship practices: 1. How do sitar makers use innovation to respond to government policies regulating the trade of animal products? 2. How do these innovations change the aesthetics of sitars made using non-traditional materials? Using an integrated approach that recognizes policy, materiality (Latour 2005, Bennett 2010), and innovation (Roy 2007) as intertwined reveals ways in which human and non-human agencies (including materials and processes) reshape sitar-making traditions.
Crowning the Bihu Queen: Engendering Mobility Through Reality Television
Rehanna Kheshgi, St. Olaf College

Scholars of popular media have become attentive to the role of competitive “reality” television shows featuring music and dance performance in creating platforms for talent discovery and fueling aspirational desires that cross class and ethnic boundaries (Turner 2004; Kraidy and Sender 2011; Ouellette 2013). This paper focuses on Indian reality shows featuring Bihu: the music and dance form associated with the Assamese New Year’s festival. In addition to competitive performance sessions, these shows incorporate scenes of finalists on location in their homes. Often depicting hardworking village girls conducting daily chores, these scenes narrate the journey from everyday anonymity to celebrity stardom, highlighting the ability of contestants to embody certain idealized values associated with Assamese womanhood. The mobility these female contestants are able to achieve depends in part on their ability to convincingly portray a “rural” sensibility which is also respectable through the performance of Bihu music and dance as well as during question and answer sessions. This paper builds on literature examining television’s role in shaping values associated with womanhood and national belonging (Mankekar 1999; Abu-Lughod 2005) and recognizes how feminine youth in particular bears what Ritty Lukose calls the “burden of locality” in the context of “liberalizing India” (2009). Drawing on my experience as guest judge in two seasons of Bihu Rani (Bihu Queen), as well as interviews with judges, producers, hosts, contestants, and session musicians, I examine how female performers navigate neoliberal models of competitive performance while maintaining values and beliefs associated with collective ritual performance.

Out of the Shadows: Managing Urban Publics in Dakar’s Musical Streetlife
Brendan Kibbee, The Graduate Center, CUNY

For residents of Dakar, Senegal’s most crowded neighborhoods, making a life or a livelihood for oneself is often a question of navigating a plurality of densely overlapped associational networks, networks that mark their presence in the city’s exceptionally active musical street life. Religious brotherhoods, civil society organizations, and indigenous political structures are among the groups presently remaking the city as rapid population growth coincides with Senegalese ‘decentralization’ policies that effectively erode the public administration of urban life and urban space. In this context, individual residents move among a wide variety of associational spaces, partly out of a zeal for civic participation and partly to hedge against the possibility that any one avenue of support may fall through. How do residents integrate into spaces with different social values and practices? How do associations musically welcome, accommodate, or regulate different styles of participation and different levels of commitment? This paper uses the analysis of space and movement in the music-making process to better understand the contingency of urban publics. It focuses on the Murid Sufi Brotherhood in Dakar’s Médina neighborhood, whose percussion styles and musical domination of the nightly soundscape index the rapid rural-urban migration taking place in Senegal, but whose networks increasingly extend to youths who had previously been active in more traditionally ‘urban’ scenes like hip-hop and popular dance music. Spatial analysis reveals how residents provisionally attach themselves to religious networks and how associations organize musical environments in ways that allow a diverse array of actors to align.

Sites and Sounds of National Memory: Performing the Nation in China’s Decennial National Day Celebrations
Adam Kielman, The Chinese University of Hong Kong

Broadcast to a virtual and telepresent audience (Grau 2003) of hundreds of millions, China’s large-scale National Day celebrations in Tian’anmen Square in 2009 and 2019 were noisy affairs. The stomping of thousands of boots in unison, passionate political speeches, poetic voiceovers, the roars of jet engines, barked orders of military personnel, brass-heavy military marches, the gentle singing voices of children, the cheering of an audience of thousands—all of these contributed to an audiovisual whole (Chion 2019), a mediatized live performance of the nation (Askew 2002) on a massive scale. Reflecting on the role of public spectacle in cultivating national identities and affective bonds to the nation and state, I suggest that sound is a crucial sensory medium through which sites of national memory (Nora 1989) are coalesced, reinvented, and made meaningful in people’s lives. I examine the ways in which the places and spaces of performances of the nation elevate their power, and explore the ways in which historically emplaced practices of sounding and listening help to establish “senses of place” (Feld and Basso 1997). I argue that mediatized emplaced sounds create senses of liveness and presence (Auslander 1999) essential to the performative manifestation of national community, and do so in ways that images alone cannot. Through close readings of the interactions of images, diegetic sounds, voiceovers, and music in several sequences from both the military parades and evening galas, I sketch more broadly some of the ways that sound, place, and national memory may be intertwined.

European Jewish Music Festivals as Liminal Spaces: The Case of Klezmore Vienna.
Douglas Kiman, Wesleyan University

Jewish music festivals, such as Klezmore in Vienna (2004-present), have flourished in contemporary European cities. Since the 1990s, the festivalization of Jewish music and the ‘Klezmer Boom’ have grown as interconnected phenomena. Despite the relatively insignificant Jewish demographic of Austria and its capital, Klezmore secured its position within the European and globalized Jewish festivalscape by incorporating klezmer music within the urban ethos and the mainstream soundscape of Vienna. In this paper, I examine the multiple functions of this festival by juxtaposing Diana Pinto’s concept of Jewish space to the anthropological notion of liminality. Drawing on mapping practices, multi-sited ethnographic fieldwork and digital investigations, I illuminate the dynamic relationship that Klezmore articulates between its spatial elements and klezmer performances. This festival has provided a liminal space for Yiddish and klezmer music, a site that fosters sustainable community-building opportunities between Jewish and non-Jewish musicians and audiences, as well as a cohesion structure for local and international Yiddish and klezmer music scenes. Through a wide spectrum of non-Jewish venues ranging from Porgy and Bess - the iconic Viennese jazz club - to an austere catholic church, Klezmore has also established a multifaceted strategy that disputes a monolithic conception of Jewish spaces and contests a paradigmatic dichotomy shaped by a Jewish/non-Jewish spaces binarism. Placing the case study of Klezmore in dialogue with other European Jewish festivals, I finally demonstrate how, beyond place-related demographic, geographic, and cultural singularities, the festivalization of klezmer music reveals identical mechanisms on both translocal and transnational levels.
Building Robust Archives Through Local Ethnographic Research: Outreach Projects, Digital Curation, and Highlighting Underserved Voices in Harvard’s Archive of World Music Collections
Joseph Kinzer, Harvard University

This paper outlines some strategies for maintaining relevance and increasing the robustness of data in locally relevant archival collections. Specifically, I outline some of the outreach work I have begun with Harvard’s Archive of World Music collections as one of its curators. One major goal of this work is to highlight and enrich the data on underserved voices in collections where local residents and experts have a connection to the materials. I discuss several ways I have incorporated memories and community expertise into digital exhibits, blogs, and new metadata input on finding aids. Some of these strategies involve conducting phone, email, and video interviews with living donors, creating digital exhibits on platforms such as ArcGIS Story Maps, and collecting supplementary digital material on relevant collections. Some benefits of these efforts include enhancing visibility, discoverability, and access to special topics related to collections. These efforts help to improve user experience and user interface, especially in a time of pandemic crisis when physical contact with collections is limited. I show that by connecting heritage materials to relevant community members through outreach, metadata is made more robust, accessibility to materials is strengthened, and repatriation of materials to relevant individuals is enabled.

Performing Antiquities and Modernities: “Pygmy” Song and BaAka Lives Within a Globally Imagined Iconicity
Michelle Kisiuk, University of Virginia

BaAka forest people and their song style have been romanticized by others (from scholars Alan Lomax and R.F. Thompson, to politicians and pop musicians in Central Africa) and sometimes, in a feedback loop, they end up romanticizing themselves. In this case study, in the fall of 2001, Alonzo King’s Lines Ballet company, based in San Francisco, embarked on a project to collaborate with a touring troupe of BaAka from the Central African Republic, handpicked and managed by an African pop music producer who aspires to engage politicians and pop musicians in Central Africa) and sometimes, in a feedback loop, they end up romanticizing themselves. In this case study, in the fall of 2001, Alonzo King’s Lines Ballet company, based in San Francisco, embarked on a project to collaborate with a touring troupe of BaAka from the Central African Republic, and listeners (who stand) to move throughout the venue. Moreover, the production engages homeless and formerly homeless Manchester residents alongside the singers of The Sixteen, a professional modern-instrument orchestra, and early-music conductor Harry Christophers. Emphasizing subjective perceptions of this soundspace, I provide a close reading shaped by my interviews with performers, directors and audience members, and draw conceptual connections between early musicking and Thirdspace thinking through Soja, Lossau, and Fischer-Lichte’s rereadings of Lefebvre and Bahá’ís postmodern geographies. Through a performative lens calibrated by my interviews, I unpack the spatial, temporal, vocational, and thematic liminality of The Passion as experienced within fixed polarities ranging from mobility-immobility to liveness-reality to closeness-distance to amateur-professional. Within these multiple liminalities, The Passion signifies two juxtaposed storylines: the explicit Passion of Christ with the more implicit one of the Manchester homeless?all of which is co-performed within the trialectics of urban spatiality.

“Impeach that Motherf*cker”: Remixing Politics in Seattle’s Drag Scene
Mike Kohfeld, University of Washington

I argue that drag artists in Seattle creatively use remix to resist the dominance of right-wing politics in the United States—particularly those policies championed by the Trump administration that target people of minoritized race, gender, and sexuality. In doing so, I offer a model of integrating the growing field of remix studies into ethnomusicology. I deploy remix not only as a production technique used by drag artists in the creation of their audio tracks, but also as a critical process of cultural production. Drawing on a year of ethnographic fieldwork and participation within Seattle’s drag scene, I explore how artists utilize their performing bodies to craft uniquely queer narratives of dissent through mashing-up samples selectively drawn from not just music and sound, but also history, nationalist iconography, and the likenesses of political figures such as Donald Trump, Nancy Pelosi, and Colin Kaepernick. Viewing remix as a form of cultural production also takes into account the active process of performance that involves not just the performer and the remixed artifact(s), but also the audience, whose interpretations of and reactions to the performance contribute to its cultural and political work. In an era where audiences of drag have become increasingly mainstream and normative, I also demonstrate that all drag artists strategically situate themselves within a vibrant history of drag-as-resistance, combatting the growing trends of apolitical drag and the straight/cis colonization of queer spaces.

Infrastructure of the Extraordinary: Western Classical Music, Elites, and Resistance in Contemporary Istanbul
Erol Koymen, University of Chicago

Under a Bourdieuan scholarly regime, classical music in Turkey and elsewhere has been understood in terms of symbolic violence—in the case of Turkey, imposed by the secularist elite-controlled state’s Occidentalist post-colonial modernization project (Bourdieu 1984; Erol 2012). However, Turkey is leading an emergent global populism that is challenging traditional elites’ dominance (Küçük and Özselçuk 2019). At the same time, Istanbul’s classical music scene is exploding in a network of alternative, non-state spaces—particularly churches—inviting a reexamination of the relationship between aesthetics, capital, and political power (Born 2010). What is the meaning of classical music as a field of social life and cultural practice in contemporary Istanbul? Can modes of ostensibly elite cultural production be understood as modes of resistance to authoritarian populism? Drawing on extensive ethnographic fieldwork and
Americans Performing Afro-Brazilian Maracatu and Afoxé in Austin, Texas
Cory LaFevers, Texas A&M University

Austin, Texas is home to one of the largest Brazilian music scenes in North America. Significantly, the vast majority of participants are white Americans and the genres performed are almost entirely derived from black Brazilians. This paper draws on ethnographic research, over six years of participation in the scene and continuing pedagogical engagement with ensemble members to examine teaching, learning, and performing maracatu-nação and afoxé, musics explicitly linked to Afro-matrix religions.

I ask what Austinites typically learn about Brazilian society and the religious significance of the music they perform, highlighting the disjuncture that exists between the commonly held view of Brazilian genres as fun and sexy dance music, and the social justice concerns -race, cultural appropriation, and religious intolerance to name a few- at the core of maracatu and afoxé. I trace how performers navigate their own concerns about religious expression and respectful engagement, including debates around the cultural appropriation of maracatu-nação and afoxé in Brazil. The paper concludes with thoughts about the potential of world music education and performance to optimize anti-racist cross-cultural understanding and sustain engagement with communities in both Brazil and Austin.

Music, Wine, and Beauty Contests: Refocusing Notions of Labor and Work During Mendoza’s Grape Harvest Festival
Sarah Lahasky, The University of Texas at Austin

This paper analyzes how the physical and affective work of musicians and dancers mask the exploited field laborers in the vineyards during Argentina’s annual grape harvest festival. Taking place in Argentina’s wine region of Mendoza, the Vendimia celebrations are large spectacles, contracting hundreds of performers and attracting an international audience. I expand on recent literature that exposes musicians’ ‘hard work’ behind the façade of affect. Musicians expend physical and emotional effort when performing, which is often either unrecognized or only secondarily acknowledged by audience members behind more prevalent perceptions of creativity, talent, or passion. Though Vendimia performers do work hard and affectively engage listeners, it is the deliberate focus on their work through media platforms and event emcees that I argue distracts festival attendees from the labors of whom the festival supposedly aims to celebrate. The Vendimia emphasizes immaterial and performative work, confirming Hardt and Negri’s assertion that communication and affect are increasingly important today in what they call the “postindustrial economy.” I suggest that this highlighting of Vendimia planning, production, and performance consequently makes invisible the physical labor of grape harvesters, many of whom are marginalized for their immigration status or heritage. Through observations at various 2020 Vendimia events, television programs, social media pages, newspapers, and through interviews with artists, audience members, vineyard owners, and grape harvesters, I suggest that bringing together anthropologies of infrastructure (Larkin 2013; Burchart and Höhne 2016) and elites (Pina-Cabral and de Lima 2000; Ortner 2003; Mahmud 2014), I hypothesize that Western classical music in Istanbul increasingly sounds an "infrastructure of the extraordinary"—a networked socio-material assemblage of musical sounds, spaces, historical and aesthetic meanings, urban geographies, cultural and technical capacities, and strategies shaped at the municipal and civil society level and supporting the circulation of people, symbolic capital, and affect. This paper will introduce the study of infrastructure to ethnomusicology, suggesting new ways of thinking about circulation, materiality, and urban space, recent areas of interest in music/sound studies (Hirschkind 2006; Born 2013; Harkness 2014; Atkinson 2016; Gill 2017; Frishkopf and Spinetti 2018; Llano 2018).

As a queer ethnographic methodology, emotional labor brings into focus the emotional labor taken on by traumatized researchers is a methodology that might inform the work researchers do with traumatized populations. Emotional labor is the management of emotions in the service of institutions. I draw these moments from my fieldwork in US queer open mics—amateur performance spaces centering LGBTQ experience. These events index the complexities of power and vulnerability of the traumatized researcher working with traumatized populations. This talk responds to ongoing discussions at SEM around fieldwork and sexual harassment and engages a recent volume and president’s roundtable, Queering the Field. As a queer ethnographic methodology, emotional labor brings into focus the instability of researcher/researched subjectivities similar to bimusicality. At stake here is the recognition of labor taken on by traumatized researchers and the ability for researchers to keep safe while in the field. Recognizing the additional labor of traumatized researchers is important if ethnomusicology is going to support a diversity of scholars and topics. This paper is sponsored by the Gender and Sexualities Taskforce.

In Hong Kong’s 2019-20 protests, deep-seated and conflicting values between Hongkongers and the Chinese sovereignty are seen and heard from street spaces to shopping malls. In these spaces, tear gas, pepper spray, injured bodies, raging roars, and the striking sounds of road signs, traffic cones, and umbrellas are assembled. Particular sounds and their musicality take on a vital role in the protest sphere—as they are heard and performed in certain ontological conditions, sounds exist as subversive sound acts. The echoing of protest sounds offers support to protestors in the sonic sphere through their reverberating presence in the pungent mists of tear gas. At the same time, everyday mundane urban sound acts are muted in this new sonic and spatial experience, where the entanglement between fleasy beings and the newly emerged urban environment is restructured. Borrowing LaBelle’s words, the agentic potentiality of slogans and the striking sounds legitimizes an "escape route" through "affective processes intrinsic to finding place," enabling the emergence of "new social formations" that depart from the city’s mundane, everyday harmony. Taking the sonic assemblage of the Hong Kong Pro-democracy Protests in 2019-20 as a case study, this paper theorizes on-site fieldwork to discuss: (1) how the complex entanglement of human beings, sound and the protest sphere explains the experience of protest sound as action; and (2) the possibility of the subversion of an "old Hong Kong" (the mundane everyday) and the values attached to it via emerging sonic activism in public gatherings.

In the field, how do you deal with looking like one person’s abuser and feeling like another’s victim? August 2017: a black lesbian stares at me, the only white man in the room, as she sings her anger at white male abuse. October 2018: I freeze, panicked when touched by an older gay man I am interviewing. In this talk, I examine events like these to argue that the emotional labor taken on by traumatized researchers is a methodology that might inform the work researchers do with traumatized populations. Emotional labor is the management of emotions in the service of institutions. I draw these moments from my fieldwork in US queer open mics—amateur performance spaces centering LGBTQ experience. These events index the complexities of power and vulnerability of the traumatized researcher working with traumatized populations. This talk responds to ongoing discussions at SEM around fieldwork and sexual harassment and engages a recent volume and president’s roundtable, Queering the Field. As a queer ethnographic methodology, emotional labor brings into focus the instability of researcher/researched subjectivities similar to bimusicality. At stake here is the recognition of labor taken on by traumatized researchers and the ability for researchers to keep safe while in the field. Recognizing the additional labor of traumatized researchers is important if ethnomusicology is going to support a diversity of scholars and topics. This paper is sponsored by the Gender and Sexualities Taskforce.
El Patio de Adela: Music, Medicine, and Cultural Preservation in Guantánamo, Cuba
Benjamin Lapidus, City University of New York

Founded in February 2014, “El patio de Adela/Caverchelo.com” is a unique community-based project that combines medical care, musical performance, and the nurturing of local cultural practices in the Loma del Chivo neighborhood of Guantánamo, Cuba. The project is led by retired pediatrician Dr. Adela Gómez Blanco and her engineer husband Roberto Warner and includes her musician brother Ramón “Mongo” Gómez Blanco, along with other musicians. In the patio (back yard) of their house, they utilize music of their local AfroCuban culture to promote community-based health care solutions. The group preserves the musical and cultural traditions of their historic neighborhood, La loma del chivo, by involving young children who interact with elders in the community on a regular basis, thus fostering cultural transmission across generations. Adela and another retired physician colleague make house calls to assist with the immediate medical needs of the neighborhood community, including simple checkups, outreach for diabetes, self-care, and change-of-lifestyle programs. Community wellness is promoted through songs and dances that address these themes directly. The project is so outstanding that it won a competitive national prize called El relevante. This paper discusses the activities, both musical and medical, that the project has offered to date in order to demonstrate ways in which this model for applied medical ethnomusicology can be replicated beyond Guantánamo, throughout Cuba, and beyond.

Recalcitrant Movements: An Intimate Discography of MFSB’s “Love is the Message”
Courtney Lau, Brown University

Mother Father Sister Brother’s 1973 track, “Love is the Message,” is an orchestral explosion, audio gold, an infectious jam. Recorded at Sigma Sound Studios, this disco track flashes up, fingers on. The year this track came out also marked disco’s wide-ranging circulation. In the 1960s and early 1970s, disco was soul, funk, R&B, gospel. It was a broad word for music that moved people. It came from New York City public discotheques and late-night parties. In 1973, radio stations, record labels, and televisions shows, like Don Cornelius’ dance program Soul Train, took advantage of disco’s popularity, commodifying the music and circulating it across the United States. While this commodification spread the music to wide audiences, it also obscured disco’s black history and origins. After describing disco’s commodification in my essay, I deepen my discussion of disco through Walter Benjamin’s “Work of Art in the Age of Mechanical Reproduction.” Grappling with commodification and historical erasure earlier in the twentieth century, Benjamin’s text provides theoretical ground, while offering methods to return disco to its origins. By engaging Benjamin, sonic analysis, and Ballroom culture—a culture of black and brown queer people with roots in the Harlem drag scene during the late nineteenth century, I argue that a sonic recalcitrance flickers and pulses in disco music, particularly MFSB’s “Love is the Message.” Listening deeply to this trace of history that stubbornly stays, or what I call sonic recalcitrance, my writing works through and prolongs this flicker in the face of circulations’s forceful forgetting.

Roses with Thorns: Ershou Meigui [Second Hand Rose] and Chinese Rock in the Era of the Great Nation Emerging
Frederick Lau, The Chinese University of Hong Kong

In 1940 the Chinese hit “Rose, Rose, I Love You” was released by Pathé Records; in Shanghai and subsequently remade into numerous cover songs outside China. That a locally produced song could catapult onto the world stage was as much an endorsement of the music as it was a result of western orientalism. By all musical standards, this song was western style; the song’s only reference to China being the title “China Rose” or its phonetic equivalent “May Kway.” Its international popularity reinforced western perceptions that Chinese pop music is derivative of Western norms, a notion that still persists. This paper calls those assumptions into question by exploring musical developments in the post-Mao era. In contrast to music of the earlier Shanghai era, the rock band Ershou meigui [Second-Hand Rose] localizes elements of Western rock music. Formed in the early 2000s, Ershou meigui has been praised for its unique brand of “national” (minzu) rock style in which the band privileges Chinese regional musical elements. This paper explores issues of individuality, agency, creativity, regional identity, and performativity against the backdrop of China’s emergence as a global force and a great nation. What is the nature of Chinese musical creativity? How does this new hybridized form become a resource that enables musicians to construct, shape, and imagine meanings for post-socialist China? How do musicians reposition themselves in the age of Chinese consumption and cosmopolitanism? Most importantly, I investigate how rock musicians mediate the dynamic relationship between fast-changing China and the contemporary world.

When Music Becomes a Source of Social Conflict: Loudspeakers, Noise Regulations, and the Local-Mainland Dichotomy in Contemporary Hong Kong
Ho Chak Law, Hong Kong Baptist University

For decades, Hong Kong has been a metropolis notorious for its extremely high population density. Unsurprisingly, noise pollution has been a persisting environmental problem there despite the official operation of Noise Control Ordinance (NCO) since February 17, 1989. Recently, the much-increased affordability, accessibility, and portability of loudspeakers, in conjunction with the exacerbating scarcity of public spaces where busking and other music-related activities are permitted, have even rendered noise pollution a significant threat to maintaining Hong Kong as a civil society. The NCO’s loose identification of noise as “a source of annoyance to any person” has become more and more problematic for different stakeholders. In this paper, I will inquire into the aforementioned phenomenon through investigating the emergence of Mainland Chinese square dancing (guangchang wu) and its derivatives in Hong Kong’s public spaces since the early 2010s. I will first examine how a loudspeaker could be a coercive, repulsive, and effortless means of sonic territorialization through mechanical reproduction and amplification of musical, topical, and linguistic preferences. I will then reconsider the connection between noise and the Confucianist notion of harmony, thereby resituating noise in a modern Chinese discourse on governance, censorship, and social hierarchy. Overall, I posit that music could be a source of social conflict when it signifies foreignness in public in a way that engenders an acute sense of cultural, spatial, and aural subjugation. I also intend to highlight how a loudspeaker is capable of infringing various forms of violence through exceeding acceptable thresholds of loudness and frequency.

Accessibility and Class Hierarchy: Harping in Ireland in the 2020s
Helen Lawlor, Dundalk Institute of Technology and Ionad na Cruite (UL)

This paper seeks to explore the nature of harping in Ireland in its modern context. I argue that the lived experience of traditional musicians today is at odds with much of the published discourse that privileges debates and arguments that practitioners have long since overcome. Traditional Irish music, I propose is now in a new phase, one of maturation and confidence, arising from fifty years of post revival activity. The once shunned “session” is now but one participatory mode of musical expression amongst myriad professionalized presentational contexts. The globalized competition, festival...
Beyond rural dance music, and musicians’ commentary on recent events dedicated to the fole de oito baixos, I argue that the instrument is at the center of an emergent movement focused on constructing a new narrative of artistic and political indigeneity in the state of Paraíba.

**Coalition TO: Local and Translocal Scene Formations in Toronto’s Punk and Metal Underground**

Dennis William Lee, University of Toronto

How does space become crucial to musical community—and what happens when that space disappears? Though only open from 2014-2019, Coalition TO, a basement bar in Toronto’s Kensington Market neighbourhood, was the city’s home base for underground punk and metal. The effects of its sudden closure were acutely felt in the lives of those in related musical communities, the neighbourhood, and Toronto more broadly. Building on other Toronto-focused research (Ross 2017, Valverde 2012) and scene theories (Straw 1991; Tironi 2012; Bennet 2016), Coalition is presented as a case study demonstrating the continued importance of place and situated identity in local and trans-local scene formations, as well as the far-reaching effects of neighbourhood change beyond a “local” radius. Drawing on fieldwork done between 2017 and 2020, this paper examines the rise and fall of the venue as situated within the history of Toronto’s metal and punk scenes, how it became a hub for related networks—from DIY “crustpunk” communities to Canadian and international touring circuits—and follows scene dispersals after the landlords refused to resign the lease. Ironically, all of this occurs in the midst of initiatives by the municipal government to brand Toronto as a “Music City,” and the continued transience of the city’s underground music scenes is indicative of the disconnect between the policy makers and participants in music-centred communities, many of whom are struggling with increasing economic precarity and displacement exacerbated by gentrification.

**Military-Entertainment Contact Zones during the Vietnam War, 1964-1975**

Yu Jung Lee, Yonsei University

This presentation explores how Korean entertainers in the Eighth United States Army in Korea (EUSAK) clubs pursued careers as rock and roll performers at U.S. military venues around Southeast Asia during the Vietnam War. Throughout the course of the war, the U.S. military club system and the operation of U.S. camp shows became extensive enough to accommodate large-scale military troop distribution throughout Vietnam, as well as nearby Rest and Recreation (R&R) cities, and many EUSAK club female singers and dancers temporarily and even permanently moved to the growing military-entertainment market. In fact, when the manifestations of rock’s rebellious energies developed in various spots across the world, the U.S. military clubs in the war zone were dominated by Filipino, Korean, Vietnamese, and Australian bands that could imitate British and American rock groups and their hits with what was described as “uncanny accuracy.” In this paper, I pay attention to the ways that under these circumstances the format of all-female Korean rock bands such as the Korean Kittens and the Seoul Kittens emerged. And I examine a series of their performances that showcased presentations of “wildness,” which shaped Korean women entertainers’ group identity at this particular moment. Their presentation of toughness and loudness exceeded constraints on Asian women’s stereotypes and provided room to interpret their performances as a mode of self-empowerment, although the management of club entertainment was considered a male responsibility and thus they were often in a disadvantaged professional position.
Falafel Jazz: The Politics of Genre and Culture
Noam Lemish, York University

“Falafel jazz”, a term used by musicians and critics to describe the fusion of traditional jazz and various Middle Eastern genres made by Israeli jazz musicians, is the topic of heated debate within the Israeli jazz scene. Advocates praise it as a label that aptly conveys the musical blend advanced by these musicians while detractors deride it as a derogatory term that trivializes and oversimplifies the highly diverse and idiosyncratic fusion that each artist practices. This presentation explores the cultural politics of falafel jazz as a complex of sounds and practices drawing on the work of Fabian Holt (2007), who notes how performers and listeners utilize genres to demarcate sonic and performative conventions, musical boundaries and membership, and Keith Negus (1999), who asserts that genre can be understood as sets of codified rules, conventions and expectations both in terms of musical characteristics and in terms of audience consumption and commercial classification. In particular, I explore how Israeli jazz musicians navigate a fraught genre designation as they seek to position themselves with their Israeli and non-Israeli musician peers, audiences and critics. Building on Kevin Fellezs’s (2011) proposition that transgeneric music can productively themselves with their Israeli and non-Israeli musician peers, audiences and critics. This presentation explores the cultural politics of falafel jazz as a complex of sounds and practices drawing on the work of Fabian Holt (2007), who notes how performers and listeners utilize genres to demarcate sonic and performative conventions, musical boundaries and membership, and Keith Negus (1999), who asserts that genre can be understood as sets of codified rules, conventions and expectations both in terms of musical characteristics and in terms of audience consumption and commercial classification. In particular, I explore how Israeli jazz musicians navigate a fraught genre designation as they seek to position themselves with their Israeli and non-Israeli musician peers, audiences and critics. Building on Kevin Fellezs’s (2011) proposition that transgeneric music can productively be understood as a “performance of transculturality,” the presentation also examines the rich layers of meaning emerging from the label related to ethnic and socio-economic dynamics within Israeli society as well as the complicated relationship of Israel’s Jewish inhabitants with their non-Jewish neighbors across the Middle-East.

Sneaking Across the Digital Divide: Piracy and Music Making in Havana’s Bedroom Studios
Michael Levine, University of North Carolina, Chapel Hill

Cuba ranks among the world’s least connected nations. To circumvent this limitation, technologists have invented an alternative to the internet called el paquete semanal (EP). This 1-terabyte collection of digital media is delivered weekly to participants? USB drives without cables or modems, or the knowledge of the Cuban state. EP makes available an unprecedented range of music, including reparto (Cuban-style reggaetón). Due to biases regarding the musical style’s perceived vulgarity, these mainly Afro-Cuban artists are censored from official media. EP, however, provides a platform to disseminate music independently. As a consequence, artistic activity is centered around make-shift studios that serve dual roles as bedroom and recording setup. Music is created and shared from these intimate spaces to a virtual public. I employ ethnographic observations, interviews and analysis of the methods that several artists and producers working in Havana-based bedroom studios use to circulate music. In these private spaces, producers download pirated software from EP and distribute their finished product through the same network. Through increasing access to social media, they promote music across the world. How does this production cycle challenge the authority of music streaming platforms, and how is the increasing adoption of internet-capable devices shift how Afro-Cuban artists distribute and promote music? I argue that pirated sonic technologies employed at these studios is central to this music’s production and circulation, and connected to an emerging network society existing outside Cuba’s official media sphere. Against the assumption that piracy produces only copies, el paquete semanal sounds new possibilities.

Legitimate Knowledges: Aurality as Anti-Assimilationist Pedagogy in France
Siv Lie, University of Maryland

In France, assimilationist policies have long sought to impose a normative order on the nation’s minority populations. This is accomplished in part through a highly centralized educational framework that includes music education. Yet among many French...
minimize and eliminate harmful sounds (WHO 2015). And yet, this pursuit of silence fails to account for the varying sonic epistemes that resound within medical facilities. In this paper, I draw on ethnographic work conducted in Chicagoland hospitals to consider the dynamic ways sound and silence are heard by patients, practitioners, and visitors. To do so, I bring together Sound Studies’ interest in acoustemological resonances of and in time and space (Cusick 2017; Feld 1996) with Disability Studies’ careful attending to embodiment that resists universalizing narratives of ideal or normate experiences (Davis 2017; Hamraie 2017). I argue that designating sounds as “bad” falsely presumes a universal way of hearing that ignores bodily difference and unique histories of listening. Turning to (and tuning into) multiple sonic frames of reference, I respond by offering a model of hospital-based listening that acknowledges the potentials of sound and silence to both harm and heal.

**Hefker Khazones (Wanton Cantorial Music): The Erotic Construction of the Masculine Voice in “Golden Age” Cantorial Records**

Jeremiah Lockwood, Stanford University

Hefker khazones (wanton cantorial music) - the erotic construction of the masculine voice in “Golden Age” cantorial records In the period of cantorial music's height of popularity, roughly 1890-1950, the image of the heroic tenor cantor became yoked to broader flows of popular culture, especially the culture of “star” performers of opera and stage. Through an examination of the private/public erotics of the sounds, anecdotes and visual iconography associated with cantorial records, and a specific discussion of the sexual identity of two of the great stars of early 20th century recorded cantorial music, I offer a frame for receiving the sounds of khazones as a site for the construction of a specific Jewish male voice. Attending to the erotic subtexts in the culture of liturgical music performance reveals how cantors constructed a public persona that leveraged the boundary-breaking powers of modern media to imagine a place for the Jewish voice that could not be contained within the confines of religious normativity.

**Death Sentences: Unmasking the Necropolitics of Jazz Reportage**

Mark Lomanno, Albright College

This presentation highlights how Black artists such as Christian aTunde Adjuah Scott and Nduduzo Makhathini invoke ancestral lineages and allusions to the Underworld as counternarratives to the “jazz is dead” trope propagated in jazz scholarship and reportage. I assert that these narratives (e.g. Nicholson 2005 and Gioia 2009) perpetuate “crises of community” (Grebowicz 2016), pitting writers against musicians in a struggle to control a politics of jazz representation in which “the death of the other...makes the survivor feel unique.” (Mbembe 2003) Riffing on Walter Benjamin’s proposition that a written text is but a “death mask” of the actual event, I explore how jazz texts that function as thinly veiled hagiographies of master musicians and nostalgic paens for bygone eras become objects that efface lived experience, fostering a perpetual state of death for jazz. This “jazz text as death mask” formulation highlights a systemic culture of necropolitical criticism that champions the memorialization of the written word over the ephemerality of sound, even as writers seem to favor musicians’ live performances over their own subsequent recollections. Such writers have always asserted their authority through policing the music’s aesthetic boundaries, delegitimizing performers whose practices fall outside the writer’s estimation of the normative and noteworthy. I conclude by returning to jazz performance practice - including with Afro-diasporic mask traditions (e.g. Art Ensemble of Chicago) -- suggesting that tightly approaches informed by these musicians’ critical creative practices provide more inclusive and adaptive models for jazz texts that could bring disregarded musicians back from “the living dead.”

**Musical Infrastructures as Infrapolitical Sites**

Leonor Losa, New University of Lisbon

Hugo Castro, New University of Lisbon

Although Orfeu started as a small record label in the northern city of Oporto - then culturally marginal to the country’s capital Lisbon - its activities modernized the recorded music production in Portugal. The adoption of modern commercial models, the diversification of commercial activities, and the development of a close relation with other mass media, like broadcasting and television, configured innovations within the national recording market. These strategies, along with Orfeu’s openness to repertoires and musical creativities that were traditionally excluded from the music industry, seem to configure what currently is being conceptualized as an “infrastructure”: a “network that facilitates the flow of goods, people, or ideas and allows for their exchange over the space” (Larkin 2013: 328). This paper conceptualizes the idea of “musical infrastructures” in terms of their role not only in the circulation and production of musical goods, but mainly as structures that allow for the development of musical creativity. Within the context of censorship and social repression, Orfeu’s musicians created a politically engaged repertoire opposed to the dominant styles promoted by the state. The stylistic diversity associated with these musicians as well as new recording and experimentation processes in the studio propelled the interest of record companies in different genres and repertoires. Showing how these repertoires were a vehicle for disseminating democratic values, the paper explores how infrastructures can be a site of infrapolitical dynamics, adding to the usual readings that focus on infrastructures within institutional, administrative, financial etc. frameworks belonging to national or political apparatuses.

**This is Not an Intellectual Problem: Locating the Limits of What Ethnomusicology has to Offer in the Liberal Arts Classroom**

Morgan Luker, Reed College

Ethnomusicology, as a broadly institutionalized domain of scholarship and teaching, appears to be at a crossroads. On the one hand, ethnomusicology’s longstanding charge of “diversifying” Music (with a capital “M”) curricula has clearly run its course, either reproducing colonial fascination with hierarchies of essentialized musical difference (Radano and Olaniyan 2016) or condemning individual and collective work in the field to genuine irrelevance (Wong 2014). On the other hand, the tremendously rich and diverse work on music taking place under the interdisciplinary umbrella of sound studies remains largely illegible within institutional structures that remain anchored in traditional notions of disciplinary expertise and academic authority. These immediate pressures are framed by much larger patterns of entrenchment and destruction that have come to characterize US higher education since the great recession, in which it is not at all self-evident that ethnomusicology needs to exist. So what, in this context, does ethnomusicology have to offer? What do we know that is worth knowing? What can we teach that is worth learning? What do we need to learn ourselves? In this paper I explore these questions via a collaborative reflection on a confrontational takeover of my ethnomusicology classroom by students at Reed College in the fall semester of 2015, taking the immediate moment of near breakdown and its complex personal and institutional aftermath as a means of exploring what can be done--what we can do--when the very real limits of ethnomusicology as an intellectual and educational project are laid bare.
“Non-threatening” North American LGBT Choral Singers: Integrationist Activism
Heather MacLachlan, University of Dayton

GALA Choruses is the umbrella organization that represents more than two hundred LGBT-identified community choirs located in North America. GALA’s member choruses endeavor to fulfill GALA’s mission, which is “changing the world through song.” GALA choristers are therefore best understood not only as amateur musicians, but also as activists, and indeed, some insiders describe themselves using this very word. In this presentation, I analyze the nature of the activism engaged in by GALA’s member choruses, deploying insights derived from social movement theory. Like all large-scale social movements, the gay rights movement is divided into two camps; I argue that GALA choruses are members of the integrationist (rather than the liberationist) camp of this movement. Their commitment to an integrationist style of pursuing social change explains their favored tactic, or strategy: the choral concert. GALA insiders often characterize their concertizing as “non-confrontational,” they believe that singing in public is an effective way of fostering progressive social change specifically because it is a “non-threatening” way to engage listeners’ attention. Furthermore, GALA choruses’ integrationist ethos is evident in what they choose to valorize in their singing - often, they sing in support of same-sex marriage and of military service. It is unsurprising that GALA choruses take this approach, given that the large majority of singers in their choruses are white, middle class, gay men. In other words, they are people who are generally well served by North American social structures, and they seek only to be more fully integrated into existing systems.

Sonically Mediated Forgetting and the Quiet Art of Remembrance in the Music of Avant-Garde Yugoslav Rock Ensemble Laibach
Ian MacMillen, Yale University

Scholarship on Yugoslav rock ensemble Laibach dwells on their politically provocative reworkings of popular songs into their industrial and authoritarian aesthetic. Many comment in particular on how Laibach’s cover albums engage their fascist-sounding proclamation of “rewriting history, which....has to be corrected and reinterpreted,” and make it impossible to recall the original experience of listening to hits by Queen or the left music Let It Be. However, reviewers raised many quandaries and theories, collectively suggesting that the omission itself, more than any of the songs actually reinvented on the album, effectively highlighted what Laibach called “a prophetic title.” When is lack of sound—or humanly organized quiet—more effective at directing attention than loud, avant-garde rock? What sort of technologically mediated musicological forgetting is this that does not preclude but parallels political remembrance, establishing a non-oppositional relationship between the two? Moving quickly beyond Let It Be, this paper considers how Laibach’s success in Europe during this period and their own sonic absence from Slovenia during tours abroad and through their globally reaching, non-territorial State project--translated to mythologies, but also erasures, of violence as the Yugoslav wars layered new tragedies onto their provocative allusions to Nazi Germany. Engaging oral and reception histories, it calls for a more capacious ethnomusicological attention to histories of listening beyond sound.

The Signing Voice
Anabel Maler, University of Iowa

Must voices sound? Voice studies has grappled with the idea that the singing voice is material and embodied (Barthes 1972), introducing “friction between the material and the metaphorical dimensions of the vocal” (Eidsheim and Schlichter, 2014). Alexis MacIntyre (2018) cautions, however, that recent efforts to formalize the voice run the risk of limiting it to a phonocentric concept that exclusively involves “sonorous articulation[s] that emit from the mouth” (Cavarero 2005, 14). As MacIntyre notes, voice studies’ obsession with the sounding voice results in language that “is hostile to Deaf people” (171). In response, MacIntyre conceptualizes vocality as “a rhythmic action” of the moving body (178). This talk builds upon MacIntyre’s work by theorizing the signing voice as a singing voice through the analysis of signed music. One issue with existing research into signed music is that the concept of a signing voice remains undertheorized, making it difficult to analyze its melodic and timbral qualities. In this paper, I consider these understudied qualities of the signing voice, showing how sign-language musicians make use of conceptual blending in order to associate relationships in signing space to relationships in the melodic, rhythmic, and timbral realm. This framework suggests that sound is not only heard through space as in Schafer’s notion of the soundscape (1994), but that space itself sounds. I further situate the signing voice within the context of Deaf culture, recognizing that d/Deaf vocality is a contested space that has been profoundly shaped by the pressures of oralism and audism.

“Various Sensitives Attach”: Corporate Philanthropy, (Post)colonial State-Building, and Infrastructures of Ethnomusicology in the Making of the Paul Bowles Moroccan Music Collection
Ana Malik, New York University

In the late 1950s, in the midst of Morocco’s transformation from protectorate resource-colony to postcolonial nation-state, the American writer Paul Bowles embarked upon a recording project that would produce one of the most celebrated touchstones of both Moroccan musical heritage and ethnomusicological sound archiving—the Paul Bowles Moroccan Music Collection (PBMMC), housed at the American Folklife Center. A joint production of the Rockefeller Foundation and Library of Congress, the PBMMC’s recordings and fieldnotes have been a favorite subject of scholarship, journalism, and commercial publication. Its most extensive component, however, is a largely neglected set of administrative documents which chart the project’s trajectory through bureaucratic channels from initial conception to final archivization. One internal memo warns that “various sensitivities attach to this material” and delimits three categories of concern which are further detailed in Bowles’s field correspondence: 1) drug use conditioned most performances; 2) state actors actively suppressed certain repertoires; 3) musicians feared that circulating the recordings would put them at risk of political violence. In this paper, I treat the PBMMC as a wholistic record of the corporate-academic infrastructures upon which professional ethnomusicology relies, and I suggest that its documentation of “various sensitivities” calls for an interdisciplinary analysis of the socio-political, environmental, and institutional conditions under which Morocco’s most renowned music collection was produced. I ultimately argue that the PBMMC must be understood not only as an archive of musical repertoire but as a record of the bioecological conditions under which Moroccan music was performed, recorded, and preserved—or not.
Can Music Ever be Truly Transnational? The Case of Japanese Techno in Europe
Noriko Manabe, Temple University

Electronic dance music, including techno, has been hailed as transnational music (e.g., Connell and Gibson; D’Andrea). However, music is reshaped by both the environment and the people creating and receiving it; even techno, with its wordless electronic beats, is no exception. Based on ethnographic work and interviews with DJs in Berlin, London, Amsterdam, and Tokyo, this paper considers how regulatory, economic, and cultural conditions have inspired an exodus of Japanese DJs to Europe, and how the European environment has caused these artists to adjust their aesthetics. A police crackdown in Japan from 2010 resulted in the closure of many clubs, and even though the law has been ameliorated, business conditions for Japanese clubs remain tenuous, making it difficult for new artists and sounds to break through. Japanese DJs are particularly attracted to Berlin, not only for its legendary club culture, but also relatively low rents, ease of obtaining visas, and perceived plethora of opportunities. However, the vastly different club environment in Berlin compared with Japan—the often decrepit equipment, multi-hour sets, more dance-oriented and diverse crowd, more stylistically focused environments—cause them to reformulate their aesthetics. They also respond to discrimination and stereotyping. They can capitalize on stereotypes of “technical” or “spiritual,” and a few play to European desires for “exotic” foreign sounds, which has recently made a trend out of obscure Japanese 1970s pop. Extending work on music scenes (Dorst, etc.) and cosmopolitanism (Regev, among others), the paper contemplates the subtleties of transnationality in a hierarchical global music market.

Unsavory Trade: Surveillance Technology and Nightclub Intimacy
Larisa Mann, Temple University

In 2016 Fabric, a popular London nightclub, closed down following bad press after a drug-related death. Fabric was allowed to reopen pending installation of CCTV, ID scanners, and other surveillance technology. More and more venues are faced with this bargain: surveillance technology for an entertainment license. But inclusion in a networked database of faces and biometric information has never been good for already oppressed communities. Underground dance music emerges from sites where communities can create spaces of intimacy for people and practices that contradict hegemonic notions of desirability, and respectability. Poor, Black, LGBTQ and immigrant communities (in various combinations) have been at the heart of especially DJ-oriented dance music from DJ culture’s origin in Jamaica through various iterations including Chicago house, Detroit techno, New Orleans bounce and more. Underground dance music provides a refuge for people who do not have it elsewhere in their lives. So how do these communities define safety on their own terms? How can they continue to carve out spaces for liberatory cultural expression in an increasingly networked and surveilled landscape? Following an overview of the kinds of safety that exist in nightlife, and articulating the principles and capacities that make it possible, this paper identifies the extent to which scholarship on surveillance has encountered or encompassed these definitions, which tend to center a very different set of concerns and communities than have dominated surveillance studies’ history. Drawing especially on more recent scholars’ work on hypervisibility and dancefloor liberation, I map out lines of conflict with current trends and policies in urban regulation of nightlife and suggestions for subversion, resistance or redefinition of the technologies deployed against collective intimacy.

The Sash, the Traitor, and the Union: Music and the Body in Protestant Parade Bands
Keegan Manson-Curry, University of Toronto

Northern Ireland is well known for its parades that number in the thousands every year. Ranging from non-partisan community ensembles to the “blood and thunder” parade bands often associated with Protestant paramilitaries, these parades are central to sonic life in Northern Ireland. While there have been numerous ethnographic studies of music in Northern Ireland’s parade bands (Radford 2001, 2004; McCready and Symington 2015; Ashe and McCluskey 2016; Witherow 2016; Rollins 2018), few of these have analyzed the particular kinds of bodies that are involved in this tradition. This is strange given music’s strong ties to ethnic violence in Ireland (Cooper 2010; Miller 2018) as well as the body’s central role in experiences of this violence (Scarry 1985; Feldman 1991). To this end, my presentation will be an examination of the body in Protestant parade band performance where I will interrogate parade bands as an embodied performance practice that uses specific kinds of ethnicized, gendered, and sexualized bodies as its material tools. Building on Geoff Mann’s concept of “musical interpellation” (Mann 2008), I will show how parades are sounding practices that not only “call out” (Ibid., 76) to other Protestant bodies to create a shared identity, but also how they call out, often very violently, to Catholic bodies as part of this process.

“Learning” in the Intercultural Music Encounter
Roger Mantie, University of Toronto Scarborough

At a time of increased xenophobic nationalism, high-profile groups such as the West-Eastern Divan Orchestra and Silk Road Ensemble present an image of hope for world peace and global harmony through music. Similar “border crossing” projects have become increasingly popular in the academy (see Wood and Harris 2018). Outside the academy, the NGO sector has used music as a pretense for what might be described as the illusion of communitas (Turner 1969). JMI, for example, claims to foster “cultural understanding and acceptance” through “intercultural learning.” Their Ethno World program, a loose global network of music camps, purportedly “embraces the principals [sic] of intercultural dialogue and understanding” by “building respect and tolerance.” Past attendees often echo the utopian rhetoric espoused by Ethno World (Eliström 2016, Gayraud 2016, Roosjøa 2018; see also Balosso-Bardin 2018). Based on my fieldwork at a recent Ethno camp, I problematize the notion of “intercultural learning” by placing it against imaginaries of community, togetherness, and borderlessness. Building on the work of Higgins (2012), Derrida’s (2000) impossibility of unconditional hospitality, and Aman’s (2018) concept of interculturalidad, I argue that UNESCO-inspired notions of interculturality upon which Ethno World’s camps are based can be understood as EU-imposed paradigms of epistemological privilege. As Aman asks, “What happens to interculturality when it is framed in terms of colonial difference, rather than in terms of cultural difference?” (10). Implications for music learning and teaching contexts are discussed.

South Asian Musics and Cultural Remittances in Global Perspective: Making Sense out of Diasporic Flows
Peter Manuel, The Graduate Center, City University of New York

As global diasporas dramatically increase in numbers, size, and generational depth, the variety of cultural dynamics and flows that they exhibit also increases, challenging scholarly endeavors to document, categorize, and theorize such developments. The three papers presented earlier in this panel represent case studies of a particular kind of diasporic flow, called “cultural remittances” in Juan Flores’ seminal 2009 book The Diaspora Strikes Back. While the introduction to that study concisely surveys some of
the diversity of cultural formations that can involve remittances, the book’s primary focus is on interactions involved in aspects of Latin music culture as a syncretic product of a Caribbean and New York axis. The papers in this panel, while also focusing on New York, differ in exploring how traditional (rather than syncretic) music forms and their associated social practices and attitudes recycle back to their ancestral homelands; in the case of the secondary diaspora discussed in the third paper, this homeland is that of Indic Caribbean.

As studies of transnational flows by Mark Slobin, Arjun Appadurai and others have noted, there is no single thematic taxonomy that can accommodate the diversity of global cultural movements involving diasporas. However, in this paper, I propose a set of typologies of diasporic cultural configurations, with special attention to cultural remittances. In doing so I seek to situate the phenomena discussed in these papers, and similar processes explored in my own research on Indian and Indo-Caribbean music cultures, in a broader context of diaspora studies as a whole.

**The Dynamics of Ritual and the Alevi-Bekaşi Cem in Canada and Bulgaria: In Search of New Theoretical Paradigms**

Irene Markoff, York University

The Alevi Revival movement in Turkey contributed greatly to the revitalization and reconfiguration of Alevi-Bekaşi spirituality, identity and sacred rituals (cem). Now performed publicly in the urban context in shortened and reformulated form, the rituals are losing their regional flavor and character. Instead they have been transformed into hybrid, highly scripted, and standardized versions of their markedly variegated regional, rural counterparts.

In this paper, I will explore the use of theoretical paradigms from anthropology to analyze various aspects of the contemporary Alevi cem based on the multi-sited fieldwork I have conducted in urban Turkish, urban Canadian, and rural Bulgarian contexts. My analysis will avoid detailed documentation of the specificities of structure and process present in the sacred assemblies I witnessed as such scholarly orientations already exist in the literature. Instead, I will draw from my ethnographic research in Toronto, Canada, and rural Bulgaria to utilize new tools for theorizing rituals. These theoretical tools include ritual reflexivity, a concept used by Kreineth and Sariönder (2018) to address reasons for transformation in the experience of Turkish urban cem performance, and Kapferer’s (2010) notion of ritual dynamics that speaks to the aesthetic processes that generate transformative experiences within ritual space, the orientation of participants within that space and how they interrelate as they experience affect and communitas. Kapferer’s approach will be especially useful in revealing a deeper understanding of grassroots Baba’ı and Bekaşi cem rituals in Bulgaria’s northeastern Deliorman region and the Eastern Rhodope Mountains in the south, with their intrinsic, intimate nature.

**Cursed Turkish: Exoticism, Nationalism, and Roma as Cultural Intimates in Serbia**

Alexander Markovic, University of Illinois at Chicago

Serbs imagine the town of Vranje in southeastern Serbia as a place marked more than any other by “exotic” legacies of Ottoman rule. Since the early 20th century literary classics, operas, films, and folkloric representations romantically attribute “Oriental” character to locals, seen as temperamental, sensual, and in love with celebratory excess. The affective and aesthetic dynamics of Ottoman-derived çoçek repertoires’ with additive rhythms and solo dance styling -are especially potent for popularizing orientalist visions of Vranje. As a result, locals access positive cachet through regional music and dance practices that support a distinctive claim to fame within the larger nation. Yet it is Vranje’s Roma - both because of their historical adherence to Islam and work as professional entertainers - who have retained the strongest ties to Ottoman-influenced practices. I argue that Roma figure as “cultural intimates” (Herzfeld 2005) for Vranje Serbs. On one hand, their music and dance practices allow Serbs to enact a kind of safe auto-exoticism by proxy without displacing themselves from Serbian national belonging. Since the 1990s Yugoslav wars, on the other hand, nationalist purists decry the purported “Gypsyfication” of Vranje’s cultural heritage via dance choreographies and brass band performances that emphasize traditionalism.

**Troubling Erasure: Considering Representational Sovereignty in Cockey’s Sacred Land**

Kimberly Marshall, University of Oklahoma

During the city’s sesquicentennial celebrations of 2013, the Boise Philharmonic, Master Chorale, and Ballet Idaho debuted a work composed by Idaho composer Jim Cockey entitled Sacred Land. This four-movement symphonic work tells the story of the military removal of the Native People of the Boise Valley upon the discovery of gold there in 1863. Produced and performed by non-natives for an exceptionally white audience, critical race scholars would immediately recognize this performance as reinforcing the same structural patterns of authorship and appropriation that have historically characterized symphonic representations of “Native North America” (Karantonis and Robinson 2016). And yet, emerging from a larger project studying Native American representational erasure in the Boise Valley, this paper focuses on the transformational potential of one creative work. When considered against the remarkable totality of the erasure of Native presence in Boise, the fact that this story was told in any kind of public setting at all is remarkable. The composer reported that he collaborated with the Shoshone-Bannock tribe—although this claim can itself be problematic (Strachan and Nickleson 2019). And while Boise remains un-ceded territory, my research shows that this performative retelling of Boise’s Indigenous history did have tangible effects in the present moment. By critically analyzing the performance itself as well as ethnographic interviews, I argue that while Sacred Land remains a troubling artifact of settler-colonial erasure in many ways, it also has played an important role in troubling that erasure and opening spaces for renewed assertions of Native sovereignty.

**Alix George’s Musical Translation of the Self: The Articulation of Identity and Negotiation of Difference by a Haitian Immigrant in Brazil**

Caetano Maschio Santos, The University of Oxford

Brazil’s Haitian diaspora is connected to its participation in the UN’s MINUSTAH mission, as well as to the consequences of the 2010 Port-au-Prince earthquake (Audebert, 2017), and is part of a wider black migration wave that characterises the country’s recent demographics. Concentrated in urban centres of the industrialized and “whiter” South and Southeast regions, it has sparked debates on race, ethnic diversity and nationalism simultaneously to the rise of right-wing conservative nationalism in Brazilian politics and society. In a work of truly organic intellectuals, some Haitian artists have addressed this lived reality through music, echoing the ethos of Haitian mizik angaje (“engaged music”; Averill, 1997). Through an examination of the translation of the popular regional song ‘Canto Alegretense’ by Haitian immigrant Alix George’s and its developments in the state of Rio Grande do Sul, this paper analyses the articulation of diasporic cultural identity (Hall, 1994) and the negotiation of racial and cultural difference through music, issues central to the experience of Haitians in
Brazil. Based on Cronin’s (2006) and Bielsa’s (2016) approach to translation and cosmopolitanism in migrant contexts, I aim to highlight Alix’s autonomy of migration (Mezzadra, 2011) in evading normative schemes of intelligibility (Butler, 2005) and forging his own account of himself, hence probing the political nature of his act of music translation. This individual-centered ethnographic account of music (Ruskin & Rice, 2012) hopes to contribute with original insights to ethnomusicological understandings of the political aesthetics of migration (Bohlin, 2011) with recent experience from the Global South.

**Nonprofit Organizations, Music, and Heritage in Immigrant Chicago**

Joseph Maurer, University of Chicago

Several hundred nonprofit organizations in Chicago offer some form of music education to the city’s young people. The musics taught by these organizations vary in style, including European classical music, jazz, contemporary choral repertoire, and many varieties of popular music. Roughly twenty organizations focus on traditional musical styles drawn from Chicago’s immigrant communities; typically these nonprofits were created by immigrants or the children of immigrants. This paper examines the growth, constituencies, and pedagogical practices of three such organizations: a mariachi academy, a Mexican guitar school focused on folkloric sones, and a Korean p’ungmul program. Based on eighteen months of fieldwork with students, teachers, parents, and administrators, this paper synthesizes these three case studies into a broader argument about the ways that nonprofit organizations are changing the nature of music-making and learning for children and grandchildren of the post-1965 U.S. immigration boom. The paper argues that this shift of immigrant youth musical activity from the private sphere to the nonprofit sphere has expanded the youth development possibilities available to teachers and community organizers and created greater potential for cross-cultural musical collaboration between young people. This argument builds on prior music scholarship examining multicultural education (Anderson and Campbell 1996; Bradley 2006), culturally responsive pedagogy (Kelly-McHale and Abril 2015), and Chicago’s music education sector ( McBride 2015), as well as sociological and American Studies scholarship on the broader phenomenon of nonprofit proliferation in the U.S. (DiMaggio and Anheier 1990; INCITE! 2017).

**Charting the Tides of Carolina Beach Music**

Mary McArthur, Eastman School of Music, University of Rochester

This paper examines the regional popular music genre of Carolina beach music together with its associated “shag” dance. A product of the segregated landscape of the Carolina coast, beach music initially referred to “race records” that made their way into the jukeboxes of white beach clubs during the mid-1940s. Today, the genre remains rooted in mid-century rhythm and blues, yet increasingly appears to resist definition along stylistic lines as DJs, shaggers, and local bands introduce new songs that continually redefine its boundaries. Despite the genre’s particular identity and status as the official state popular music of South Carolina, scholarship on the genre remains limited. I theorize this southern coastal tradition, sustained by a community of predominantly white, aging enthusiasts in North and South Carolina, as a dynamic music scene and enduring symbol of Carolinian identity, a celebration of a romanticized beach past that encodes a complex history of racialized sounds and spaces. Drawing on ethnographic fieldwork with beach music professionals and fans alongside critical discourses on popular music scenes, aging, and cultural memory (Bennett and Peterson 2004, Bennett 2013, Bennett and Rogers 2016), I argue that beach music functions as a crucial site for the negotiation of generational identities and ideologies of southern heritage and place. Analyzing beach music as a cultural project, rather than as party music for the southern, white, and over-fifty crowd, I contribute to scholarly dialogues concerning how music cultures enable participants to understand themselves within distinct generational and geographical communities.

**Hearing History Otherwise: Multicultural Ethnography in Mennonite Sound Archives**

Austin McCabe Juhnke, The Ohio State University

Across the twentieth century, North American Mennonite hymnals have mediated a sense of shared, Germanic identity and history. During the 1960s, for example, the music committee of the Mennonite Church in North America began work on their 1969 hymnal. The stated aims of their hymnal revision included preserving “traditional” four-part, unaccompanied singing and including “texts and tunes which Mennonites of the past have used.” Also during the 1960s, Eugene Norris, a member of an African-American Mennonite church in Columbus, Ohio, began to incorporate black gospel songs and spirituals into the church service. Though this growing diversity of Mennonite musical practice became incorporated in performances at Mennonite denominational events, the historical record of Mennonite music has typically been conceived of as a succession of published hymnals rather than performances. Through oral history and an examination of archival recordings of musical performances, this paper turns an ethnographic ear to the Mennonite past, uncovering points of past cross-cultural interaction within a group usually conceived of as ethnically closed. In so doing, this paper works toward an ethnohistorical method whereby we gain a more nuanced understanding of lived multicultural musical histories. With close attention to musical performance and individual experience, this paper models modes of listening between and beyond the ethnic categories that can limit our historiographic purviews.

**Singing the Rain: Kanyeleng Performers and Climate Change Adaptation in the Gambia and Beyond**

Bonnie McConnell, Australian National University

In the Gambia, kanyeleng fertility society performers possess special knowledge about environmental wellbeing that includes a repertoire of rainmaking songs performed in response to drought. During the past decade, kanyeleng performers have increasingly applied their specialist musical and environmental knowledge in the context of contemporary climate change adaptation programs that aim to support farmers’ resilience to challenges such as unpredictable rainfall and salt-water intrusion in agricultural lands. In interviews conducted in 2018-2019, some performers described their participation in contemporary climate change adaptation programs as a natural extension of their longstanding involvement in rainmaking, or jiidaano (praying for rain). Others, however, intentionally distanced themselves from traditional (coosaani) rainmaking practices, presenting contemporary climatic changes as an unprecedented challenge that required new forms of community mobilisation. Drawing on ethnographic research conducted since 2012, I will use rainmaking songs as a starting point to suggest ways forward for an ethnomusicology of climate change that is attuned to the depth of Indigenous musical and environmental knowledge, while also engaged with global issues of climate justice and collective action. Rainmaking songs provide insight into resilience and continuity in the face of crisis, and the interdisciplinary relevance (and limitations) of ethnomusicological perspectives on music as a medium for communication, collective mobilisation, and Indigenous knowledge systems.
Indigenous Epistemologies and Ontologies in Renaissance and Baroque Period Performance practices
Breana McCullough, Indiana University

Calls to “decolonize” and “indigenize” the academy intersect with critiques of settler-colonialism in North American society and the ill effects of ongoing marginalization of Indigenous peoples across the continent. Many university music programs are founded upon and continue to privilege the western art music canon, reinforcing citational violence, a silencing of Indigenous voices and their work, and an objectification of Indigenous peoples in music creation by non-Indigenous composers. These challenges are especially heightened for Indigenous music students, performers and composers who value and master the repertoire, musical instruments and virtuosic performance styles of art music.

This roundtable is comprised of Indigenous musicians who have a personal and professional relationship with art music; they explore the relationship between this repertoire and Indigenous ontologies and epistemologies by sharing how they engage with the coloniality of “art music” in order to Indigenize it and to unsettle the privileging of western interpretations and engagements with this repertoire. The first speaker queries the inclusion of Indigenous epistemologies and ontologies in the realm of period performance practice by engaging with works that were created “about” Indigenous people by European composers in the renaissance and baroque eras. The second speaker discusses processes of analysis, composition and performance of “Native Classical” composers. Next, a classically-trained violinist discusses her interpretation strategies in performing other artists’ compositions using Indigenous words and meanings in her performance practice. The final speaker discusses her experiences as a classical pianist in cultivating and curating spaces for Indigenous peoples and “art music” to meaningfully coexist.

Listening to Other People Listen: An Analysis of All Songs Considered, Sound Opinions, and Switched on Pop
Byrd McDaniel, Northeastern University

Recently music podcasts have proliferated. Much like their radio predecessors, these podcasts typically feature a series of popular music selections, punctuated by banter between hosts who describe and react to the music played on the show. A significant part of the expanding 479 million-dollar podcast industry, music podcasts include titles such as All Songs Considered, Switched On Pop, Song Explorer, Sound Opinions, New York Times Popcast, and Lost Notes. These United States-based podcasts feature many kinds of popular music - from rock to hip hop to pop. But despite their variety of musical styles, they also revolve around particularly narrow ideas of listening.

In this paper, I argue that music podcasts often present their subject matter as an exploration of music and a description of listening, but they in fact persuasively model techniques of listening, authorizing and celebrating certain ways of engaging with popular music recordings. By analyzing All Songs Considered, Sound Opinions, and Switched On Pop, I demonstrate how these podcasts reinforce the idea that music should be considered intellectually, dispassionately, and as an isolated object. In so doing, these podcasts extend Western art music-inherited forms of listening to popular music, downplaying the importance of political contexts, genre conventions, and the body as a vehicle for listening. I examine how these three podcasts - each hosted by a pair of white American men - extend dominant listening frameworks to a variety of genres, naturalizing and normalizing privileged white listening strategies as the best way to fully engage with music’s meaning and power.

Palestinian Sounds and the Terrorist Imaginary: Sonic lawfare, Human Rights, and Activist Ethnomusicology
David McDonald, Indiana University

In November of 2008 five affiliates of the Holy Land Foundation for Relief and Development (HLF5) were convicted of, among other things, conspiring to supply material support to the designated terrorist organization, Hamas. One of the five defendants, Mufid Abdul-Qader, was included in the indictment due to a series of music and dance performances given at HLF fundraisers. At trial, prosecutors argued that these performances constituted material support by winning over the “hearts and minds” of the Palestinian people in support of terror. Drawing from ongoing research with the HLF5, in this paper I critically examine the interpretive frames through which these Palestinian folksongs were criminalized as a kind of terrorism. In the process, I examine the use of sonic lawfare in the “war on terror,” and discuss its larger impact on issues of free speech and free association. Based on this analysis, I then chart out the potential role of an activist ethnomusicology to intervene in the creation of emancipatory knowledge, and the pursuit of social justice. I argue that a sounded exploration of the law offers important insight into the practice and pursuit of human rights (Weintraub 2009). And further, that recent work in sound studies has demonstrated that ethnomusicologists are well positioned to critically examine the underlying sonic architecture of violence, precarity and vulnerability (Ochoa Gautier 2014, Stoever 2016, Chavez 2017).

Political Party Correlates with Noise Complaints: Policing Music and Sound at the Intersection of Race and Politics in Virginia
Andrew McGraw, University of Richmond

Noise complaints and citations in Central Virginia reveal dense intersections of race, gender, music, sound, and governance, summarized in the terse dispatch transcripts patrol officers receive on their computers. Three examples: “5 black females talking too loud,” “mexicans playing that loud bass;” “subj at this addr comes outside every night yelling ‘obama obama’ and ‘once you go black you never go back.’” Many complaints reference “booming bass” and “offensive rap.” The ARCGIS mapping platform enables a comparison of complaint data (over 300,000 records obtained through FOIA) with demographic and political datasets. In general, higher party homogeneity correlates with fewer noise complaints (although strongly Republican areas include more noise complaints per capita than strongly Democratic zones) (cf. Legewie 2016). Higher party heterogeneity correlates with more noise complaints, especially in racially mixed areas. Complaints appear to correlate with ‘incursions’ of novel political affiliations and demographics into an area over time (cf. Park 2019). This suggests that complaints are affectively associated with a fear of loss of social control over territory. Dispatch transcripts suggest that “Black noise” (Stoever 2016) triggers complaints in Republican areas more so than in Democratic areas. In Central Virginia, geographic boundaries between political and racial zones are policed through pre-textual vehicle stops in which officer-originated noise complaints are issued for “loud car stereo systems,” a cultural practice associated with Black men. By combining new mapping technologies with information analysis, this presentation introduces innovative techniques and outlines new findings for ethnomusicologists interested in the intersection of race and sound studies.

https://www.youtube.com/watch?v=bC9nCqO2HYq&fbclid=IwAR0QcOklxvuEiPOLFMqLJlBMOS99owV7712Sme18y_sLdawj6AE7wv9A
Singing Gender: Phenomenology and Voice
Myles McLean, University of North Texas

Within ethnomusicology, phenomenology remains a significant theoretical lens for interrogating musical meaning; however, while gender does not go completely ignored, few phenomenological ethnomusicologists critically engage gender within their work. Further, although scholars of feminist and transgender phenomenology interrogate Western conceptualizations of gender, their works rarely address music at all. This lack of interaction between feminist/transgender phenomenology and phenomenological ethnomusicology has led to a notable absence of discussion concerning the connection between the phenomenology of the voice and its relationship to gender perception. Ethnomusicological, feminist, and transgender approaches to phenomenology all offer unique tools for conceptualizing the relationship between the singing voice and gender expression across various music-cultures. In this presentation, I advocate for the blending of these approaches to investigate the gendering of vocal performance. I will first outline the phenomenological approaches for exploring voice found within each of these individual disciplines in order to then suggest how to combine their approaches to uncover new insights into how the singing voice becomes a site for gender expression. With much of the current feminist and transgender literature currently centered in Western thought, I will also discuss the limitations and considerations for applying these theoretical approaches on a transnational scale, especially cautioning against subsuming all forms of gender liminality under the transgender umbrella. However, even with these limitations, the combination of ethnomusicological, feminist, and transgender approaches to phenomenology offers promising new approaches for exploring culturally-specific conceptualizations of gender through vocal performance. This paper is sponsored by the Gender and Sexualities Taskforce.

Tourism, Authenticity, and Agency in Contemporary Flamenco Tablaos
Jennifer McKenzie, Indiana University

My presentation concerns flamenco performances in Andalusia, a region in the south of Spain. Of the many venues where flamenco is performed, tablaos have been particularly popular among tourists visiting Spain since the explosive growth of the Spanish tourism industry in the mid-twentieth century. However, many writers on flamenco have ignored performances at tablao in their analyses, or characterized them as low quality and geared to tourists’ simplistic, sensationalized, and heavily stereotyped ideas about flamenco and Spain, even as these same writers may disagree about what exactly constitutes pure, authentic, or real flamenco. In this presentation, based on fieldwork conducted in Seville, Barcelona, and Madrid over a year, I examine the musical and aesthetic choices made by performers and organizers specifically affiliated with flamenco tablao, emphasizing both their agency and the complexities and diversities of contemporary tablao performance. I argue that tablao are important and worthy of discussion, not only because of their position in the tourism industry today, but also because, due to the nature of their audiences, they are an arena for cultural performance where history and values marked as belonging to Spaniards, Andalusians, and/or Roma are put on display. Therefore I argue that attention to performances in tablao and to the agency of tablao performers is necessary as a way of understanding the flamenco complex, and that people who work and perform in tablao are consistently engaged in active decision-making that showcases a variety of perspectives on the role of tablao performances in flamenco today.

Folklore’s Orchestration Composing Tradition and Managing Modernity in Maracatu Estilizado
Amy Medvick, Tulane University

The recent increase in interest in the Afro-Brazilian carnival practice maracatu-nação, from the marginalized state of Pernambuco, has often been linked to the 1990s movement Manguebeat, which incorporated influences from Pernambucan music—especially maracatu—with rock and rap, and was itself an international success. Manguebeat is typically positioned in opposition to another concurrent Pernambucan movement, Armorial, described as traditionalist and closed to international influence. However, the two movements share much common ideology; both transpose elements of local practices into “foreign” forms, whether rock and rap in the case of Manguebeat, or European forms (chamber groups, ballets, etc.) in the case of Armorial. This paper will demonstrate that the two movements in fact share a common intellectual genealogy and divergences in their stylizations, and sometimes their compositions fed back into local practice. As this paper will argue, through their activities such artist-folklorists not only established changes in the afro-Brazilian music culture but also practices which influenced the practices which they studied, the development of new musical genres, and diverse and sometimes opposing cultural movements—with at times an international reach.

Freedom Behind Locked Doors: On Gender, Economy, and Women-only Concerts in Tehran
Hadi Milanloo, University of Toronto

My paper concentrates on women only concerts of Iranian classical music in Tehran in order to examine female musicians’ conflicting attitudes towards performing in these homosocial spaces. Originating in the late 1990s (DeBano 2005), these concerts work within the boundaries of state sanctioned gender segregations and offer exclusive performance opportunities to female vocalists who are banned from singing solo for mixed gender audiences. Furthermore, they present viable financial options during a sharp decline in Iran’s music industry. Nevertheless, most female musicians, singers and instrumentalists alike, criticize these concerts, arguing that they create an illusion of a free performance space yet intensify the state mandated gender segregation. Moreover, female instrumentalists, who can perform for the mixed gender audiences, also contend that the controlled condition of these concerts, which forbids any audio or visual recording, prevents performers from showcasing their musical and technical mastery to their audiences beyond the concert hall. Hence, they prefer performing for mixed audiences, which could better contribute to their musical reputation. Building on my recent fieldwork in Tehran, my investigation of Iranian female musicians’ contrasting attitudes towards women only concerts sheds light on the intersections of gender, economy, and musical authority in Iran. It further expands the ethnomusicological studies of women only musical endeavours (e.g. Sandstrom 2000; DeBano 2009; Hayes 2010) and argues that although these concerts could noticeably contribute to women’s financial stability and independence, the refusal of female vocalists and instrumentalists to participate in these homosocial spaces becomes a source of empowerment.
Listen to Your Body: The Running Playlist and Contemporary Regimes of Health

Frederick Moehn, King’s College London

Although its origins can be traced back to the ancient Greeks, the human-animal bond is increasingly seen as a personal responsibility, and individuals are encouraged to self-monitor with headphones and the phenomenon of the running playlist, often tailored to music and running more generally, taking into consideration individual listening habits. 

While racing the Lisbon Half Marathon some years ago, I noticed how the live bands and Hazel-Groux (2003). Grounded in the multidisciplinary field of cognitive music theory (which incorporates neuroscience, cognitive psychology, music theory, and semiotics to understand how we process, understand, appreciate, and organize music in the brain) (Zbikowski 2018), this paper explores precisely how reliance on musical concepts is able to bridge human and horse bodies. An equestrian since childhood, this theory is embodied through my own journey studying classical dressage in upstate New York, ultimately offering new approaches to understanding the impact of musicking on the human-animal bond.

Rhythm, Tempo and Cadence: Bridging two Bodies Through Classical Dressage

Jennifer Milioto Matsue, Union College

Portuguese Maestro Nuno Oliveira (1925-1898) is widely considered one of the great masters of French classical dressage—an equestrian art that originated centuries ago in the cavalry movements of the battlefield (van Orden 2005)—inspiring countless devotees to embrace his teachings (Barbier and Psillas 2018). Despite the initial combative purpose, Nuno Oliveira’s core philosophical approach to classical dressage demands a most harmonious relationship between horse and human handler. Although all forms of dressage, including contemporary competitive dressage seen at the Olympic level, are grounded in a regimen that requires tuning of the horse’s natural gaits, classical dressage in the hands of artists such as Nuno Oliveira in particular relies on music as metaphor to transmit a deep understanding of how to train a horse to move through rhythm, tempo, and cadence. The human should communicate desired nuances through minute adjustments of the seat and leg (Harrison 2019) and ultimately dialogue with the horse beneath them in a beautiful dance (Anderson and Hazel-Groux 2003). Grounded in the multidisciplinary field of cognitive music theory (which incorporates neuroscience, cognitive psychology, music theory, and semiotics to understand how we process, understand, appreciate, and organize music in the brain) (Zbikowski 2018), this paper explores precisely how reliance on musical concepts is able to bridge human and horse bodies. An equestrian since childhood, this theory is embodied through my own journey studying classical dressage in upstate New York, ultimately offering new approaches to understanding the impact of musicking on the human-animal bond.

Listen to Your Body: The Running Playlist and Contemporary Regimes of Health

Frederick Moehn, King’s College London

While racing the Lisbon Half Marathon some years ago, I noticed how the live bands along the route inspired me to push onward, even when hearing only brief excerpts of the songs. I was intrigued by the performer-audience dynamic and began to examine music and running more generally, taking into consideration individual listening habits with headphones and the phenomenon of the running playlist, often tailored to enhance performance. The wider context for this research is one in which health is increasingly seen as a personal responsibility, and individuals are encouraged to self-manage all aspects of their lives—indeed, to live and die by how well they do so.

“Listen to your body” is a ubiquitous phrase in contemporary self-care. Although its meaning can be vague, it responds to a tendency to push the body to its limits, resulting in negative health consequences. For runners, it speaks to problems of overtraining, of being a slave to the data from a GPS watch, or of being distracted by external sounds. The phrase situates this project at an imaginary border between mind and body, a space mediated by practices of listening. Although my focus is on the soundscapes of running, this work contributes to broader questions: What roles do music, sound, and listening play in contemporary cultures of health and longevity? Are there soundtracks for contemporary regimes of health? If so, how are they constructed and who is listening? This paper examines the running playlist specifically, situating it in this wider theoretical context.

Tamasha-khaneh: Persian Narratives of European Music in an Indian Printed Book

Mohsen Mohammadi, University of California, Los Angeles

By the mid-eighteenth century when India became British Raj, there was a constant flow of cultural exchange and immigration across Indo-Persian lands. Descendants of Persian writers in India had a distinguished position in the Indo-Persian confluence. They were born in educated Persian immigrant families who had joined the Indian noble classes and their works were circulated among educated Persians in India as well as Iran and Central Asia. When India became part of the British Empire, those Iranian immigrants were among the first Indians who provided accounts of European entertainment music in Persian. Indo-Persian writers had a new opportunity of printing facilities in British India to circulate their narratives at an unprecedented rate of circulation. This paper considers two such Persian immigrants in India who provided descriptions of European entertainment music in their books. Abd-ol-Latif Shushhtari (d.1805) never traveled to Europe; however, his pioneering account of the playhouses in Europe contained information on European entertainment places, which he must have acquired from his English sources in India. Abu-Taleb Khan (d.1806) introduced various English words to Persian readers, such as stage, pit, box, opera, and playhouse. For the European theater hall, he used the Persian term tamasha-khaneh and tamasha-gah. In the course of the nineteenth century, tamasha-khaneh became a common Persian term to refer to a European playhouse. This paper questions how Persian writers in India produced narratives on European music and how Persian readers received those narratives through the written texts, particularly the new medium of printed book.

Reaching Back into the ‘Flash’: Pittsburgh Jazz Elders Mediate Cultural Memory

Irene Monteverde, University of Pittsburgh

In 2018, two senior African American members of the Pittsburgh, PA, jazz community started an intergenerational and interracial music collective. I argue that the group’s willingness to revisit history through the eyes and ears of those who have lived it reflect a pocket of ethnographic study that helps bridge critical methods pertaining to racial justice and speculative philosophy that connects the contemporary with the past. Ged Martin’s notion that decisions are made and memories are pronounced in a ‘flash’ of instantaneous action will offer an analysis of the oral histories I have collected from participating in the group’s weekly rehearsals. Martin’s idea reinforces the often improvised and loosely structured process of gathering the qualitative research necessary for capturing the nuances of multi-layered stories. Situating Georgina Born’s concept of a ‘Foucaultian “history of the present”’ and her “post-Bourdieuian theory” of diachronic examination with Neil Gross’s emphasis on qualitative research methods for explaining cultural change facilitates the methodological basis of this study. Connecting these two theorists at the nexus of an ontological discourse about time and how knowledge is transferred highlights the liminality and hybridity of the jazz tradition. This paper exemplifies the urgency and inspired momentum with which community elders—arguably, jazz’s most authorized voices—try to guide what jazz historian David Chevan calls a “single continuum” of social mechanisms and performance practices. By cultivating recursive, social, and reflexive environments, we can uncover truths about race relations, music literacy, and the institutions that dominate music education.

Medicalizing Turkish Classical Music in Obstetrics/Gynecology

Steven Moon, University of Pittsburgh

This paper examines the biologization of Turkish classical music by OB/GYNs in Turkey, where it is medicalized through arguments rooted in neuroscience, cardiology, and other specializations. Claiming an epistemological basis in Ottoman musical-medical treatises, particularly those by Gevrekzade Hafı§ and Hasan Efendi on music, health, and childbirth from the late eighteenth century, these studies ultimately replicate anachronistic assumptions about the relationship between sound and the body vis-à-vis Ottoman medicine. In particular, the history of OB/GYN medicine in the Ottoman era is invoked without consideration of what historian Gülhan Balşoy calls “Ottoman pronautalism,” or the politicization and disciplining of pregnancy, and the
medicalization (masculinization) of the profession of midwifery. Based on interviews with OB/GYNs, musicians, and medical historians, as well as my reading of Gevrekzâde’s Netîcetü'l-fikriyye fî tedbîr-i vilâdeti'l-bikriyye [Final Thoughts on the Treatment of New Births] (1794), I argue that contemporary biological knowledge is used, a posteriori, to discipline Turkish classical music along the same lines as pregnancy in the nineteenth century in order to argue for an inherent biomedical value in the music. Drawing on literature from feminist science studies, Ottoman medical history, and medical ethnomusicology, I demonstrate that efforts to render Turkish classic music as scientifically and medically exceptional are a part of a larger pattern of making constitutive claims to the body and sound though medicalization.

‘Diva’ to ‘Golden Boy’ to ‘Toy’: National, Transnational, and LGBTQ Politics in Israel’s ‘Eurovision-ism’
Moshe Morad, Tel Aviv University

20 years after the Eurovision Song Contest’s first “official” transgender winner Dana International changed LGBTQ life in Israel, Neta Barzilai’s 2018’s winner, whose song and performance celebrated contemporary gender and queer empowerment, has brought Eurovision back to Israel. This paper brings, from the author’s own experience and perspective as head of the 2015 Israeli delegation to Eurovision, and the chair of the Israeli song committee for three years, as well as many years of broadcasting in the public service corporation participating in the ESC, an ethnography and analysis of the Israeli Eurovision experience. The author uses the term “Eurovision-sim” to expose and explore the Socio-political-musical complex involving local and global politics, religion, ethnicity, intersectionality, power, boycott politics, gender and LGBTQ politics, accusations of “pink-washing”, political voting, politics of culture and cultural politics. The author deconstructs and analyzes the test cases of three Israeli Eurovision songs - “Diva” (1998), “Golden Boy” (2015) and “Toy” (2018) - representing three levels of queer empowerment, leading to the 2019 contest in Tel Aviv, chosen as best Eurovision of the decade - a celebration of fun, hedonism and escapism, mixed with culture politics and controversies from debates regarding the host city, religious debates, BDS and anti-BDS pressure groups, and a spectacular show featuring camp-to-controversial highlights including an out-of-tune guest performance by Madonna. This paper shows how a 3-minute song can become the axis of local and global cultural and social power games, and even change society. This paper is sponsored by the Gender and Sexualities Taskforce.

The Politics of Repertoire in Popular Sing-Along, 1924-1964
Esther Morgan-Ellis, University of North Georgia

Between the 1920s and the 1960s, community singing was mainstream popular entertainment in the United States and Canada. Sings took place in movie theaters, parks, and meeting halls, and were facilitated by films, LPs, and radio and television broadcasts. Although none of the activities encompassed in the purview of this investigation were political in nature, the act of community singing itself has significant political implications. In all of these instances, participants created community by joining together, whether the activity took place in person or via a synchronous mediated experience. But how did group singing shape those communities, and what were their resultant characteristics? This presentation will focus on the role played by repertoire. A sing-along requires songs that participants know - a fact that limits the community of potential participants from the start. In addition, the familiarity requirement means that sing-alongs are naturally nostalgic, and the examples under consideration frequently employed explicitly nostalgic frameworks. At the same time, a strong modernist current runs throughout these practices, which often exhibit tension between progressive and reactionary impulses. This presentation will draw on the vast stores of repertoire information contained within a publicly-available database that I have been developing for the past two years. This approach allows me to provide a broad view of what Americans and Canadians of the mid-20th century were singing about, and to assess representation in the sing-along repertoire. I will contextualize my findings with case studies drawn from historical sing-alongs mediated by slides, films, radio, and television.

“Roar like a Lioness, Punch like a Cyborg”: Imagining an African (Afro) Futurism in the Work of Yugen Blakrok
Warrick Moses, University College Cork, National University of Ireland

Since its formal naming as a theoretical framework in 1993, “Afrofuturism” today encapsulates an array of cultural, philosophical, and aesthetic modes within the fields of speculative fiction, visual, and musical arts. Despite the subsequent revisions and overuses of the term, Dery’s initial description “African American signification that appropriates images of technology and a prosthetically enhanced future” remains a useful barometer against which to gauge inter-relations of race, technology, and temporality. In this context Afrofuturism writ large allows for the evocation of counter-memories (Eshun, 2003): ways of enacting psychic redress for contemporaneous black engagements with displacement and disorientation created by the Middle Passage, and chattel slavery. But what of speculative futures arising from the African Continent; narratives buffeted by very different concerns than the Diasporic experience? Drawing on ethnographic and musicalological method, as well as literary scholarship, this presentation explores what might properly be characterized as “gestures toward African futurism” in the work of South African hip hop MC, Yugen Blakrok, who recently caught the attention of international audiences with her guest verse on the Black Panther (2018) soundtrack (quoted in my title). I argue that Blakrok employs a distinctly Afro- mythic mode of storytelling, combining tropes of speculative fiction to simultaneously imagine alternate pasts and not-yet-formed futures (Sunstrum, 2013). Imagination itself being a radical act, she conceives of an Africa “after catastrophic disaster” (Singer, 1992). Neither resigned, nor hopeful, Blakrok fully inhabits the world of her own conjuring, asserting both agency within and ownership of that conjuring.

The Role of Archives in the Negotiation of the Lebanese Maronite Tradition: The Case of the Funeral Ritual
Guilnard Moufarrej, United States Naval Academy

The Maronite Church is an indigenous church based in today’s Lebanon. It is a branch of the Syro-Antiochian church, but has been in communion with the Roman Catholic Church since at least the thirteenth century. This communion with Rome has resulted in a long period of Latinization and in the implementation of different Western devotional customs and practices in the Maronite liturgy. Following the Second Vatican Council (1962-1965), which recognized the right of the Eastern Catholic Churches to preserve their own liturgical practices, the Maronite Church undertook a major liturgical reform by resorting to its old manuscripts and archival collections in order to reconstruct and revive its old liturgical practices and texts. This paper discusses the role of archives in the revitalization of the history and liturgy of the Maronite Church throughout the process of negotiating its tradition. I refer specifically to the reform of the funeral ritual that took place during the latter part of the twentieth century. An examination of both the most current version of the ritual and earlier versions, the oldest of which goes back to the year 1266, shows that whereas the reform contributed to the revival of the old tradition, it has also helped adapt it to contemporary religious and cultural practices. Drawing on fieldwork and interviews with members of the reform committee, I aim to show the role of the “hidden histories” of archival collections in the Maronite Church in understanding the relationship between its musical past and its current practices.
Transforming Archival Purpose: Elevating Equitable Pop Histories in a Mancunian Digital Community Archive
Kate Mullen, Indiana University

Music archives in the digital age take many forms ranging from traditional institutional archives, to independent community-based preservation projects, to large scale social media sites. However, traditional archives often limit what can be preserved digital, to inherently selective collection policies and missions. In this paper, I explore how community-based, volunteer-run archives disrupt the traditional process of archiving, and provide new ground for ethnomusicological consideration as socio-politically active organizations focused on musical preservation. Furthermore, I argue that these types of archives have the ability to reveal silenced histories and elevate the musical work of minoritized groups by breaking away from more dominant musical narratives. Through accessible digital websites and interactive participatory collecting methods, community archives contribute new theories of equity to the ethnomusicological archival canon. To demonstrate the potential of these methods, I draw on a case study of the Manchester Digital Music Archive (MDMArchive), a community archive focused on popular music ephemera and heritage in the northern English city of Manchester. Using examples from the archive’s collections, I trace a path from digital collecting practices to engagement with underrepresented pop histories via the use of exhibitions and events. In doing so, I demonstrate how community archives such as the MDMArchive use a process of collection, transformation, and recirculation to remodel archival materials into contemporary, socially relevant actors.

Sonic Bias and Ecological Idealism in Commercials from the Digital Age
Megan Murph, University of South Carolina Upstate

Recent sound scholars, ecomusicologists, and acoustic ecologists have examined assumptions connected to the glorification of silence/nature and dismissal of noise/city, especially considering our consumerist digital age. Over the last decade, the number of television commercials (TVCs) has steadily increased for web-based platforms, while the length of the advertisement has decreased. These changes in commercialism reflects not only fast-paced lifestyles but the market’s control over its customer. Many commercials’ sound designs are bound to a sonic duality akin to Murray Schafer’s concept of hi-fi and lo-fi soundscape. These soundscape differentiate in that hi-fi settings allow for discrete sounds to be heard clearly (associated with nature or rural landscapes) while lo-fi settings are obscured with closer and more compact sounds (city or urban landscapes). This concept conflates and continues the narrative of silence being better than “noise” and wilderness better than city. When this duality is applied to marketing and advertising, silence/nature becomes a commodity and its auralities aid in sales. In this paper, I draw upon different disciplinary perspectives and approaches within advertisement rhetoric (Nicholas Cook, Margarita Alexomanolaki), urban geography (Jules Boykoff, Neil Smith), sonic violence (Juliette Volcler), and noise history (David Hendy, Hillel Schwartz) to interpret and understand recent commercial sounds from 2016-2019. I will reveal how advertisement sound design aids in maintaining divisions between nature/the city, silence/noise, middle class/working class, and heteronormative relationships.

Old Tool, New Purpose: Inuit Drum Dancing as an Adaptive Response to Intergenerational Isolation
Timothy Murray, University of Florida

This paper examines the relationship between Inuit drum dance and the social isolation that results from intergenerational segregation in Ulukhaktok (formerly Holman), an Inuit settlement in the Canadian Arctic. I will argue for the understanding of contemporary drum dance practice in relationship to two social concepts that have continued to underwrite Inuit kinship-based society and epistemology in the post-settlement era. “Ungayuq” (close affection) and “Naalqatquq,” (listening carefully, and obeying one’s elders) have traditionally made up an interdependent set of processes whereby elders show affection to youth in order to inspire obedient participation in a hands-on approach to learning subsistence-based skills. This process helps scaffold their development as they grow into adulthood and helps instill a sense of how to survive “out-on-the land.” After describing the continued importance and interdependence of these concepts in modern Inuit settlements like Ulukhaktok, I then outline some of the ways in which forced sedentarisation and cultural assimilation have disrupted many of the traditional ways in which youth and elders have interacted. These disruptions have contributed to an existing list of downstream psychosocial problems associated with delayed life course development in the wake of colonization: anxiety, depression, chemical dependency, and a skyrocketing suicide rate. Based on more months of fieldwork the discussion section identifies specific ways in which modified, contemporary drum dance participation in Ulukhaktok, at least for some, offers an adaptive response to these problems.

Zär, Polyphonic Group Lament as Collective Expression of Intense Pain and Grief
Nana Mzhanavanadze, University of Potsdam/Germany

This paper focuses on polyphonic mourning hymns (zär) from Svaneti, a high Caucasus region in Western Georgia. Because of their roots in very old, possibly pre-Christian rituals, Svan zär, which is still a living tradition today, performed by men exclusively during mourning rituals, could reveal the early layers of Georgian musical thinking. Despite its importance, there are only a few studies devoted to this phenomenon. In order to document the multi-faceted nature of this zär, we have examined all publicly available ethnogetic data and archive recordings. Furthermore, in the summer of 2016 we conducted a three-month field expedition to Upper Svaneti and Svan eco-villages near Tbilisi and recorded eleven performances of seven different variants of zär along village channels along the Enguri River. In addition to multi-channel audio and video equipment, we were allowed to use at least one larynx microphone for each voice group, thus opening up completely new technical possibilities for vocal analysis. In our paper, we explore this unique data collection, which covers the majority of the still practiced zär and discuss the results of our analysis regarding its ritual context, language-music interrelations, phonetics, and musical features. Against the background of the observation that the synchronised harmonisation of zär is achieved without clearly manifested mnemonic anchors such as meters or rhythms and has a wealth of fourth-fifth-loaden chord sequences, we discuss possible models of the emergence and development of zär as a collective expression of intense pain and grief.

Amateur Archivists and the Hidden Histories of American Popular Music
José Neglia, University of Hong Kong

This paper will examine the role of amateur archivists in the revival of American rock and roll of the 1960s. Drawing on ethnographic fieldwork with fans, artists, and label producers, I explore the production of reissue albums of a genre of 1960s rock music called garage rock. I show how the work of producing reissues involves more than simply selecting tracks, designing album covers and writing liner notes; rather, it is a form of archival work that entails tracking down “forgotten” bands and their recordings, uncovering their stories, navigating property rights, and compiling this material in album form. While most reissue albums of this genre of rock are “bootleg” productions that are expulsive of the original bands and their rights, I focus on examples of collaborative productions between the original musicians and reissue producers. This paper asks, what does the technical work of producing reissue albums tell us about the material cultures through which popular music circulates today? Likewise, how do reissue producers generate new forms of value through practices of curation and restoration? Lastly, I ask, what might music scholarship learn from these archivists in...
how to approach the hidden histories of popular music in a more ethical and collaborative way?

Reconstructing the Pedal Steel Guitar: Creative Marginality, Technology and Masculinity in Musical Instrument Making
Daniel Neill, Memorial University of Newfoundland

What does it mean to use computers and machines to design and build traditionally handmade musical instruments? How do musical communities with real and imagined connections to masculine skilled labour receive these machine-built instruments? Drawing on ethnographic research with instrument maker Ross Shafer, I problematize theories of making that position processes of mass production and mechanical fabrication in binary opposition to the aesthetic ideology of the handmade. While Richard Sennett suggests that Computer Assisted Design (CAD) software and Computer Numeric Controlled (CNC) fabrication stifle the acquisition and deployment of embodied knowledge in skilled practices, I argue that Shafer’s creative use of these technologies allows him to refine and troubleshoot innovative designs without time-consuming and wasteful processes of prototyping. Furthermore, CAD and CNC fabrication complement and augment Shafer’s embodied knowledge gained through thousands of hours spent working with metal and wood. Following Bijsterveld and Schulp (2004), I characterize Shafer’s innovations in pedal steel guitar (PSG) design as exemplary of Dogan and Pahre’s (1990) concept of “creative marginality.” In other words, Shafer has taken skills from one discipline—mountain bike design and fabrication—and used them to inform his work as an instrument maker. While the historical development of the PSG has been marked by creative marginality, I argue that the unusual appearance of Shafer’s instruments along with his embrace of CAD technology pose a challenge to the hegemonic masculine ideals of country music culture prevalent in the community of PSG makers, players, and enthusiasts.

Community Choirs and the Challenges of Inclusivity
Anna Nekola, Canadian Mennonite University

This project explores the complexities of inclusion in the context of community choral singing, questioning whether the unqualified removal of boundaries to participation is effective for creating a welcoming environment for singers. Choral musicmaking can be an internally and socially connective act, providing individuals ways to integrate their personal selves, as well as to forge bonds within communities. Community choirs represent important sites for practicing inclusion and building togetherness. Through ethnographic fieldwork, the authors engage three community choruses in Winnipeg, Manitoba, each of which holds an identity of radical inclusivity: one choir for LGBTQ+ individuals, one for individuals living with dementia, and one for singers told they are unable to match pitch. Musicologist Dr. Liz Garnett writes that the “category of choral singing is constituted through the stipulation of prescribed and proscribed practices; certain forms of behaviour are mandatory, others forbidden” (Garnett 258). Garnett’s statement implies that choral ensembles are fundamentally exclusive, organized according to sets of behavioural codes that are not universally accessible. This project investigates the interplay between policies and practices within deliberately inclusive community singing spaces, asking questions such as: How might policies that limit or boundary participation create inclusive spaces for marginalized voices? How do the singing practices and repertoire choices of choirs foster feelings of social connection? How are (official and unofficial) choir policies in tension with choir ideals, so that maintaining a space of welcome and inclusion involves excluding people who act in ways deemed anti-social or even dangerous for the community?

Musical Oars in the Arabian Sea: A Voyage to the Kolkkali Performance of Mappilas of Malabar
Mohamed Haseeb Neychiyil, PSMO College

Mappilas, the Muslim community of the south-west coast of India, have a unique place in the socio-cultural history of Kerala. Kolkkali is a group performing art with sticks and drums practiced mainly by the local Mappila fisherman community. Among the Mappila art forms Kolkkali belongs to a special category, because kolkkali is a mixture of music, movement, lyrics, and emotions. It resembles martial arts, such as kalariyayttu. The first part begins with a Mappila song and simple stick movements known as “maranjadi minkkali” (counter-strike) and ends with “ozichil mutt” (faster strike). The pattern of body movements varies in accordance with the rhythm of Mappilappattu and oral commands called vayattti. Indeed, kolkkalal was a source of inspiration in the anti-colonial struggle, and played a major role in the socialization process of the Mappilas. This is an attempt to understand the tradition and changes that happened in kolkkali by analyzing its different steps, which were recorded by Arnold Adriaan Bake in 1938. “Chang kalangi chattiitem” and “oshamang ida murukkam” are the two “ishal” (melodic forms) of the songs recorded and filmed by Bake in Parappanangadi village. While considering the socio-economic condition of the local Mappila fisherman community during the past and the present, this paper makes a comparative study of the kolkkali performances of 1938 and 2020 in Parappanangadi village, Malappuram, Kerala.

A Life Beyond Death: The Technomancy of Flying Lotus
Jason Ng, University College Cork, National University of Ireland

This presentation analyzes the music and live performances of contemporary artist Flying Lotus (Steven Ellison) based on archival research and ethnographic observation during his 2020 ANZ Tour. Through live performance, Ellison presents what can be thought of as an Afrofuturist imagining of a dystopic future contrasted with technological sensory ecstasy. This polygeneric musical expression not only looks to potential futures but also signifies a deep exploration of the histories - technological, personal, cultural and musical - in which he locates himself (Sols, 2019). Produced via a process emblematic of the human-technology binary expressed in earlier Afrofuturist works, this echoes the critical power of Ellison’s collaborators and influences - notably, Alice Coltrane, George Clinton, and Sun Ra - in an exploration of new subjectivities and experiences beyond life and death. Such rich performative stimulation and abstraction draws audiences into a chaotic immersion reflective of Ellison’s “responsibility to bring magic to this world” - a position notably defiant of Western Enlightenment rationale that, instead, acknowledges a plurality of ontologies. This realisation brings into question the role of performance and technology in connecting audiences to new cultural spaces in which the temporal and cultural conditions of our time can transform. Working through the critical theories and methodological structures of performance and participation studies (DeChaine, 2002), the presentation draws a connection between Ellison’s live performances and the lineage of Afrofuturistic cultural production that aligns with Gilroy’s (1995), and later Rollefson’s (2008), articulation of “anti-anti-essentialism.”

Multivalent Motives: The Influence of Metrical Context on Attack Salience in Guinean Malinke Dance Drumming
Tiffany Nicely, Buffalo State College

This paper analyzes several pieces of Guinean Malinke dance drumming repertoire, focusing on the melo-rhythmic conversations between two drums that make each piece distinct. I will show that the construction of these “hooks” (Polak and London 2014) is “multivalent” (Locke 2011), in the sense that they reflect multiple strength and weakness profiles relative to the different metric layers undergirding them. This complexity is due to the co-influence of metrical layers that do not all nest within one layer.
another. Guinean Malinke dance drumming, a genre where three to ten musicians play a mixture of hand drums, stick drums, and bells, employs a metrical structure comprised of several temporal layers, including multiple isochronous grids such as the cycle, tactus, and subdivisions, and a timeline that is often asymmetrical. Melo-rhythmic conversations between the two piece-defining drums within the polyrhythmic ensemble, the sangban and dundunba, bear different specific relationships to different rhythmic conversations between the two piece-defining drums within the polyrhythmic pairs of attacks in terms of their vectors - whether each pair moves to, from, or is neutral relative to metrical context layers. The vectors reflect the relative complexity of each pair, and the layout of vectors of all attacks maps the topography of the piece.

Flexible Bodies: Becoming Contemporary on the Indian Dance Floor
Ameera Nimjee, University of Puget Sound

Indian contemporary dance is a field, genre, and strategic term, in which practitioners design and stage choreographies that are high art, avant-garde, experimental, abstract, and a-formal. Many—though increasingly, not all—practitioners are trained in Indian classical dance forms, and innovate from these by drawing on an amalgam of abstract movement vocabulary to produce work that is socially and politically engaged. This paper explores kinesthetic mobilities in contemporary dance, wherein practitioners negotiate how to train and perform the body on the dance floor. Drawing on ethnographic fieldwork I conducted as a dancer-scholar between Bangalore, Chicago, and Toronto, I explore three departure points that contour becoming contemporary in Indian dance: a) staging multiple movement vocabularies; b) entering pedagogical systems that draw from “modern” institutions and “traditional” modes of master-disciple apprenticeship; and c) approaches to “choreography,” wherein contemporary dancers are in fact dance-makers. I argue that the contemporary dancing body must be a flexible one in navigating larger, transnational economies for Indian dance. Drawing on Aihwa Ong’s (1999) theorization of “flexible citizens,” who maintain different and frictive forms of civic membership in transnational communities, I show that flexibility on the dance floor is a metaphor for an off-the-dance-floor versatility that characterizes the field of Indian contemporary dance. I argue that this versatility is required in transnational economies for Indian dance at large, such that the flexible body is more likely to achieve economic success, or at the very least, remain fiscally afloat as a creative professional.

Memórias Afro-Atlânticas
Cassio Nobre, Couraça Criações Culturais

Description/Discussion In 1940, a black American linguist, Lorenzo Dow Turner, came to Brazil to study the African languages still spoken and sung in the Candomblés of Bahia. Over the course of seven months of intensive research, Turner finds and records the most emblematic religious figures of the time: Martiniano do Bonfim, Menininha do Gantois, Joãozinho da Goméia, Manoel Falefá, among other distinguished representatives of Afro-Brazilian religions. The recordings and photographs by Turner in Bahia - whose aim was to show the linguistic relationship with Gullah, a language he had studied in the 1930s and which is still spoken today in the south of the United States, along the coasts of Georgia and South Carolina, by descendants of slaves in a situation of cultural and geographical isolation - serve as a pioneering and unique witness to the presence and preservation of African languages in Brazil and the Americas. Presenting rare images and sounds, the feature-length documentary Memórias Afro-Atlânticas follows the footsteps of Lorenzo Turner and revisits the Candomblé terreiros recorded by him almost 80 years later in search of memories and remnants still alive. Film information: Title: Memórias Afro-Atlânticas Year: 2019 Country: Brazil Genre: Documentary, Color/B&W Total length: 76 minutes Languages: Portuguese and English (subtitles)

Santeria, Ifa, and the Renegotiation of Spiritual Identities in Los Angeles.
Mariangela Nobre, University of California Riverside

In the last few decades, many scholars of the African diaspora have examined Santeria as a syncretic religion and its relevance to cultural and social processes of identity formation in Cuba. Most, however, have paid very little attention to the renegotiation of the practice in the United States, and in particular within the urban area of Los Angeles. My argument makes a case for the significance of Santeria in Los Angeles, where innovation within the tradition today involves its reinstatement as an African religion in its own right, redirecting ritual practices toward the Ifá belief system from West Africa more than the syncretic Catholic/Yoruba version of the faith. Moreover, I explore how Santeria praxis is changing today through novel uses of technology and the internet as frequently employed by Babalawos (spiritual leaders) in their personal consultations. I will further examine Katherine Hagedorn’s claim regarding religious tourism reinforcing the commodification of culture (Hagedorn 2001) through interviews with participants in the Los Angeles community who experienced their initiation in Cuba. The primary objective of this ethnographic paper is to examine how Santeria renegotiates its Afro Cuban origins through the musical and ritual expression of ethnic pride, not only of the Afro Cuban population in the United States but also of African American and other Latin American worshippers.

From Bombay to Tehran: India-Iran Confluences in the 1930s and the Case of The Lor Girl
Laudan Nooshin, City, University of London

Film arrived in Iran at the turn of the 20th Century following the state visit to Europe of Muzaffar al-Din Shah (r.1896-1907) who, at the Paris Exposition Universelle of 1900, encountered and became captivated by the cinematograph, and arranged for one to be purchased and taken back to Iran. Screenings initially provided entertainment for royalty and the aristocracy, but film soon entered the public domain, where it faced opposition on both religious and political grounds. Despite objections, film gradually became established and by the early 1930s there were 15 cinemas in Tehran and 11 in the provinces. There was, however, little in the way of a local film industry at this time and the first Persian-language sound film, Dokhtar-e Lor (The Lor Girl, 1933), was in fact produced in Bombay by the Imperial Film Company, primarily for distribution in Iran. Bombay had a well-established Parsi and Iranian community and there was a great deal of interest in Iran and Zoroastrian history among Parsis, who were encouraged to visit or ‘return’ to Iran and who also had links with Iranian nationalist intellectuals. This paper examines the role of music in The Lor Girl and asks what this Indian-Iranian production reveals both of the cultural flows between India and Iran and of the symbolic status of Bombay as a modern city and locus of Imperial power at a time when Reza Shah Pahlavi was promoting a vision of Iranian nationhood centred around discourses of modernity and a disempowering of local tribes.

The Percussion Orchestra: Institutional Power and Masculine Habitus in Collegiate Percussion Ensemble Practices
Haley Nutt, Florida State University

This paper will investigate the development and contemporary standing of the most powerful sub-genre within the American collegiate percussion ensemble world, the percussion orchestra (PO). First popularized by Richard Gipson at the University of
Oklahoma in the 1980s, this tonal, symphonic, and virtuosic approach to percussion ensemble performance has undergone various changes in style in order to maintain hegemony within the percussion community. PO compositions were originally composed as a way to legitimize and standardize the pedagogical value of percussion ensemble performance in higher education; works premiered in the last two decades, however, are masculinized commodities, exhibiting more commercialized and exhibitionistic qualities than earlier repertoire. I argue that this change resulted from shifts in power, coupled with the growing influence of Drum Corps International among collegiate percussionists. The percussion orchestra is an example of masculinized commodities, because an exclusive group of American, white men within institutions continue to commission, compose, premiere, and publish these works to gain cultural and financial capital, the medium wields great power in the percussion world. New social trends within the Percussive Art Society, however, allude to potential shifts in the hegemony within the percussion community. PO compositions were originally established as a means of claiming the right to exist in the city by filling the very heart of public space with their voices and sounds. The interaction through street music, however, requires an ongoing process of negotiation with the other actors of the public space as well as the state officials for Syrian musicians. In this paper, by drawing attention to their agency, I examine the tactics (de Certeau, 1984) that this public negotiation requires migrant musicians to develop including repertoire choice, and establishing relationships with various other actors of the public space.

The ways in which spaces are used by communities are of great interest. Rural communities are replete with (re)membered and forgotten spaces of agency, performance, and identity associated with story, song, and dance. The wind-swept sites in rural Western Oklahoma hold details of the past that have shaped the present. The (barely) visible and largely invisible evidence points to areas where activities of families, livestock, farms, and communities once flourished, but now rust, decay, and fading memories of these places wisp away with the smoke of prairie fires burning on the horizon. Resting below this small patch of ground, a woman’s briar-adorned tombstone hints at her birth into slavery, hundreds-mile exodus to hopes of freedom and prosperity advertised by newspapers and realtors in a far-away land, and ultimately, abandonment after death as her posterity continued her search for a place to call home—in the state with “home” in its name—“O-kla-hom(e)-a.” Using contemporary frameworks of examination, and through a combined ethnohistorical, ethnoarchaeological, and ethnomusicology framework, this paper this discusses and explains the ways in which spaces of cultural significance are defined and (re)membered through 1) the examination of All-Black ghost towns and Tribal communities in rural Oklahoma; 2) the telling of “stories” that detail the ways in which identities of ascription, prescription, and proscription are fluid and dynamic in cultural and ethnic intersecting spaces and, 3) the ways in which individual and syncretic song shaped past ethnic identities and community affiliations, and continues to shape present identity structures.

Claiming the Public Space: Street Music Practices of Syrian Migrant Musicians in Istanbul
Evrim Hikmet Öğüt, Mimar Sinan Fine Arts University

Syrian musicians in Istanbul, like the rest of the 3.5 million members of Syrian society in Turkey, work under temporary, insecure, low-paid and precarious conditions. In addition to the migration policy of Turkey, the government’s lack of social policies supporting the cultural productions of migrant societies subjects them to limited space and tough working conditions. Under these circumstances, in order to earn their living—especially in the first years of their arrival- street musicianship emerges as a new musical practice. Taksim Square and İstiklal Street in Istanbul, the most significant cultural and political center in the city, becomes the only venue of preference for street musicians. Even though the district is under a rapid neo-liberal change, as a venue of interaction among locals, tourists, and various migrant groups from diverse social classes and identities, it still possesses the potential of creating a democratic ideal (Sennett, 2002). In this respect, street music practices of migrant musicians can be considered as a means of claiming the right to exist in the city by filling the very heart of public space with their voices and sounds. The interaction through street music, however, requires an ongoing process of negotiation with the other actors of the public space as well as the state officials for Syrian musicians. In this paper, by drawing attention to their agency, I examine the tactics (de Certeau, 1984) that this public negotiation requires migrant musicians to develop including repertoire choice, and establishing relationships with various other actors of the public space.

When Post-Structuralist Archaeology meets Ethnomusicology: Secrecetric Rhythms of Tribal Communities and Forgotten All-Black Towns in Oklahoma
Elisha Oliver, Oklahoma City Community College/The SHARE Together Foundation

The ways in which spaces are used by communities are of great interest. Rural communities are replete with (re)membered and forgotten spaces of agency, performance, and identity associated with story, song, and dance. The wind-swept sites in rural Western Oklahoma hold details of the past that have shaped the present. The (barely) visible and largely invisible evidence points to areas where activities of families, livestock, farms, and communities once flourished, but now rust, decay, and fading memories of these places wisp away with the smoke of prairie fires burning on the horizon. Resting below this small patch of ground, a woman’s briar-adorned tombstone hints at her birth into slavery, hundreds-mile exodus to hopes of freedom and prosperity advertised by newspapers and realtors in a far-away land, and ultimately, abandonment after death as her posterity continued her search for a place to call home—in the state with “home” in its name—“O-kla-hom(e)-a.” Using contemporary frameworks of examination, and through a combined ethnohistorical, ethnoarchaeological, and ethnomusicology framework, this paper this discusses and explains the ways in which spaces of cultural significance are defined and (re)membered through 1) the examination of All-Black ghost towns and Tribal communities in rural Oklahoma; 2) the telling of “stories” that detail the ways in which identities of ascription, prescription, and proscription are fluid and dynamic in cultural and ethnic intersecting spaces and, 3) the ways in which individual and syncretic song shaped past ethnic identities and community affiliations, and continues to shape present identity structures.

Re-Studying Arnold Bake’s Collection and the Songs of Mappila Muslims in Malabar, South India
Abdur Rahhoof Ottathinalg, Leiden University

At the shores of the Indian Ocean in southwestern India, Mappila Muslims of Malabar lived for centuries a culture of songs called Mappila paattu in which indigenous cultural elements were fused with Islamic texts and traditions. With varied genre, conventions of composition, performance and social and ritual significations, paattu forms a rich repository for historical anthropology of vernacular Islamic articulations in present-day Kerala. Ranging from the 16th century, through the colonial period of 18th-20th c., Arabic-Malayalam songs of Mappilas remain an active cultural resource in the post-colonial contexts of their history, heritage and regional Islamic identity. While the material preservation of the tradition becomes a growing concern with academics, government and the people, the longitudinal research project of restudying and repatriating the collection of the renowned Dutch ethnomusicologist Arnold Bake has opened up a possibility to tap into the understudied musical culture of Muslims in south India.

This paper seeks to introduce the textual, performative and musical culture of Mappila Muslims, focusing on the entangled histories of Badar Padappattu, composed by the master song-writer Moyinkutty Vaidyar (1852-1992), which is located among other Mappila materials in Bake’s 1938 Tefi recordings. It will elaborate on the critical relevance of the genre (“war-song”) for the colonial history of the community, and the career of Mappila songs through colonial and post-colonial collections and ongoing restudy projects.

Self and Subject: Improvised Autoethnography as Decolonial Methodology
Dhiren Panikker, University of California, Riverside

Scholars of Critical Studies in Improvisation (CSI) examine the role of improvisation as a tool for building more ethical social relations (Fischlin and Heble 2004; Fischlin, Heble, and Lipsitz 2013; Lewis and Piekut 2016). Meanwhile, a growing body of research highlights the importance of developing practical methods for decolonization in the field of ethnomusicology, particularly given the term’s use as a descriptive metaphor often divorced from community and political engagement (Chavez and Skelchy 2019; Mackinlay 2015; Przybylski 2018; Smith 2012 [1999]). Few works, however, explore how improvisation might function in decolonizing ethnographic research. In this paper, I examine potential decolonial strategies through recent multi-sited research on intercultural improvisation in the urban US. Tracing my experience as an artist-scholar of color across various musical spaces, I propose a tri-partite
improvisational methodology that includes: 1) collaborative performance; 2) autoethnographic storytelling, and; 3) dialogic research and writing. These interrelated approaches disrupt epistemological binaries such as self/Other, theory/praxis, and home/field, thus reconfiguring normative power relations shaping ethnographic representation. Building on black radical forms of “artist-centered scholarship” (Lewis 2004; Modirzadeh 2011), I argue that improvisation serves as a potential decolonial research methodology that unsettles histories of coloniality plaguing ethnomusicological discourse. In doing so, I hope to generate a more ethical and politically-engaged “sound writing” (Kapchan 2017), attentive to the multiple positionalities researchers inhabit both within and outside the field.

Carnavaleras: Authorship, Tradition, and Collective Curation in Globalized Oaxaca
Kevin Parme, University of Texas at Austin

In the popular imagination, the brass and wind bands of Oaxaca represent the state’s rich musical history, a living past to be experienced alongside other traditions such as mole, artisanal textiles, and mezcal. But such ensembles are not frozen in time; they continue to transform. Take, for example, the carnavalera bands and repertoire that have developed around youth celebrations during the Day of the Dead. These bands perform and compose instrumentals that borrow melodies from a variety of sources such as regional sones, movie soundtracks, pop songs, TV shows, and American football marching bands. Their freewheeling approach to composition and unconventional attitude towards authorship has made the groups controversial with those who view Oaxacan bands as bearers of tradition and/or favor strong protections for intellectual property. On the other hand, the bands and their music provide insights into how communities in the Global South curate the global media landscape. Moreover, carnavalera bands highlight the tensions between alternative ideas of authorship and Western conceptions of individuality as formalized in copyright law. This paper explores such question through research conducted with Oaxacan bands in the fall of 2018. It contributes to literature on Mexican brass bands by discussing processes of globalization through aural creative practice, rather than through poetic form and/or migration.

Here and There: Identity Through Music, Dance and Cultural Practices in Refugee Camps
Mark Parselelo, Norwegian University of Science and Technology

Adjumani refugee camp, located in Northern Uganda is home to several South Sudanese ethnic groups who were displaced by a series of civil wars in their country. The most recent war being in 2013, where the United Nations Refugee Agency and the Uganda Office of the Prime Minister (OPM) reported an increase in refugee numbers. This is not the first time that South Sudanese have gone into exile; there is a culture of war, discrimination, exile and refugees. I seek to discuss how refugees use dance to link the refugee camp and their home South Sudan and in particular, for the Dinka refugees in the camp. This paper will highlight the impact of Dinka traditional dance practice on the refugees’ construction of “Here” and “There” where “Here” represents the refugee camp and “There” is South Sudan. Beyond the concept of space and time, this paper seeks to interrogate other aspects of dance performance that enable the refugees to reconstruct “There” in “Here” using Dinka traditional dance while negotiating their identity. The paper will discuss how the dance practices influence the Dinka refugees lives and the power of music and dance, which enables them to reconstruct their “There” while “Here”. With data from the field, this article will use Connerton’s theory of how societies remember, Ingold’s education of attention theory, Giurchescu’s dance analysis method and Bourdieu cultural production theory to try and unpack dance movements and their link to the functions and relationships within the dance.

The Value of Free: The Political Economy of Citizen Produced Media for Presidential Campaigns
Justin Patch, Vassar College

Modern social media is an attention economy where platforms compete for users’ time and headspace, hoping to monetize it through advertising and data. Using social media as an outreach platform, political campaigns hope to harness this attention and transform it into action. Campaigns attempt to steer partisan enthusiasm into traditional keys to success: volunteers, donations, and voters. A recent media X-factor is citizen-made media, like tribute videos, uploaded to public platforms. 2016 saw an explosion of citizen involvement: Trump re-tweeted manufactured headlines and videos from his followers, and Bernie Sanders’ campaign used supporter-made videos at rallies and as television ads. From an economic standpoint, citizen media is free labor: it costs the campaign nothing and the potential return - from attention and enthusiasm to cultural capital - is enormous, since it costs the campaign nothing and evades legal complications. The political economy of user-made videos is difficult to understand and quantify: what is the value of free? How do we theorize the political economy of free when so much media costs nothing but seeks to transform attention into a form of productive labor? By combining the Marxist political digital economics of Christian Fuchs (2017) and the post-industrial economic theories of Daniel Bell (1973) and Daniel Cohen (2009), this paper theorizes the role of free labor and its effects on the contemporary campaign, paying particular attention to tribute videos.

Protecting Traditional Music Through, and in Spite of, Cultural Nationalism: A Case Study
Marc Perlman, Brown University

Traditional music is problematic for the modern liberal polity, because compositions of unknown age and authorship— unlike those of known composers—can’t be legally owned (copyrighted). This leaves them vulnerable to misappropriation. At various times, in various jurisdictions, musicians and jurists have protested against this apparent inequity and called for property rights in traditional culture—something that has been instituted in many developing countries, with as-yet unclear results. A few attempts have also been made in the developed world. For example, at the height of the US Folk Revival, Charles and Pete Seeger criticized Alan Lomax for asserting copyright in American folk songs, but their efforts to prevent such exploitation failed. Only one attempt has succeeded: the 1985 revision of the German Copyright Law. Based on interviews with the musicians and activists involved, I explain what made their initiative effective. A key factor was the Bavarian government’s official embrace of its region’s folk music, a centuries-old manifestation of Herderian cultural nationalism. This embrace, not obviously consistent with liberal ideals, has historically proved troublesome (it may have facilitated the music’s co-optation by the Nazi regime). But unlike the developing countries where the state claims ownership of all traditional music, the 1985 reform protects Bavarian folk music by decisively removing it from the sphere of property rights. I end by considering why this approach succeeded in Europe but is unlikely to prove attractive in the developing world.

Being Quiet About the Bomb: Bae Il-myeong’s Poetics of Refusal
Joshua Pilzer, University of Toronto

Post-colonial South Korean performances of suffering are characterized by ardent expressions of emotion. This is true of the traditional performing arts, channelled to
express twentieth and twenty-first century sorrows. But it is also the case of testimonial performances by survivors of the worst excesses of colonialism, war, and Cold War, US-engineered authoritarian capitalism, which lasted until the early 1990s. Survivors are expected to break through a wall of repressive silence with spectacular displays of suffering. Some of the many Korean victims of the atomic bombings of Japan do testify, generally in a flat, documentarian style which defies the conventional spectacularization of suffering, and gestures towards the sacralised silence that is so central to nuclear discourse and to postwar stoicism. Yet others are reluctant to testify, or even to speak of the past at all, and to mobilize their memories and experiences publicly. Bae Ilmyeong, ninety-four this year, pursues a general system of quietude about the past: short answers, changing the subject, refusals to speak and sing, quiet reflection and half-spoken, half-sung prayer. Her quietude destabilizes the binary of “speaking out” and remaining silent, allowing for acknowledgement of past experience and activism on behalf of the living while refusing to submit to both the discourse of sacral silence or that of silence spectacularly broken. In this essay I bend an ethnomusicological ear and listen closely to her refusals and her expressions on the thresholds of sound and silence.

How to Succeed at Doing What You Love! Hint: Have the Proper Class Standing
John Pippen, Colorado State University

Academic and educational writings surrounding new classical music depict an exciting scene filled with daring musicians. I argue that this arts entrepreneurship literature uncritically perpetuates neoliberal discourses, presenting a “bright-sided” (Ehrenreich, 2009) picture of labor. It does this arguing for the value of affective labor, especially profitable virtuosity, thus seeming to reinvigorate the value of classical music education. My ethnographic research in the Chicago new music scene critiques these narratives by theorizing virtuosity as emerging from high-class labor networks and expressive of elite labor values. In response to precarious labor conditions, members of the groups I study express a flexible view of success and failure. White-collar values such as autonomy, creativity, and an “expressive orientation” toward work (Grint and Nixon, 2015) dominated how musicians evaluated their labor. The stakes of financial failure can be high, but musicians frequently emphasize their agency when discussing risk, stating that they chose a career in music over higher-earning professions. Musicians benefit from the professional networks that provide labor in their field. However, highly precarious and competitive labor conditions have masked class standing evaluations of success. I connect their labor with the arts entrepreneurship literature through the discourse of “do what you love.” The persistence of this ideology in fieldwork, academic literature, and neoliberal rhetoric demonstrates how affective labor and the life of the artist have emerged as ideal types. I argue that it masks the class privilege of successful virtuosos, thus contributing to a more general hiding of labor that preserves capitalist hegemony.

Music History, Visual Media, and Massé Gohoun in the Legacy of the Beninese Singer Yedenou Adjahou
Sarah Politz, University of Florida

Recently work has been done to situate the Republic of Benin’s popular music in international and global perspectives, but more research is needed to ground this music in local understandings of history, ethnic identity, and sensory experience. In this paper I explore the legacy of Yedenou Adjahou (d. 1985), the beloved Porto Novian singer who in the 1970s created massé gohoun, a style of traditional popular music which has entered the everyday musical language of the surrounding region in its use for funerals and parties, as I documented in videorecording in 2014-15. It is derived from a Porto Novian royal court style called djegbe, which is based on a set of interlocking bell patterns, and tied to the vodun practices of the court honoring the memory of royal ancestors. According to my interviews with Adjahou’s drummer, Kpagnouni, Adjahou’s additions to the court style included the kpezin clay drums, along with his virtuosic vocal delivery of proverbial messages in the Gun language deploying an innovative use of modal mixture. A recent Beninese documentary (Agoinon 2020) chronicles Adjahou’s life and musical contributions, which I argue demonstrates the particular power of visual media, over written texts or sound recordings, in constructing and circulating musical histories in Benin. I suggest that visual media like video documentaries, or the statues and murals honoring Adjahou throughout Porto Novo, represent important local interventions in documenting popular music history, and reflect local spiritual ideas about the afterlives of powerful creative figures.

Musical Connections: The Imaginative Role of Music in the Lives of Young Refugees and Newcomers
Tiffany Pollock, York University

In response to the influx of Syrian families to Canada in 2016, community leaders in Toronto mobilized to create a music education program to support the successful social integration of young refugees and to create pathways for them to continue engaging with music from their communities of origin. Based on youth-led methodologies with young refugees and newcomers involved in the program, this paper examines the intersections of music and social integration from the perspectives of children and youth. Over the past year, we have been engaged in the creation of a fiction book and song - “Music is for Everyone to Share” - with the melodies, narratives and illustrations created by children. The story is centred on the musical journey of a young girl who flies around the world collecting songs, stopping in many places that the young people have been forced to negotiate with their families on route to Canada. In dialogue with children’s studies scholars, this paper highlights how young people envision music as an imaginative tool of connectivity and support (Hunleth 2019; von Benzon 2015). The creation of this book and song invites a consideration of how young refugees and newcomers negotiate belonging in new communities through music that connects them with other children both on a local and global scale. Music, in their imaginative tale, is a vital element of connection that offers opportunities to relate with and support other children through their migration and integration processes.

Tracing the Tagorean Baul: Arnold Adriaan Bake’s Fieldwork, and Baul Music in Santiniketan Today
Christian Poske, SOAS

The Bāuls are community from the Bengal region who have been defined variously, as a heterodox class of itinerant mystics, a religious sect, or a religious tradition (sampradāy) (Openshaw 2002: 2-3). Their belief incorporates a wide array of concepts and customs from Buddhism, Vaishnavism and Sufism. Yet, they reject religious scriptures, and emphasise the relevance of direct, individual religious experience for spiritual growth instead, which they call the “natural way” (saḥaj path). They transmit their teachings orally through songs using coded language (sandhyābāhas). Until the late nineteenth century, Bengali society tended to hold the community in low esteem (Capwell 1986: 20-3). Rabindranath Tagore (1861-1941) and Kshitimohan Sen (1880-1960) reshaped the way the Bāuls were perceived since the 1900s, by presenting Bāul songs and poetry as epitomes of Bengali folk culture. Based in Santiniketan, the Dutch ethnomusicologist Arnold Adriaan Bake (1899-1963) conducted fieldwork in the Bengal region in 1931-34, guided by Tagore’s nephew Dinendranath Tagore (1882-1935) and Sen. In my paper, which includes Bake’s recordings of Bāul music and dance from Jaydev Kendall, I examine how Rabindranath Tagore and Sen informed Bake’s...
research on the genre, and how Bengali arts and media have perpetuated the Tagorean image of the Bāul since then, influencing performativity till today. Through this, my paper throws light on the way a regional music tradition interacts with its representation in academic discourses, arts and media.

(30-) Performing Ethnography: Narrating Post-Migration in Munich
Ulrike Präger, University of Salzburg

The years 2014 and 2015 in Germany were marked by narratives of welcoming when over one million refugees arrived in the country seeking asylum. Many urban centers, generally perceived as cultural powerhouses whose vibrancy lies in heterogeneity, developed into cultural-artistic hubs in which individuals and collectives, among a variety of artistic forms, used performance ethnography to narrate people’s uprooting experiences and celebrative heterogeneity. Since then, empathetic migration discourses have increasingly been replaced by anti-immigration rhetoric. Based on ethnographic materials collected with performers and producers of two Munich opera companies - the Bavarian National Theater and the alternative Zukunft Kultur, both of which generate opera productions as co-performances of migrants and hosts - I show how these companies use performance ethnography to frame interpretative and reflexive musical representations that portray the performers’ lived experiences of post-migration, while commenting on both positive and negative realities of everyday urban life. In these contexts, boundaries between performance, performativity, audience, and performers blur and the moment itself can become a dramatic, sometimes participatory performance. Drawing on translational theories, I show how these performances invite audiences to challenge common prejudices about the threat of immigration, while cultivating the audience’s self-reflection. Ultimately, I argue that performance ethnography is a productive artistic form to create alternative, emotional, and attention-grabbing stories and images that communicate to wider public audiences, while assisting the migrant performers to gain access to the city’s artistic worlds, as well as to connect with a variety of the city’s inhabitants.

Indigenizing the Mainstream: Music Festivals and Indigenous Popular Music
Liz Przybylski, University of California, Riverside

First Nations, Métis, and Inuit music practices have enacted Indigenous survivance since colonization began. Contemporary Indigenous performers continue this performative intervention within and beyond present-day Canadian borders. Rooted in dialogue with Indigenous music industry professionals, this presentation draws on ethnographic work with Indigenous music festivals, especially the sākihiwē festival in Winnipeg, Canada where musicians from many Nations share stages. In response to industry barriers, Indigenous media professionals created performance spaces for First Nations, Métis, Inuit, and international Indigenous musicians. While some barriers remain, the “mainstream” music industry is experiencing rapid transformation. In a moment of political change, Indigenous musicians choose both how to speak to their audiences and whom to engage. They might continue to share music with Indigenous audiences of many Nations, tailor their performances with band-specific messages, or engage a “mainstream” (not Indigenous audience-specific) listenership. This presentation follows musicians who make each of these choices in order to explore how musicians navigate challenges and realize their goals. Some musicians look closer to home by incorporating instruments that are central to Métis music, speaking to a Nehiyaw worldview, or literally speaking their First languages. Others reach out to intertribal and non-Indigenous listeners in order to participate in a wide circle of activism. Given the problematic history of performing First Nations music for non-Indigenous audiences, the presentation engages Indigenous music scholarship to approach tensions around sharing band-specific and intertribal knowledge with a mixed audience, and shares music professionals’ insights into possibilities for cultural and political change through music festival performance.

Sounding or Confounding the “Un-national”? Revisiting the Work of Makeba, Masekela and Their Circle in Their American and African Exile
Brett Pyper, University of the Witwatersrand

Contrary to articulating and inscribing cultural identity, in South Africa, music called jazz has historically provided a means of resisting-if not defying-identities imposed by the state and other authorities. This applied particularly to the “inflicted” racial identities imposed under apartheid. Opposing such reductive social, epistemic and legislative impositions, jazz offered cosmopolitan South Africans of various backgrounds a rich symbolic matrix that incorporated and mediated a range of imported, indigenous, syncretic and newly invented musical elements. In this paper, focusing on the early apartheid period, I consider how this capacity to exceed imposed racial, ethnic and national categories led to many of the music’s leading proponents being forced into exile. I consider how their subsequent musical, professional and political trajectories during the 1960s yielded expressions of pan-diasporic and intra-African transnationalism that eluded national paradigms, arguably becoming manifestations of the “un-national.” Half a century later, drawing largely on archival and some ethnographic research, I reflect on the paradox of how a prominent group of jazz exiles who had left to avoid the apartheid government’s re-ethnicization of their cosmopolitan musical practices and cultural identities found themselves teaching tribally labelled African songs and dances to African American cultural nationalists on the West Coast in the service of an avowed cultural revolution in the United States, and how those performances in turn fed into, and were reciprocally informed by, emerging state-sponsored cultural production within and across newly-independent African nation-states.

“Snare the soul of nature with your non-materialist self”: Consumer Capitalism and Eco-spirituality in 21st Century Baul Music in Bangladesh
Golam Rabbani, Queen’s University

Music is the primary medium of expressing the multi-dimensional philosophy and spirituality of particular itinerant and house-hold communities in rural and urban areas of South Asia known as Bauls. In 21st Century Bangladesh, Baul music is seeing a reformulation of traditional practices through the influences of popular culture and consumer capitalism. While practitioner Bauls embody the spirituality of Baul tradition, performer Bauls and non-Baul musicians are diversifying Baul music and expanding its reach through their performances in popular culture and media. This paper explores the music and literature of affective eco-spirituality and nature-centred philosophy of practitioner Bauls and examines how consumer capitalism causes the loss of eco-centric philosophy and music in Bangladesh. Drawing on my recent fieldwork, in addition to my direct experience learning Baul music as a child in Dhaka, this study will also question whether consumer capitalism threatens the very existence of practitioner Bauls, who continue to hold the foundations of Baul philosophy and spirituality. In dialogue with theories of eco-musicology and South Asian ecocriticism of Mark Pedelty (2011), Aaron S. Allen (2014 and 2015), Jeff Todd Titon (2014), Denise Von Glahn (2014), Debashree Dataray (2018), and Sarita Sarma (2018), this paper will investigate the effects of musical change on contemporary urban and rural Baul culture in Bangladesh.
Self-Authorization Through Music and Human-Horse Bonding in Charreadas and Jarpeos in Texas
Catharine Ragland, College of Music, University of North Texas

The Mexican Revolution greatly elevated the horse's status as a loyal companion and protector of its most celebrated heroes. This resulted in scores of corridos (narrative ballads) and rancheras (ballads depicting rural life) with the horse as a central character in great escapes, epic battles, and demonstrations of strength, valor, and compassion. Today popular artists performing ranchera, banda, and música norteña dress as charros (elite Mexican horsemen) and vaqueros (cowboys) evoking an idealized, patriarchal rurality in their music consumed by mostly urban Mexican and Mexican American audiences. This paper is informed by a surge in charreada and jarpeo events in Texas. The charreada showcases skilled and agile horsemanship, carefully choreographed to mariachi and ranchera music and is closely aligned with Spanish colonialism and middle-class aspirations of established Mexican Americans (Barracough, 2019). Jarpeos, more akin to the American rodeo, are often located in the outskirts of urban cities and attended by working-class migrants who prefer contemporary (sometimes controversial) banda and norteña music. Participants demonstrate horse skills and tricks, roping livestock, bull riding, and musicians perform while on horseback for a dancing public. I argue that both offer distinct representations of rural social imaginary and Mexican nationalism as expressed through a symbiotic human-horse bond that showcases the boldness and practicality of the vaquero and the proud elegance of the charro. Similarly, they embody the functional and the iconic, of being here and there, and notions of self-authorization by nurturing deep connections to Mexico’s past while transforming communities here in the present.

Singing “Sufi” Secular
Matthew Rahaim, University of Minnesota

In the first two decades of the 21st century, the world of “sufi” pop music has taken shape in the television and recording studios of Bombay and Karachi. Pop “sufi” has spread rapidly across India, Pakistan, and far beyond, ringing out in coffeehouses and on concert stages, ranging from indie “sufi rock” to rearrangements of qawwalis on the glittering stage of Coke Studios. Pop “sufi” song is heavily de-Islamized by design, having only the most superficial connections to the numerous and venerable lineages of Sufi practice in South Asia. Orthodox Sufi institutions thus tend to regard this trend with suspicion, considering it to be at best irrelevant to spiritual life, and at worst a dangerous modern distortion of an esoteric tradition. But pop “sufi” song is not nothing. It sounds out a secular, individualist spirituality, looking inward for a true Self, rather than outward in devotion to a true Other. Advocates and patrons of “sufi music” speak explicitly about the political potentials of this music—its “freedom” from communalism, its liberal ethic of global “unity” and, most tellingly, its “transcendence” of religion. The sufí revival offers a bright, appealing metaphysics of unity available to all, purporting even to blot out the politically charged line between Hindu and Muslim. Popular sufí secularism, in other words, is actively constructed, contesting the usual terms of communal identity that dominate Indian politics. This paper considers the political stakes of “sufi” freedom, independence, and unity at a time of neoliberal economics and religious nationalism.

She Doesn’t Twerk, She Dances the Kamazhai: Discourses on Gender and Nationalism in Kazakh Popular Music
Megan Rancer, Bowling Green State University

Since independence in 1991, state-supported popular music in Kazakhstan has promoted the image of a youthful and cosmopolitan - but ethnically and linguistically Kazakh - nation-state. At the same time, the songs and music videos produced by popular music artists also reveal larger discourses about nationalism and gender - in other words, how definitions of Kazakh womanhood highlight ideas about which cultural values should be understood as distinctively and genuinely Kazakh. Since, as numerous theorists of gender and nationalism have articulated, “women’s bodies are often the terrain where national identities are produced, maintained, and resisted” (Balogun 2012: 368) and “discourses of morality and nation are...embodied in the normative policing of women’s sexuality” (Mohanty 1998: 495) the musical and visual language of Kazakh popular music videos offers a multi-layered view of how Kazakh women are thought to represent the nation, and how representations of Kazakh women highlight the beliefs and anxieties that define discourses of nationalism, national identity, and sovereignty in Kazakhstan today. This paper will examine two songs - “Saukele [Bridal Headdress]” by the male hip-hop duo RaIm & Artur and “Bagynbaimyn [I Won’t Obey]” by the female Q-pop ensemble JUZIM - in terms of their lyrical, musical, and visual explorations of Kazakh gender ideals, women’s lived experiences, and the points where traditional values and cosmopolitan aspirations collide.

Emergence of an Ecumene: Transnational Encounters in South Indian Carnatic Music
Rajeswari Ranganathan, The Graduate Center, City University of New York

A recent phenomenon of American born children of second and third wave Indian immigrants becoming globally celebrated professional Carnatic musicians has created a new direction of cultural flow from the South Indian diaspora to India. This unique pattern of cultural remittance has created a dynamic presence of South Indian Carnatic music among second-generation Indian Americans, and is crucial to its global popularity and sustenance. Evidenced in the rise of numerous professional diasporic musicians and the proliferation of youth music organizations, the motivations for this growing interest among the Generation Z Americans in Carnatic music are far more nuanced than the cultural nostalgia that initiated it in the diaspora. Though the musical initiation of these artists is attributable to habitus, the long-term commitment necessary for their noteworthy performance levels reflects conscious individual choice and requires sustained effort in this complex musical art. I posit that the serious pursuit of Carnatic music by diasporic youth is mainly inspired by the creative challenges and affective experiences that they discover in the musical genre. No longer in a liminal or assimilationist mode, their confident pursuit of Carnatic music is distinct from those examined by earlier scholarship based on nationalism and modernity. I include globalization, and draw from my extensive experience as a first-generation Carnatic musician and teacher in America. I also draw from interviews with prominent American Carnatic musicians now settled in India, and those that perform in America whilst pursuing other careers.

“A Mantra that is National in Character”: The Puja Tri Sandhya and the Project of Secularism in Indonesia
Nicole Reisnor, Hebrew University of Jerusalem

This paper analyzes the Puja Tri Sandhya, a sung prayer that has become an important sonic marker of religious identity for Indonesia’s Hindu minority. Officially adopted into Balinese religious practice at a time when the newly independent government of Indonesia was struggling to manage the nation’s religious diversity, the prayer played a key role in securing the status of Balinese Hindus as a recognized religious minority with rights equal to those of Muslims and Christians. Originally conceived as a Sanskrit mantra to be chanted three times each day, the prayer has since taken on a variety of forms: recited in Balinese public schools, broadcast on local
radio and television stations, performed in state-sponsored competitions, and amplified over community-owned loudspeakers, it has become an increasingly prominent feature of the Balinese soundscape and an important pedagogy for inculcating secular and nationalist values. Tracing the prayer’s history from the 1950s to the present, I show how its varying sonic manifestations reflect the shifting terrain of secularism in Indonesia. Since the colonial period, this terrain has been marked by competition and compromise between secular/pluralist and Islamist political factions. While Islamist voices were largely suppressed during the authoritarian regime of president Suharto (1965-1998), they have seen a resurgence in the post-authoritarian period. Highlighting a minority perspective on these developments, I present the Puja Tri Sandhya as a Balinese response to both the privatization and the politicization of religion in postcolonial Indonesia.

Ainu Music Behind and Across Scenes but Not at the 2020 Olympic and Paralympic Games
Nate Renner, University of Toronto

In early 2020, a group of Ainu people who were poised to dance at the opening ceremony of the 2020 Olympic and Paralympic Games in Tokyo were informed by organizers that the plan to include them was scrapped. Since Spring 2019, when the government officially recognized Ainu people as Indigenous to the northernmost parts of Japan, there has been an increase in the visibility of traditional Ainu art at public events across the nation. In general, Ainu people with whom I work are ambivalent about the efficacy of these gestures since they are often calculated by agents of the state for its own benefit. However, preparation for the 2020 opening ceremony consolidated geographically diverse Ainu people with different local traditions, and helped them forge unspectacular yet meaningful paths for communication. While much music scholarship has criticized spectacular performances of reconciliation with Indigenous people which target primarily non-Indigenous viewers, little work has considered the quotidian efforts of people preparing for these events and the effects of these efforts on their relationships with each other and the lands traversed in the process. Based on ethnographic fieldwork completed months before the events described above, as well as nearly a decade of prior work with many of these individuals, I suggest in this paper that the study of public performances of reconciliation stand to benefit from greater focus on the material and logistic concerns of making music behind the scenes and across the landscapes of everyday life.

Re-Sounding Detroit: Synergistic Mythologies and Sonic Afro-Modernity
Austin Richey, Eastman School of Music

Detroit’s North End is a musical powerhouse; this neighborhood has fostered generations of black musicians, from blues guitarist John Lee Hooker, Motown legend Aretha Franklin, Parliament-Funkadelic, and techno label Submerge. Today, the North End’s topography is pockmarked by abandoned homes and demolished businesses, a result of decades of structural racism and post-industrial collapse. Despite the physical and social fractures of displacement, the neighborhood remains a vibrant cultural space, with music at its core.

My presentation is based on ethnographic work with the North End’s Synergistic Mythologies, a musical cohort who perform “ancestral literacy” through free-form musical improvisations. This “Detroit Afrikan” ensemble performs their anti-assimilationist music - Pan-African drumming blended with black Detroit-based genres such as techno, funk, and hip-hop - in post-industrial spaces, connecting legacies of black labor and political action in the city with resonant anti-colonial movements from the African continent.

I argue that music is a crucial tool for Synergistic Mythologies to generate a multiplicity of black histories in the present moment. These artists reject black invisibility and erasure in an increasingly gentrified city by making their community audible. In particular, I will focus on the collaborations between Synergistic Mythologies and touring musicians from Zimbabwe and Mali to explore the aural and ideological reverberations between post-industrial and post-colonial black cultures. Through their interplay of multiple sonic histories Synergistic Mythologies position Detroit as a crucial nodal point in the African diaspora; Detroit is both a receiver and transmitter of performative black culture across the Atlantic.

Synthesizing Archives of the Sea: Maritime “Authenticity” in The Music of the Waters (1888)
Pallas Catena Riedler, Eastman School of Music

When Laura Alexanderine Smith’s Music of the Waters was published in 1888, it advertised a level of “authentic ethnography” that reportedly set this music collection apart from those previously compiled. Smith’s work quickly became one of the most popular references for sea song available to nineteenth-century audiences throughout the Atlantic world, widely celebrated as an authoritative text on nautical culture (Terry 1920). However, as many maritime ethnographers have since contended, Smith’s volume is markedly disjunct, her rhetoric of maritime authenticity notably at odds with methods of musical transcriptions on the page. In this project, I employ the technique of “ethnography in the archive” to investigate how the Atlantic maritime archive as we conceive of it today came into being (Heller 2016; Shelemay 1980). Placing archival research conducted in the New England area in conversation with analyses of Smith’s work, I argue that the romanticization and contradictions present in many foundational nautico-musical texts like Music of the Waters stem from anxieties over mechanization and modernization experienced by individuals outside of nautical society. Smith’s collection thus exemplifies a larger trend of “mainlander” involvement in the creation, synthesis, and dissemination of maritime culture (Carr 2014; Rozwadowski 2005). By untangling claims of distinct nautical sound within Smith’s complex presentations of “authentic” nautical musicality, we gain insight into the larger project of dramatizing and packaging an “essential maritime” to late-nineteenth and early-twentieth-century American audiences nostalgically taking interest in a dwindling Atlantic sailing life and its corresponding folk culture.

Violence at the Old Home Place: Country Music and Mass Shootings, 2017-2018
Holly Riley, Florida State University

Guns and violence have long figured prominently in the repertoire of country music, yet the culture and industry of country have never before encountered anything comparable to the ravages of gun violence occurrences of recent years. This paper focuses on two tragic mass shootings that occurred at country music events in Las Vegas, Nevada (2017), and Thousand Oaks, California (2018), as I investigate site-specific impacts, memorials created and new identity formations generated in their wake, and industry responses. I address two central questions: First, how have country musicians, fans, and industry gatekeepers changed their stances on gun ownership and use in the face of these tragedies? Second, how are the music’s real and imagined communities framing these profound violations of safety in performative space against a rich and complicated history full of songs and personas that promote the use of guns as a form of protection? This research, which is grounded in fieldwork carried out at the memorial sites and in the local communities of these shootings, is situated at a critical juncture between scholarship surrounding popular music and violence (Johnson and Cloonan, Teitelbaum, Pieslak) and studies of modern cultural changes in country
music (Hubbs, Pecknold, Neal, and Malone). In the polarized and contestational spaces of contemporary U.S. cultural production, such work has the potential to contribute to more nuanced understandings of the complex dialectics of fear and safety that animate the very fabric of a complex nation.

Foregrounding Otherness, Performing Inclusivity: Negotiating Nation and Self at Ethno World Camps
Laura Risk, University of Toronto Scarborough

Ethno World is a folk, world and traditional music education organization that operates music camps in 18 to 20 countries annually for musicians ages 13 to 30, with the twin goals of sustaining “global cultural heritage” and combating “xenophobia, intolerance and racism” (JMI 2020). Ethno camps combine peer-to-peer learning with an essentialist model of musical cultures: participants teach each other traditional or folk melodies from their country or region of origin, collaborate on group arrangements that meld multiple national repertoires, and give public performances at which some wear national costumes. Drawing on fieldwork at Ethno France 2020 and on archival documents obtained through participation in an arm’s-length impact assessment, I argue that Ethno camps function as liminal spaces (Turner 1982) wherein participants repeatedly enact a scenario of cultural incompatibility resolved through collaborative music-making. This ongoing performance of inclusivity heightens the music-making experience, generating an ephemeral social utopia similar to that of transformational festivals (Mohr 2017; Schmidt 2015). Ethno thereby suggests an expansion of Bom’s model of the musical “materialization” of sociocultural identities (2011) to include situations wherein participants adopt and then reject fleeting musical-social identities, even as it demands who has the privilege to do so. I conclude by arguing that Ethno camps and university-level folk and traditional music programs in Europe (Hill 2009) have similar musical outputs in spite of their diverging visions of musical-national representation, and I locate both within a “post-revivalist” (Dickson 2018) framework that emphasizes professionalization over musical fidelity to national origin.

The Spirit of the World Stage: Community, Learning, and Self-Expression in a South-Central Jazz Non-Profit
Alfredo Rivera, UCLA

Founded in June 1989, The World Stage was founded as a grassroots store-front performance gallery by one of the most recorded jazz drummers, Billy Higgins and poet laureate community activist Kamau Daáood. Located in Leimert Park, South Central Los Angeles, The World Stage is a non-profit organization featuring jazz seven days a week through workshops, jam sessions, and performances with a mission to “secure, preserve and advance the position of African American music...to a local, national, and international audience.” In a time of accelerating gentrification, the World Stage, with an entire history of absolute volunteer support and various financial challenges, is thriving and seeking to continue to preserve their legacy as well as evolve to serve new generations in whatever community they are located. “The World Stage is a Spirit, not a place,” is often said by participants of this cherished local treasure. Through ethnographic work that includes interviews and participant observation and archival research, this paper seeks to explore a space infused with an expansive ideology that has ranged from Negritude to the Black Arts movement and various African American traditions and musical practices. This research will demonstrate specific ways that community, learning, and self-expression take form in an underserved historically African-American community experiencing change while at the same time weaving oral history from participants at the World Stage over its thirty years of existence. This paper will contribute to the relatively slim research on jazz in South Central Los Angeles that specifically addresses musical aspects of the culture.

“I Knew a Banjo Player Once...”: Identity and Disability Among Aging Bluegrass Musicians
Emily Williams Roberts, University of Chicago

According to Sami Linton (1998), “Any of us who identify as “nondisabled” must know that our self-designation is inevitably temporary” (p. viii). As aging leads to disability, the majority of older adults could be considered to have, in some fashion, a disability. Due to the large percentage of aging adults remaining active in bluegrass jam sessions through the transition between able and disabled designation, disability and accommodation are common. However, I have also come to realize that many of these musicians do not self-identify as having disabilities, despite acknowledging their impairments. Specifically, when asked about the role of disability in the genre, some musicians will proceed to talk about someone else who either was born with a disability or acquired a disability while young, rather than acknowledge their own impairment. Therefore, as musicians within jam sessions age and acquire disabilities, both social and musical dynamics of the jam change to accommodate for these needs, aligning themselves with the social model of disability while resisting disability as an identity category. By engaging with aging musicians from East Texas and East Tennessee that actively participate in bluegrass jam sessions through ethnographic interviews and observation, I analyze the relationship between accommodation and identity within the jam session. I demonstrate how this understanding of impairment and disability influences what I have termed as a participatory model of accommodation and, further, shifts the role of accommodation from “making up for” an impairment to creating inclusion for diverse bodies.

Endgame: Tribe’s “Space Program” in Afroturist Historical Perspective
J. Griffith Rollefson, University College Cork, National University of Ireland

On November 17, 2016, A Tribe Called Quest released We The People, a compelling and deeply disturbing critique of a dystopian future that suddenly seemed upon us. Today, the album is something of a time capsule of that era of Obama and #BlackLivesMatter - and their impending #MAGA backlash. With rhetorical constructions like “Leave us where we are / So they can play among the stars” on the opening track, “The Space Program,” the group critiques the white supremacist project of private space travel. Indeed, on the track - and in its Afroturist video - Tribe plays with the centrality of anti-Black redlining in “gentrified spaces” and this privatization of outer space. While scholars have tracked the cultural field of Afroturism from the mid-century work of Ralph Ellison and Sun Ra through Janelle Monae’s cybernetic present, this paper tracks a signal change in Tribe’s uncanny cultural artefact: the future is now. The endgame is clear. From the impending environmental crisis to closedminded and belligerent nationalisms to Malthusian global pandemics - we now have quantifiable data that “the end is nigh.” Fittingly, rich white one-percenters are making arrangements. This presentation thus asks us to take seriously the hopeful transcendence of Tribe’s Afroturist forebears, just as it centers their performative Afrofuturism and the totalizing anti-Blackness they critique. It concludes by reassessing the seeming “outlandishness” of Black futurism by articulating Tricia Rose’s Black Noise (1994) to its prophesying namesake, Jacques Attali’s Noise (1977/1985) - a text whose protagonist is the jongleur - a figure who is simultaneously musicus and cantor, reproducer and prophet.”
Ajamization as Modernization: Crafting an International Sonic Locality from Dakar
Margaret Rowley, Boston University

Religious and musical communities in Dakar, Senegal are linked with international family, friends, and colleagues through smartphones, and particularly through voice messages on WhatsApp. These voice messages carry religious instruction and singing, secular music, and greetings which are consumed aurally. Through these technologies, Senegal is crafting itself as a global port, not as part of a separate or multiple modernity, but precisely at the center of a shared worldwide moment. The near-simultaneity of sending and receiving sonic messages - produced in one minute, shared and consumed on the other side of the world in the next - calls into question the multiple modernities suggested by Charles Taylor and others. Since the beginning of the COVID-19 pandemic in March, 2020, when social interaction even within Senegal was heavily curtailed, threads of sonic connection have been increasingly important in maintaining community and disseminating religious knowledge. This paper will draw on anthropologist Fallou Ngom’s concept of “ajamization,” where “ajami” can describe local languages written in Arabic script. It will ask what it means to use digital sonic technology to disseminate Qur’anic texts, and to suggest that this enrichment crafts an international modernity through sound.

Listening for the Popular Subject: Julio Jaramillo and the Aural Geopolitics of Mestizaje
Juan David Rubio Restrepo, The University of Texas at El Paso

Latin American scholars have called to differentiate música popular from its Euro-American cognates (Yúdice 2001, Ochoa Gautier 2014, Santamaría Delgado 2014, Mendivil and Spencer Espinosa 2016). This admonitions have observed how música popular ambiguously encompasses music practices that go from the urban to the rural, the mass-mediated and the folkloric. These dynamics of space and sound, I argue, are concomitant with racial formations particular to the Latin American nation-state that have been mobilized under the mestizaje discourse. At the turn of the 20th century, música popular became a disputed epistemic locus through which different visions of the modern Latin American nation were mobilized by intellectual elites. Música popular and its adjective form lo popular continue to be terms widely used but rarely defined in academic literature. This presentation offers a transnational and comparative theorization of these concepts following the career of Ecuadorian singer Julio Jaramillo (1960-1978) across Guayaquil, México City, and Medellín. I put in dialogue primary sources, oral histories, and academic literature to unearth a subject that I call popular from this archive. I posit the popular subject as predominantly masculine, classed and, historically racialized. The popular subject, I argue, voices the erasures inherent to the mestizaje racial order and thus goes against the grain of normative discourses of music, race, and nation. Using a decolonial lens that traces processes of difference construction to the republican era, I depart from Jaramillo to suggest that various notions of lo popular have emerged and overlapped since the 19th century.

The (Un)Disciplined Body in Rock Music Education
Kayla Rush, Dublin City University

As rock and popular music increasingly enter school music curricula globally, and as private schools for the teaching of pop, rock, and other genres proliferate, questions arise regarding the outcomes of these new educational initiatives: in addition to the musical aspects of popular genres, what else are these schools teaching their students? Recent research on El Sistema and other orchestral organizations has suggested that classical music education serves to ‘civilize’ and discipline students’ bodies, teaching them not only the basics of music theory and performance technique, but also distinctly middle-class ways of bodily performance - of carrying and presenting themselves. Working from this premise, and drawing on ongoing ethnographic ethnomusicological research at a private rock music school in the Midwestern United States, this paper queries whether similar logic might be applied to rock music education. If classical music education programs discipline students’ bodies according to middle-class norms, is the opposite true of rock? Does rock music education, with its traditional connotations of working-class cultures and unrestrained performance practices, un-discipline students’ bodies? What processes of training the body, whether disciplining or undisciplining (or both), are evident in rock education? In addressing such questions, this paper seeks to interrogate the role of the body in transmitting and performing norms and ideals of social class in the contemporary US. It examines the tenuous and often-contested link between rock music and working-class-ness, and interrogates whether the nature of this connection is being changed through the proliferation of rock and popular music education.

“Watch Those Hands!”: Kutang-Duduk and Collective Improvisation in Balinese Paired Drumming
I Gde Made Indra Sadguna, Florida State University

The gamelan gong kebyar features two kendang drummers: the wadon player and the lanang player. In conventional Balinese and Western understandings, the wadon-lanang relationship is defined by the lanang strictly following the wadon part, essentially playing the “same” rhythms a “sixteenth-note” later. This practice certainly does occur, but it is just one among several techniques employed by the most advanced Balinese drummers, such as Ketut Sukarata, whose varied practices of kutang-duduk (“give and take”) interlocking will be my focus. I will play and analyze recordings featuring Sukarata and a second Balinese drummer performing selected drumming passages from the pengipuk section of the dance piece before “Oleg Tamullilingan” to show how two-part Balinese drumming, at least at its highest level of development, is far more varied -- and improvisatory -- than has formerly been recognized. Beginning with the standard lanang-follows-wadon technique, I will move on to two contrasting kutang-duduk examples. In the first, the lanang player moves freely around the wadon part rather than strictly following, incorporating improvisation to shift between “lead” and “follow” roles in the process. In the second, representing the most advanced level of improvisational interplay, the two drummers actually shift back and forth spontaneously between “lead” and “follow” roles across successive gong cycles, playfully challenging one another along the way. My analysis of such practices will serve to highlight how, in the skilled and creative hands of master Balinese drummers such as Sukarata, a largely set compositional practice is transformed into a rich process of collective improvisation.

Performing the Un-National: (Rock) Music, the Nation, Power and the State in Postcolonial Togo
Marceline Saibou, Bowdoin College

The study of articulations between musical practices and geo-cultural identity has long constituted a key area of ethnomusicological inquiry. In the context of peri-independence popular music in Africa, much attention has concentrated on musical negotiations specifically of national identities, highlighting the empowering dynamics at work in the often strategic use of local musical elements in the shaping of distinct national musical sounds. In view of these dominant dynamics, what are the meanings of the many imported musical styles that captured the imagination of musicians across Africa in the years following independence, and how do they relate to national and other forms of geo-cultural identities? My paper addresses these questions in the
Togolese context by focusing on rock musician Jimi Hope, one of Togo’s most prolific twentieth century popular music personalities, whose recent death plunged the country into a state of national mourning. In spite of Hope’s arguably “un-national” musical output, he has been posthumously celebrated as an icon of Togolese culture, a sentiment echoed in several Presidential tweets. Contemplating this apparent paradox, I revisit Hope’s work during his formative years in the 1980s, and examine the interrelationship between music, the nation, power and the state. I argue that, in the context of the overbearing and increasingly totalitarian regime of former President Eyadéma, embracing a borrowed, locally disassociated identity constituted a means of ideological defiance. By identifying micro-dynamics of resistance in largely imported musical styles, my findings challenge the deeply naturalized trope of postcolonial hybridity as sole musical source of agency.

**Composing the “Self,” Improvising the “Sonic”: Agency and Selfhood in Shia Mourning Rituals in Iran**
Hamidreza Salehyar, University of Toronto

While ethnomusicologists identify improvisation as a critical component of lament performances (e.g., Blum 1998), Iranian performers of Shia mourning rituals do not usually mention improvisation in their discussions of ritual performances. Rather than innovative sonic/musical tactics, these performers highlight the role of moral self-cultivation in the creation of affective mourning performances. Including the Divine into the creative process, they argue that one can achieve moral self-cultivation through offering formalized ritual prayers in one’s daily life. Given that improvisation is often presented as the subject’s (semi)volitional “negotiation” within a scene of constraint (Siddall and Waterman 2016), could we also analyze improvisation in terms of one’s “submission” to the Divine’s will realized through ritual prayers characterized by obligation, fixity, and conventionality? My paper draws on interviews with mourning ritual performers in Tehran, examining how they articulate the aesthetic boundaries of an acceptable mourning performance. Inspired by the contemporary anthropologists of Islam who define agency and selfhood through actors’ cultural codes (e.g., Mahmood 2005), my paper investigates new definitions of selfhood to explain how ritual performers’ reliance on formalized ritual prayers may enable them to exert agency on their own internal states and lead them to create spontaneous emotional states in lament performances. My paper recognizes ethnomusical representations that present Muslim improvisatory practices as intersubjective processes (e.g., Shannon 2003; Racy 2003), yet it defines improvisation as an integral element of everyday life whose analysis also requires careful consideration of moral decision-makings undertaken beyond the moment of musical performance.

**Transgender Transformistas: Performing Race and Sex en las Américas**
Matthew Leslie Santana, University of California, San Diego

Gender performance (i.e., drag) is currently receiving increased attention in ethnomusicology, as evidenced most recently by the proposal for an edited volume put forward by Gillian Rodgers and Greg Barz. In this paper, I consider gender performance within a hemispheric context and in relation to insights from queer/trans of color critique. Drawing on long-term ethnographic research, I consider the racial and sexual subjectivities of transgender transformistas, or gender performers, in Cuba to discuss their self-narration complicates the often neatly drawn lines between transformistas and transgender people. In particular, I reflect on certain cultural workers’ engagement with the term travesti, a femme transgender subjectivity deployed throughout Latin America, to suggest that both gender performance and transgender discourses throughout the hemisphere are connected by related histories of racialization. While I place this work within the realm of a new queer ethnomusicology (e.g., Barz and Cheng 2019), I also push against the idea that the discipline could easily accommodate the demands and methodologies of Black feminism, queer/trans of color critique, or any other race/sex theory. Instead, I explore some fundamental challenges these modes of inquiry might pose to certain basic tenets of ethnomusicology, specifically with regard to place, objects of study, and intellectual genealogies. I propose a way forward, then, toward a potential queer/trans of color music studies that centers diaspora, performance, and the femme.

**Public Space and the Social Life of Cover Songs**
Liza Sapir Flood, University of Virginia

Performing original songs is highly prized in many amateur music circles, despite a general consensus that it’s also wise (though sometimes annoying) to play the cover songs that listeners want to hear. What assumptions lie behind the prestige of “original” music, and when do these assumptions not hold true? This paper draws on ethnographic research at public amateur music making events in Tennessee where playing original music is considered rude, and where cover songs are the order of the day. I argue that cover songs in these spaces are understood to be productive of social relationships. Public performance of canonical country songs allows participants—musicians and audiences alike—myriad opportunities for intimate person-to-person exchange that creates and maintains a thriving social world in an economically depressed rural region. I describe how the dialogic practices of performing cover songs constitute inclusive public space by inviting broad participation, celebrating collective memory, and perhaps counterintuitively, allowing individuals to express idiosyncratic opinions. This paper builds on ethnomusical literature that decenters individual authorship as the sine qua non of celebrated or authentic musical performance (e.g. Yano 2005; Meyers 2015; Tochka 2017), and work that investigates the complicated expressive potential of cover songs (e.g. Wong 2004; Krell 2013; Rings 2013). It also contributes to ethnomusical considerations of amateur music making and intersections of popular and vernacular critical perspectives, as well as broader scholarly discussions of public space (Fraser 1990; Warner 2002).

**The Musical Life of Goa in Contemporary Times: A Creative Place of Conciliation, Diversity and Intimacy**
Susana Sardo, Universidade de Aveiro

The relevant role of music in Goa’s daily life is a common statement that can be found in both 16th-century written sources and contemporary literature, journalism, or even in cinema. However, these statements are often based on common knowledge, established by successive layers of reiterations of the same utterances, and rarely explain the real relevance of music in the life of Goans. How is music really and effectively relevant in Goa’s life? What kind of music acquires this relevance? What is the social expression of this possible characteristic of music in Goa?

Before the 1980s, music was a very fragmented practice, deeply associated with different groups, classes, and religions. Music was a mirror of a strongly hierarchized society, grounded on a great partition between a literate elite of landowners connected to the so-called “artistic practices” and a nonliterate mass of land workers, who, according to the former, only performed folklore. However, the transformation of Goa into a state of India, in 1987, followed by the creation of modern structures related to education, arts, and creative industries, while also influenced by tourist policies, produced substantial changes in Goa that had a noteworthy impact on musical practices. Through processes of folklorization, tourification, revivalism, and beautification, musical performance in post-state Goa generated an important locus of conciliation, complicity, and intimacy, which gave rise, on the other hand, to...
new social relationships. This paper aims to understand these processes and how they produced new social and musical landscapes in contemporary Goa.

Sounding Nation and Race: Mário de Andrade’s Voice Through Lorenzo Dow Turner’s Recording Ear
Eduardo Sato, University of North Carolina at Chapel Hill

In 1940, the North American linguist Lorenzo Dow Turner (1890-1972) travelled to Brazil to record surviving African languages. Searching for an African past that would connect the West African diasporic communities across the Americas, a working thesis he shared with other social scientists doing fieldwork during period of the Good Neighbor Policy, Turner produced hundreds of field recordings of a large diversity of sounds. His archive includes a recording of the Brazilian musicologist and poet Mário de Andrade (1893-1945) talking and singing, the only known trace of his voice. Through artistic and intellectual projects, which included ethnography and field recordings, Andrade pursued the formation of a national language and music. In this recording, he sings songs from the oral tradition, including slave songs and songs from the northeast region: both topics connected to Turner’s research. In this paper, I describe this recording as a “thick event” (Eidstein 2019) in which recorded voices and the recording ear cast embodied expressions of language, race and nation. Although Turner and Andrade both shared similar conceptions of the relation of sounds and race, the recording expresses divergences related to different national backgrounds. The historical past imagined by both men—and sounded in this mediated interaction—was framed under different colonial regimes which made mutual understanding difficult. I argue that the production and circulation of sounds in a transnational perspective, especially involving the historical burden of transatlantic crossings, allows for the collapse of different temporalities, making visible and audible traces of a colonial past.

Transmission or Translation?: An Outsider Teaching Insiders Japanese Traditional Music
Colleen Schmuckal, Tokyo University of the Arts and Rikkyo University

In 2008, Yoshihiko Tokumaru coined the term “unseen theory” to explain Japanese musical practices that were still untranslatable through western pedagogical models even after the numerous transcriptions and methods created by researchers like Shouhei Takana (1862-1945), Kashou Machida (1888-1981), and Fumi Koizumi (1872-1983). Without a scientific methodology, the value of Japanese music seemingly wanes in comparison to Western music. Today, Japanese students still lack knowledge, experience, or general interest in Japanese music, even after the 2002 mandate by the Ministry of Education to teach Japanese instruments in junior high school, and teachers struggle with how to teach this “foreign” music. It’s within this framework I have been hired, as an outsider, to teach students and the general public the value of Japan’s “unseen theory”. Based on my ethnomusicological activities on Japanese music, my musical training in the USA and Japan, and experiences lecturing on Japanese music within Japanese universities, schools, and mass media, this paper asks the following questions: (1) What is a translated vs transmitted teaching method and how does this affect the general reception of Japanese music? (2) In a system historically focused on musicological methods, how does the incorporation of “anthropology” affect the education of Japanese music? I hope to reexamine my role as a Western ethnomusicologist teaching Japanese music in Japan, and what this means for Japanese ethnomusicology when it is enriched by the ideas and traditions (cf. Witzleben 1997) from its own history.

“Real Folk” or “Child’s Play”?: Musical Stylistic Values as Expressions of Identity among Dhol Drummers of Punjab
Gibb Schreffler, Pomona College

Playing the iconic Punjabi drum, dhol, has for centuries been the near-exclusive purview of a set of hereditary-professionals. A recent phenomenon of non-hereditary performers playing dhol, which broaches robust barriers of ethnicity and class in the Punjab region (Northwest India and Pakistan), has challenged the exclusive identity of traditional players. Yet, there are more subtle conflicts of identity among dhol-players that are belied by this broad clash between professional and lay performers. These conflicts, of different visions of “the dhol tradition,” occur amongst members of the professional group. The professional group is, in fact, made up of several self-isolated ethnic communities, each operating in its own sphere while ultimately competing against other communities for a share of the market. While sometimes expressed in economic terms, such conflicts of identity are more often articulated in aesthetic terms, and it’s in this respect that their analysis benefits from an ethnomusicological approach. Drawing upon my ethnographic fieldwork across two decades of studying these dhol-playing communities, this paper identifies one of the prominent aesthetic lines of division against which professional players reaffirm their particular group identities. This is a line between what they frame as “folk” and “classical” styles, each orientation representing, in sonic form, differing values that the players believe are essential to “dhol.” My analysis brings together evidence from personal statements in the native language and the musical content of players’ performances, as gathered across the region while a participant-observer of the tradition.

Music Beyond Survival: WUTMI, Domestic Violence, and the Sonic Politics of Matrilineality
Jessica Schwartz, UCLA

In 2018, the Republic of the Marshall Islands’ national women’s nonprofit organization, Women United Together, Marshall Islands (WUTMI), was one of the surveying organizations that found between over 50 to 80% of their female respondents claimed an experience with domestic abuse. The RMI trend mirrors gender-based violence that has risen worldwide, along with reports on global democratic instability. Yet, WUTMI’s gender-focused democratic campaigns seemingly effecctuated RMI laws on domestic violence (2011). This paper explores WUTMI’s organizational efforts that have shaped the terrain of RMI democracy through taking the means of the state, the radio, from which their domestic violence programming was banned, and founding their own station. I unpack how WUTMI has shaped the socio-political, legal, and creative terrain for the customarily matrilineal society within a militarized nation-state grappling with underemployment, climate change, and displacements that disproportionately disempower women. Facing such globalizing issues, WUTMI’s public service announcements (PSAs), conferences, and musical performances have inspired what I call a “sonic politics of matrilineality” that mediates indigenous feminist values that counter pejorative discourses of loss due to modernization, militarism, and climate change. The rise of domestic violence alongside the election of the RMI’s first female president, I find, makes WUTMI’s brand of non-oppositional feminism that emphasizes gender complementarity a crucial component of the reparative program in which “music beyond survival” is a means for Marshallese and Pacific women to share their stories and translate their embodied realities of survivance and strength to effectuate political measures in the nation-state and region.

Staging the Nation on the Tarmac: Sounding Racial Ideologies in New Zealand’s Tourist State
Jacob Secor, University of Chicago

This paper critically examines the political economic implications of mobilizing blackness via hip hop aesthetics on Air New Zealand’s longstanding line of high budget
safety videos. In particular, it looks at “It’s Kiwi Safety” (2018), a multimillion dollar venture which features over 600 cast members and was designed to “showcase... Kiwi culture to the world.” The video, which remixes Run DMC’s “It’s Tricky” (1986), has received wide controversy for its use of rapping, as it obfuscates necessary safety instructions. Looking past that safety hazard, this paper problematizes the video’s claims to cultural authority. I take claims like “it’s Kiwi to rock a rhyme” as serious, though parodic, commentaries on national identity. Much writing on the Black Pacific has shown the ways in which indigenous peoples of Oceania have musically related to racialized experiences of the Black Atlantic (Solís 2014). Alternatively, this paper shaped that “It’s Kiwi Safety” de-ethnicizes black musical aesthetics, flattening what Robbie Shilliam (2015) has termed the “anti-colonial science of deep relation” towards a nationalist agenda of rooted cosmopolitanism (Appiah 1998). As such, I see these phenomena as performative enactments of New Zealand’s “tourist state” (Werry 2011), conjuring the nation as a self-determined leisure zone, free from the blight of racial unease. I examine this confluence of nationalism, touristic branding, and parody by taking the safety video as a site of ideological work (Gal and Irvine 2019), which produces competing claims to cultural authority, national identity, and musical aesthetics.

Indigenizing Rochberg: Language and Performance Practice
Heidi Senungetuk, Emory College

Calls to “decolonize” and “indigenize” the academy intersect with critiques of settler-colonialism in North American society and the ill effects of ongoing marginalization of Indigenous peoples across the continent. Many university music programs are founded upon and continue to privilege the western art music canon, reinforcing colonial violence, a silencing of Indigenous voices and their work, and an objectification of Indigenous peoples in music creation by non-Indigenous composers. These challenges are especially heightened for Indigenous music students, performers and composers who value and master the repertory, musical instruments and virtuosic performance styles of art music.

This roundtable is comprised of Indigenous musicians who have a personal and professional relationship with art music; they explore the relationship between this repertoire and Indigenous ontologies and epistemologies by sharing how they engage with the concept of “art music” in order to Indigenize it and foreground the privileging of western interpretations and engagements with this repertoire. The first speaker queries the inclusion of Indigenous epistemologies and ontologies in the realm of period performance practice by engaging with works that were created “about” Indigenous peoples by European composers in the renaissance and baroque eras. The second speaker discusses processes of analysis, composition and performance of “Native Classical” composers. Next, a classically-trained violinist discusses her interpretation strategies in performing other artists’ compositions using Indigenous words and meanings in her performance practice. The final speaker discusses her experiences as a classical pianist in cultivating and curating spaces for Indigenous peoples and “art music” to meaningfully coexist.

Modernizing the music, Disciplining the aesthetics: the case of Iranian classical music
Solmaz Shakerifard, University of Washington

In this paper I discuss the complicated process through which various aesthetic elements of Iranian music were affected by a modernization project that followed the colonial encounter. I address the intense institutionalization and canonization of musical practice and products that began in Iran in the mid-nineteenth century and how it has shaped and continues to shape musical aesthetics. I argue that musicians’ particular aesthetic choices such as instrumental tuning or the quality and placement of microtones in Iranian modes (gushehs) are part of a broader debate over Iranian national identity, the artists’ relationship with the ‘West,’ and the various Iranian experiences of ‘being modern’ (Adelkhah 2000). I propose that modernization of Iranian music began in military and educational institutions precisely because those two were the disciplinary arms of a state that was practically run by colonial powers (Foucault 1975, 2008). The disciplining of musical practices and products is exemplified in the institutionalization of music pedagogy, the use of notation as a means of fixing the aural on paper, and the standardization of musical intervals and the production of instruments to frame this process. In this paper I argue that such processes have shaped the aural aesthetics of Iranian music and the discourse from nomenclature and classification to pedagogy and creativity. To understand whether and to what extent such disciplinary projects have succeeded in Iran, I examine Iran’s particular relationships with colonial powers, and the particularities of ‘being modern’ in Iran.

UN-Peaceful Music: The Limits of “Music for Peace” Projects in a Kenyan Refugee Complex
Oliver Shao, School of the Art Institute of Chicago

Songs about peace resounded loudly in the UNHCR-administered Kakuma refugee complex in Kenya -- loud in its audibility; loud in its forcefulness; loud in its urgency. Why? What did politicians, aid workers, and musicians hope to accomplish through the amplified promotion of peace? What did the hyper-audibility of peace distort and obscure when it came to governing cross-border migration? Much of the existing literature on music within peace and conflict studies has focused on the beneficial role of music to alleviate trauma and reconcile disputes (see Sandoval 2016). From a different perspective, several scholars have also provided a more cautionary outlook on the fraught relationship between music and peace (see Wilson 2011 and 2013; Pinto Garcia 2014; Sugarman 2010). In this paper, I bridge these literatures through an analysis of how UNHCR-funded music projects, within a wider peace discourse, functioned to constitute political subjectivities made to fit within a discriminatory system of migration control. Drawing on over twelve months of ethnographic research conducted in Kakuma between 2013 and 2015, I employ a sounded anthropological approach in order to unpack the limits of multicultural music performances made in the name of peace. For musicians that used their creative skills to ameliorate suffering from violence, their work should garner respect. I seek not to disregard their peace projects. Rather, I elucidate their limits, so as to contribute to ongoing discussions about music and peace in ways that may prove useful for those interested in transforming the debilitating conditions of migratory containment.

Managing Agencies, Intercolonial Telegraphs, and Intercontinental Steamers: The Business of Western Entertainment in India, 1800s
Bradley Shope, Kutztown University

This paper will examine three areas of global commerce - managing agencies, the telegraph, and intercontinental steamers - and their roles in the development and implementation of western entertainment in 19th century North India. It will focus on commercialized stage/theater performances involving music (such as blackface minstrelsy) and, to a lesser extent, classical music. To begin, it will overview intercolonial telegraph networks that connected Australia, New Zealand, and India to pacific ports in the United States. Here it will examine the scope of information available to musicians and performing groups in San Francisco via the telegraph, especially to the potentials, possibilities, and practicalities of performing to and performing in India and other locations along the Pacific Ocean. It will then outline the role of shipsteam transportation systems in supporting the movement of performers and other commodity items (such as sheet music and musical instruments) to and from India via Australia, New Zealand and San Francisco. To finish, it will address the role of North Indian managing agencies in the early- and middle-1800s. Managing agencies encouraged investment and channeled capital into all sorts of industries throughout India, including in less-developed interior areas. Here it will contextualize the entertainment industry within the practice of business entrepreneurship in India at the time, and will more generally provide another example of the role of international commerce in the global spread of music.
Authenticity and Aesthetics in Native Alaskan Orthodox Liturgical Singing
Nina Shultz, ATLA

This study considers the way in which aesthetics and authenticity are conceptualized in the liturgical singing of contemporary indigenous Orthodox Yup’ik people in mainland southwest Alaska. The Orthodox liturgical singing tradition of the Yup’ik is a cappella, transmitted mainly by oral means from one generation to the next by church readers and choir directors. The style of singing is inherited from particular musical practice evident in the 19th century Russian Orthodox Church, although the singing has been thoroughly indigenized. The liturgical singing of the Yup’ik involves both four-part harmony and variations on Kievan chant melodies, known as “Alaskan tones” used for the changeable parts of the liturgy. Just as in the case of Kievan chant, the melodies can be sung or adapted to various Alaskan languages. The use and adaptability of three languages plays a substantial role in the indigenous musical aesthetic. Yup’ik, Slavonic, and English languages are all used in Orthodox church services, and each holds a distinct significance for Orthodox Yup’ik as an index to different spheres of everyday practice. All three languages contribute differently to an indigenous localized aesthetic and sense of musical authenticity. The concept of “right singing” involves contextually specific right belief, morality, aesthetics, and authenticity. This study seeks to show the adaptability of “right singing” in an indigenous Alaskan Orthodox context in which singers are inculcated into a musical aesthetic that contributes to a single liturgical experience and expression of spiritual life.

Debating Heritage and Roma Identity: A Historical View of Bulgarian Wedding Music
Carol Silverman, University of Oregon

How is the construction of national heritage in Bulgaria related to wedding music, a genre where Roma predominate? I explore the dilemma musicians faced in terms of inclusion/exclusion in relationship to markets, the rise of chalga (pop/folk,) nationalism, and state policies through several historical periods: communism, early post-socialism and now. I review the 1980s prohibitions against Romani music and the 1990s international recognition of it, while in Bulgaria, chalga overtook its markets. Today Bulgarians are fatigued by the superficial glitz of chalga. Simultaneously, wedding music is becoming an ideological symbol of heritage and patriotism in a period where the definition of Bulgarian identity is being reshaped by populist xenophobia. Chalga is criticized as too Romani, too eastern, but simultaneously too western, too much like Europop. Ironically, wedding music received the very same criticism in the socialist period. Now wedding music is hailed as quintessential folk music in some senses. Nationalist parties and state officials rail against Roma as “uncivilized” and against chalga as corrupting the historical core values of Bulgaria; they encourage patriotic Bulgarians to support folk music. Roma, as wedding musicians, are “preserving national heritage” but as Roma they face systematic racism, state level evictions, harassment, and persecution. Furthermore, Romani musicians hold ambivalent attitudes toward chalga, both benefiting from and criticizing its commercialism. Moreover, the city of Plovdiv, with one of the largest Romani neighborhoods brimming with music, was the EU 2019 culture capital. Bulgaria’s application proposed Roma projects but the implementation gave little attention to Roma.

The Idols and the Others: Japanese Musics and Indonesian Globalized Identities
Aaron Singer, University of Hawai’i at Mānoa

In the early 2000s, in response to interest in their popular culture from Indonesia and other countries around the world, the Japanese government launched its “Cool Japan” campaign in order to rebrand itself as a cultural superpower. Many Indonesians grew up reading Japanese manga translated into Indonesian, watching anime television programs, and listening to J-pop on the radio. This interest has led to a subculture of Japan-inspired musical groups fronted by Indonesians. This paper examines two of these groups. JKT 48 is an idol group created by Japanese and Indonesian media producers to recreate the Japanese idol experience in Indonesia. U-maku Eisa Shinka Indonesia is an amateur community group of Indonesians who perform traditional and hybridized versions of eisa##257;., an Okinawan taiko and dance tradition. These two groups represent different streams of Japanese cultural influence that highlight the ways in which Indonesia is looking beyond itself in the post-Reformasi (1998) era. This paper will examine the different ways that Japanese performance is used as a tool for re-negotiating Indonesian identities as part of a global community. I argue that the political liminality of Okinawa in relation to Japan creates a liminal space within the Japanese music scene in Indonesia that allows for greater experimentation and exploration of Indonesian identities.

Reflexivity and Improvisation: Ethnomusicological Pedagogy at a Liberal Arts College
Whitney Slaten, Bard College

New ethnomusicology students at Bard College consider ethnographic fieldwork in terms much less accepted of their graduate student counterparts at research universities: It is as much a chance to experiment with their own being and becoming as it is also a time to explore how people theorize their lifeworlds in the social contexts of music. Bard’s participation in the liberal arts model encourages interdisciplinary course readings that students ethnographically test. However, their analytical juxtapositions of such scholarship with theory from the field frame their ethnographic writing that becomes not only a bildungsroman for themselves but also one about the experience of their fellow students. Beyond this final project for the introductory course, students pursue special topics courses in ethnomusicology that often emphasize critical improvisation studies, jazz and American musics. The ways in which musical and extramusical improvisation suggest a social science of comparable potentials for social agents and structures, as well as how the confluence of oppression, cultural generosities (McMullen 2016) and tactics of resistance (O’Meally 2004) associated with becoming and being free in the United States equally inform new frameworks through which students encounter the field again. This paper presents how improvisation and ethnographic reflexivity construct a specific liberal arts pedagogy among millennial college students. In addition to showing how this led to specific ethnographic senior projects, this paper also considers how this work at Bard resembles the autodidactic and autoethnographic practices of the Association for the Advancement of Creative Musicians (Lewis 2009).

The Resurgence of Yiddish Folksong
Mark Slobin, Wesleyan University

We are past the “post-revival” phase of some “roots” musics. The Yiddish folksong offers a striking example of current developments. It was liquidated in its eastern Europe homeland, damaged by assimilation and neglect in its worldwide diaspora, and largely sidelined in the nearly fifty-year-old klezmer movement. Now it is undergoing a resurgence among activists in their twenties and early thirties who are willing to learn the language as part of their search for meaning in today’s troubled times. This trend has been nurtured by a phalanx of older scholar/performers who have kept the flame alive in workshops and recordings. The release of extensive newly digitized archival sources has supplied fuel for this fire. The paper speaks to two issues: the motivations and work of the younger generation, who are creating contemporary “folksongs,” and the continuous creation of new material by the veteran specialists. Momentum may accelerate with the current release by the older group of a website resource, “Inside
the Yiddish Folksong," the first-ever analytical introduction to a musically rich and culturally resonant body of European folksong that, remarkably, has never been closely studied. Music examples and interview excerpts from both older and younger songwriters and from the website will illustrate the presentation. This case study might have implications for broader issues of contemporary creativity as technology, research, generational needs, and personal preferences converge on a "traditional" musical genre.

**Stable Itinerary: The Politics of Travel in the Lives of South African Opera Singers**
Allison Smith, Boston University

Participating in the performance of opera necessarily involves travel. During live performances, the sound of the tuning orchestra, the sight of the first downbeat cues the shift from the real to the imagined. Scholars such as Carolyn Abbate (2001), Slavoj Žižek (2002), and Michal Grover-Friedlander (2005), have theorized the interactions between liveness and deadness, death and Freudian longing, embodiment and disembodiment. Adding to and reading alongside of this scholarship, I am adding the literal concept of travel, of migrancy to the experience of opera in South Africa. Drawn, in part, from field work conducted between 2019-2020, this essay argues that travel is inherent to South African opera. Discarded Luciano Pavarotti CDs find their way to township ditches, where Pavarotti's disembodied voice lives on once again through speakers as one studies bel canto and the hills and valleys of the Italian language via imitation. Potential students migrate from townships to city centers (primarily Cape Town) via a string of taxis and buses in order to pursue careers in opera. Often finding the domestic job market meager at best, many opera singers become part of the African diaspora, traveling internationally to find more stability. The paradox of itinerary as a means to achieve stability characterizes the lives of many South African opera singers. This essay will also discuss the travel of the operatic object and how South African performance of opera simultaneously reproduces its perceived dominant western hegemony as it offers a model for opera's transformation as a domesticated object.

#DancingIsNotACrime: Dance as Digital Resistance in the Transnational 21st Century
Christopher Smith, Texas Tech University

In a live video posted to YouTube in 2014, a young woman, dressed in black and standing on a stationary car, responds to low-fi pop music by dancing, and then unwinding her hijab and fluffing her long hair. Lisa Daftari’s upload eventually registered over 1 million views, and precipitated a spate of responses depicting young women dancing in public places, eventually spawning the hashtag #DancingIsNotACrime. Yet, across many historical moments, dancing has been a crime; as recently as 2018, Iranian Instagram star Maedeh Hojabri was arrested for posting videos of herself dancing in her home. Shortly thereafter a grainy, low-resolution video depicted a heavily-veiled Hojabri expressing contrition for her “crime.” Dancing in public can be a tool of implicit or explicit resistance—to social controls, to enclosure of public space, to dominant culture’s movement expectations. Those employing movement as resistance—whether washoi dancers at Grant Park during the 1968 Democratic National Convention or drag queens at Stonewall in 1969—often do so precisely because street dance is portable, mutable, and infinitely viral: capable of transmission by person-to-person contact. Multiple revolutionary movements from hip hop to the Arab Spring have begun in search of safe spaces for dancing, while the repression of public dance has been a locus for authoritarian crackdowns. Drawing upon a larger historiography of public dance as resistance, and employing methodologies from semiotics, musicology, kinesics, and political science, this presentation explores #DancingIsNotACrime as a potent, present, and immediate vehicle seeking justice and social revolution.

Carnival Brass Bands in New Orleans and Rio de Janeiro: Disinheritance, Alternative Whiteness, and Musical Eclecticism
Andrew Snyder, University of California, Santa Cruz

What happens when people do not feel they belong to official heritage regimes? This talk examines musical eclecticism as an aesthetic articulation of “alternative whiteness,” which seeks to “disinherit” both the hegemonic whiteness of conservative cultural politics and the commodification of blackness that have formed the heritage regimes of carnival in New Orleans and Rio de Janeiro. Alongside the black “heritage repertoires” of these carnivals, such as samba and second line brass music, eclectic repertoires from cumbia to Afrobeat and Balkan music are prominent in the predominantly whiter brass bands movements of both carnivals. I show how aesthetic preferences are expressions of racialized positioning of distinct communities. By investigating how repertoires circulate between whiter carnival communities, with case studies on New Orleans’ Panorama Brass Band and Rio de Janeiro’s Orquestra Voadora, this paper examines contemporary carnival-esque translocality in consideration of longer histories of festive circulation in the “White Atlantic.” While not discounting cases in which carnival practices have tangibly transformed social and political relations, I proceed from the observation that the purpose of participating in carnival for most communities is primarily to manifest particular cultural practices. I focus, therefore, on carnival as a practice of social distinction (Bourdieu 1979), one that is more involved in the aesthetic manifestations of distinct communities than one that aims to dissolve boundaries between them. This paper, then, contributes to the view that carnival is primarily a “ritual of intensification” (Burton 1997; Agier 1995) by showing how differing aesthetics are expressed relationally by racialized communities.

The Hum: Feminist Frequencies in Music Production and Audio Engineering Practices in Canada
Allison Sokil, University of Toronto

Ethymologically derived from the word *homme* in 1385, *The Oxford Dictionary of English Etymology* posits that a hum initially indicated a murmuring sound used to cover up embarrassment. In 1440, the definition sharpened to encompass the perception of a buzz or drone. As a buzz or drone, the hum can be defined by the sonicity and impact of its material encounter as a reflection of subtle variations in temporal, spatial, and physiological stimuli and shifting energetic transferences. Our furnace hums, our nervous system hums, our vocal tract hums based on particular contacts and interactions; points of differentiation exist only in variations in frequency, amplitude, dynamics, and attention, acutely shaped by the shifting specificities of our environments. In this essay, I argue that the hum simultaneously operates as a cover, or shelter, for abuses of power in recording studios and as a form of sonic entainment embodied by women and gender non-conforming producers and engineers who are marginalized within the contemporary recording industries. Building on DeNora’s examination of musical entainment as iterative processes of surveillance and regulation enacted through the subtle modification of physiological states, behaviours, affects, socialities, and activities (2000, 79), this paper examines the hum as a form and force of sonic entainment that profoundly shaped the work processes and broader lives of women and gender non-conforming producers and engineers working in the recording industries in Canada between 2018 and 2019.
A 19th-century Dutch Missionary on Javanese Music: “I am in no way surprised that the Javanese can listen to it all night long”

Henry Spiller, University of California, Davis

Although the Dutch Vereenigde Oostindische Compagnie (VOC) began its economic colonization of the East Indies in the early 17th century, Dutch attempts at religious colonization of Java began in earnest only in the middle of the 19th century. Many Dutch missionaries to Java became astute scholars of local languages and cultures in service of their mission. Language, of course, was crucial to imparting an understanding of Christian teachings to converts. Understanding other aspects of culture, however, was motivated primarily by the desire to eliminate practices and behaviors the missionaries thought were contrary to Christian values. The Dutch missionary Henrik Smeding served in Kediri, East Java, between 1858-1861. He was atypical in his often sympathetic assessments of Javanese aesthetics (as his epigraph above suggests) and his insightful research into Javanese musical practices. This paper mines Smeding’s published and unpublished writings to discuss his surprisingly relativistic approach to documenting and understanding Javanese music. It also analyzes how he selectively mobilized his insights to advocate for banning Javanese musical practices from Christian worship, and why such a position— which might strike 21st-century ethnomusicologists as contradictory, even hypocritical—is consistent with a colonial Christian world view.

An Ethnographic Approach to the Role of “Culture” in Anghami and Spotify

Darci Sprengel, University of Oxford

In 2018, Spotify launched its “Global Cultures Initiative,” which it insisted would make it a “leader” in the field of audio streaming by moving the platform beyond its traditional focus on North American and European musics. As Spotify expanded to other regions, listeners in the Middle East and Arab diaspora want to hear, making Anghami’s technologies with unique abilities to combine international and local sounds in ways it differentiates itself not through the music they provide, but through the possibilities and limitations of an ethnomusicological approach to streaming technologies.

Percussive Silence: Drumming Pedagogy (Despite all the Noise)

Daniel Akira Stadnicki, McGill University

However, recent trends in private music schools reflect contemporary anxieties surrounding drum kit noise. Specifically, the pairing of a “silent” acoustic drum kit (fitted with mesh heads and reduced-volume cymbals) with an electronic set-up (typically used by the instructor) raises questions about the relationships between percussive sound and pedagogy, as well as the shifting status of electronic kits from being innovative sonic technologies into “noise-reduced” instruments. Read through the lens of critical organology (Sterne 2007; Tresch and Dolan 2013) and sound studies research (Hagood 2019; Eidsheim 2015), this paper explores “percussive silence” as part of a biopolitics of noise abatement, risk management, and self-governmentality under late capitalism. Moreover, it articulates a legacy of drum manufacturers influencing pedagogical conditions around novel products, as well as the enduring “problem” with noisy drums—including in spaces of higher music education (Smith 2019). Here, I examine the discourses surrounding silent and electronic products in drum advertisements, message boards, and educational materials. I contrast these perspectives with my experience as a drumming educator for at-risk youth in the nonprofit sector, as well as highlighting ways that drummers creatively re-sound “silent” products into audible resources.

An Offer You Can’t Refuse: Rejection and the Potential for Harm in Social Swing Dancing

Hannah Standiford, University of Pittsburgh

In 2015, swing dance aficionado Steven Mitchell was outed by several women as a serial sexual abuser and was ostracized from the swing scene. My ethnographic research in the Pittsburgh area reveals that many dancers and instructors consider this event to be a catalyst for the recent promotion of safe spaces and consent during social dances and lessons. Swing dance etiquette in the 90s and early 2000s dictated that dancers should say “yes” to any dance. Now, instructors in the Pittsburgh area teach etiquette for requesting a dance and for expressing discomfort during movement, and these teachers invite dancers to say “no” for any reason. This paper will address refusal and safety as they relate to professional and amateur swing dancing. Expanding on the work of linguistic anthropologist Don Kulick, I explore the ways that the utterance “no” works performatively to produce gendered subjectivity, which can make refusal particularly difficult for women in a culture of heteronormativity and objectification. Kulick writes that “no” is part of what produces a female subject, as women are heteronormatively “pursued” while men do the “pursuing”. The social swing dance community is gradually becoming more gender fluid, but men still overwhelmingly do the asking which more often puts women in the position of consent or refusal. Ultimately, by examining the ways that Pittsburgh swing dancers communicate consent, discomfort, or refusal, I will demonstrate how social dancing is a potential site for cultivating new rhetoric and practice around consent and safer spaces.

Imagining Utopias: Taiko and Queer Culture in Salvador, Bahia, Brazil

Elizabeth Stela, University of California, Riverside

Grupo Cultural Wado is a Taiko, or Japanese drumming ensemble founded in 2008 in Salvador, Brazil, a city known for its African cultural heritage. Japanese migrants arrived to the state in the 1950s, and there are approximately 100,000 Nikkeis, or Japanese descendants living in Bahia today. While Wado was created by and for Nikkeis, the group is mostly comprised of non-Japanese descendants who are “admirers of Japanese culture” and identify as queer. In this paper, based on oral history interviews, I discuss how Japanese cultural practices, such as playing Taiko and participating in cosplay contests, provided safe spaces for queer expression in a country increasingly intolerant of LGBTQ+ individuals. I discuss instances where queer
Wado members recalled “seeing themselves” for the first time in Japanese media, eventually leading them to play Taiko and imagine Japan as a utopia. I argue that while non-Asians have a long history of performing in “yellow face,” this is (sometimes) more complex than xenophobic appropriation. Asian performance by non-Asians has often demonstrated a need to explore alternative social formations, as in the case of Wado where playing taiko allowed members to imagine and enact a just and tolerant society through performance, counteracting the current neo-fascist government that has recently incited violence against LGBTQ individuals throughout the country.

The Right to Participation: Childhood, NGOs, and Cultural Production in Dakar, Senegal
Lyne Stillings, The Graduate Center, CUNY

In Senegal, programs that utilize music as a means of promoting children’s rights have become a unique site of cultural production. Music education is limited to schools with the financial means, griot heritage remains critical to learning specific instrumental and singing traditions, and opportunities for children’s creativity are limited. International nongovernmental organizations and children’s media (including television and radio) have become key spaces for child-centered performance within the context of children’s rights and rights-based social and economic development. These sites do not often use traditional children’s songs (i.e. lullabies or clapping game-songs) but draw on repertories of mbalax (Senegal’s popular dance music) and original rap songs. This challenges romanticized notions of both children’s music and children’s social consciousness. I argue that while these programs do not adequately measure or prove the efficacy of their impact on children’s rights and protection, they have come to create opportunities for young people to participate in Senegal’s cultural sector, though that is not the intended purpose of these projects. Furthermore, I interrogate the use of international NGO-based discourses of children’s rights, with children’s right to participation as a cardinal principle of conventions ratified by the United Nations and the African Union, within this local context of cultural production. In this paper, I specifically discuss the activities of Studio Timbuku, a children’s and youth hip hop studio funded by an international children’s rights NGO, and its relationship to Africulturban, a youth hip hop association dedicated to developing Dakar’s urban cultural sector.

Unsettling the Score: The Case of Naacnaaca
Jeremy Strachan, Queen’s University

Embedded within The Canadian Music Centre’s archive of scores, a substantial cache of works by settler composers belies the colonial history of Canadian art music in the twentieth century: More than 200 pieces make use of Indigenous song, text, themes, and stories (Strachan 2005), many of which were seldom if ever performed, and few recorded. As an obscure and largely forgotten repertoire of music, it is for the most part inaccessible and unknown to the Indigenous communities whose songs remain incarcerated in the scores, highlighting the tacit violence of settler colonialism. This paper responds to ongoing calls for decolonizing music in Canada by intervening in the stagnant anxiety of institutional reconciliation through the case of one such forgotten piece. I examine the ethical, legal, and aesthetic issues of Indigenous song appropriation in Naacnaaca (trance): ballade for orchestra (1975) by émigré composer Talivaldis Kenins, a work which misuses the Nuu-Cha-Nulth ceremonial song ‘Naacnaaca.’ Unlike Harry Somers’ misuse of the Nisga’a lament in Louis Riel and its recent removal, Kenins’ breach of customary law remains unaddressed by virtue of its invisibility. Naacnaaca exemplifies one of many moments in the legacy of mediated musical encounters between Indigenous stewards of culture, ethnologists, and settler colonial composers in Canadian art music that warrant exposure in the path towards reparation and decolonization. Following Tuck and Yang’s (2012) often-cited caution against the dangers of metaphorizing decolonial work, I argue that (musical) scores must be very tangibly ‘unsettled’ in redressing such histories of appropriative violence.

Learning Shakuhachi Online: A Performance and Discussion of the Shakuhachi Tradition Transmitted by Dai-Shihan Micheal Chikuzen Gould
Sarah Strothers, Florida State University

The shakuhachi, a Japanese bamboo flute, is most popularly associated with Zen Buddhist monks who historically used the instrument as a tool for meditation. Cultural artifacts such as Google, YouTube, and Skype have helped promote shakuhachi on a global scale and increased accessibility to instrumental instruction. Grandmaster (dai-shihan) Michael Chikuzen Gould, continues to transmit the shakuhachi tradition from the comfort of his home in Cody, Wyoming. Gould’s unique shakuhachi playing style is a synthesis of the practices he learned from his teachers, Yokoyama Katsuya and Tanaguchi Yoshinobu. For the past ten years, I have studied shakuhachi with Sensei Gould and have obtained the following certifications: shoden (beginner), chuden (intermediate), okuden (advanced), and jun-shihan (teaching preparatory or “new master”). For this presentation, I will perform roughly thirty to forty-five minutes of music that not only showcases the instrument’s repertoire but also includes explanation and discussion of the extramusical aspects of each piece. The music performed will feature a variety of styles (such as honkyoku, modern, and ensemble music) drawn from the beginner, intermediate, and advanced levels of Sensei Gould’s shakuhachi tradition. From a pedagogical standpoint, my presentation will not only emphasize the difficulties of learning shakuhachi online but also illuminate the instrument’s accessibility in a hyper-mediated world.

Issues of Endurance for Indonesian Grassroots Archives: The Value of Kesadaran (Awareness) in the Lokananta Project
Otto Stuparitz, UCLA

This paper explores how “kesadaran” ( awareness) has contributed to a growing “culture of documentation” (budaya dokumentasi), producing new grassroots audiovisual archives in Indonesia over the past decade. These archival projects seek to transform sites of memory into acts of remembering by “resisting forgetting” (melawan lupa), using digitization and online circulation to reexamine and reinterpret the past for future cultural reconciliation (rekonsiliasi kultural). Based upon ethnographic research of these archives, I consider how “documentation awareness” (kesadaran dokumentasi) has paradoxically engendered complications to the longevity of archival projects, focusing on the Lokananta Project (LP) established in 2014. LP has aimed to “straighten out the history” (meluruskan sejarahnya) of Lokananta, Indonesia’s earliest state-owned recording studio. The project’s initiators strove to build the first publicly available digital library detailing the development and history of Lokananta. The LP has needed to negotiate the “inalienable” value of Lokananta’s recordings, as heirlooms resisting circulation, with a growing need for awareness through online circulation (Weiner 1992). This awareness, which emphasizes the dissemination of knowledge from and about the collection, has also attracted sponsorship opportunities from governmental agencies to fund maintenance and preservation activities. I argue the government’s involvement has over-emphasized the commodification of Indonesian culture, requiring time and effort towards promotional events and redundant publications, which has meaningfully stifled preservation efforts by students and archival activists (Collins and Carter 2015) and kept heirlooms out of circulation.
Inheriting Migrant Status and Japanese/Hawaiian Folksongs, “Holehole Bushi”
Rina Sugawara, University of Chicago

*Holehole bushi* are sugarcane plantation labor songs by migrants who moved from Japan to Hawai‘i between 1885 and 1924. These songs have come to signify a migrant heritage ever since Harry Urata, a Hawai‘i-based musician, recorded the singing voices of surviving migrants. Critical questions are raised, however, through recent commercialization and advertisement of holehole bushi as “world music,” “J-pop,” and “lament song.” Whose identity and history does holehole bushi reflect? When does Japanese-immigrant identity become Hawai‘i-American history? Laura Kina is a Chicago-based scholar who engages these questions through painting. She is a self-proclaimed *hapa* [partial Asian or Pacific Islander descent] and *Yonsei Uchinanchu* [fourth-generation Okinawan] whose great-grandfather migrated from Okinawa to Hawai‘i to become a sugarcane plantation laborer. Kina has a complicated relationship to holehole bushi, since there are no verses in the Uchinanchu language—the language was banned following the Japanese annexation of Okinawa in 1879. Yet, she was commissioned to paint the cover of the only monograph about these songs: Franklin Odo’s *Voices of the Canefields* (2013). As such, I argue that her painting is the paradisical site at which the inaudibility of Okinawan-Hawai‘ian voices and the invisibility of markedly Okinawan features are audible and visible in their exclusion. Kina performs the necessary labor of uncovering acts of erasure and conversely, survival, to *inherit* her migrant status. Through archival and ethnographic work, I ponder the responsibilities that accompany the inheritance of migrant statuses and artifacts of migrant heritage.

“*It’s a party, don’t call it a lila*”: Commodification and the Misappropriation of Gnawa Cultural Heritage
Maisie Sum, University of Waterloo/Conrad Grebel

Less than a generation ago it was taboo to utter “Gnawa” and to play the *guembri* in public. Today, the *guembri*—a three-stringed lute crucial to sacred rituals (*ilila*)—resounds in public spaces throughout Morocco, and Gnawa—*a* term initially used to refer to enslaved sub-Saharan Africans—is a household name. While the instrument and its music have undergone notable changes, their sound and significance remain unchanged to hereditary practitioners. Transmission and access, on the other hand, have been impacted in significant ways. An instrument traditionally restricted to Gnawa *mallem* (ritual master) after a period of rigorous training and tests, the *guembri* is now played by aspiring young musicians without appropriate training or consent, in a variety of contexts, including the sacred practice of the *ilila*. At the same time, the title and identity of *mallem* has been made light of, adopted and misappropriated with little, if any, knowledge of the responsibility it demands. Drawing primarily on fieldwork among hereditary practitioners in the city of Essaouira, the paper examines the effects of popularization, commodification, and the ensuing appropriation of *guembri* music on Gnawa culture, and explores the resilience of hereditary practitioners, their strategies for sustainability, and efforts to redefine what it means to be Gnawa.

Javanese Traditional Performing Arts in Contemporary Islamic Propagation
Professor Sumarsam, Wesleyan University

The twentieth century marked the growth of Islamic propagation activities (dakwah) in Indonesia and other countries with large Muslim populations. Most commonly in the form of preaching, the main objective of the propagation is to deepen and strengthen the faith. Since Indonesian Islam consists of different schools of thoughts and traditions, the propagations represent widely different Islamic dogmatic and social traditions. This has led to rich variants of the structures and uses of cultural material of dakwah. Although oratory is the main offering, music and dramatic presentation are often integral parts of propagation, especially in Muslim communities who have a positive stand toward performing arts. In Java, in light of a belief that gamelan and wayang are the creation of wali (Islamic saints), these performing genres are always present in propagation. In what ways does performing art contribute to the intensity of communicative interaction in propagation? Might performing art in propagation offer the participants an enhancement of experience during and beyond the preaching? These are questions (among others) that will guide my inquiry to analyze a mode of communication that binds the audience to the preacher/performer in contemporary dakwah in Java.

Roving Celluloid Objects: Feminine Incarnations of 1970s Transregional Song-Dance Films
Samhita Sunya, University of Virginia

This paper examines two transregional coproductions of the 1970s: the India-Iran coproduction *Homaaye Sa’adat / Subah O Sham* (1972), and the Pakistan-Iran coproduction *Jane Bond 008: Operation Karachi* (1971). In both films the figure of the dancing singer-actress emerges as a chimera, who becomes metonymic for the contemporaneous audio-visual seductions of celluloid. Both titular heroines are cast within the films as irresistible entertainers whose enchantments of their foreign audiences occur through the expressiveness of voice (song/music) and movement (dance). The narrative drama over the heroines’ public performance within the films echo wider debates over popular cinema in general and the more particular musical forms of not only Indian and Pakistani but also contemporaneous Egyptian, Iranian, and Turkish films. By tracing *Homaaye Sa’adat / Subah O Sham* and *Jane Bond 008: Operation Karachi*’s self-reflexive negotiations of their dual production contexts, I tie the roving, singing bodies of feminine figures within the films to the circulation of celluloid objects in a wider transregional context. What emerges is a lyrical defensiveness within the films over “B” circuits, in terms of the expressiveness of contemporaneous song-dance forms of popular cinema, as well as the South-South circuits of cinephilia that they engendered as an effect. The roving figures of border-crossing heroines ultimately point to wider material contexts of cinema and music out of which both coproductions arose: from the circulation of celluloid reels and soundtrack albums, to the itinerant movements of producers, stars, and distributors.

Ethnomusicology as a Sonic Colonizing Strategy: The Case of Suriname
Marek Susdorf, Oslo University

Ethnomusicology as a Sonic Colonizing Strategy: The Case of Suriname
In my research, I investigate the history of how various discourses have used the notion of music to construct, cultivate, and propagate the category of the “proper” (i.e. Western European) human by differentiating a variety of its others. My presentation will focus on the ethnomusicological enterprise in the former Dutch colony of Suriname in South America. Such scholarship, launched by Mieczyslaw Kolinski’s analysis of the Maroon songs (in Frances and Melville Herskovits 1936), focused on the paradigmatic inclusion of non-Western otherness under the umbrella of the increasingly globalized Western human. This sonic colonizing strategy differed markedly from the previous acoustic manners of governing the Surinamese colony. In the early period of the colonization of Suriname, the ways of using sounds by African enslaved people and indigenous populations were conceptualized by the Western oppressors as non-musical and less-than-human—they were therefore lawfully regulated or eradicated. In the 19th century, a variety of biopolitical mechanisms emerged, aiming at “tuning” the colonized with European principles of harmony and morality characterizing the “proper"
human being. Consequently, the ethnomusicological scholarship of the 20th century was yet another way of administering the population of the colony. In those years, the colonizing powers focused on the inclusion of non-Western sonic practices into a broader range of the global(ized) human repertoire, legitimized by the inherent willingness of representatives of all cultures to create or at least appreciate sound-based practices. Not only did it contribute to the reshaping of what the Western category of "the human" meant and could be used for; it also participated in the ensonification of the Surinamese nationhood according to the rules of global internationalism.

Quand Nous Chantons, Nous Nous Sentons Unis / "When We Sing, We Feel United": Generating Affective Affinity to Community Through Embodied Socio-Musical Interactions in Polyphonic Singing in Southern France
Scott Swan, Florida State University

This paper foregrounds the affective/emotional dimension in embodied music performance to explore the formation of a translocal cultural heritage community at a polyphonic vocal festival in the Occitan region of southern France. Believing that performance can explore the formation of a translocal cultural heritage community at a"This community is where community happens" (Buber 1947), I contend that embodied socio-musical interactions in performance serve as the generative locus for an emotionally 'felt' sense of "communitas" (Esposito 2009) that augments symbolic processes of community formation. Although problematic, the study of community and community formation remains a viable subject and object of ethnographic research in ethnomusicology (Shelemay 2011). Previous community formation studies too often employed semiotic methodologies that focused on symbolic meaning as the foundation for communal affiliation. Instead, I foreground the micro-level, affective/emotional qualia - the what it feels like aspect - generated through embodied socio-musical interactions in performance. From this perspective, the question becomes not 'what does music-making mean?' but 'what does music-making do - or afford?'. This ontological shift reinvigorates a phenomenologically rich space for community and community formation in the socio-musical interactions in performance. Membership in a community involves both emotional and symbolic affiliation, but I contend that emphasis on the symbolic dimension eclipses the phenomenal dimension of affect and emotions in community formation. While symbolic affiliation is important, what excites and inspires communal affinity is the emotionally 'felt' interactions between members of a community in interaction. This paper describes my ethnographic collaborators' generation through performance of an affective "we-space" (Krueger 2014) that augments symbolic affiliation to create a translocal cultural heritage community.

"Simba Wa Yuda" (The Lion of Judah): Gospel as Ngoma in Post-Genocide Rwanda
Brent Swanson, University of Miami

The term ngoma has multiple meanings throughout East, Central, and Southern Africa; it can be used to describe locations, cities, instruments, competitive social practices, and healing rituals (Janzen 1992). The term also broadly encompasses how various ethno-linguistic groups of the "ngoma belt" (Meintjes and Lemon 2017) have syncretically adopted foreign musics in ways that have helped negotiate their colonial and post-colonial realities. Several scholars have documented these adaptations, which include military marching bands (Ranger 1975), kwaya competitions in Tanzania (Barz 2003), and gospel as "national music" in Kenya (Kidula 2000). Focusing on Kenyan gospel specifically, this genre has gained in popularity in Rwanda since the 1994 genocide. This paper focuses on how Jean-Paul Sampaasu, a multilingual Rwandan popular music artist, intentionally employs gospel music as a medium towards forgiveness and reconciliation among Rwandans. I will examine the song "Simba Wa Yuda" (The Lion of Judah), looking at how Sampaasu incorporates rhythmic and timbral aesthetics of marginalized groups such as BaTwa and BaHavu/BaShi of Nkombo Island, groups that suffered, relatively speaking, the most losses in the genocide due to their small population size. In doing so, I bring attention to their historical and often forgotten importance in Rwandan culture. This paper examines how Sampaasu negotiates Rwandan identity through a new Christian ngoma, one that he believes will help Rwanda heal in the 21st century.

Forms of the Secular in Singapore: Indian, Malay, and Chinese Musical Encounters amidst Ethnic Enclaves and Neoliberal Destruction
Jim Sykes, University of Pennsylvania

This paper utilizes longstanding ethnographic and archival research in Singapore to explore the relations between the state, development projects, and multiethnic musical encounters—in tandem with writings on "formations of the secular" (Asad 2003) in anthropology. First, I show that the leveling of old neighborhoods in Singapore to build shopping malls and condos required the demolishing, moving, and/or consolidation of Hindu temples and their musical events. Second, I discuss how two neighborhoods were promoted in recent decades as "ethnic enclaves" belonging to Singapore's Indian and Malay minorities, respectively—the former a previously multiethnic neighborhood, the latter (according to my Malay interlocutors) "the wrong Malay neighborhood." Third, I explore how the state's promotion of "ethnic" music ensembles positions Indian, Malay, and Chinese traditional musics as though they have no local history, are ethnically homogenous, and historically unrelated (even though, for example, Malay musicians play the tabla and harmonium associated with Indian musics, as well as the oud that is historically related to the Chinese pipa). I argue that despite this public ethnicization of traditional cultures, Singaporeans of different ethnic backgrounds continue to engage one another musically in domains defined by ethnicity and tradition, including religion—such as when Tamil Hindu musicians play at Chinese Taoist shrines. Foregrounding how musicians co-exist within and despite the above processes of secularization, I emphasize the importance of secularism for ethnomusicology as a "discursive operation of power" that forms the content and boundaries between "public, private, political, [and] religious" domains (Mahmood 2015: 3).

How Might Colonial Music Create an Asylum?
Chun Chia Tai, University of California, Riverside

How might colonial music create an asylum in which formerly colonized peoples reconcile their memories of political changes? How might this be operational, even for people who do not think of themselves as traumatized? Based on Tia DeNora’s idea of "music as asylum," this presentation examines a Japanese song class in Canon Presbyterian church, Pingtung, Taiwan to demonstrate how Japanese old songs help recall childhood memories, and show how elders negotiate between Japanese, Taiwanese, and Chinese cultures to construct a memorial space. The Japanese song class is popular among elders in Taiwan, which provides a space for them to sing and speak in Japanese with those who possess similar childhood experiences during the Japanese occupation, which ended in 1945. To construct this childhood space, elders have to negotiate their complicated identities gained from the colonial and dictatorial history of Taiwan. While their childhood experiences have been institutionally erased by the Chinese assimilative policy from the Republic of China since 1946, the identity of the Taiwanese elders was complicated through the Chinese culture, the lingering Japanese culture, and the strengthening Taiwanese identity during the forty-year autarchy. Many music studies about Japanese occupation in Taiwan focus on music during the colonial period; instead, this presentation pays attention to the colonial impact on people’s current musical lives. Concentrating on the embodiment and
Humans improvise together. Though it manifests in enormously diverse ways -- from the tight interlocking polyphonies of Shona mbira or Balinese reyong norot players to the looser collaboration of improv theater performers or free jazz musicians -- collective improvisation crosses styles, genres, and continents. But are there general processes of improvisation and collective creativity that, though they may appear quite different in each practice, in fact cross boundaries of genre and culture? And could identifying such processes facilitate the examination of other collectively improvised practices while simultaneously elevating the status and visibility of those more academically marginalized ones? In this presentation, I unpack the concept of collective improvisation through the lens of these diverse manifestations, imagining “improvisation” as a broad continuum of equally rich creative options -- from the subtlest reinterpretation to the most extreme re-invention -- and “collectively” as a spectrum of interactive possibilities, from macro- to motivic and hierarchical to equal interactions. Each collectively improvised practice finds itself in a unique range of these analytical spectra, and for the analyst, the premise of commonality can elucidate the details of difference. Having models and terminologies broad enough to be applicable cross-culturally yet flexible enough to embrace the specificities of individual genres and approaches allows us to place collectively improvised practices of many stripes on equal footing for analysis. Through comparative analysis of collective practices from jazz to Balinese drumming, I explore how these shared analytical frameworks might encourage a fuller interpretation of concepts of both improvisation and collective creation.

Maurice Rocco and the Circulation of Musical Labor During the Vietnam War
Benjamin Tausig, Stony Brook University

In 1960 Maurice Rocco, a formerly top-drawing boogie-woogie pianist in New York City nightclubs, left the U.S. forever, moving to Bangkok, Thailand for the final fifteen years of his life. Rocco’s career peaked in the mid-1940s, after which time he scrapped together gigs within new international circuits carved out by the global conflicts of the young century -- in Havana, London, Panama, and Hong Kong, among other places. Thailand, however, was especially inviting at this moment, for its government had spent the past decade courting the United States as a political patron; thus, the conditions were ripe for a musician like Rocco to embark on an enriching second act there. In Thailand, Rocco was no longer a washed-up performer playing an out-of-fashion style of jazz. He was instead an avatar of American musical ingenuity, entertaining military officers and diplomats, more of whom arrived every day as the Vietnam War approached and then officially began.

Rocco’s story ends tragically, coincident with the dramatic failure of the Vietnam War itself. But his life demonstrates how the Cold War instantiated not only a circulation of sounds and audio artifacts, but of musicians as well. Rocco, Black and gay, moved to Thailand under circumstances and toward ends that reveal a great deal about the circulatory paths that the Cold War produced. This presentation draws upon more than one year of combined archival and ethnographic research to retrace and analyze Rocco’s career and the revealing circulations of his musical labor in Asia.

Many Shades of Many Colors: Talking Comparatively about Collective Improvisation
Leslie Tilley, Massachusetts Institute of Technology

The Miramichi folksong tradition originated and developed in the lumbercamps of northern New Brunswick in the 19th and early 20th centuries, and is maintained to this day by a small group of dedicated singers in the context of the Miramichi Folksong Festival, one of North America’s longest-running folk music festivals. But between that original tradition and its contemporary manifestation lie many layers of cultural selection and curation through which that tradition was “invented”. This paper will explore some of the essential differences arising from this distinction between the “tradition” itself and the reproduction of that tradition through folksong collecting, publishing, public presentation, and archival management. As the original context of the lumbercamps disappeared, these folksongs began a “second life” as archival objects, a process which continues to the present day. We intend to interrogate the notion of the neutrality of institutional archives by examining the layers of cultural selection that have filtered a set of informal rural singing practices into a fixed, recorded, and written corpus. What effects do processes of cultural selection and mediation exert on the development of oral traditions? In short, how do archives, archivists, and collectors act as agents of cultural selection and mediation? This paper will challenge the notion of archives as passive repositories, offering instead a view of archives as active, long-term participants in the development and maintenance of singing traditions.

Cultural Selection, Archival Knowledge, and Musical Tradition: A New Brunswick Case Study
Peter Toner, St. Thomas University

Throughout the nineteenth and early twentieth centuries, gourd instruments, or cougourdons, were played in vespa orchestras during carnival in Nice. Today, they are a symbolic feature of performances by the Occitan musician Djé Balèti, who was raised in Nice and sings in Niçois. For those who ascribe to the discourse, “Occitan” is a term that encompasses the regional languages of southern France. A sub-group of the Occitan movement, the Linha Imaginòt (Imaginary Line), is a collective of musicians that emerged in the 1980s with a shared anti-centralist ideology. Their critique of cultural hierarchies in France resembles the reflections on the same subject by Pierre Bourdieu (1979). In this paper, I focus on Djé Balèti, a “child of the Linha Imaginòt,” who plays a four-stringed cougourdon, called the espina. Balèti’s first time seeing cougourdons occurred at the Palais Lascaris, a museum of musical instruments in Nice, where they were stored in a closet. His description of this encounter resembles that of many Linha Imaginòt musicians, who characterize their revival of linguistic practices, songs, or instruments as a defiant gesture against French official culture. I discuss his collaboration with the instrument-maker Jérôme Désigaud, their research methods for designing cougourdons, and their Vespa Cougourdon Orchestra. Finally, I argue that the cougourdon serves as a metaphor for Occitan musicians’ search for rootedness and contrast their efforts from earlier regionalist invocations of rootedness that laid the ideological foundations for the Far Right in France.

Pastures of Love, Mountaintops of Blood: Re-memberings of the Pontic Ancestral Homeland in Parakathi Singing
Ioannis Tsekouras, University of Illinois at Urbana-Champaign

This paper examines the musical mediation of place. It concerns how a group of refugee descendants, the Pontians or Pontic Greeks, negotiate through music commemorations and representations of their ancestral homeland. The Pontians are
Old-Time Music Culture as a Space of Resistance in Trump’s America
Laura Turner, University of Chicago

Since the inception of Trump’s presidency, scholarship and media coverage on commercial country music and right-wing politics have proliferated—the diversity of responses has created tension among musicians, fans, and industry personnel alike. Although evading dominant media exposure, similar debates are circulating among practitioners of vernacular old-time string band musics in southern U.S. contexts. In old-time’s social spaces—festivals, workshops, jam sessions, and online—musicians and enthusiasts are fiercely discussing and (re)evaluating the music’s supposed alignment with traditional southern values; its whitewashed history; and the problematic focus on white male historic musicians. While for some practitioners these issues provide fodder for healthy debate, for others—especially musicians of color, women, and non-heteronormative or gender-conforming participants—they have real-life social implications. Based on five years of ethnographic engagement at old-time conventions and workshops across the Appalachian southeast—events that attract predominantly, regionally, and (inter)nationally diverse audiences—this paper interrogates the prevailing terrain of cultural activism among scene participants. In particular, it focuses on the recently emerging movement of prominent young, left-leaning musicians who are taking bold steps to diversify old-time’s social spaces. Their aim here is to promote an inclusive, tolerant environment in these spaces while simultaneously challenging the genre’s repertorial and historical limitations. Visible at flagship annual events (for example West Virginia’s Appalachian String Band Festival) and on dedicated social media outlets, these varied acts of resistance have provoked approbation and antagonism in equal measure among scene participants.

Diasporic Zhiqing Narratives: Traumatic Memory and Musical Commemoration of the Chinese Sent-Down Movement
Mayna Tyrell, University of Michigan

The sent-down movement (1968-1978), an initiative that grew out of the Cultural Revolution in China, mandated that youth from urban centers be reeducated in rural regions in an effort to realize Mao’s idealized vision of a communist society. Memory surrounding this movement and the impact it had on the lives of the adolescents, called zhiqing, who were “sent down” have been explored thoroughly in literature and cinema. My project examines how musical commemoration reshapes diasporic zhiqing memories of the movement in the context of the first large-scale musical work to address this major historical phenomenon: Ask the Sky and the Earth: An Oratorio Cantata for the Sent-Down Youth. Through fieldwork-based analysis and interpretation of multiple performances, I investigate how traumatic memory of the Cultural Revolution and the sent-down youth movement is processed through the engagement of individual zhiqing narratives with the narrative of the musical work. By utilizing Paul Connerton’s (2011) theorization of traumatic memory and Su Zheng’s (2010) theorization of diaspora to examine zhiqing traumatic memory, I assert that the history and narrative of forced displacement that defines zhiqing identity amplifies the impact of its commemoration in diasporic communities. The performance of this cantata forces zhiqing, and others of their generation who were not “sent down,” to confront narratives outside of their own and to reinterpret their past, revealing a multiplicity of experiences and interpretations that individuals produce, experiences which do not fit neatly into either the national Chinese or resistant diasporic narratives of the movement.

NGOs and the Promotion of “Sustainable” Capitalism: Music, Sustainable Enterprises, and the Urban Environmentalist Subject
Dikshant Uprety, Indiana University

This paper analyzes the role urban rock and fusion musicians play in promoting environmentalist messages and ‘sustainable’ green enterprises in events sponsored by an NGO, or hosted by environmentalist activists, in Kathmandu. These events are usually a single day affair, for example “Earth Hour,” a festival highlighting the effects of global warming and climate change, sponsored by the World Wildlife Fund (WWF), an international NGO. Musicians usually volunteer to perform in activists’ events, whilst they demand pay in NGO sponsored ones. I show the inherent tension that musicians and NGOs negotiate within the context of these events, where on the one hand, they show solidarity in fighting capitalism, particularly real estate and industries to save wildlife reservations, and on the other hand, promote ‘green’ capitalism in the form of sustainable enterprises, guided by the global rhetoric of sustainable development. However, compared to NGO workers, musicians understand this tension not as a problem, but as an opportunity to highlight and communicate the multiple factors and actors behind the global environmental crises. Building on past scholarship on music, development, and environment (Ndaliko 2016; Impey 2018; Whittaker 2014; Dirksen 2013; Pedelty 2012), and using ethnographic data and interviews with NGO workers, musicians, and environmentalists collected during 2018-2019, I show how musical performances in these events mediate environmentalist messages to middle-class audiences, promote green entrepreneurship, and pave the path to create individual urban-subjectivities attuned to global environmental crises in the peripheral metropoles of the Global South.

Inuk in the City: A Musical Quest for Inuit Identity in St. John’s, Newfoundland
Jeffrey van den Scott, Memorial University of Newfoundland

Inuit are rarely represented in discourses of urban Indigeneity and St. John’s, Newfoundland and Labrador, is often overlooked as an urban Inuit centre. The city, however, has the highest per capita Inuit population in Canada (outside of traditional lands) and the highest number of Inuit relative to other Indigenous groups. “Inuk in the City” examines the lives and meaning of music for Inuit living in this urban space, contrasting these experiences with ideas which so often tie Inuit identity to “the land.” This project considers the role and transformation of Inuit music in the Western/Southern context of the city, and the meaning music affords for Nunatsiavummiut (Inuit from the north coast of Labrador) who live far from their homeland. Drawing on interviews and participant observation with Inuit in St. John’s, fieldwork in Nunatsiavut, and background experience working with Inuit in Nunavut, I examine some of the distinct challenges facing Inuit in the urban context of St. John’s.
and discuss music making within this population. Finally, I will present original recordings made in partnership with my participants which sound as a symbols of resilience, of community building, and of connection to Nunatsiavut histories.

“Mitraan da Gangster Scene”: Punjabi Gangster Music and Internalized Racism in Punjabi Canada
Conner VanderBeek, University of Michigan

June 15, 2019: attendees at Punjabi popular culture festival 5X Fest’s banner event in Surrey, BC, dismayed that headliner Sidhu Moose Wala is not performing, hold up #FREESIDHUMOOSEWALA signs. Due to violence at two previous Sidhu concerts in Western Canada, the RCMP deemed the Punjabi singer’s performance a security risk (CBC News 2019). Videos of the crowd circulate online. The next day, Punjabi native Moose Wala shares this media on Instagram, writing in Punjabi, “And I want to tell the jealous reporters and RCMP one thing: The gabru (badass youth) spirit can’t be deleted from people’s hearts.” This paper examines musical portrayals of suburban Canadian gang culture by Punjabi artists. These artists - born in Punjab and Canada alike - mix Punjabi vocal styles and language with trap music and gangsta rap aesthetics. Canadian Media outlets and Punjabis alike fear that this music exacerbates existing gang cultures in these locales and blame incidences of violence on international students (Global News 2018). Songs of this genre - including Moose Wala’s - are presented as YouTube music videos set in Surrey/Vancouver or Brampton/Toronto, and they embrace this portrayal of Punjabis as a violent, dissident Wala’s - are presented as YouTube music videos set in Surrey/Vancouver or alike - mix Punjabi vocal styles and language with trap music and gangsta rap aesthetics. Canadian Media outlets and Punjabis alike fear that this music exacerbates existing gang cultures in these locales and blame incidences of violence on international students (Global News 2018). Songs of this genre - including Moose

Cheering the Team and Singing the Nation: Sports and Hungarian Nationalist Rock as fuel for Populist Affect
Jessica Vansteenburg, University of Colorado-Boulder

“Nélküld,” (“Without You”) a song by Hungarian nemzeti (nationalist) rock band, Ismerdő Arcok (Familiar Faces), has become an unofficial anthem for a football team in Dunajská Streda, Slovakia, a majority-Hungarian town. Slovak opposition to the song is as much about irredentist references in the lyrics as the feeling of thousands of fans singing in Hungarian in a Slovak stadium. Scholars of Hungarian nationalist rock have focused on text as an agent in populist mobilization (Szele 2016, Feischmidt and Pulay 2017), yet communal singing of a national anthem has affective power, which Daughtery (2003) has compared to an ecstatic ritual state. Moreover, Thompson and Biddle argue that music’s affective power to agitate is often separate from lyrical content (2013). Musical sound as much as lyrics inspires a rolling mosh pit or lighters raised to a ballad. Drawing from several years of fieldwork at nationalist rock concerts, this paper argues that the use of “Nélküld” as an anthem has power to move listeners in the same way sports chants and anthems stir allegiance to team and nation. Battle metaphors common in football matches compare to imagery in nemzeti rock lyrics with themes of physicality, violence, and conquering. The militaristic rituals intertwined with sports and music contribute to understanding the affective connections between music and populism. The paper further interrogates musical populism in light of current populist rhetoric that has come to define Hungarian politics in the era of Viktor Orbán.

Sobbing, Singing, Sweating, and the Labor of the Negative under Canada’s Reconciliation Paradigm
Lee Veeraraghavan, University of Pittsburgh

Ethnomusicological studies that bring together psychoanalytic theories of trauma and philosophies of vocal expression have yielded many insights into the lives, sound worlds, and musicking practices of survivors. Along with those yields, though, we are left with the following epistemological problem: if the traumatic incident is by definition unknown, unassimilated into the experience of the survivor, and the way to sublimate trauma is to narrativize it through the voice, we understand the voice to carry knowledge of an experience the mind has repressed. While the actual voices of survivors in the ethnomusicological literature break, hoarse, and fall even as they sing, the idealized voice nonetheless spins forth, a positive bearer suturing the known and the unknown. What if we posit the break in the voice as the moment at which sublimation can occur? What might we learn about sublimating trauma, but also subjectivity and power? This paper explores these ideas through an account of the children of Indigenous residential school survivors in Canada being taught to sob during a sweat ceremony for survivors of intergenerational trauma - trauma that by definition has not been experienced by the survivor. I seek to situate these sobs, songs, hiccups, and gags within a discourse that incorporates somatic approaches to healing trauma and philosophies of the negative, opening onto reflexive questions for the ethnographer writing in the traumatic present.

Listening to the Siirri: Avitourism, Biodiversity, and Epistemologies of Sound in “Post-Agreement” Colombia
Juan Velazquez, University of Michigan

After the signature of the peace agreement between the Colombian Government and the FARC-EP guerrilla in 2016, different Colombian institutions have promoted avitourism, a form of eco-tourism based on birdwatching, as an economic activity that can revitalize local economies impoverished by decades of conflict. Indeed, different international institutions and NGOs have pointed out that avitourism simultaneously produces revenue, empowers local communities, and encourages the conservation of fragile ecosystems, often located in biodiverse countries in the Global South. However, avitourism also relies on an epistemology of sound imbricated in notions of difference that separates nature and culture, a binary that allows the commodification of biological diversity to fuel neo-extractivist “green industries,” whose primary consumers come from the Global North. This paper introduces an acoustemological analysis of Ana Maria Romano’s “El Suelo Desde el Viento” and Edson Velandia’s “El Cli-Cli-Cli de Paro” to present an alternative epistemology connecting culture and nature, human and nonhuman, who coexist in a way that one becomes a part of the other. Ultimately, such comparison presents the limits and biases of the uses of “universal notions,” such as biodiversity, within neo-extractivist economies, while invites us to understand and respect the meaningful ways how different peoples interact with the nonhuman beings around them.

“Music for Peace” Initiatives, Coloniality, and Systemic Violences in Colombia
Patricia Vergara, University of California - Merced

For over sixty years, the internal war in Colombia has caused the deaths, forced displacement and disenfranchisement of millions of people. As the peace process develops but is still far from ending the physical and structural violences in the lived realities of many Colombians, peace-building initiatives based on musical practices have proliferated in recent years, supported by government entities, NGOs, and corporations in some cases. This paper examines how some well-publicized music-
based projects of this type often rely on un-problematised notions of the power of music for positive social transformation, and tend to privilege musical practices, such as Western classical music and regional traditions, that fit into prevalent discourses of aesthetic value and ethnodiversity, steeped in the logics of neoliberal multiculturalism that saturates Colombian politics of culture (Escobar 2008, Birenbaum Quintero 2018). While recognizing that it can be very positive to promote music-making and provide underserved communities with access to musical experiences, I engage with concepts of coloniality (Quijano 2000, Mignolo 2011) and argue in this paper that music-based peace projects in Colombia can also encourage exclusionary practices and give continuity to unequal conditions and asymmetries of power that further marginalize the lives and musics of many Colombians.

‘Therapy by Peruvians for Peruvians’: Mestizaje, ‘Fusion Aesthetics’, and Negotiation of Belonging in Lima’s Independent Music Scene
Alissa Vik, NTNU (Norwegian University of Science and Technology)

Mestizaje is a term used to describe racial or cultural mixture which has often been used for nation-building in Latin America. Recognizing the problematic nature of the discourse “we are all mestizos”, middle-class and emerging-middle class musicians in an independent music scene in Lima are reimagining this concept. They create a “new” notion of mestizaje based on the ideas of their cultural hero, Peruvian writer and ethnologist José María Arguedas (1911-1969). Differing from previous theorizations of the term as a way of becoming “less indigenous”, mestizaje for these musicians involves both the acceptance of their Andean, Afro-Peruvian, and Amazonian roots and their identification as (musical) cosmopolitans. In this paper, I will explore how these musicians create a new conceptualization of what it means to be mestizo, validate their own experiences and mixed selves, and sonically model a more inclusive Peruvian society through a mix of musical aesthetics and performative practices that I have called “fusion aesthetics”. Following Montero-Díaz (2016) who established how fusion music helps upper-class musicians in Lima negotiate belonging in the wake of the country’s 20-year internal war, I will argue that “fusion aesthetics” allow the middle-class musicians I study to create music that aims to be more than entertainment, which musician Ricardo López characterizes as “therapy by Peruvians for Peruvians”. My paper draws on interviews from 2015 with members of Los Nómadas, Crónica de Mendigos, and Ravelers, their Facebook fan pages, and selected songs, and contributes to discussions of music and belonging, hybridity, and musical cosmopolitanism.

Sharing an Incomprehensible Language: Interpreting Transnational Communities and Cultural Narratives on an American Bhajan Tour
Vivek Virani, University of North Texas

Exclusionary narratives of “Hinduism” and “Indian-ness” are at the forefront of socioreligious discourse for Indians in the homeland and abroad. Right-wing political groups, with significant diasporic support, are advancing toxic forms of Hindu nationalism that excludes not only non-Hindus, but also many lower-caste and heteroprax Hindu communities. A seemingly unrelated debate surrounds the definition of “yoga” in America: which practices and philosophies are included/excluded by this term, and who has the right to determine them? In Summer 2018, I encountered the intersection of these debates while touring the United States with a troupe of Indian folk musicians as their translator and accompanist. The musicians, led by Prahlad Tipanya, presented poetry of the iconoclastic, yet widely beloved saint, Kabir (c.1398-1520). Tipanya, renowned for mobilizing anti-caste and anti-sectarian activism through Kabir’s radically egalitarian poetry, discussed the esoteric practice of naad-yoga (sound meditation) in venues ranging from temples to churches, from Silicon Valley mansions to hippie communes. In this paper, I discuss how marginalized voices granted new forms of mobility through musical performance are facilitating the formation of transnational communities in which mystical philosophy and contemporary cosmopolitanism coalesce into a provocative counter-narrative against monolithic and exclusionary religio-cultural frameworks. I also examine the failures of discourse within such spaces, as communities? pluralistic ideals confront racial and socioeconomic barriers of understanding. Reflecting on my experience as an insider-outsider translator, I discuss the role of academics in shaping the terms of dialogue through which ideas travel and through which transnational communities interact.

“Natural” Sounds: Sonic Preservation of the Great Smoky Mountains
Konstantine Vlasis, New York University

The Natural Sounds and Night Skies division (NSNS) was established in order to protect and maintain the sonic environments of the U.S. National Park Service. Through sampling of acoustic data, and use of shifting-baseline structures, the NSNS division measures various sonic phenomena in order to assess and map park soundscapes—foregrounding the sonic preservation of “natural” sounds against the noise pollution of urban-industrial lifestyles. In negotiating this spatial duality, the current efforts of the NSNS division reveal conceptions of nature as culturally determined, ahistorical, and anxiety laden. Through a case study of the Great Smoky Mountains National Park (GSMNP) NSNS division, I aim to show how imaginaries surrounding wilderness, the utilization of ecological baselines, and the sonic-impacts of global warming and climate change, negotiate the urban/wild dichotomy and human/nature divide. Inspired by the ideas of Tim Ingold, I assert that the decontextualization of sound from setting (and sound from object) challenges existing soundscape discourse by considering sound as a medium of understanding rather than an object to be captured and preserved. Lastly, drawing from the works of Emma Marris and Claire Colebrook, I understand the NSNS division to function within “post-wild” environments, which not only posit an expansive definition of nature and the natural, but also imply the political, racial, economic, and quotidian realities of our anthropocentric inevitabilities.

Fair Trade Music?: Ethical Consumerism and the Political Economy of Recorded Music
Tom Wagner, University of Manchester

The current “crisis of value” in the music publishing industry accompanies the political-economic transition to information capitalism, of which the deregulation of markets, increased financialization, globalization, digital disruption, and the ascendance of “big data” are some hallmarks. This crisis is a symptom of a larger malaise of capitalism that has recently been explored by Paul Mason (2016) and David Harvey (2015), among others. In response, a “Fair Trade” discourse promoting “Fairness, Transparency, and Sustainability” has begun to circulate, addressing not only what the economic value of music should be, but also the ethics and values around which the music industries should be (re)organized. Embedded in this discourse is the notion that music creators are “resources” that must be sustained in order to maintain a healthy music ecology.

This paper approaches the “Fair Trade Music” discourse from a political-economic perspective. It first traces past “crises of value” in the music industries, and the changing character and focus of the responses marshaled by musicians. This frames my discussion of interviews I conducted with the founders of the music creators advocacy group Fair Trade Music International (FTMI), as well as several of its stakeholders. FTMI seeks to apply strategies developed by the fair trade movement to...
the production, circulation, and consumption of recorded music. In contrast to past discourses, “Fair Trade” appeals to consumer “social responsibility” promote notions of ethical consumerism that leverage the logics of consumer citizenship and individual responsibility, reflecting the larger political-economy in which they are embedded.

**Sounds like the Mall of Chinese Canada: Walking and Listening as Minoritarian Worldmaking**

Yun Emily Wang, Duke University

The Pacific Mall is a Chinese-themed indoor shopping center in Toronto’s “ethnoburb” (Li 2009). The mall as a sound world is cacophonous, melding together visitors’ chatter, public performance of Chinese instrumental ensemble music, talk shows from China, Hong Kong, and Taiwan, and broadcasted marketing schemes of two hundred semi-open retail kiosks. The mall articulates a Chinese presence in Canadian consciousness: featured in mainstream media and tourist guides as a “cultural” attraction (which lead to its exemption from provincial business regulations), the mall also employs numerous immigrants, sells ethnically marked merchandise, and provides a gathering place for Chinese Canadian youth and elderly people. In this paper I analyze ethnographic experience of walking through and listening to the Pacific Mall with newly arrived Chinese-speaking immigrants, who were in the process of (re)orienting themselves both within the interpellative framework of Canadian multiculturalism, and amidst the sonic-spatial assemblage of the mall. Drawing together works on musical subjectivity and cultural geography’s contention on the expressivity of walking, I ask: What are the roles of sounding and listening in 1) the formation and contestation of minority subjectivity vis-a-vis what Elizabeth Povinelli calls “the cunning of recognition” (2002) and 2) the production of ethnic space through practices such as walking and echolocating? How are mobilities across national, social, and spatial borders heard and embodied? Attending to my interlocutors’ meandering auditory engagements with the mall, I suggest the work of sonically orienting oneself may be understood as a performative, a kind of minoritarian worldmaking (Kondo 2019).

**New Figures in the Menagerie of Colonial Listening: Voice, Subjectivity, and the Howling European in Nineteenth-century Siam**

Parkorn Wangpaiboonkit, University of California, Berkeley

How can we listen for the noisiness of the imperial agent from within the colonial archive? Following Steingo and Sykes’ call to denaturalize the noisiness of the global South through listening from the South (2019), my paper inverts the well-worn vignette of the colonial encounter to illustrate the Siamese observer as he listens to Europeans howling their way across colonial Southeast Asia. Drawing from travel narratives, ethnographic reports, and private journals across nineteenth-century Siam, I show how Siamese writers strategically postured themselves as critical listeners, quick to describe the animality and deficiency in European vocal practices. While recent studies on colonial subjectivity have applied perspectivism to redeem subaltern sonic practices on colonial-liminal emplaces himself within a relational politics - through strategic appropriation of imperial ethnology - in the act of writing about listening.

**Sonic Memorials as Musical Gifts: César López’s Escopetarra in the Colombian Caringscape**

Sebastian Wanumen Jimenez, Boston University

Sonic Memorials as Musical Gifts: César López’s Escopetarra in the Colombian Caringscape Literature on symbolic reparations has primarily focused on artifacts or gestures that are visible, confirming the recently established critique of ocularcentrism (Ochoa Gautier, 2014). Nevertheless, sound and music have an important role in memorializing the past, a process that is essential in rebuilding democracies and guarantees the non-repetition of wars’ atrocities. In observing the Colombian conflict (ca. 1964-2016), I posit that sound artifacts and music can be “Audible Memorials”. Therefore, I analyze the case of César López (1973-), a musician and activist who has comforted victims of the Colombian civil war throughout his career. I consider that his musical works are not only sonic memorials but are also “musical gifts” (Sykes 2018). As I argue, musical gifts require equipment to be produced. I call this equipment “Apparatuses for care.” They can be as ordinary as musical instruments (a violin, a guitar). Some others, however, are unique and have extraordinary ontologies, like the Escopetarra (a portmanteau for rifle, escopeta, and guitar, guitarra, in Spanish). Created in 2003 by López, the Escopetarra is an object that is important because of what it attempts to achieve (repair, memorialize, create reflections, in other words, to provide care) rather than what it is. Moreover, the Escopetarra itself is a musical gift. Ultimately, the way López conceives music and his Escopetarra galvanizes destabilizing epistemic regimes that consider human actions as a product of one’s ‘essence’ but not of one’s will to do good (or evil), a paradigm shift that is essential to peacebuilding.

**“Freaks” and “Fakes”: Performing Diversity Politics in Canada**

Ellen Waterman, Carleton University

Ethnomusicologists have long analysed the social and cultural effects of musical performance (Waterman 2019), but how can we track those effects over time? By comparing two satirical music dramas stemming from very different moments in the Canadian imaginary (the 1980s and today) this presentation examines performative interventions in the ongoing, always fraught, conversation on diversity in Canada. Dylan Robinson (2020) understands listening to musical performance to be a non-innocent act that throws cultural attitudes into relief; I ask, how do composers perform such critical listening positionality? R. Murray Schafer’s The Greatest Show (1987) comprises 100 simultaneous acts presented in the form of an old-fashioned carnival. This third work in the controversial composer’s massive Patria Series (1966-2013) of environmental music dramas is a grotesque deconstruction of archetypal characters appropriated from world mythologies. From a singing severed head, to a Turkish nun’s tongue-in-a-box, to a cartoonish Indian chief selling fake medicine, the work is supercharged with clichés of the Other as freaks and fakes. Gabriel Dharmoo’s 2014 work Anthropologues imaginaires is a one-man tour de force in which the self-described biracial composer/vocalist performs the “cultures” of eleven imaginary exotic peoples to the accompaniment of a video mockumentary featuring a series of pedantic puns. Drawing on my experience and archive from performing in The Greatest Show and my examination of several performances of Anthropologues imaginaires, augmented by the composers’ own writings (Schafer 2002, Dharmoo 2018), I demonstrate that these works reveal marked changes to diversity politics in Canada over the past 30 years.
The Pereira Scroll: Giving Voice to a Moroccan Torah
Ilana Webster-Kogen, SOAS, University of London

Torah scrolls are probably the most important objects in Jewish communal ritual. Yet even though the text of all Torah scrolls is the same, the performance practice of chanting differs from one community to the next, and a Torah that travels might be rendered aesthetically alien when chanted by a different ethnic group. This paper interrogates the triangular circulation of Torah scrolls between Morocco, France and Israel, and how the performance practice of biblical cantillation adapts to the re-composition of communities in new peripheries. In particular, it focuses on one special scroll written in Morocco in 1734 that is now based in London, and the chanting habitus that accommodates the musical expertise and textual fluency of its Torah readers. A circuit through the Sephardi synagogues in London would yield scrolls that have made the journey from Israel, north Africa, Baghdad, the Netherlands, the Ottoman Empire, and beyond. In the triangular axis of Moroccan Jewish migration, people, like scrolls, move in every direction, with Moroccan-Israelis traveling to Morocco as tourists, and the occasional French Jew returning to Morocco. This paper argues that people and chanting practices circulate fluidly across this triangle of performance practice, whether we refer to the textual borders of an unusual 46-line scroll, or to the ethnic borders of Sephardi Jewry, such as the new migratory context in which Algerians, Moroccans and Tunisians are sometimes rendered same. In each case, the disjunction between knowledge, practice and access defines the lives of texts and of those who value them.

Imagining the Music of a “People’s Culture” in Early 1960s Indonesia
Andrew Weintraub, University of Pittsburgh

In this paper, I examine how nationalist Indonesian composers created music within the global dynamics and ideological conditions of the Cold War during the early 1960s. I will focus on LEKRA, the Communist Party-affiliated Institute of People’s Culture that advocated for a national “people’s culture” of Indonesia from 1950 to 1965. In the field of music, LEKRA encouraged composers to “move down” (turun ke bawa) to local communities and draw on regional music for their compositions. At the same time, LEKRA relied on international exchange and an outward-looking, future-directed cultural orientation that gave Indonesians new ways of imagining the nation. Blending traditional and modern, local and international, and culture from below and above, their music symbolized ideals of “non-alignment” with the U.S. or the Soviet Union; indeed, many were inspired by the 1955 Bandung Conference, a meeting of leaders from 29 “non-aligned” countries in Africa, Asia, and the Middle East. Using musical notations published in newspapers, and interviews with musicians who were active during the period, I examine the creative output of LEKRA composers and explicate their approaches to creating revolutionary music inspired by international and regional sources but specific to Indonesia. LEKRA was banned in 1966, and its members were discredited, incarcerated, or killed during the Indonesian mass killings of 1965-66. As Indonesians have begun to reassess this pivotal moment in history, my research aims to contribute to this hidden history of Indonesian music.

The Acoustic Mediation of Race and Nation: A Sonic Ethnography of a Room for Jazz
Tom Wetmore, Columbia University

This paper explores how the physical acoustics of materially enclosed spaces—that is, rooms—actively mediate the politics of race and nation through the contestation of musical genre and sonic propriety. I ethnographically situate my study at Rose Theater, a 1,300-seat multi-use performance room at Jazz at Lincoln Center (JALC) in New York City. Building on extensive fieldwork with stage technicians, acousticians, and JALC leadership, I explore how such material properties as reverberation, sound isolation, and frequency response serve as registers and enactments of musical and sonic judgments. Through these characteristics, a room’s reverberant environment may depictions certain sonic performances (and musical styles) as acoustically and aesthetically proper while excluding others as sub-optimal and even ethnically divergent. Such discriminations of sonic propriety and aesthetic structure human action by demanding a variety of technological and labor accommodations. These issues are politicized in the context of JALC’s famous aggressive proclamations about the musical definition, cultural meaning, and political significance of jazz in the US racial imagination. In particular, I interrogate how rooms and room acoustics are recruited into JALC’s distinctive mission to promote black American culture as a dignified, high-art contribution to American culture, a view constructed largely in opposition to pernicious racist myths about black US-Americans often mediated through notions of sound, noise, and music (Radano 2016). I further expose the role of acoustics in JALC’s problematic investments in imperialistic US-American cultural exceptionalism (Moreno 2016), musical heterosexism (McMullen 2008), and the aggressive exclusion of various non-“traditional” forms of jazz.

The Audience Speaks: Oral History and Musical Performance Under Dictatorship
Schuyler Whelden, College of the Holy Cross

The musical theater production Opinião (Opinion) opened in Rio de Janeiro, Brazil in December of 1964, just eight months after the coup that initiated twenty-one years of military rule in the country. Four years later, the writer Dias Gomes identified the show as the first organized denouncement of the dictatorship, a characterization that myriad historians have since repeated. While ensuring recognition of Opinião’s importance, these scholars have also perpetuated a characterization of the show as a stable work, an approach that overlooks the perspective of the show’s performers and audience members. Drawing on ethnographic interviews with these participants, this paper demonstrates how performers and audience members characterize Opinião less as a stable work, and more as the central event in the formation of a political community. In addition to offering a new analysis of an iconic event in Brazilian cultural and political history, it also contributes to discussions on the value of ethnography and oral history to historical work. To adapt a phrase from Kay Kaufman Shelemay, it shows how these kinds of recollections can contribute more to the understanding of this historical moment than the record indicates. These approaches help uncover the ways that censorship and authoritarianism affect critics, audience members, and artists. They also show the persistence of certain narratives in the remembrance of historical events. Finally, this paper explores the limitations of integrating archival and ethnographic methods, particularly in the ways that narrative inertia can overshadow recollections of personal experiences.

The Subtle Art of the Apolitical in Publicly Funded Music Projects in Southern France
Aleysia Whitmore, University of Denver

Publicly funded arts projects have long negotiated between politics, creative visions, and participant experiences. And they seldom come together nicely. Politicians’ and musicians’ agendas rarely dovetail. In southern France, musicians and arts administrators respond to this friction by developing strategies for addressing growing crises (refugees, xenophobia, gentrification) without appearing to do so—without appearing to promote any one political agenda (and risk losing public funding). Politicians argue that publicly funded arts projects should not address politics, but should instead focus on giving “disadvantaged populations” access to the arts. These “disadvantaged” people (people of color, refugees), however, cannot avoid racism and
Memories of Music and Dance from the Balinese Mission Field
Dustin Wiebe, University of California, Davis

The Widya Wahana Mandala library in the village of Tuka is the largest repository of Indonesian citizen in 1988. This paper explores the idea of “missionary as people of Bali is evident in the materials he produced, collected, and preserved. Underscoring his dedication to his parishioners and new home, Shadeg became an American missionary Father Norbert Shadeg, and recount the life and activities of the Bali/Lombok mission from its earliest days in the mid-1930s until Shadeg’s passing in 2006. His commitment to the Catholic mission and fascination with the art and people of Bali is evident in the materials he produced, collected, and preserved. Of particular interest here are a collection of Shadeg’s photographs documenting historical Balinese gamelan and dance performances at various Catholic church events from the 1950s through the early twenty-first century.

The Magical Whiteness of Being: Irish Language and Song in American White Nationalism
Sean Williams, Evergreen State College

Irish heritage pride and a value-added sense of American white ethnicity have led to the assertion that, for some, one’s racial whiteness can be affirmed only through the magic of proving one’s Irishness. Even as Ireland itself has undergone a stunning sea change since 1990, becoming significantly more willing to confront elements of its past and take radical steps toward greater equity and inclusion, parts of Irish America have experienced elements of fragmentation. Part of that fragmentation has resulted in the use of Irish symbols, such as “Celtic” crosses, the Irish language, the Irish flag, and Irish music in connection with white supremacist ideology, together with the false promulgation of the myth of “Irish slavery.” This presentation has as its focus the specific uses of sound—in the sound of the Irish language and in Irish-language old-style songs—as a tool for the racist emphasis of whiteness. This presentation will demonstrate several examples in which white nationalism has taken route among particular subgroups of Irish music and culture enthusiasts.

Diplomatic Dances: Ideology and Reception in the Shanghai Ballet’s 1977 Canadian Tour
David Wilson, University of Chicago

In May 1977, shortly after the death of Mao and the abrupt end of the Cultural Revolution (1966-1976), the Shanghai Ballet embarked on a tour of Canada. Although the company’s tour featured the revolutionary classic The White-Haired Girl (白毛女, pinyin: Bái Máo Nǚ), one of the so-called “model works” (样板戏; yangbanxi), press releases to foreign media outlets disavowed the influence of revolutionary politics and the “interference of Chiang Ch’ing” (Montreal Gazette, 18.7.1977). This paper begins by placing the model works within the context of China’s unique experience of the Cold War. Helping to explain the centrality of works such as the yangbanxi during this era, historian Chen Jian argues that, contrary to previous research, ideology was the paramount concern of Cold War-era China (Chen 2001). The remainder of this paper turns to foreign and domestic reportage of the tour, one of the first artistic exchanges between China and the West following Mao’s death. As such, this tour offers a glimpse into the first attempts by both domestic arts organizations and foreign observers to grapple with the legacy of China’s Cultural Revolution. Through my focus on press coverage of this tour, I offer an important glimpse into the ways in which understandings of the Cultural Revolution’s legacy took shape in its immediate aftermath, and how these legacies fundamentally shaped global understandings of China - and its place in the world - in the final decade of the Cold War.

Kuvunga: Timbre, Interlocking, and Composite Melodies in Zambian Luvale Ngoma
Jason Winikoff, The University of British Columbia

Zambian Luvale drummers and dancers often use the word kuvunga when discussing the supporting drums of an ensemble. On the surface, this term refers to drums sounding good together; more specifically, when drums kuvunga they produce a composite melody. While composite melodies have long been understood as vital to African percussion, the processes that create them - both performed and perceived - have been relatively ignored. Scholars tend to reduce sub-Saharan African percussion to a solely rhythmic artform, only occasionally acknowledging the melodic aspects. By introducing new analytic terminology, I argue that timbre is the sonic parameter that makes a rhythm melodic. My terminology is based on the foundational belief that timbre is vital to Luvale drumming; I organize various types of rhythms along timbral lines. When these parts interact in specific ways, they yield a composite melody - the drums kuvunga. In this paper I will explain how Luvale musicians achieve this interlocking resultant by manipulating timbre through technical control. I provide ethnographic justification for this approach through analyses of interviews, experience performing this music, and deep dictionary readings. I put McAdams’ work on auditory stream integration (1999, 2018) into conversation with Fales’ study of timbre (2002, 2018) and Locke’s understanding of African drum parts (1998) to show that making drums kuvunga involves attention to timbre and perception. Ultimately my analysis will draw attention to the vitality of timbre in sub-Saharan percussion, explicate the emergence of an important perceptual construct, and provide a new set of analytic tools.
Quererness as the Missing Note: The Agency of Gay Men Khrueang Sai Performs Naaphaat Music
Nattapol Wisuttipat, University of California, Riverside

Naaphaat is among the revered repertory in Thai classical music. They are used in various contexts, most notably theatrical accompaniment and wai khruu, a teaching-honoring ritual. Because of its association with Thai cosmology, naaphaat operates within rigid conditions including strict ritual permissions and players’ identity. It is ideally performed by piphaat ensembles, preferably with male musicians. In the past few years, however, the norms of naaphaat face an unprecedented development. The repertoire is increasingly played by an ensemble of string instruments that only performs secular entertainment music, and by gay musicians. This challenges not only the strict instrumental demarcation of naaphaat performance but also the binarily gendered practices behind Thai classical music. What does it mean for gay musicians to play such a highly regarded musical category on unconventional - or even incorrect - instruments? What are they trying to do? How might the sexuality of these musicians tell us about the underlying heteromasculinity in Thai culture? With these questions, I examine the aesthetics behind the nonconforming performances of naaphaat repertoire. Drawing on semiotics as filtered through Thomas Turino and queer theories through Gregory Barz, I argue that the performance is a site of non-heteronormative erotics and naaphaat an agentive tool for the gender nonconforming musicians to leverage their otherwise subversive sexuality. This paper is aimed to present a fresh perspective, not new ethnomusicological perspective on identity politics to nuance the study of Thai classical music and to resistuate the subject within contemporary discourse both in Thai and Southeast Asian Studies.

The “First Recordings from China” Project
Larry Witzleben, University of Maryland

The Berthold Laufer collection, which includes 399 wax cylinder recordings, 150 photographs, 7,500 artifacts, and fieldnotes, has been hiding in plain sight at the American Museum of Natural History for over a century. Indiana University’s Archives of Traditional Music has acquired and digitized the recordings - collected in 1901-02 in Beijing and Shanghai, these are the first sound recordings made in China. In conjunction with the Shanghai Conservatory of Music, a collaborative project was initiated in October 2018. This paper provides an overview of the project its components. Digitalization and, in some cases, restoration of the recordings has been almost completed, and a symposium was held at the Shanghai Conservatory in November 2019. Two major initiatives are now in progress. The first will be a publication in China of the complete set of recordings, along with annotations and transcriptions of the lyrics. The second will be a pair of edited volumes, each including photos and a selection of audio recordings. Contributors include ethnomusicologists, historical musicologists, anthropologists, historians, linguists, and media preservation specialists based in the United States and China. Chinese-language articles will be translated into English, and vice versa, resulting in parallel multivocal publications in English and Chinese. This paper will also suggest the implications of these recordings for our understanding of musical life and performance practice in China in the twilight years of the Qing Dynasty (1644-1911).

Sound and Border Politics: K-pop at the Korean Demilitarized Zone
Benjamin Wong, University of Chicago

Borders are complex mental and physical constructions. While commonly conceived of as markers that delineate geographical boundaries, borders are also the sites that regulate the movement of bodies across territories. I argue that sound problematizes the regulatory power of borders in its ability to circumvent the control of sight. Fundamental to this is what I posit as the “porosity” of sound: its ability to travel unhindered through spaces and its capacity to be imbued with undertones that are distinct from its original purpose or message. I contextualize these claims by reflecting on the use of loudspeakers at the Korean Demilitarized Zone (DMZ). Loudspeakers have been a longstanding feature along multiple locations of the border since the 1960’s and have been utilized by both North and South Korea intermittently to broadcast propagandistic messages. Via Steve Goodman and Steven Feld, I focus on South Korea’s broadcasts of Korean pop music (K-pop) across the restricted space of the DMZ as a means of sonic incursion, one that incited a successful case of defection in November 2017. I speculate the psychological valences of K-pop that had spurred the defector to not only physically confront geopolitical boundaries, but also contest the state’s ideological provisos for citizenship and nationhood. From a broader perspective, I explore a possible avenue where K-pop unsettles the issues surrounding border politics. Specifically, in its ability--precisely as sound--to expose the palimpsestic emotional and affective states of the communities directly implicated by the forces of segregation.

Musical Collaboration and Patronage in the British Columbia Chinese Music Association
Gloria Wong, University of British Columbia

This presentation examines the changing dynamics of musical collaboration and patronage patterns in the 25-year history of the British Columbia Chinese Music Association (BCCMA). From its nascent informal Chinatown gatherings of the 1980s to its vibrant guoyue (national music) orchestral concerts of the 90s and early 2000s to its ongoing forays into music education, and most recently new music and intercultural music, the BCCMA has undergone successive stages of transformation marked by changes in patterns of patronage and collaboration. Using the term “patronage”, broadly defined, to include the giving of monies, goods and services in support of the organization and its members, my research examines how forms of giving within the Vancouver diasporic setting illuminate the renegotiation of once clearly defined roles between the professional, amateur, patron, and administrator in the larger context of instrumental music in the People’s Republic of China, Taiwan and Hong Kong. My analysis engages with Bourdieu’s theory of symbolic debt and capital (1977), examining how these acts of giving inform our understanding of power relationships between institutions and between individuals in the society. This work contributes to current scholarship on economic transaction in non-Western music (Noll 1991; Horlor 2019) as well as research on the history of Chinese musical societies in North America (Rao 2017). Tracing the qualities of gift-giving and the webs of associations that they evidence, both local and global, further broadens our view of the ethnographic landscape in an ever diversifying Chinese-Canadian population.

Voice and Silence in an Urban Canadian Context
Jonathan Wu, University of California Berkeley

This paper explores how sonic and communicative conceptions of sound and noise intersect in urban contexts and shape cosmopolitan community life. To do so, I trace the production and management of music and sound in Kensington Market in Toronto, Canada from the perspective of community organizers. Drawing from my interviews with a Chinese-Canadian community activist and organizer who has been a member of the community since the 1970s, I examine the environmental and social forms of noise that constitute an urban soundscape and the flow of communications (i.e., speech) within it. I provide examples of these forms of noise through soundwalk recordings and observation notes of public community meetings that I collected over a five-month
Deborah Wong’s “trail of sound, noise, and silence” (Wong 2014) to reflect on how the fields of Communication Studies and Urban Planning. As such, this paper follows Deborah Wong’s “trail of sound, noise, and silence” (Wong 2014) to reflect on how the politics of urban development are sounded.

**Intercultural Musicianship: Chinese Instrumentalists Navigate Western Influence in North America**
Jing Xia, Memorial University

How do Chinese instrumentalists working in North America navigate Western influences in their music? Some scholars and musicians claim that the fundamental features of Chinese musical traditions (e.g. micro subtlety) have been gradually eliminated through China-West encounters of the 19th and 20th centuries that resulted in the westernization of Chinese music education in the name of modernization (Yung 2009; Han 2013). In contrast, my own performance experience and interviews with 25 fellow Chinese instrumentalists in Canada and the United States suggests that transnational musical encounters can actually deepen people’s appreciation of both their own and others’ musical traditions. While immigrant Chinese musicians are often acutely aware of their cultural difference when living in the West, the legacy of Western influence in their Chinese music education positions their musical practices in a liminal state of being neither “purely” Chinese nor entirely Western. Whether acting as cultural ambassadors for Chinese music or experimenting with intercultural fusions, Chinese musicians have formed diverse subjectivities and demonstrate considerable competence in what I call “Intercultural musicianship” (IM). Precisely because of their liminal cultural position in diaspora, Chinese musicians skillfully use IM to navigate among both diverse musical practices and identity politics. Drawing on Mark Slobin’s (1993) concept of diasporic interculture and Deborah Wong’s (2004, 2019) work on Asian American subjectivities, this paper explores how and why IM significantly promotes Chinese musical traditions in the globalized world and serves as a powerful tool for Chinese musicians to speak out in the West.

**Repatriation of the Laufer Collection in China**
Mei Xiao, Shanghai Conservatory of Music

The Asia Europe Music Research Center at the Shanghai Conservatory of Music, in collaboration with the Archives of Traditional Music at Indiana University, is currently conducting the “First Recordings from China” project on the 1901-02 Berthold Laufer recordings, and this project has already led to considerable discussion among musicologists, sociologists, and the general public in China. This paper focuses on the value of the Laufer Collection in the following respects: 1) the collection not only contains many lost traditional plays, such as the Peking Opera Da Xiang Shan, but also presents the pre-history of many contemporary xiqu (theatrical) quyi (narrative) genres; 2) it offers new information on the occasions of performance and instrumental techniques in the early 20th century - for example, the exquisite skills of the erhu soloist extends the history of the instrument to 1901, and scholars may potentially rewrite the history of Chinese traditional music in the modern era; and 3) the recording techniques utilized by Laufer were different from commercial recording at the time, which allowed him to document music in daily life, such as in tea houses or back alleys, offering a soundscape of Chinese music and folk life in 1901 and 1902. The research team is now 1) working with musicians to transcribe and analyze the music; 2) analyzing the linguistic and sociological information contained in the recordings; and 3) collaborating with amateur collectors to enhance interaction between academia and the general public in China.

**Nylon Strings in the Age of Global Industrial Chemicals: An Object-Oriented Approach to Twentieth-Century Music History**
Keisuke Yamada, University of Pennsylvania

This paper develops an object-oriented perspective for ethnomusicological research, thinking about how focusing on material objects can generate a new approach to understanding music’s political economy and, particularly, writing twentieth-century music history. The twentieth century was a period in which industrial chemicals, such as nylon invented by DuPont, spread over material cultures and musical industries across the globe. My case study concerns the musical instrument industry of Japan and Japanese traditional instruments, and the 1960s transition from the traditional use of silk strings to the adoption of nylon. The paper discusses the politics behind the transition from the use of silk as the epitome of Japanese imperialism and capitalism to that of nylon as the epitome of US imperialism and industrial modernity during the World War II and Cold War periods. Drawing on Kohei Saito’s (2017) reading of Marx’s ecology and critique of political economy and Timothy Morton’s (2017) ecological thinking that critiques the anthropocentric nature of capitalist economics, I show that this approach affords a critique of music industry reliance on those industrial chemicals and exploitation of nonhuman resources. At another level, it also suggests alternative sonic genealogies based on an object-oriented perspective (Bogost 2012; Harman 2016; Morton 2013), by tracing the materiality and sound of particular objects, instead of human subjects, that spread across different cultures over time. I use different archival sources, including previous issues of DuPont Magazine and Japanese newspapers, as well as interviews I conducted since 2017 with those associated with the musical instrument industry.

**Acousmatic Listening and Beyond: Hearing Nationalistic and Cosmopolitan Negotiations in China’s Symphonic Music**
Hon-Lun Helan Yang, Hong Kong Baptist University

Anyone listening to China’s soundscape notices its multiplicity—one filled with indigenous and imported, traditional and contemporary musical sounds. What is “Chinese” about these sounds and how does one hear “Chineseness” in Chinese music? This paper addresses these two questions by positing acousmatic questions on sonic agency of China - who is it or what is it that is deemed apt to sonically articulate China and who is the one doing the listening? Is it the composer who produced the sonic product? Is it the audience who went to the premiere? Is it the critic who reviewed the work? Is it the scholar who analysed the music? By looking into three case studies of Chinese symphonic music, an imported genre often infused with nationalism: Huang Zhi’s Overture ‘In Memoriam’ (1929), the communist song and dance epic The East is Red (1964); and Wang Xilin’s Violin Concerto (Op. 29/39) (1995), I argue that the relationship between sound and listening is intricate, complex, and always changing as the act of listening is burdened by many factors, the body, race, ethnicity, ideological dogma, and even politics, to name just some. Therefore, I further, it is crucial to demystify the following assumptions: 1) the existence of a music that can stand for the nation in all times; 2) the presence of an authority who can decide on what a nation’s soundscape should be; 3) the availability of only one method that a listener can rely on to listen to the sound of a nation.
Warriors on the Dance Floor: Expressions of Resilience in Assyrian Sheikhani Song and Dance
Nadia Younan, University of Toronto

In this paper, I explore the trope of the “brave warrior” as it is embraced and expressed by members of the diasporic Assyrian community through sheikhani song and dance. An ethnic and religious minority from the borderlands of Turkey, Iran, Syria, and Iraq, the Assyrians have long endured systematic persecution, most recently with the rise of the Islamic State of Iraq and Syria (ISIS). Conceptualized as the pre-battle warm-up of an historical “Assyrian warrior,” contemporary sheikhani practitioners see in this song and dance a connection to their nation’s ancient Mesopotamian past and homeland, in turn referencing a brilliant epoch that pre-dates the atrocities and forced migrations that significantly resulted from the 1915 genocide of Ottoman Christian minorities and persists to the present day.

Drawing on extensive, multi-sited ethnographic research among Assyrian communities in Canada and the United States, I examine participation in sheikhani as a form of “embodied reference” (Buckland 2013; Mahdavian 2016; Singer 2014), which I argue makes the warrior trope accessible to Assyrians in their new homelands. I also consider the Assyrian party scene, a primary site of sheikhani performance, as ritual practice that codifies the dancefloor as a space (Ashworth 2011) out of time and place where such enactments are made possible. In making these arguments, I employ a post-colonial analysis of the “warrior race” narrative (Streets 2004; Dawood 2015) in order to demonstrate that while situated in a constructed colonial discourse, sheikhani has in fact been re-appropriated by Assyrians as an affective, sensorial expression of resilience.

Hindi Film Songs in the Home: Popular Music and Gendered Knowledge in Tamale, Northern Ghana
Katie Young, University of Limerick

Gramophones arrived in the city of Tamale, Northern Ghana during the early postcolonial period, bringing foreign popular music directly into Dagbamba homes. At that time, Hindi film songs were one of the most popular forms of foreign music circulating in the city, heard in cinema halls, on the radio, and on record. Hindi film songs were most audible in the home, a space where wives, mothers, aunts, grandmothers, and daughters spent the bulk of their time involved in domestic labour and childcare. In this polygamous context, husbands were expected to buy gramophones “for their wives” (Nketia 1956), as the practice of listening to, memorising, and singing along to popular music in the home was layered upon existing genres of women’s domestic music, including tuma-yila (work songs) and biyola-yila (child-directed songs). This presentation explores the social expectations and pressures regarding who should and should not know, listen to, or perform Hindi film songs in both postcolonial and contemporary contexts. I explore the ways in which individuals navigate and complicate these social norms in light of marriage, divorce and one’s sexuality. Along with interviews and oral histories, I engage with live performances of Hindi film songs in Tamale, where musical performance offers unique insights into music and gender: one’s reticence or willingness to sing Hindi film songs, their knowledge of the music, and the shifts and changes they make to a song during the performance, reveal gendered experiences of music, leisure, and labour in daily life.

Miao Courting and Wedding Songs: Continuity and Change in Fenghuang County in Western Hunan Province, China.
Mofang Yuan, University of New South Wales

According to historical documentation, the Miao ethnolinguistic group from Hunan Province has maintained courting, marriage and related song traditions since at least the Xia dynasty (2070-1600BC), the first Chinese dynasty (Shi and Long 1984, Wu 1999). Other historical references may be found in “Lu You’s Notes” (老学庵笔记), a book written by You Lu 陆游 during the Song dynasty (1125-1210AD) (in Lin, 1941). The contemporary significance of these traditions lies in their emblematic status for Miao culture and their efforts to maintain them. Recent rapid cultural, social, economic, political and technological developments have raised questions regarding the current state and future of such non-Han Chinese or minority traditions. My research aims to investigate the impact of these developments on Miao song practices related to courtship and marriage. More specifically, I aim to identify changes in singing practices, composition, transmission, and reception within the Miao community. My research involves historical, ethnographical and ethnomusicological methods, which include archival research, participant observation and musicological analysis of courting and marriage behaviour and related song practices and recordings. Transcription and analysis of Miao courting and wedding songs and documentation on related value systems and aesthetics are the basis for comparing data gathered from remote, less remote and integrated Miao villages across three generations. The research and its findings are intended to contribute to a broader understanding of the relationship between social change and Miao courting, marriage and song practices in China.

Waves: An Ethnographic Sound Study of Toronto Raptors Basketball
Jordan Zalis, Memorial University of Newfoundland

In this age of surgent nationalism, associations between national identity and spectacular forms of sport are increasingly prominent in Canada. Taking Scotiabank Arena and the sound of Toronto Raptors basketball (TRb) as its study objects, this paper investigates the practices, protocols, techniques, and technologies that mediate “disruption, strength, and pride”—critical terms appropriated by TRb’s brand management to signify a “new Toronto.” Dissecting the collective experience and public intimacy substantiated by TRb’s curated corporate soundscape, this paper argues that identity fusion—a form of alignment in groups that experience a visceral sense of oneness—is the result of the extreme affective state induced by TRb’s syncretic tradition. Wrapped in waves, sounded-in-synchrony, the political force of game day is potentiated by the semiotic flexibility of myth as TRb yokes its sonic and symbolic resonance to the idea of North: the longest-standing trope aimed at consolidating a pan-national Canadian identity. Building on Berger’s (2009) stance and Guilbault’s (2017) cosmopolitan musical bonding, this paper offers a preliminary theory of platform to help explain how game day is an intentional stage for liberal multiculturalism, underserved youth, women’s empowerment, and, paradoxically, the subjugation of the non-white body. Drawing on ethnographic work with fans, performers, and management, and researching game day’s production, distribution, and reception, this paper evokes some of the aporia faced by research participants buying into the clamor: shouting “WE THE NORTH” while keenly aware that radically, most are Southern people. This discord highlights the conditional place nation and race occupy in Canada.
China’s One-Child Generation in Musical Migration: The Strategic Citizenship of Sea Turtles
Shelley Zhang, University of Pennsylvania

In 1978, two years after the conclusion of the Cultural Revolution (1966-76), an astounding 18,000 students applied for a coveted 100 positions in Beijing’s Central Conservatory of Music (Melvin & Cal 2004). Since then, an unprecedented number of extremely talented Mainland Chinese musicians have entered elite conservatories around the world. Many of these musicians later joined orchestras or embarked on successful solo careers. I argue that this phenomenon, this sudden visibility of “talent” and “prodigies” from China, is directly linked to the One-Child Policy (1980-2015). Following generations of large households, Chinese families were suddenly permitted to have only one child who inherited not only responsibilities to care for all aging family members, but also ambitions that were lost by parents during the Cultural Revolution, such as music careers. Consequently, many Chinese millennials rapidly developed musical skills and became successful in order to support their family and fulfill filial piety. This paper draws from ethnographic fieldwork conducted in Mainland China, Canada, and the U.S., and focuses on instrumentals in Western art music who achieved great institutional success while balancing the stresses of family responsibility, economic precarity, and intergenerational trauma. Drawing from work on flexible citizenship (Ong 1999), and race and intimacy in transnational flows (Lowe 2015), I propose “strategic citizenship” as a means through which Chinese international students, nicknamed “sea turtles” (海龟; haigui) in China, maximized the privileges of their musical skills, student visas, and household registration numbers to craft meaningful lives for themselves and their aging families.

“Tonight, We Are All Wuhan-ers”: Reimagining Urban Subjectivities, Space, and Music Healing During the Coronavirus Outbreak
Wenzhao Zhang, The Chinese University of Hong Kong

With at least 60,406 worldwide confirmed cases and a death toll of 1,369 (as of February 13, 2020), the coronavirus outbreak (COVID-19) has resulted in severe challenges to Chinese health and welfare systems, political and economic situations, and people’s living standards. Drawing on insights from medical ethnomusicology, affect theory, and the anthropology of media, this paper examines how music and sound reflect and mediate people’s feelings toward trauma, each other, and affect. I consider music’s relationship to ever-changing urban landscapes, healing and affect, and to have only one child who inherited not only responsibilities to care for all aging family members, but also ambitions that were lost by parents during the Cultural Revolution, such as music careers. Consequently, many Chinese millennials rapidly developed musical skills and became successful in order to support their family and fulfill filial piety. This paper draws from ethnographic fieldwork conducted in Mainland China, Canada, and the U.S., and focuses on instrumentals in Western art music who achieved great institutional success while balancing the stresses of family responsibility, economic precarity, and intergenerational trauma. Drawing from work on flexible citizenship (Ong 1999), and race and intimacy in transnational flows (Lowe 2015), I propose “strategic citizenship” as a means through which Chinese international students, nicknamed “sea turtles” (海龟; haigui) in China, maximized the privileges of their musical skills, student visas, and household registration numbers to craft meaningful lives for themselves and their aging families.

The Revival of the Konghou During China’s Neo-Communist Cultural Revolution
Wenzhuo Zhang, SUNY at Fredonia

The Konghou, or Chinese harp, which disappeared around the fourteenth century, has been gradually revived since the 1970s. During the Neo-Communist Cultural Revolution, under the leadership of Chairman Jinping Xi, the popularity of the konghou has dramatically increased. This may be due in large part to Xi’s national policies on revival and regeneration of China’s glory, policies which determine many facets of China’s cultural and social activities. Based on my ethnographic fieldwork, I discuss the degree to which Chinese-ness has shaped the revived konghou under Communist influence. I investigate the revivers’ strategies, including claims to national cultural heritage and fabricated bonds with the nation’s cultural symbols in order to deliberately re-contextualize and reconstruct a past representing the highest virtues of Chinese culture. Such cultural connection and authenticity is constructed through revival and innovations to best legitimize the modern instrument’s cultural status and the revivers’ authority, and to gain governmental support and recognition. In order to probe the dialectical relationship between musical innovations and claims to cultural authenticity, I have formulated the theory of progressive authenticity. In dialogue with Christopher Waterman’s theory of progressive traditionalism, which cautions viewing tradition as a static term of cultural purity, the theory of progressive authenticity provides a flexible framework emphasizing the multifaceted social, political, and cultural ecosystem within which innovations emerge. The theory of progressive authenticity offers a dual analytical lens through which to view these innovations both as part of the Neo-Communist cultural revolution, and also as contemporary reconceptualizations of discontinued music traditions.

Individual Presentation Abstracts
New Gatherings: Creative Mobilities and Ethnomusicology in a Changing World
10A
Chair: Aaron S. Allen, University of North Carolina, Greensboro

The subject of coming together has never taken on such meaning as in 2020. A global pandemic and mass demonstrations for racial justice have taught us much about gathering. Ethnomusicology is central to our mobility as conference-goers, researchers, lecturers, students, and performers in diverse communities globally. Our decisions to gather — whether we walk, drive or fly — result in ethical dilemmas regarding justice and health that impact environments and humans. Long challenged by the climate crisis, and well aware of the need to create new settings for sharing knowledge, this virtual forum provides an opportunity to reconsider what coming together means for the Society for Ethnomusicology and for the study of music in diverse social and cultural contexts. What should our fieldwork, classrooms, meeting structures, and performance spaces look like in the future? How do we balance the necessary benefits of co-presence with the acute threats of a pandemic and a reckoning with our racist history in the context of the slow violence of the climate crisis? This panel first acknowledges the importance of listening broadly to our collaborators and partners with an aim to generate discussion about sharing knowledge in gatherings both virtual and in-person. We hope to address, collectively, how the current health and climate crises disproportionately impact scholars and musical communities who are Black, Indigenous, and People of Color. Our aim is to encourage conversations about accessibility, climate and health crises, environmental and social justice, and sustainability — all with an eye to how SEM will change.

Hip Hop’s Critical Futures
2C
Chair: Catherine Appert, Cornell University

This international and multidisciplinary panel brings together perspectives from ethnomusicology, African and African American studies, media studies, critical dance studies, and performance studies to interrogate the ways that contemporary hip hop imagines the future. Through close examinations of live performance environments and recorded musical media that signal an array of futurities, this panel will focus on how hip hop has proven both prophetic and well-positioned in critiquing seemingly imminent—and for many, real and present—dystopias. Indeed, it proposes that hip hop has proven prescient because this music and its cultural precedents have “enabled peoples of African descent to survive over the centuries” and “may also now hold the key to survival for the rest of the world as well” (Lipsitz, 1994). Centering on critical frameworks from Afroturafuturist scholarship, the panel begins with an analysis of the work of South African MC, Yugen Blakrok, who demonstrates an uncommon ambivalence in the aftermath of apocalypse. It continues with a focus on the futurist live performance contexts of Flying Lotus shows across the Pacific rim from Melbourne to Los Angeles—performance environments that contrast a dystopic future with a fully immersive and posthuman sensory ecstasy. The panel concludes by examining the dystopic valences and imminent critique of A Tribe Called Quest’s “The Space Program,” situating the track in the context of its November 2016 release; a turning point in our increasingly uncanny alternate reality. The discussant will position the papers’ artistic subjects, field sites, and conceptual frames in and across conceptions of hip hop spacetime.

Distinctly (Un)Settling Canadian Musical Identities: The Evolution and Inversion of Canadian Musical Priorities in an Era of Diversity Politics, Colonial Reckoning and Climate Change
9H
Chair: Parmela Attariwala, Independent Scholar

Artistic priorities in Canada have been shaped by dual and dueling desires: that Canadian artistic output be recognized according to international gatekeepers’ (primarily American and European) definitions of quality, while also eliciting a distinctly Canadian identity. Since its establishment in 1957, the Canada Council for the Arts has set mandates, echoed by regional funders and guided by peer assessors, that provide the terms by which artists, disciplines and organizations align their own priorities. During the first forty years of the Canada Council’s existence, funding was restricted almost exclusively to Eurocentric practices. In response to multiculturalism, the council began adjusting priorities through the 2000s, creating genreless programs and an Aboriginal office. The council’s most recent mandate (Canada Council for the Arts, 2016) demonstrates an almost complete inversion of its original policies, subverting Eurocentric mandates for historically unfunded artists and artistic practices. The impact of the findings of the Truth and Reconciliation Commission (2015) and the Inquiry into Missing and Murdered Indigenous Women (2019) also spurred a national reckoning with settler colonialism that radically altered Canadian artistic sensibilities and consolidated decolonizing efforts of Indigenous and visible minority artists. This panel offers perspectives on the effects of shifting priorities from three Canadian ethnomusicologists who, as practicing artists, benefitted from the Canada Council’s original mandate. In turn, they analyze: the troubled position of orchestras in a decolonizing cultural space; shifts in authority from representing ‘the other’ to performing one’s diversity; and the juxtaposition of cultural growth afforded by oil money with environmental devastation.

New Perspectives on Collective Improvisation
4G
Chair: Michael Bakan, Florida State University

The idea for this panel emerged from conversations that centered on the question of how kendang drumming partners in Bali, Indonesia, use collective improvisation to generate the aesthetic of close interlocking so central to gamelan performance. These preliminary conversations led to others focusing on (1) the dearth of extant studies on collectively improvised music practices generally; and (2) possibilities for comparative and cross-cultural research in this area. Imaging “improvisation” as a broad umbrella term encompassing processes of interpretation, embellishment, recombination, and expansion -- and at the same time considering collective musical creation in terms of diverse modes and degrees of interaction -- we interrogate the construct of “collective improvisation” from four interrelated perspectives. Presenter 1 outlines the basic terms for an ethnomusicalogical model of collective improvisation studies, illustrating the model’s application through a comparative analysis of diverse genres. Presenter 2, a leading kendang drummer and pedagogue from Bali, dives deeply into the waters of collective improvisation between kendang partners in gamelan performance. Presenter 3 takes that same Balinese drumming tradition as a point of departure for exploring related yet distinct collective improvisation processes at play within a neurodiverse, intergenerational, U.S.-based ensemble including several children on the autism spectrum. Finally, Presenter 4, a renowned Chinese zheng player and scholar, examines how the ancient baban form is employed as a foundation for collective improvisation in traditional Han Chinese instrumental music. Taken together, these papers stretch the boundaries of ethnomusicalogical discourse on music improvisation, in the process challenging several core epistemological assumptions.
(Re)Positioning the Caribbean: Practical and Theoretical Issues in Caribbean Ethnomusicology

2E
Chair: Jessica Baker, University of Chicago

In a special edition of Small Axe, Silvio Torres Saillant notes that the hispanophone Caribbean “exists at the juncture of two competing cultural contexts, the Caribbean on one side and the Latin American on the other, which has historically exposed it to the danger of misrecognition from both flanks.” Because colonial projects divided the Americas into language blocs, contemporary Caribbean music scholarship stills functions within these linguistic silos, which positions the entire region at the intersection of many competing historical, geographical, racial, and institutional contexts. To further complicate the parameters of regional study of the Caribbean, many college and university centers and departments supporting scholarly engagement with the Caribbean do so through a combined emphasis on Latin America and the Caribbean as overlapping though not coterminous concepts where the latter is often subsumed by and ancillary to the former. This panel will offer a critical discussion about navigating the terrain between and across these interlaced practical and theoretical contexts within Caribbean ethnomusicology. Full, Associate, and Assistant Ethnomusicology professors from North America and the Caribbean working within various configurations of Caribbean/Latin American/Africana/Black Studies institutional “homes” will discuss issues attendant to critical Caribbean ethnomusicology, including implications for student mentorship, lack of funding opportunities, and research methods. As scholars focused on the French, Spanish, and English-speaking Caribbean, the participants in this roundtable will begin to chart a course of action for working across language barriers and flanked contexts in service of a robust recognition of the internal and multi-layered diversity of the region.

Aurality of Oppression and Resistance in Istanbul

10L
Chair: Nil Basdurak, University of Toronto

Existing authoritarian state structures have long been enlarging the political basis for creating a standardized form of citizenship and conveniently disposing of diverse disadvantaged groups such as ethnic minorities, refugees, women, and LGBTQ individuals. On the contrary, the construction of non-standardized forms of active citizenship by such groups as a form of political action (Kavanagh 1972) and resistance clearly represents a continuous demand for reclaiming their right to live, freedom of expression, citizenship rights and right to the city as tactics (de Certeau 1984, Lefebvre 1995). Focusing on Istanbul’s Beyoğlu district, a social hub in which everyday politics and power struggles are revealed by various performances of sound and silence, this panel asks: How does the production of silenced and sounding communities and spaces inform us about various forms of oppression, discrimination, and exclusion in contemporary Turkey? What are the ways that non-standardized forms of citizenship negotiate their agency through sound and silence? Concentrating on street music practices of Syrian musicians, the first panelist will discuss refugee policies and the agency of migrant musicians in a new sounding environment. The second panelist will examine silence as a medium of oppression, resistance, and knowledge production with a focus on the long-standing silent protests of Saturday Mothers. Finally, the last panelist will discuss the use of Islamic sound—particularly the Islamic call to prayer—as a means of political manipulation and dispersion of activist woman groups during the 17th Feminist Night Rally on March 8, 2019.

Ethnomusicalogical Approaches to Political Economy and Resource Ecologies

12I
Chair: Eliot Bates, City University of New York Graduate Center

How does an extended consideration of political economy and resource ecologies change how we examine key issues central to ethno/musicology and sound studies—from sonic infrastructures and instrument making, to the political-economic valences of recorded music? This panel presents four contrasting approaches to political economy (Hornborg 2019, Saito 2017, Harvey 2015, Fuchs 2017), and contributes to the growing ethnomusicalogical literature on music and political economy (Oureshi 2002; Garland 2014; Morcom 2015; Guilbault and Rommen 2019; Devine 2019). The first two papers assess material worlds of music—instrument making and audio technologies—and how the use of particular substances derived from extractivist economies relates to the legacies of imperialism and colonialism in the anthropocene/capitalocene (Moore 2016). However, while one of these papers uses their case study on Japanese nylon strings to articulate an object-oriented ontology (OOO), the other uses a global accounting of translocal relations in electronics supply chains to argue against OOO. The latter two papers consider questions of value related to recorded music and labor in the twenty-first century: one assesses attempts by music producers and labels to introduce fair-trade concepts (accordingly the producers themselves become the “resources” within an industrial ecology), and the other analyzes the value of “free music” and “free labor” in tribute videos produced for US presidential election campaigns—where recordings and musicians alike are resources for the social media “attention economy.” All four papers, however, use ethnographic methods to articulate complex relationships of value and economy across ecologies consisting of heterogeneous elements.

Tradition and Change in Music Beyond Borders

4C
Chair: Sean Bellaviti, Ryerson University

This panel examines the performance of music and other expressive cultural forms brought to the United States and Canada and the often-extraordinary effort made by both migrants and non-migrants to learn and maintain a “tradition” in the face of intense pressure for change. For the multi-cultural, English-speaking Austinites who count themselves among the creators of one of the largest Brazilian music scenes in North America, the challenge is not only one of acquiring basic competency in Black Brazilian music, but also contesting entrenched stereotypes of Afro-Brazilian musical culture widely held in the United States. For the generations of stateless Assyrians forced to leave their homeland, the exuberant sheikhani “warrior” dance has become the quintessential symbol of resilience and resistance in the face of persecution and discrimination even if the historical record is more complex. For ritual specialists and participants in Alevi sacred assemblies in both Toronto and Bulgarian villages, forces of stasis and change compete in a context of geographically distinct, yet temporally aligned urban and rural realities. And for a Mexican family mariachi, now rooted in New York’s West Harlem, the concept of the “family band,” so central to the musical life of rural Mexicans, is under stress as juvenile band members grow to adulthood and must seek remunerative work beyond the family ensemble. Looking comparatively at music and expressive culture in the diaspora, this panel asks: what are the pressures that produce radically new approaches to old forms or, alternatively, that inhibit change and innovation?
Music, Health, and Wellness: Perspectives from Medical Ethnomusicology
11F
Chair: Amanda Daly Berman, Salem State University

Ethnomusicologists have challenged biomedical narratives of bodies as machines by instantiating sensual, spiritual, performatve, and affective bodies. Recent scholarship in medical ethnomusicology, musicology, and sound studies has shifted attention to the ways in which music and sound shape medical, clinical, and community care, as well as models of health and wellbeing. Drawing from ethnographic fieldwork in Canada, Cuba, Portugal, Turkey, and the United States, this panel asks: how does thinking with music and sound in relation to institutional, community, and individual models of care afford new possibilities for unpacking social, cultural, and political questions of life, death, health, and illness? The first panelist considers how music therapists in North American hospitals cultivate affective musical becomings and render audible the dominant aesthetic regimes of the clinic. Through a historical analysis of Ottoman music-medical treatises, the second panelist demonstrates how Turkish classical music is disciplined, medicalized, and operationalized in contemporary obstetric/gynecological clinical research. The third panelist explores how a community-based project promotes health and wellbeing through a combination of medical care, musical performance, and local cultural practices. Building on auto-ethnographic and embodied experiences of listening, the fourth panelist considers how running soundscapes are mobilized for disciplining the self in the pursuit of health. Together, these papers offer critical perspectives and insights from medical ethnomusicology on music, health, and wellness. This panel is sponsored by the Special Interest Group for Medical Ethnomusicology.

Identity and Musical Labor in Cold War Asia
8K
Chair: Andrea Bohlman, University of North Carolina, Chapel Hill

Nearly the moment that World War II ended, Asia emerged as an epicenter of global political calculation. Coupled with recent advances in broadcasting technology, this shift invited new forms of international engagement throughout the continent. The circulation of musical commodities -- as well as musical laborers -- intensified. Performers, composers, and radio hosts (among others) discovered fresh opportunities abroad. Such circulation tracked closely with the geopolitics of the Cold War, and reoriented musical genres and their relationship to identity. Along with a flurry of new technical devices (radio stations, loudspeakers, recording equipment, instruments) came advancing expertise about how to operate, market, and propagandize through those devices. In the process, sites of diplomatic encounter doubled as arenas of cutting-edge experimentation with, and conflict over, audio technology. Cultural objects, including music and the identities that it indexed, were thus cast into a field of unsettled circulation. Despite these profound effects, as Schmeltz notes, little research has yet been done on how the Cold War transformed music in Asia. (Schmeltz 2013). This panel thus examines four distinct case studies related to the circulation of music and musical/sonic labor in Asia during the Cold War, especially amidst the long 1960s. Through analysis of specific circulations in Korea, Japan, Indonesia, and Thailand, the panelists explore how identity was negotiated through musical and sonic labor. The panel discusses as well how military entertainment networks and sonic broadcasting systems became sites of negotiation between local identity groups and international agencies.

Navigating a Path toward Tenure: Focus on Underrepresented Minorities
Thursday, October 22, 7:30-9:00 pm
Chair: Mellonee V. Burnim, Chair, Diversity Action Committee; Indiana University

Because successful Tenure and Promotion pursuits are critical to SEM efforts to enhance diversity, equity and inclusion among our membership, it is essential that underrepresented minorities, in particular, be well informed of recommended strategies and potential pitfalls which can either enhance or undermine the tenure process. While each and every tenure case is distinctive, tenure-track faculty members must develop an awareness of the campus climate, departmental expectations, and personal contingencies which can most strongly impact their unique potential for successfully navigating the tenure path. A process once noted for its opaque structures and processes, tenure and promotion is now well-documented and critiqued in publications which focus on variables of race, gender and even such considerations as potential publication sites, and interpersonal relationships with faculty, mentors, and family. Because the process can be arduous, it is imperative that tenure-track faculty establish an action plan from the outset, which is subject to regular review and revision. This session is designed to support underrepresented tenure-track faculty members, in particular, who often find their paths to success fraught with unanticipated challenges. The discussion will also be of interest to faculty who must negotiate tenure requirements as part of the hiring process. Handouts with related digital and print resources will be distributed to those in attendance, and made available digitally via QR code for those who cannot attend the conference.

President's Roundtable: Diversity, Equity, and Inclusion in SEM
3A
Chair: Mellonee V. Burnim, Chair, Diversity Action Committee; Indiana University

At SEM 2019, both the thoughtful papers presented during the session on “Black Ethnomusicology” and the problematic issues that surrounded the Seeger lecturer presentation made it eminently clear that our society continues to be plagued by issues of systemic, structural racism and inequity. Members of the Diversity Action Committee (DAC), The Gertrude Robinson Network, Crossroads and others feel it is imperative that we closely examine our society’s underlying governance structures—constitution, by-laws, governing units (e.g. the Board and Council), organizational units (e. g. standing committees, sections, and special interest groups)—to begin to create and implement strategies for change. If we are to achieve the lofty goals of inclusivity, equity, and diversity forthrightly and eloquently advanced in our current SEM Strategic Plan, we must now act with all deliberate speed. This Roundtable includes representatives from the Board, the DAC, and the Robinson Network. In an effort to encourage the full participation of all stakeholders, especially members who are impacted the most, this session allows the SEM Board and self-identified member constituencies to publicly express their concerns in a forum that confronts SEM’s commitment to accurately assess the errors of the past while pressing forward with full commitment to effecting change wherever necessary. Panelists will offer short opening statements, followed by a question-and-answer period that incorporates content selected from an anonymous survey sent by the DAC to the full SEM membership prior to this meeting.
Imagined as the Terrorist Personified: Anti-Muslim Racism and the Inaudibility of Muslim Experience
11G Chair: Suzanne Cusick, New York University

While anti-Muslim racism has been an institutionalized practice since the religion’s inception, many scholars mark 9/11 as the catalyst for today’s concurrent global anti-Muslim sentiment (Beydoun 2018, Nguyen 2019). From an ethnomusicological lens, transnational state practices render utterances of aural Islamic worship as the sonic “terrorist personified.” This panel aims to recast this sonic persona by examining the state tactics that render Muslim bodies inaudible and the ways Muslim sound practitioners both internalize and confront this inaudibility. We build from scholarship that explores how sound creates a sonic persona in the minds of the listener (Levinson 1996, Auslander 2009, Peters 2015) and extend this theoretical framework to understand the politics of misrecognition and subsequent criminality. Drawing from Black feminist thought of terror as white violence (hooks 1992), we broaden this definition to reframe terror as the transnational violence of institutionalized anti-Muslim state practices in Iraq, China, and the United States. Our first paper examines how recent texts on Iraqi Kurdish music history reflect the internalization of anti-Islamic discourse by downplaying the region’s Islamic past. Our second paper explores how institutionalized Islamophobia in China has rendered Uygur religious soundscapes silent, creating a vacuum that the Party-state is filling with itself. Our final paper traces the social death of Islamic auralities in American history and investigates current musical practices that highlight and recast this criminalization. From these case studies, this panel aims to consider the impact of aural Islamic expression, or lack thereof, in today’s moment of heightened global anti-Muslim racism.

Beyond the Nation-State: Un-national Perspectives in African Popular Music
Chair: Lindelwa Dalamba, University of the Witwatersrand

African popular music in the postcolonial period has long been studied in multiple locales across the continent. Yet, these studies are often dominated by frameworks that position the postcolonial African nation-state at their core, either as a generative agent or as an object of contestation. Taking its cue from critiques of methodological nationalism, this panel aims at unsettling the centrality of the nation-state in African popular music scholarship by introducing the notion of the un-national to the field. We adopt the term “un-national” from Africanist historians White and Larmer, who studied national liberation struggles in Southern Africa that “took place in and from spaces that were categorically different from the national frame.” Adapting this perspective to the study of African popular music, we explore how popular music either challenges, bypasses, or defamiliarizes the national paradigm, while also questioning the very definition of the national in Africanist ethnomusicology. The first paper explores the trajectories of South African jazz exiles during the 1960s as expressions of pan-diasporic and intra-African transnationalism. The second paper studies the paradoxical conflation of locally disassociated musical idioms and nationalist sentiments surrounding the music of a popular Togolese singer.

Affective Engagements and Musical Performance in the Muslim World
6C Chair: Virginia Danielson, Harvard University

Amidst increased attention to affect in the humanities and social sciences since the turn of the century, the social, political, and religious potentialities of musical, sonic,
and kinetic affect have emerged as fruitful grounds for ethnomusicological research (Becker 2004; Perman 2010; Gray 2013; Hofman 2015). This panel engages with recent work on the affective dimensions of musical performance in the Muslim world (Racy 2004; Wolf 2014; Gill 2017) by analyzing a range of emotional concepts and the performance practices by which emotions are enacted and sustained in societies of the Arabian peninsula, Central Asia, and South Asia. We show how Muslim communities harness the intensity of feelings for projects of social cohesion, Islamic devotion, and emotional interpenetration of maza (enjoyment) and pain in Muslim musical life in Kachchh (western India). Through analysis of how Islamicate emotional concepts are reinterpreted and experienced through affective practices, we illustrate the “contingency of texts” (Stokes 2015) and the potential for performance to shape emerging subjectivities. We thus illuminate the diversity of forms with which Muslims affectively engage with the Islamic discursive tradition (Asad 1986). More broadly, our discussion poses questions concerning the intersection of text, context, affect, and emotional subjectivity in the possibilities of the musical moment.

“No” and Other Pliant Moves: An Embodied Exploration of Refusal and Acquiescence in Music and Dance

Chair: Andrea Decker, University of California, Riverside

“As a woman, [...] the right no lifts you up all your life” (Cynwar 2017). Anthropologists have recently distinguished refusal from resistance in its ability to reveal intentions, desires, and fears (Ortner 1995; McGranahan 2016). Prominent #MeToo cases demonstrate the significance of the issue of refusal to gender and performance in the arts. This panel investigates how women dancers and performers communicate and negotiate refusal when saying “no” is not an option, or is ignored. Moving beyond the verbal, we demonstrate how movement practices are powerful sites for observing and sensing intimate, nonverbal refusal. Panelists incorporate movement into the presentation as they describe how dancers and singers in three field sites communicate refusal and acquiescence with audiences, patrons, and each other. The first paper explores swing dance etiquette and consent, arguing that women’s utterances of “no” have been misconstrued in heteronormative swing partner dance practice, often resulting in harm and injury. The second paper continues the theme of lack of consent and danger in dance, exploring the connections between “bad dancing” in bachata and bad sex, and arguing that bad sensing is the culprit. The third paper explores women performers in dangdut koplo, who simultaneously need to please patrons and protect their own reputations, resulting in a careful ballet of respectful acquiescence and guarded eroticism. Ultimately, these papers and performances show the tactics women use to guard their physical boundaries when words fail, and, by doing so, contributes to theories of refusal by recognizing the power of nonverbal modes.

Writing and Experience in the Ethnomusicology of Religion

Chair: Jonathan Dueck, Canadian Mennonite University

What is revealed when one writes about religious experience as ethnomusicologist? Or conversely when one writes as religious practitioner? Ethnomusicologists of religion often inhabit both roles, and sometimes write to both audiences. But these roles afford different experiences, and these audiences expect different narratives and claims; in sum, these roles entail different ontological stances. Our panelists study performance in Lucumi, Canadian Mennonite, Kenyan congregational, and South Indian devinenmediumship contexts. Participation in these performances can afford diverse encounters with the divine. But doing research during ritual invites in new “witnesses” with different ontological stances and questions from those of practitioners: an ethnomusicological audience. This tension is analogous to tensions between participation and observation and between the emic and the etic that are foundational to fieldwork and to ethnomusicologists’ and anthropologists’ reflections on it. But because religious ritual tends to directly and reflexively address experience of the grounds of being, it heightens these tensions, clarifying the need for strategies that move between or embrace multiple and divergent ontological stances, in practice, in fieldwork, and in writing. In this roundtable, we reflect on ways the practice and study of religious music and dance can yield divergent experiences that entail concomitant tensions and strategies in writing and analysis. Our conversation will provide a framework and springboard to invite the attendees of this session into a generative discussion across traditions, identifying challenges, and imagining new strategies associated with moving between modes of experience in ethnomusicological fieldwork and writing.

Teaching Music in East Asia: Challenges, Pedagogical Shifts and Lessons Learned

Chair: Mercedes Dujunco, Suzhou University of Science & Technology

In “Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music,” a thought-provoking article based on his experience as a white American male ethnomusicologist teaching Chinese music in a Hong Kong university, J. Lawrence Witzleben (1997) raised important issues relating to power relationships concerning him as a Western ethnomusicologist teaching Chinese students the music of China using a mainly Western way of thinking about and studying it. Among the issues he raised were those which pertained to regimes of knowledge, representation and the suitability and transmutability of Western ethnomusicology for studying Chinese (or Asian) music. In the process, he reassessed the nature and viability of ethnomusicology and the possibility of developing a “less Western-oriented ethnomusicology”. Since the publication of that article 23 years ago, the landscape of music education in some countries in East Asia has somewhat shifted and ethnomusicology as a discipline has also undergone some significant changes. This panel of three female ethnomusicologists teaching in China, Japan and South Korea will discuss their individual experiences of being foreigners and teaching the traditional music and culture of the respective East Asian country they are in to local students. In revisiting some of the issues raised by Witzleben, they depict the current music education scene in each country and evaluate how and to what extent those issues are relevant and how the study of ethnomusicology and the application of its methods have had an impact on their teaching and learning by their students.

The Musical Life of Secularism

Chair: Jeffers Engelhardt, Amherst College

Though ethnomusicologists have long attended to religious music, the field has given less attention to the musical life of secularism. As a legacy of European colonialism, a tool of anti-colonial struggle, and a key feature of modern state power, secularism has spawned numerous forms of political imagination and resistance, shaped and amplified by a wide range of musical practices. Acknowledging the remarkable power of secular ideals across the contemporary world, this panel seeks to bring secularism more
squarely into ethnomusicological conversations. Our first presenter looks at the phenomenon of pop “Sufi” music, whose secular ethic of freedom and unity offers a possible alternative to the dominant politics of religious nationalism in India and Pakistan. The second panelist discusses the Puja Tri Sandhyta, a sung Hindu prayer, as a religious minority’s sonic response to the project of secularism in Indonesia. The third paper focuses on musical interactions between Hindus, Taoists, and Muslims in Singapore, highlighting how these are shaped by intertwined processes of secularization and neoliberal development. Our final panelist introduces the concept of secularism and neoliberalism in the study of music as living practice. While issues considered to be economic have long been threaded through ethnomusicological work, only recently have ethnomusicologists dealt explicitly with them. Bringing together junior and senior scholars, this roundtable engages economic anthropology to examine: the power of consumer culture, how musicians market themselves, musicians’ labor, multiple forms of value, and more. It aims to show that there is more to the “economic” than money, and that the “economic” goes to the heart of the “social.” One paper discusses how historical values of social engagement and intimacy from transnational indie music animate both the marketing strategy and the volunteer labor that power a global music startup. Two more focus on India. One addresses the way cash tips in different Indian traditions perform varied social relationships and values; the other, how logics of derivative finance drive the professionalizing practices of aspiring Bollywood singers. A fourth reappraises the idea of “culture” in consumer societies as value is established through the performance of musical taste. A final paper asks how the uneven formalization of the Moroccan popular music industry has shaped hip hop and trap musicians’ investments in themselves as vehicles of social and geographic mobility. As a whole, the roundtable aims to jump-start a broader discussion of theory and methodology in contemporary economic ethnomusicology.

Decolonizing the Anthropocene: Environmental Justice and Epistemologies of Sound in Latin America and the Caribbean 11J
Chair: Beatriz Goubert, IASPM International Association for the Study of Popular Music

Anthropocene’s global environmental crisis is ravaging Latin America and the Caribbean, worsened by the region’s history of uneven power relations. Wildfires are reducing the Amazon’s rainforest to ashes; glaciers are melting in the Andes; hurricanes are devastating Caribbean islands; human groups and nonhuman species are disappearing to introduce mining, large-scale plantations, and cattle. This crisis has been an object of intense debate in multiple fields, including acoustic ecology, sound studies, ethnomusicology, and ecomusicology, where scholars have directed their attention to the relations between sound/music and nature/culture to emphasize the urgency of reconnecting both human and natural histories. This panel emphasizes the voices and actions of musicians, scholars, communities, and other social actors to introduce practical and meaningful expressions of environment and environmental justice. This includes musical activism and ethno-based knowledge that challenge the classical nature/culture dichotomy. The first paper discusses recent academic and popular compositions that incorporate bird singing as part of social protest; the second discusses female pregar and the notion of recycling in Cuba; the third analyzes sounding and ecological relations between birds and men in the Netherlands and Suriname; and the last explores how indigenous communities in Colombia share their ontological knowledge of the environment through music and sound as an alternative for the ecological water crisis. By analyzing these diverse geographical and cultural venues, this panel presents relational ontologies that both denounce and propose alternatives to the environmental crisis through sound.

Carnival in Black and White: Contextualizing Race, Music, and the Politics of Place in Carnivals of the Americas 11D
Chair: Jocelyne Guibault, University of California-Berkeley

Carnivals of the Americas were shaped by racist realities of colonial society and emergent nation states. Each celebration manifests distinct legacies of unequal race relations, and, despite carnival’s purported criticality, the festivities play out in the context of white supremacy throughout the Americas. Research on race and carnival has often focused on case studies in isolation rather than addressing local celebrations in cross-cultural context. “Carnival in Black and White” brings together case studies on race relations in the carnivals of Rio de Janeiro, New Orleans, and Mobile, Alabama in order to understand how racial formation, resistance, and inequality continue to manifest in distinct but parallel ways. The first paper examines musical eclecticism as an aesthetic articulation of “alternative whiteness,” which seeks to “disinherit” both the hegemonic whiteness of conservative cultural politics and the commodification of blackness that have formed the heritage regimes of carnival in New Orleans and Rio de Janeiro. The second paper explores how the aura (composite sound identity) of Mardi Gras Indian culture has been shaped by the politics of race, locality, place, and contextuality. It examines how sound identity reflects racialized preferences of call and response song in processions through black neighborhoods and stylized band arrangements at predominantly white festivals and why such perceptions remain relevant. The third paper examines the performances of Mobile’s Black brass bands that counteract the prevailing whiteness and racism of local parades. These cases illustrate how Black, white, and mixed communities navigate the transnational culture of white supremacy through festive practices.

“Indigenizing” Art Music: Intersections of Language, Canon, and History 12D
Chair: Chad S. Hamill, Northern Arizona University

Calls to “decolonize” and “indigenize” the academy intersect with critiques of settler-colonialism in North American society and the ill effects of ongoing marginalization of Indigenous peoples across the continent. Many university music programs are founded upon and continue to privilege the western art music canon, reinforcing citational violence, a silencing of Indigenous voices and their work, and an objectification of Indigenous peoples in music creation by non-Indigenous composers. These challenges are especially heightened for Indigenous music students, performers and composers who value and master the repertoire, musical instruments and virtuosic performance styles of art music. This roundtable is comprised of Indigenous musicians who have a personal and professional relationship with art music; they explore the relationship between this repertoire and Indigenous ontologies and epistemologies by sharing how they engage with the coloniality of “art music” in order to Indigenize it and to unsettle
the privileging of western interpretations and engagements with this repertoire. The first speaker queries the inclusion of Indigenous epistemologies and ontologies in the realm of period performance practice by engaging with works that were created “about” Indigenous people by European composers in the renaissance and baroque eras. The second speaker discusses processes of analysis, composition and performance of “Native Classical” composers. Next, a classically-trained violinist discusses her interpretation strategies in performing other artists’ compositions using Indigenous words and meanings in her performance practice. The final speaker discusses her experiences as a classical pianist in cultivating and curating spaces for Indigenous peoples and “art music” to meaningfully coexist.

Musical Contagions, Circulations, and Ecologies of Listening to Social Media

9D
Chair: Paula Harper, Washington University in St. Louis
In the opening decades of the millennium, pervasive social media and digital streaming services have effected novel modes of authorship, enabled new pathways of circulation, and sustained creative participatory culture. This panel explores intersections of sound, music, and digital platforms in the twenty-first century—considering how music and musical practice shape—and are shaped by—novel digital modalities. These new modalities enable the formation of new types of musical communities, around novel objects that push at traditional boundaries of “music.” Through examinations of musical animals, catchy jazz riffs, mini dance challenges, and bedroom music studios, the authors of this panel draw together disparate sonic and audiovisual objects that resonate shared themes of circulation, affect, and vernacular labor—the papers examine connective features of catchiness, even “virality,” enabled by emergent digital ecosystems, and the centrality of aspiring amateur creators and remixers to digital musical communities. The objects under consideration illustrate the close proximity, in digital spaces, of audiovisual gimmickry and the stakes of creators’ livelihood, while also forwarding digital listening as space for demonstrations of virtuosity and community. In addition to bringing together a variety of mediated musical objects, the case studies examined in this panel stretch across platforms familiar and unfamiliar, corporate and oppositional—from YouTube and Twitter to the “sneakernet” of Cuba’s el paquete semanal. The panel authors examine how the architectures, affordances, and constraints of the platforms themselves shape both the musical objects that they circulate, and the listening behaviors of the listeners and viewers that use them.

Human Rights, Music and Sound: Ethnomusicological Activism in Contexts of Urban Poverty, the Law and Climate Change

5H
Chair: Klisala Harrison, University of Helsinki
Building on pioneering ethnomusicological studies of human rights (Araújo 2006, Ochoa Gautier 2003), this panel forges new trajectories for ethnomusicological activism on the issue. Even though human rights are under new levels and forms of threat, just a few ethnomusicologists have taken activist roles and stances when it comes to gross human rights violations (e.g., Weintraub 2009). What can ethnomusicologists do to promote the human rights of individuals and groups in such circumstances? Drawing on our work with musical people experiencing rights deficits in contexts of urban poverty, the law and climate change, we illustrate how ethnomusicologists can usefully grapple with gross rights violations through scholarship of music and sound. Centrally, our ethnomusicological activism deals with inequities (including in human rights models, treaties and discourses) that generate rights violations. Violations disproportionately impact populations that suffer social, economic, political or environmental marginalization as well. Thus, we examine music programs offered by NGOs to urban poor; the criminalization of an ethnic minority’s folksongs as sonic lawfare; and climate predictions derived from, and enacted through the soundworlds of indigenous people vulnerable to climate change. Overall, we assert that the analysis and theorization of how human rights operate in musical moments, in dialogue with critiques of rights (e.g., Dave 2015), can lead to a pro-human rights ethnomusicology undertaken for and with vulnerable people while remaining alert to the complexities of human rights as constructs.

Sounding (Un)Well: Kripping Discourses of Sound, Space, and Music

6J
Chair: DJ Hatfield, Berklee College of Music
This panel explores the multiple resonances between the fields of sound studies and disability and d/Deaf studies. Each panelist challenges ideal and normative ways of sounding or of listening with the goal of understanding what it means to sound or resound in space. Further, panelists interject the value of sound and aesthetics in sonic and interpersonal relations, considering how meanings are formed by, attributed to, and interpreted within moments of sonic and musical interaction. The first presentation on the panel examines how non-normative musical performance by neurodivergent musicians within traditional Irish music sessions simultaneously challenged tropes equating talent with humanity while creating a neurodivergent soundscape that encouraged new ways of listening to and understanding disability. The second paper explores how relationships between sound and silence in medical facilities map onto discourses of healing and hurting, tuning into the dynamic practices of embodied listening practiced by patients and practitioners that challenge normative narratives of sonic meaning. The final paper on the panel challenges the material turn in voice studies—which has defined the voice as the bodily practice of air vibrations through vocal cords—by theorizing the signing voice as a singing voice, conceptualizing the body’s movements through space as musical utterances. Drawing on Jennifer Stoever-Ackerman’s assertion that “sound is not merely a scientific phenomenon—it is also a set of social relations,” this panel explores how instances of disabled and d/Deaf socialities extend our understanding of what it means to (re)sound well.

Minorities Emerging. Towards Ethnomusicological Refugee Studies

1B
Chair: Ursula Hemetek, Music and Minorities Research Center
Recent migrations clearly display how Europe, an entire continent, plunges into a proclaimed crisis, when established geopolitical hegemonies and mobility orders temporarily weaken. In this context, what is music’s role? The roundtable correspondingly presents recent ethnomusicological approaches to refugees in Europe, theoretically departing from minority studies and stimulated by the discourses within the Music and Minorities Research Center (MMRC, founded 2019, Vienna, Austria). Defining minorities as “communities, groups and/or individuals that are at higher risk of discrimination” on grounds of various identity markers (www.musicandminorities.org), we address emerging minorities, refugees, portrayed as perilous “Others” by public and political debates that foreground race, ethnicity, religion as well as gender concepts, educational and economic status. Refugees’ discrimination varies according to the host countries’ political situation, conventional views of refugees’ countries of origin and refugees’ resistance acts. The roundtable brings together three perspectives from Europe. Presenter 1 compares the circumstances and ethnomusicological engagement in Slovenia in the 1990s, when refugees emerged after Yugoslavia’s dissolution, as well as recently when geopolitical changes call for a broader frame of references. Presenter 2 discusses music and
dance practices of Afghan refugees in Austria and the Anti-muslim racism and ethnomosexual anti-migrant rhetoric they are facing, introducing and developing critical theoretical standpoints. Presenter 3 focuses on the interplay between music and political as well as survival strategies among forced migrants from Syria in Thessaloniki, Greece in 2016 in their attempt to resist the EU borders shut-down and the abject living conditions in refugee camps.

Fieldwork at Home: Local, Ecological, Canadian Perspectives

Chair: Nathan Hesselink, University of British Columbia

The acknowledgment of “fieldwork at home” in the past two decades as not only a viable but at times more appropriate alternative to distant travel and field research signaled a marked change in disciplinary outlook, rather than a shift in disciplinary practice. As Jonathan Stock and Chou Chiener noted in their contribution to Shadows in the Field (2008), most ethnomusicologists, at least those outside of North America and the United Kingdom, carried out fieldwork in their own backyards. What began as the recognition of the imperative of supporting local musicians and musical communities began to overlap with increased efforts by applied ethnomusicologists, pedagogical initiatives, and ecological concerns over our increasing carbon footprint. In this panel we come together as a group of Canadian ethnomusicologists and folklorists to examine the intellectual, philosophical, political, and ecologically sound reasons for focusing on musical practices and communities close to home. Representing public institutions from four provinces spanning the width of the country, we individually and collectively in our presentations work to understand, analyze, and critique more universal disciplinary concerns, influences, and pressures in ethnomusicology and folklore in dialogue with distinctively Canadian perspectives and challenges. The latter include the boundaries between provincial politics and academic freedom, urban music ecosystems and government and industry intersections, applied work with marginalized groups (particularly immigrants and refugees), and the role of decolonization and indigenous rights in curricular reform.

Articulations, Artifacts, and Alliances: Indigenous Musical Engagements with, and Beyond, Inclusion

Chair: Anna Hoefnagels, Carleton University

In recent years, calculated displays of Indigenous inclusion have become nearly ubiquitous—appearing in symphony halls, televised performances, and festival stages. Taking a multi-regional approach to performances that attempt to reconcile musical and other representations of indigeneity within the mainstream, we examine how Indigenous people employ music as a means to negotiate with, and translate, gestures toward inclusion. To examine these negotiations, we expand our focus beyond the contexts of performance. Looking at transformative effects of behind the scenes work of preparation and collaboration, we explore how this work may increase community capacity, consolidate relationships among dispersed Indigenous people, and foster wide-ranging alliances. Turning to performances, we note that all of our examples were staged primarily for settler audiences. Thus, we ask how performances, while risking forms of multicultural misconception and erasure, may at the same time serve to trouble settler narratives. In other words, we might think of musical performances (and works) as artifacts that bear simultaneously conflicted and conjoined perspectives. How might this approach complicate and challenge notions of appropriation, alliance, or articulation? Working through these questions with examples from Japan, North America, and Taiwan, we hope to deepen conversation about the spectacular (but also everyday) contexts and implications of performances of inclusion across Indigenous and settler communities.

Navigating the Uneven Terrain of Cross-Cultural Collaboration

Chair: Susan Hurley-Glowa, University of Texas Rio Grande Valley

These papers highlight overt collaborations between people and practices that otherwise function within disparate spheres of the global economy of consumption, representation, power, and aesthetics. Accounting for related discussions (e.g. Feld, Meintjes) we ask: what is at stake in terms of beneficial gains (new markets and audiences; exposure; image transformation; new cultural and social formations)? What are the risks of cross-cultural collaborations (exploitation, power imbalances, commodification, devaluation and reification)? Co-creations by artists hailing from drastically different contexts inevitably involve complex social and aesthetic negotiation and potential for miscommunication. What might these points of tension reveal about underlying aesthetic and social structures? Are collaborators given equal agency in the creation of new works? How do collaborative performances reinforce or alter representations and self-concepts? How do music and dance vocabularies and their meanings change in the process? The first paper discusses pop star Madonna’s recent collaboration with Cabo Verdean performers on her Madame X world tour. The second paper discusses the album Kaira by Tounam Diabaté, and the critical but often overlooked role of the producer in world music collaborations. The last presenter discusses issues and contradictions arising from the “People of the Forest” collaboration between a U.S. modern ballet company and a troupe of BaAka from Central Africa. Our discussant makes connections between the papers and positions their issues within contemporary scholarship in ethnomusicology. We can ask if these examples might be understood as magnified instances of cultural processes more broadly conceived.

Hearing the Past Through its Resonances in the Present: Ethnography and the Historical Study of Music in Brazil

Chair: Michael Iyanaga, William and Mary

What are the potential benefits of using ethnography to do research on the musical past? What might fieldwork reveal about history that the use of archival documents alone cannot? How might a research approach that relies on both historical documents and ethnography produce a richer understanding of musical practices? What are the challenges and pitfalls of this practice? The idea that history and ethnography are separate, methodologically distinct endeavors is primarily rooted in disciplinary convention and epistemological assumptions about what ethnography can tell us about the past. This panel, however, challenges this notion by investigating these questions in the context of Brazilian religious and popular music. All three papers showcase the importance of treating history ethnographically, while acknowledging the challenges this practice presents. The first paper employs archival research and ethnography to tackle the question of what musically mediated autonomy as the engine of black perseverance signifies to Afro-Catholic music makers (Congadeiros) and their forebears. The second paper uses ethnography, oral history, and archival documents to investigate how a microhistory of a family’s devotion to a patron saint can reveal larger issues surrounding the music, culture, and beliefs that have circulated in the Atlantic world since the nineteenth century. The third paper shows how ethnographic methods help reframe an iconic musical theater production from the military dictatorship (1964-1985) as a fluid political event, rather than as a stable artwork.
The World of “Afrobeats”: Globalization, Industry, and the Politics of Naming

Chair: Damascus Karumbe, Middlebury College

Throughout the 2010s and now into the 2020s, the genre label “Afrobeats” has courted controversy. For some critics, the word represents a cynical effort to ride the legendary coat tails of Fela Kuti—but without adopting any of his political daring. Others object to the flattening effect of primarily Nigerian and Ghanaian music circulating under the guise of a putatively comprehensive “Afro” sound. Still others observe that the label speaks more to Western concerns—both black and white—than Continental tastes. And yet in certain quarters “Afrobeats” has been openly embraced as the banner of a generation of African musicians, marketers, and fans on the move. Indeed, in recent years music scenes and industries in Lagos and Accra—as well as diasporic hubs like London and Atlanta—have seen their products achieve global circulation, both in and out of the hegemonic North Atlantic music industry. Traveling often, but not always, under the Afrobeats moniker, the musics emanating out of these centers embrace a range of influences from across the world of black sound: from local traditions to dancehall, from reggaetón to trap, typically blending and burnishing them with a futurist digital sheen. Taking stock of this complex field of discourse and practice, this session pays overdue ethnographic and critical attention to the Afrobeats phenomenon. Tracking both production and consumption in West Africa and elsewhere, it queries the politics of naming and the stakes of circulation for African music moving through a world still structured by racism and empire.

“How does it feel to be a problem?”: A Song and Salon for Restorative Justice

Workshop Presenters: Stephanie Khoury, Tufts University; Kyra Gaunt, University at Albany, SUNY; and Loneka Wilkinson Battiste, University of Tennessee

In 1903, W.E.B. Du Bois asked the question, “How does it feel to be a problem?” Day-to-day many of us witness and tolerate the frustrations of being marginalized or oppressed in the musical situations and settings we occupy as ethnomusicologists in our home institutions, at conferences, and in the field. This salon is about creating a safe space for tackling the tough issues of bias and privilege with our hearts as well as our heads. We will share our personal memories of experiencing and feeling the microaggressions of hetero-patriarchy, racism, sexism, able-ism, etc. The process will include selecting small groups that share specific moments of being marginalized, after which, we collectively reflect on what was learned from witnessing that sharing. Together we debrief the context (vs. content) of what was shared: What did you learn? What moved you? What could you do now? The outcome can lead to an emergent style of leadership within our society and our institutions that simply begins with listening. We will also serve food for the soul in the form of a special political musical performance. “Nothing is more wonderful than the art of being free, but nothing is harder to learn how to use than freedom. — Alexis de Tocqueville, Democracy in America (1835) Link URL: Dolly Chugh, How to Let Go of Being a Good Person and Become a Better Person https://www.ted.com/talks/dolly_chugh_how_to_let_go_of_being_a_good_person_and_become_a_better_person?language=en

New Musical Perspectives on Urbanism

Chair: Brendan Kibbee, The Graduate Center, CUNY

The papers on this panel deal with ways that sound reimagines and restructures urban space as people in cities try to make sense of new economic imperatives and administrative regimes. Following legacies of urbanist thought that highlight a dialectic between social interactions and physical urban environments guiding the life of cities, each paper examines a specific kind of space, including the streets of a postcolonial “popular quarter”; the abandoned spaces of a postindustrial city; and the pilgrimage sites of a Sikh and Hindu “heritage city.” As people activate these spaces through sonic installations and practices, they assemble and manage publics, they generate histories, they realize urban imaginaries and values, they bring different kinds of actors into alignment, and they refigure the economic possibilities of the city. This panel analyses musical settings while engaging with perspectives from postcolonial urban theory and sound studies. It addresses a broad array of questions: How do different actors forge connections between sound, space, and civic agency? In what ways do encounters with mediated sound shape people’s dispositions as they move through urban space? How do people conceive of the connections between sacred sound and sacred space? How are colonial and postcolonial legacies brought to bear on contemporary reconfigurations of urban life? Music, sound, and gesture are not simply inserted into preconceived spaces in the city. Rather, they play an active role in determining how these environments mediate urban practice.

Sounding and Listening as Social Mediation in the People’s Republic of China

Chair: Adam Kielman, The Chinese University of Hong Kong

This panel examines practices of sounding and listening in the People’s Republic of China as forms of mediation (Born 2012) involved in broader negotiations of the social, the national, and the human. In anglophone ethnomusicology, China has often functioned as a figure for theorizing music’s mediation of state and nation. Rather than refracting the diversity of cultural lives in China through this common “gatekeeping concept” (Appadurai 1986), this panel aims to explore what the variegated soundscape of China’s rapid political and economic transformations in recent decades might offer for theorizing music’s plural socialities. Four panelists apply diverse methodological approaches to a range of historical, geographical, and stylistic material: How do toasting rituals involving improvised praise songs sung by for-hire folksingers at banquets maintain and negotiate social relationships, and cultivate guanxi (“social connections?”)? What does the production and reception of Chinese symphonic music, an imported genre often infused with nationalism, reveal about the aural dimensions of body, race, ethnicity, ideological dogma, and politics? How does a new hybridized form of rock music become a resource that enables musicians to construct, shape, and imagine meanings for post-socialist China? Why are sound, place, and national memory intertwined in a massive National Day celebration broadcast to an audience of hundreds of millions? Finally, how might the diversity of forms of sounding and listening in China that these four papers explore contribute to ongoing projects of rethinking music and the social?
Advancing Archival Strategies for the 21st Century: Revitalizing Heritage Materials in Three Locales
5E
Chair: Joseph Kinzer, Harvard University

This panel discusses the vast amounts of heritage materials held in institutions across the world today, many of which have little or no connection with the culture bearers from which they derive. Many of these institutions struggle with maintaining and preserving materials due to lack of interest, relevance, insurmountable ethical dilemmas, and most of all, funding. That said, there are many inspiring archival projects today, those which are transforming the colonial, salvage-oriented mentality of archives past. In this panel, presenters discuss strategies for repatriation and revitalization as a collaborative effort alongside relevant communities through outreach, putting the armchair aside and sending archivists into the field with ethnographic training. Once a relationship is established with a collection and community of interest, there are various strategies for repatriation as a collective opportunity. Panelists outline several current efforts by archives in the 21st century through case studies in Indonesia, Boston, and Manchester, UK. Some of these strategies for collaboration include crowdsourcing transcription processes, remixing materials to foster new artistic output, and revitalization projects that work closely with vested communities on the grassroots level. All of these methods are done in the service of timely, cost-effective, and ethical curation, transforming the idea of the archive and the value to local communities. While problems and pitfalls abound, panelists collectively argue that by pooling efforts and ideas of archives across the world, making use of new technologies and education, there is hope for arts at risk of stagnation and irrelevance in a fast-paced, digital world.

Music and the Global Migration Crisis: Interrogations of Identity, Space, and Mobility
6B
Chair: Donna Kwan, University of Kentucky

The escalation of migration to a state of global crisis has become particularly salient in the recent decade. A 2019 study by the United Nations Human Rights Council registered over 70 million forcibly displaced persons affected by the refugee crisis in Europe alone since 2015, many of whom still live in precarious conditions. Moreover, the ongoing border conflicts and contestation of immigration policies in the Americas and South Asia further unsettle the conditions of citizenship: Who is a migrant? Where do migrants belong? How does migrant-hood manifest in music and sound? By recognizing music and sound as integral to the politics of migration, this panel engages the crisis of global migration as a moral imperative of music scholarship. Consequently, we develop prior musicological discourses that attend to issues of mobility and belonging to critically examine the aesthetics of migration. We discuss the ways in which music and sound participate in the lives of migrants, spaces of migration, and acts of migrating. In so doing, this panel elucidates the crossroads between musicology and migration studies. We consider how migrant-hood is inherited through expressive artifacts, how sound challenges the ideals of citizenship across restricted borders spaces, and how displacement generates collectivity in song. Through the platform of a panel discussion, we hope to open productive avenues for further study of sounds implicated in displacement, border politics, impediments in mobility, and the moral and ethical implications of migrant-hood.

“When proudly, my own Island Harp! I unbound thee”: Deconstructing Social Class and Gender in Irish Harping
3D
Chair: Helen Lawlor, Dundalk Institute of Technology and Ionad na Cruite (UL)

The harp in Ireland is a unique musical instrument. As the national symbol it holds iconic status and ready visibility to Irish citizens in its quotidian symbolic existence. It is also a site of contested social class, musical, and gendered agendas. This panel aims to consider aspects of the harp’s musical and social existence in from the 1930s to the present day. The first paper in this panel questions the clash between conceptual and lived identity narratives of traditional harp practitioners today. The author explores through fieldwork, how the post-revivalist experience reveals a paradigmatic shift in musical participation in traditional-style harping and its impacts on social class contexts for performance and transmission. The second paper considers the role of the female religious orders in harp transmission in Ireland during the late twentieth century. While their legacy is highly problematic in contemporary Ireland, the author deconstructs their ethos of accessibility as an ideological approach to music transmission, acknowledging their impact on generations of musicians in Ireland. The third paper takes a small group of nationalist-Gaelic ideologically driven women who spearheaded the revival of the Irish harp from the 1930s through their respective lifetimes. Their unique positionality as part of a wealthy elite provided a platform for their work. This panel’s focus on a single instrument provides a context for the study of social class, gender, transmission, religion and hegemonic structures that have relevance beyond the Irish harp for researchers and performers of other indigenous musical instruments globally.
Theorizing Indigeneity in the Postcolonial Lusophone World

1A
Chair: Panayotis League, Florida State University

A large and growing body of scholarship has examined the musical legacy of the Portuguese Empire’s expansion into Africa, Asia, the Americas, and the wider Pacific. This panel departs from traditional discussions and analysis of musical syncretism by exploring notions of musically-framed indigeneity, worked out and performed by ethnically “in-between” populations in former Portuguese colonies. Presenting case studies from Asia (Goa, India and the Macau autonomous region) and South America (the Northeastern Brazilian state of Paraíba), the papers on the panel argue for a nuanced view of artistic autonomy and narrative construction on the part of subaltern postcolonial populations that takes into account both the colonial legacy and the social, technological, and political changes of the 21st century.

The Sonic Life of a Neighbourhood: A Team Ethnography of Toronto’s Kensington Market

4F
Chair: Dennis William Lee, University of Toronto

This panel is comprised of four single-authored papers growing out of a team ethnographic study of the sonic and musical life of a single urban Canadian neighborhood: Toronto’s Kensington Market (KM). Located in Toronto’s rapidly developing downtown core, KM is notable for its narrow streets populated by private homes, and low-rise apartment buildings; a great variety of small storefronts, restaurants, cafes, and music venues; its history as an immigrant market district; and its reputation as a countercultural, anti-corporate pocket in a downtown increasingly characterized by newly constructed glass and steel condominium towers. KM also boasts a rich but little-studied sonic life, including many full-time music venues and short-lived “DIY” performance spaces; even more restaurants, bars and cafes regularly featuring live music and DJs; recording studios and record stores; a lively busking scene; and a rambunctious, competitive collection of community organizations.

Research in KM with diverse constituencies (musicians, community activists, music bookers, shopkeepers) and locations (a puppet theater workshop, street corners, a Chinese Canadian association, a punk and metal music venue, and the Market’s virtual presence in social media) creates a vibrant portrait of contemporary urban sonic and musical experience. Taken together, this research elicits multi-perspectival insights into local dynamics and the major forces in contemporary urban sonic-musical life: the displacement and online iterations of musical scenes, gentrification, festivalization, and the struggle to be heard and recognized in a diverse, increasingly unaffordable city in which music is treated as economic resource.

Global Musical Modernisms in Ethnomusicology

6L
Chair: Gavin Lee, Soochow University

In ethnomusicology, there is an emerging awareness of global musical modernisms, a field which presents ambiguities of framing. On the one hand, the global aspect of Latin American, East and Southeast Asian, and other modernisms decenters and “provincializes” (to borrow Chakrabarty’s formulation) the Western canon. On the other hand, within national contexts, global modernism is itself often a privileged practice which is entwined with unequal access and representation, disadvantaging minorities and the “traditional” in general. The contradictions of global modernism mean that both positive and negative implications can be drawn from its multi-faceted presentations, embodying the opposed dynamics of the crossing of boundaries (of nations, of genres), as well as the maintenance of hierarchical divisions. This panel reveals how global modernism is subject to a wide variety of both hegemonic and anti-hegemonic forces and appropriations. Through a diverse array of case study-based position papers, we articulate the following axes as the central conceptual, methodological and ethical issues in the study of global modernism: 1) the epistemic structures which maintain the inclusion and exclusion of a range of improvisatory, experimental, and other musics in relation to the category of “modernism,” 2) the methodologies, whether drawn from anthropology, sociology, or musicology, appropriate to varieties of modernisms and their contexts, 3) the fraught presentation of one’s own cultural otherness and musical traditions, in relation to the cosmopolitan practice of exoticism as well as to expressions of identity, and 4) global networks and configurations.

Filmic Approaches in Africanist Ethnomusicology

4D
Chair: Scott Linford, University of Cincinnati

Given its multimodal, relational, experiential, and physical dimensions, African music is a particularly promising subject for filmic approaches. Taking filmmaking as both a method of inquiry and a communicative medium, this panel presents excerpts of recent documentaries exploring issues of representation, power, and the interweaving of music with social and political life in contemporary Africa. The first, Gone to the Village: Royal Funerary Rites for Asantehemaa Nana Afia Kobi Serwaa Ampem II (2019, 50 minutes, Akan with English subtitles), concerns the four-day burial and fifteen-day final funerary rites for a reigning Asante queen, exploring how symbolic communication in the visual and performance arts expresses collective grief in Ghana. The second, From the Rice Field to the Roots Music Market: Exploiting Musical Resources in Senegal (2019, 20 minutes, Jola with English subtitles), is a collection of short films that uses collaborative filmmaking to unpack Jola musicians’ adoption of “exploitation” as a conceptual metaphor guiding their negotiation of coexisting, competing regimes of musical value. The third, The Drum’s Vulnerable Life: Instrument Making, Environmental Challenges, and Conservation Policy in Southern Uganda (2020, 50 minutes, Luganda with English subtitles), weighs the impact of deforestation and conservation initiatives on the production of drums and their position as archives of cultural history and tools of sociopolitical organization. Each excerpt will be introduced by a statement on the filmmaker’s praxis. A discussant will then raise questions about the use of film as a mode of public engagement and areas of ethnomusicological research particularly suited to filmic approaches.

Orfeu’s Records: Capitalism, Popular Music and Creativity in the Transition from the Dictatorship to Democracy in Portugal (1956-1983)

8H
Chair: Leonor Losa, New University of Lisbon

In 1956, in the context of the authoritarian regime that ruled Portugal from 1933 to 1974, Amaldlo Trindade, a trader in home appliances based at the Northern city of Oporto started to make recordings of recited poetry by prominent poets. These small editions were produced under the label Orfeu (Orpheus). The activities of the label expanded rapidly to include music, especially popular music that privileged a poetic treatment of the sung word. This panel is a result of a research project entitled “Orfeu (1956-1983): politics and aesthetics of popular music in modern Portugal”, which is being carried out by a multidisciplinary team. The label Orfeu created a musical infrastructure which provided the necessary conditions for the emergence of new popular music styles and aesthetics that competed with those that were supported and promoted by the authoritarian regime. The panel will address the ways in which the poetry and music aesthetics represented values of opposition to the official cultural...
The field of ethnomusicology is facing a moment of disciplinary and institutional crisis. Despite the tremendous diversity of intellectual work being conducted under the umbrella of ethnomusicology today, the interdisciplinary contributions the field has traditionally made are increasingly incongruent within the now well-entrenched debate regarding the value of STEM vs. humanities fields that has come to characterize US higher education. At the same time, the material basis of the discipline is at real risk of more or less disappearing as austerity measures continue to take their toll on everything from individual employment opportunities to wholesale institutional viability. With these challenges looming over the field, this panel explores new articulations of disciplinary value and institutional viability through a focus on ethnomusicology as a “liberal art.” How does ethnomusicology operate within liberal arts education programs generally and US liberal arts colleges in particular, an institutional space where ethnomusicology has long thrived despite these institutions’ relative lack of prominence within the intellectual history of the field? How might positioning ethnomusicology within or alongside the larger pedagogical project of liberal arts education help us reframe the discipline’s contribution to intellectual and broadly construed? How might these efforts work against—or benefit from—the entrenched inequalities that have become emblematic of US higher education in general? While there are no simple solutions to the structural challenges facing the field, exploring ethnomusicology beyond the disciplinary framework of humanistic social science and the institutional framework of PhD granting research programs is one way to start addressing them.

On the Sounded Dimensions of Affective Regimes

Chair: Heather MacLachlan, University of Dayton

While ethnomusicologists in recent years have articulated the relationship between sound, space, and power (Novak 2010; Goodman 2010; Sakakeeny 2013; Tausig 2019), this panel aims to examine how these interrelated dynamics influence the body’s capacity to act and be acted upon in moments of encounter. Across each case study, we link cultural responses to “affective regimes,” defined broadly as the often overlapping and sometimes contradictory logics of capital, technological development, urban space, and governance that inform the sounded dimensions of contemporary social life (Mankekar and Gupta 2016; Navaro 2019). Considering affective regimes as a means of analysis enables us to foreground “the corporeal body whose bodily processes are being reshaped by the logics of capital and technology, in short, not just the laboring body but the feeling body” (Mankekar and Gupta 2016, 38). Diverse case studies in varied contexts—from silent drumming instruction practices, to the sounded and vibrational elements of crowd performance at soccer matches, to affective curation in professional choral performance—will show how examination of sonic practices in space can connect embodied and phenomenological analysis with the cultural-political mechanisms that define, constric, and transform, body, place, group belonging, and individual experience. These papers connect sound studies and affect theory to better represent relationships spanning affective experience, public culture, and public space; and suggest that affect theory must rely more on sound studies and embodiment/visceral physicality (Cusick 2006; Eidsheim 2015; Daughtry 2015; Massumi 2016) to link feeling and sound with the politics of social life.

Saisamundo: A participatory Workshop on Comparative Caribbean Dance Aesthetics

Chair: Maureen Mahon, New York University

“Do you dance on one or on two?” This hurried dancefloor interrogatory is a common introduction among salseros around the world. Musical roots of big band swing imbued with Caribbean rhythms and filtered through small combos join dance steps from son, mambo, and swing to shape this dance world. Today, distinct dance timings and aesthetics interact with music subgenres to produce diverse styles of dance that are often grouped together under the common label of “salsa.” This 90-minute workshop highlights many of these distinctions through a participatory dance lesson format. The first half will be dedicated to on1 and on2 salsa, often labeled “linear” for the straight lines that dance pairs trace on the floor. This portion will clarify their differences, concentrate on how their aesthetics interact with music characteristics, and also bring the body into different sonic experiences that express musicality. The second half will focus on the Cuban social dance called casino, often referred to as “Cuban salsa.” Special attention will be given to the circular and angular aesthetics of the dance in the body and on the dance floor, embodied expressions of musical rhythms, and timings and vocabularies borrowed from son, rumba, and reggaeton. Each block will close with an opportunity for participants to ask further questions about the music, movement, and social worlds of salsa and casino. The presenters passionately bring decades of research, dancing, and educational experience in Caribbean dance. Come with or without a partner. ¡Vengan a bailar!

Listening to Intersectionality: Race, Gender, Sexuality, and Class in Music

Chair: Maureen Mahon, New York University

The panelists on this session draw on the insights of black feminist activist-scholars who argue that understanding and combatting oppression based on race, gender, sexuality, and class require the development of an “integrated analysis and practice based upon the fact that the major systems of oppression are interlocking” (Combahee River Collective Statement 1977; see also Crenshaw 1989, Collins 1991). In case studies that highlight different musical genres and center the intersection of race, gender, sexuality, and class, the presenters theorize from an intersectional perspective that analyzes the workings of these interlocking categories in relation to the production, performance, and circulation of music. The three papers will offer musical and cultural analyses that detail the creative priorities of artists of color; attend to the impact of their racial and sexual subjectivities on their work; and map their connections to relevant artistic lineages, intellectual genealogies, and geographic locations. The discussant will highlight shared themes, stressing the productive aspects and potential challenges of bringing intersectionality to bear on ethnomusicological research. By building on and extending the efforts of scholars such as Monson 1995, Wong 2004, Hayes 2010, and Sakakeeny 2013 to apply critical race studies approaches to ethnomusical research, this panel will demonstrate how critical race studies and intersectionality enhance our understanding of musical performance and reveal the ways power is enacted and contested through music and its surrounding discourses. It will also show...
how ethnomusicologists are contributing to the growing interdisciplinary body of critical race, gender, and sexuality studies scholarship.

**Mediating Music-Dance Mobilities in South Asia and Beyond**

**Chair:** Kaley Mason, Lewis & Clark College

This panel presents four case studies in mobility, understood holistically as the movement of bodies, ideas, practices, and socioeconomic position. The “mobilities turn” in cultural studies continues to foreground movement in social analyses (e.g. Sheller 2019; Urry 2007). However, while movement is embedded in broader relations of power, mobilities scholarship is still largely techno-, urban, and Euro-centric. This panel offers an ethnomusicological conversation on mobility that explores how music and dance move to, from, and through the Global South. The first paper follows the journey of Indian folk singers touring the United States and the scholar-musician accompanying them as a translator, interrogating the promises and failures of pluralistic dialogue within transnational spiritual networks. The second paper examines how Assamese Bihu performers navigate neoliberal models of competitive performance while maintaining values and beliefs associated with collective ritual performance. The third paper analyzes how a women’s dance group in Mozambique traverses social and geographic boundaries, traveling from their rural home to an urban dance festival to participate in a translocal dance network. The fourth paper moves to the transnational dance floor, studying the flexible body as the ideal one in Indian contemporary dance, wherein flexibility becomes a metaphor for versatility in how practitioners navigate larger economies. During an era of increasingly restricted travel, migration, and citizenship, our panel calls attention to the significance of movement through a multifaceted dialogue on mobility as a cultural and political resource.

**Revivalism in the World of Traditional Francophone Music**

**Chair:** Roger Mason, Frost School of Music, University of Miami

This panel will examine the interrelated roles of performance, field recordings, digitization, instrument makers, festivals, and celebrations in the traditional music of France, Canada, and Louisiana. Two principal themes will run through the presentations: (1) how music helps in building or rebuilding cultural identity in diverse francophone communities, and (2) how music and song from these same communities exhibit common traits over time and space. The first paper addresses the revival of a gourd instrument (cogourdon) from the minority Occitan culture in the south of France. It shows how the instrument has become a cultural icon in the hands of the musician Djé Balèti. The second paper examines the politics and poetics of commemoration in Acadian diasporic communities, illustrating how memorial events fulfill multiple and competing purposes. The third paper builds on a new database meant to reinforce links between francophone music researchers as they examine preservation of and variations in those French traditional repertories influenced by migration. The fourth paper presents an original project of digital re-sonification of written transcriptions of Louisiana French folksongs. Some of these stripped-down recordings, designed to give musicians latitude to imagine new settings, will be presented. These four presentations illustrate a goal of researchers and musicians of documenting and reviving traditional music in their respective contemporary settings of France, Canada, and Louisiana.

**Ethnomusicology of the Third Sector: Engaging with Music and Nonprofits of the World**

**Chair:** Joseph Maurer, University of Chicago

The proliferation of nonprofit and nongovernmental organizations (NGOs) since the middle of the 20th century (Iriye 1999) has shaped society as they take on social and cultural organizing roles that might otherwise be filled by private or governmental actors. Sociologists have examined the distinctive features and effects of organizations in this sector, including with regard to music and other art forms (DiMaggio and Anheier 1990; DiMaggio 2006). Many ethnomusicologists also operate within this sector, studying such organizations or collaborating with them during fieldwork. Despite the growing prevalence of such work, there has been relatively little discussion and publication that speaks explicitly about the methodological and analytical strategies and considerations that are distinctive to working with such organizations, or about the systematic effects that such organizations are having on music making. In an effort to articulate and respond to these needs, this panel uses three ethnographic case studies to carve out space within the discipline for an “ethnomusicology of the third sector.” The first paper discusses the involvement of musicians and NGOs in promoting development through “green capitalism.” The second paper considers how Cambodian musicians and dancers respond to, nuance, and challenge dominant NGO discourses and practices. The third paper examines nonprofits in Chicago that teach immigrant musical traditions, analyzing their structural effects on the city. Together, these three papers ask scholars of music to consider the significance of NGOs as a distinctive sector with increasing influence over musical activity in the twenty-first century.

**Listening, Sensing, and Circulating in Digital Cultures**

**Chairs:** Byrd McDaniel, Northeastern University

Luis Achondo, Brown University

Digital cultures raise new and longstanding questions about the production, circulation, and reception of sounds. As a result of our training in ethnographic methods and attention to the diversity of the auditory experience, ethnomusicologists remain poised to contribute to these debates and have made a significant impact on the study of music online (Gaunt 2015; Miller 2012; Novak 2010). Future consideration of digital music cultures requires continuing to build relationships across ethnomusicology and media studies, in order to understand the interactions between virtual and physical worlds. Our panel brings together work across a variety of disciplines in order to analyze how digital cultures shape the ways people listen, sense, and circulate music. Our case studies include: soccer chants mediating ideologies of musical creativity in Argentina and abroad; users navigating the sensory dimensions of the autoplay function on Facebook; teaching global pop courses in an era of increasing student surveillance and privacy concerns; and how music podcasts normalize techniques of listening to popular music. Three interrelated themes connect these cases. First, we explore how techniques of listening shape and are shaped by digital media. Second, we address the biopolitical implications of new media, which shape the human sensorium. Third, we analyze the role of circulation in the configuration of musical cultures. Together, our papers examine these themes at the intersection of the physical and the digital, attending to the resonances between music studies and media studies.
Exploring European Musical Past, Politics, & Futures: Technologies, Sounds, and Silences
4E
Chair: Peter McMurray, University of Cambridge

At a critical juncture, European nations today find the EU’s role in question, diversity and integration in crisis, and the far right moving into the mainstream. As Europeans reassess cultural histories and values, they contend with historical junctures, sociopolitical legacies, and their future identities. This panel informs these contexts by extending ethnomusicological methods to study historical periods, government bureaucracies, and national politics. We examine how musicians, fans, and culture makers in Denmark, France, Germany, and Yugoslavia reconfigure national artistic networks. Integrating ethnomusicographic, archival, sound studies, and political science methodologies, we position European communities and identities, within the frameworks of ethnomusicological epistemologies to explore the roles of governments, technologies, sounds, and silences. First, our presenters show how ethnomusicographic approaches to history (1) illuminate Danish modernity via designer and songwriter Poul Henningensen’s (1894-1967) contributions to Denmark’s aesthetics, education, and musical dimensions; and (2) reveal in the album Let it Be (1988), by Yugoslav avant-rock ensemble Laibach, various politics of silence and erasure regarding Yugoslavia’s wars and memories of Nazi Germany. The next presenters show how contemporary ethnographies of governments, public policies, and markets elucidate (3) how French musicians and arts administrators navigate politico-cultural schisms within lives and policies to foster diverse music cultures; and (4) how Berlin’s DIY sound artists negotiate tensions surrounding legacies of urban development, transnational markets, gentrification, and neoliberal exhaustion. Using extended ethnomusicographic methods, this panel demonstrates how social, cultural, and political groups, through musical engagement of policy, identity politics, and resistance movements, reshape European histories and futurities.

Choreographed, Iconic, and Embodied Relationships: Interspecies Musicking and the Human-Animal Bond
12L
Chair: Jennifer Miiloto Matsue, Union College

Humans have long developed firm bonds with other animals or relied upon animals to inform bonds with other humans. Dogs are our constant companions in our homes and on the hunt, while societies have been built on the backs of horses for centuries. Both animals are incredibly sensitive, able to communicate on a deep level through nonverbal cues with their human companions. The remarkable relationships we enjoy with these animals have inspired anthropological studies asking how different kinds of connections with canines and equines shape complex human interactions (Cassidy 2002; Kohn 2007; Hurn 2011; Dashper 2017). This panel further explores the impact of music on these processes. The first paper examines the significance of the human-dog boundary to the choreo-musical production of communal identity in the sport of heelwork to music—a form of competitive dog obedience—revealing how dog handlers navigate a path between distinct dog-human and human-human kinds of sociality. The second paper considers how musical metaphors build a bridge between human and horse bodies in classical dressage, an equestrian art that demands a most harmonious relationship between horse and human handler. The third and fourth papers both deal with rodeo, one regional and the other national, to explore how identities are embodied, remembered, and constituted through human-horse relationships. These papers expand existing ethnomusicological literature on interspecies musicking, incorporating sports studies, cognitive music theory, media studies, and cultural studies to suggest new theoretical approaches to considering the importance of musically thinking, seeing, feeling, and knowing our animal partners.

Pathways to Environmental Accountability: Artist, Activist, and Researcher Perspectives
4H
Chair: Rebekah Moore, Northeastern University

This interdisciplinary roundtable begins with statements on how our work is shaped by environmental crisis and continues with conversation about how we might work together—musicians, activists, researchers, and institutions—to chart pathways to environmental accountability. Presenter 1 explores Bong Joon-ho’s 2006 film, The Host, as a model for mass-media storytelling on environmental disaster. Based on the U.S. Army’s discharge of formaldehyde into the Han River, the film’s musical score alludes to klezmer polka and Korean street music, thus enhancing its global eco-critical impact through cosmopolitan signification. Building on Catherine Grant’s 2018 essay on air travel by music academics, Presenter 2 considers actionable steps for reducing the SEM Annual Meeting’s environmental and social impacts and committing to climate justice for vulnerable communities, often at the center of ethnomusicological research. Presenters 3 and 4 critique Balinese music studies that perpetuate the “Last Paradise” myth and mask past and present social and environmental crises. Songwriting by Presenter 4 disseminates critical environmental knowledge, motivates political action, and contests reductive portrayals of Balinese culture and environment. Presenter 5 explores the overlapping skillsets of musicians and environmental organizers to gather, commune with, and motivate supporters. Appalachian musicians connect resource extraction to corruption and greed and cite nature’s influence on their music and action. Presenter 6 ties environmental degradation of the rivers running through his traditional territory of Spokane to the loss of sacred ceremonies and songs. Despite post-contact disruption of pre-contact environmental ethics, parallel efforts are underway to heal the rivers and reinvigorate Spokane traditions.

Singing Together: Negotiating Community Through Repertoire, Practice, and Policy
9F
Chair: Anna Nekola, Canadian Mennonite University

This panel seeks to explore the dynamics of group singing in the formation and negotiation of community in a range of sites asking: How does group singing facilitate human connection in complex ways that uphold values of diversity and human difference? Recent studies demonstrate that singing together has positive effects on bodies and minds, supporting physical immune functions, relieving stress, and boosting self-esteem (see Norton 2016). Historical and anthropological research documents the many and various ways that people have engaged in vocal musicking to bond communities, to express joy and lament, to give praise and resist oppression, and sometimes just to inhabit a shared moment of time. Group singing experiences are celebrated as positive moments of human connection and inclusivity, as moments when individual difference can be transcended—the sonic and social production of a single voice from many. Yet group singing practices are also incredibly complicated sites that reveal tensions over musical-aesthetic values, genre assumptions, cultural traditions, social privilege (and lack thereof), postcolonial global politics, and the social dynamics around neurodiversity, to name just a few. The papers on this panel investigate a range of different experiences of group singing, asking questions about how these groups navigate both the production and meaning of community through everything from repertoire choices to specific organizational policy language. While united around a shared set of questions, the papers on this panel cover a range of
research sites and methodological approaches, including ethnography and critical historical analysis.

**Musical Connections: Negotiating the Media**

10J

Chair: Daniel Neuman, University of California, Los Angeles

This panel brings together four papers that explore historical musical connections between India and Iran through the lens of media such as printed books, early recording, and films, all of which were new during the periods under consideration. Paper 1 considers two Persian immigrants in India who provided descriptions of European entertainment music in their books in the early nineteenth century. It questions how Persian writers in India produced narratives on European music and how Persian readers received those narratives through the written texts, particularly the new medium of printed book. Paper 2 provides a survey of Persian lyrics in Indian singing from early recordings to early talkie movies and considers the influence of Persian words and poetic ideas in Indian singing in early Indian recordings. Paper 3 examines the role of music in the first Iranian talkie movie, The Lor Girl, and asks what this Indian-Iranian production reveals both of the cultural flows between India and Iran and of the symbolic status of Bombay as a modern city and locus of Imperial power at a time when Reza Shah Pahlavi was promoting a vision of Iranian nationhood centred around discourses of modernity and a disempowering of local tribes. Paper 4 examines two transregional coproductions of the 1970s: the India-Iran coproduction Homaye Sa'adat / Subah O Sham, and the Pakistan-Iran coproduction Jane Bond 008: Operation Karachi. In both films the figure of the dancing singer-actress emerges as a chimera, who becomes metonymic for the contemporaneous audio-visual seductions of celluloid.

**Creative, Critical Research Through Public Engagement: A Mali-Canada Collaboration**

IL

Workshop Presenters: Marcia Ostaszewski and Fode lassana Diabate, Cape Breton University

Since 2014, the co-presenters have been collaborating in creative, critical research characterized by intensive public engagement. One is an internationally-acclaimed musician based in Mali, the other an ethnomusicologist based at a Canadian university. MUSICIAN is a griot and a virtuoso balafon player acclaimed for teaching traditional music, and for his musical skill. He also crafts his own balafons and has developed a unique practice, playing 2 balafons tuned a semitone apart. The Aga Khan Development Network has sponsored his performances and his music education program in Mali. He has performed with jazz, blues and Latin music groups, including the Grammy-nominated AfroCubism. He currently directs Trio da Kali and was recently featured in the Grammy-nominated Afrocubism. He currently directs Trio da Kali and was recently honored as a Kronos Quartet “50 for the Future” composer, entailing the commission of new works for global music education. The presenters begin by outlining their research-based collaboration. Sharing rich documentary materials, they discuss challenges they have faced and best practices they have developed, as well as gains for the musician-researcher, the university-based scholar, students and wider communities. Their work has been facilitated with schools and universities, public libraries in Nova Scotia and the British Library in London, cultural organizations and government offices. It has involved workshops, lecture-demonstrations, concerts, film festivals, the production of films a full-length CD, as well as academic publications. This lecture-demonstration lends itself to an interactive format, so we invite you to bring your instruments and singing voices, to engage in dialogue about our research practice and the musical genre at its core.

**Global Singing Activism: Collective Voice(s), Affective Alliances and New Political Imaginaries in the Time of Social Fragmentation**

8A

Chair: André de Quadros, Boston University

This panel explores the emerging global phenomenon of activist choirs. While choral traditions have long played a key role in post-Enlightenment education, religious worship and missionization, and the formation of regional and national identities, choral singing has also proven to be a powerful social form for addressing issues of social injustice and inviting change (Ahlgquist 2006; Lajosi & Stynen 2015; De Quadros 2019). In the current political condition defined by individualization, social fragmentation and exhaustion, we propose that activist choirs enact a collective political agency beyond the existing channels of public engagement in neoliberal democracy. How can activist choirs act as an alternative political infrastructure? In what ways can singing activism foster new models of care and well-being? How might ethnomusicological studies of activist choirs refine and expand the very notion of activism? These questions will be examined through the panelists’ ethnographic engagement with selected choral movements across Europe and North America: GALA Choruses, the European LGBTQ choir network, and revolutionary and antifascist choirs in Central and Southeastern Europe. By focusing on the choirs’ microstructures, repertoires, performance practices, and public interventions, we scrutinize activist singing as a cultural and living practice of political mobilization, attending to both the choirs’ potentials and limits. Drawing on Salomé Voegelin’s notion of the sonic emancipation of possibilities (2015), we explore how choirs can be considered as new forms of sonically-informed political organization, that not only reinvigorate democratic structures, but also work as an effective tool for proposing alternative futures.

**Labor, COVID-19, and What it Means for Ethnomusicology**

Thursday, October 22, 7:00-9:00 pm

Co-Chairs: Jonathan Ritter and Liz Tolbert, SEM Committee on Labor

Academia is in the midst of a labor crisis. While the COVID-19 pandemic, accompanying economic downturn, and the requisite turn to online teaching have exacerbated the labor crisis in higher education in particular ways, they build upon trends that have been developing for decades. The statistical evidence across the humanities and social sciences is clear: the slow and steady erosion of tenure-track lines and a correlating rise in use of contingent faculty have created a tiered labor market, resulting in oft-inhumane and unrealistic working conditions and loss of benefits for those in contingent positions, the erosion of shared governance principles and power among ladder rank faculty, the stunting or erasure of viable career paths for young scholars, and a loss of time and resources for research for everyone. Current circumstances under the pandemic only threaten to make the crisis more acute. What does this mean for ethnomusicology and music scholars in general? What support is needed for ethnomusicologists in contingent positions, and how can SEM best respond to this crisis on behalf of its membership? Solutions to this systemic problem go far beyond what SEM can address as a single scholarly society. For that reason, the SEM Committee on Labor has invited colleagues to this panel from our sibling music disciplines working on these issues within their respective fields, as well as representatives from broader institutions and the labor movement itself. Our goals for the panel include: 1) sharing information across professional societies to get a better understanding of current initiatives regarding labor issues and how we might best coordinate our efforts; 2) to update SEM members and other participants about current circumstances for academic and other labor in the midst of the pandemic and what will likely be a long aftermath; and 3) to bring broader labor and academic organizations into this conversation to strategize for the future.
Intersectional Listening Positionality

8L
Chair: Matt Sakakeeny, Tulane University

To move beyond identity as the acknowledgment of static constructs requires reckoning with how intersectionalism fundamentally guides our perception. In this roundtable, each presenter asks how their “listening positionality” (Robinson 2020) guides their habits, privileges, and biases when listening to a specific musical performance or sound event. Through memorial walks, Instagram posts, art music recordings, or city noise ordinances, listening positionality is dependent upon who or what we are listening to or with. Our six presenters offer the following questions: How do xwelmexw (Stó:lō) recordings, or city noise ordinances, listening positionality is dependent upon who or what we are listening to or with. Six of our presenters offer the following questions: How do different temporalities of “Indian time” in Cris Derksen’s Powwow Symphony? Why might a non-black person of color track her bodily responses to a white composer’s choral setting of texts by black writers? Of community conditioned by carceral violence and racial division, how does a black woman poet carry annually in memorial, the Women Warrior Song from Martina Pierre of the Lil’wat Nation. How might a black woman listening to gentrification lead a deeper understanding of the neighborhood change as well as the decriminalization of black sonic life? What “teachable moment” arises from an Arab-American professor’s failure to reconcile black/white racial divides in a class discussion about R&B singer Solange’s own positionality? How does listening for Anas al-Maghrebi’s politics of refusal in an Instagram series, where he embodies the musicking Muslim Other while denying its signifying power, complicate ethnohistorical positionalities? Together, these presenters offer “close listenings” that attend to intersections of race, class, gender, sexuality, ability and cultural background.

Rethinking Music and Circulation Between Asia, Asian-America, and the World

8E
Chair: Fritz Schenker, St. Lawrence University

What sort of global entanglements does tango in Japan reveal? In what ways can jazz facilitate transpacific connections? How do music and musicians mediate the myriad encounters and diverse imaginings of the relationships linking Asia with the rest of the world? This roundtable examines the movement of music and musicians from Asia along transpacific, transatlantic, and inter-regional routes in order to explore the generative possibilities of musical circulation. By focusing on questions of circulation between Asia and the world, it also seeks to offer theories about globalization, mediation, and representation centered on case studies that take into account a vast array of power relations and racial ideologies. These include inter-, anti-, and (post)colonial relations as well as racial hierarchies that eschew simple black/white, East/West binaries. This roundtable responds to growing debates about models of globalization and transnational influence stemming from the increasingly global influence of popular music from Asia, especially K-Pop and Bollywood film music. Their dominance has challenged simple understandings of “West-Asia” or “minor-minor” axes of musical flows. Presenters will address early U.S. jazz as a medium of transpacific imaginary, Japanese tango musicians in “Asian countries” as performers of an early cosmopolitan modernity, Yellow Magic Orchestra and its incorporation of Japanese and Chinese images, the thriving and varied Indian classical music scene currently in New York City, sonic representations of blackness in Cold War China as a way of forming non-white solidarity with African American leftists, and Hawaiian music in Japan as a performative reimagining of Japanese identity.

Music, Multiculturalism, and Peacebuilding: In Theory and Practice

8J
Chair: Oliver Shao, School of the Art Institute of Chicago

As war and conflict continue unabated in various regions of the world, music scholars have shown keen interest in understanding the role of music in processes of conflict transformation (see Sandoval 2016 and Urbain 2008). This panel contributes critical perspectives on the ways in which music and ideas of multiculturalism have been deployed in peacebuilding initiatives. Why do individuals, governments, multilateral institutions, and non-government organizations often use multiculturalism as means to promote peace? To what extent, can music be used to effectively transform conflict? How might expressions of multiculturalism reproduce violence and social injustice? What theories, concepts, and methods are required for addressing some of the more pressing issues concerning the use of music in conflict situations? The papers on this panel critically engage with these and other questions through empirical case studies from East Africa and Latin America. The first two papers focus on real and potential positive outcomes from musical activities enacted for the purposes of bringing about peace in their respective studies on Rwandan and Kenyan musicians. Whereas, the next two papers highlight some of the more limiting aspects of “music for peace” projects in Kenya and Colombia. As the use of music to address conflict increases in popularity, it is crucial that ethnomusicologists and music educators participate in debates on the impact and effectiveness of music to build peace in socially just ways.

Pedagogical Practices for Teaching Diversity in South Asian Music and Dance

11L
Chair: Zoe Sherinian, University of Oklahoma

Music and Dance as Everyday South Asia is a 33-chapter teaching-reader under publishing review. Unlike previous textbooks, we engage a diversity of South Asian aesthetics and cultural issues in an inclusive, accessible format emphasizing arts integration. Going beyond analysis of technical virtuosity, we argue that aesthetic practices are integral to human relationships, whose meanings are expressed through contextualized experiences and aesthetic practices of everyday people, as well as master practitioners. In this workshop, authors from the collection engage participants by critically demonstrating their article’s thesis with the following exercises: 1) Using spoken drum mnemonics from Nepali music to grasp differences between those associated with rural and urban performance conventions, thereby understanding how music is used by rural-urban migrants to communicate what’s “real” and “artificial” amidst massive political changes; 2) Understanding the female voice in Hindi film as a vehicle for change in the construction of female identity, agency, and expression through listening to film songs, singing key phrases, and experimenting with changing timbres thereby embodying their significance; 3) Demonstrating how stage choreography transforms a Mundari tribal dance into a new form that expresses entirely new values, giving all involved less social agency; 4) Analyzing a song performance video of a Sikh community considering layers of congregational involvement that contrast controlled and choreographed movements with those of ecstatic trance, revealing the transmission process of historical consciousness; 5) Illustrating the appeal of rhythmic complexity through teaching a Gond folk dance with a strophe of 21 counts, and a dance of 12.
Disrupting White Supremacy in Music and Sound Studies
4A
Chair: Stephanie Shonekan, University of Massachusetts, Amherst

This panel is a collaboration between scholars that have studied the musical and sonic dimensions of Black Lives Matter and scholars and artists that have engaged with Canada’s Truth and Reconciliation Commission, including its Final Report and 94 Calls to Action. Black Lives Matter transformed from a hashtag on social media to a chapter-based, member-led organization to a coalitional movement focused on local power and the intervention of violence inflicted on Black communities in the U.S. and beyond. In contrast, the TRC resulted from a class action lawsuit led by survivors of Indian Residential Schools against the Canadian Government and churches involved in running the schools. We draw here from our teaching, research, and experiences in academic spaces more broadly. In this panel, we consider the following questions: Despite the change that has occurred because of these movements, how does white supremacy function and persist in music scholarship? How do we move beyond mere forms of inclusion in our institutions, our societies, and in our conversations, toward deep structural change? And, perhaps more importantly, how might we manifest meaningful intervention in these spaces, through conversations and listening practices? Our goal in this conversation is to listen across interlocking oppressions in order to acknowledge human dignity in and outside academic life.

Refiguring Inclusion: Historical and Contemporary Discourses of Romani Music in European Nations
12E
Chair: Carol Silverman, University of Oregon

What does a good (or a bad) citizen sound like? In Europe, Romanies (“Gypsies”) have, on the one hand, long been scapegoats for xenophobic anxieties and widely treated as second-class citizens. On the other hand, they have often been either lauded for their musical practices, taken to be emblematic of broader projects of national identity construction, or been derided as threatening to these projects. This panel explores how the nation, heritage, folklore, music, and the arts are configured with relation to ideas about Romanies and how, in turn, Romanies are selectively excluded or included as citizens, as national representatives, and as performing subjects. How do debates over contemporary music practices repackage historical ideologies of identity, race, and belonging under new guises? How do “new” musical aesthetics interface with “old” ones within these debates? One paper explores the positioning of Roma in Bulgarian wedding music through communism, early post-socialism and now. Another paper tackles the politics of expression with regard to the racialization and subsequent backlash against Romani-Romanian ethno-pop genre manele. A third paper addresses how Romanies in France contest assimilationist norms of citizenship by valorizing nonstandard music pedagogies. A fourth paper examines how tropes of exoticism render the Romani musicians of a Serbian town both “cultural intimates” of local Serbs and sources of embarrassment within Serbian nationalism. Perceptions that Romanies both preserve and corrupt national heritage often belie fundamentally racist ideologies, but, as this panel argues, interrogating discourse about Romani music offers insight into how interethnic relations might be transformed.

Folkways Records’ founder Moses Asch’s Legacy and its Future, 1948-2020
7H
Chair: Atesh Sonneborn, Smithsonian Institution

Moses Asch’s profound impact on and contribution to ethnomusicology, and influence on public perception of ethnomusicology’s subject matter, have been ignored in histories of ethnomusicology. This roundtable is convened to begin to remedy that lacuna. The founder of Folkways Records & Service Corp., Asch (1905-1986) was a founding member of the Society for Ethnomusicology. Promotion for SEM’s 55th-anniversary meeting at UCLA in 2010 prominently featured a picture of several members who attended that first meeting of our Society in 1955, including Asch. Careers in ethnomusicology have been inspired or advanced by Asch’s recording publications, countless references made in academic journals and books. Several volumes have been published: a biography (Goldsmith, P.) a survey of the business of the near-legendary label (Olmsted, A.), and a history (Carlin, R.). Asch’s Folkways Records became Smithsonian Folkways Recordings when it was acquired by the U.S. national museum in 1987. Smithsonian promised to keep the Folkways Records catalog’s over 2000 albums of audio, artwork and documentation publicly available in perpetuity, including more than one hundred albums of Canadian material. In 2015 UNESCO inscribed the Moses & Frances Asch Folkways Records Collection in its Memory of the World list. The Folk Alliance made a film to accompany its Lifetime Achievement award to Asch, and Folkways was featured in a Smithsonian Channel documentary. The panel will include people with direct experience with Asch or the record label. Discussion with attendees will expand understanding of his legacy’s past, present, and future importance for our field.

Language Revitalization and Music: Interdisciplinarity, Theories, Methods, and Exemplars
6F
Chair: Heather Sparling, Cape Breton University

Scholars agree that of the world’s approximately 7,000 languages spoken today, 50% will likely disappear within 100 years. To date, the disciplines most engaged with language precarity have been sociolinguistics, linguistic anthropology, psycholinguistics, education, and social policy (i.e., language planning). We suggest that new solutions become identifiable when approached through the lens of music-making and related modes of expressive culture. At the same time, we do not construe ethnomusicology as a panacea for linguistic salvage, but rather consider what ethnomusicologists and linguists can accomplish together. We are unified in arguing that our disciplinary methodologies can operate in mutually reinforcing ways. By examining a variety of approaches to this challenge, we open a forum among our fields and their cognates for creative research design to think, speak, and sing through the dynamic relationships inherent in both music and language. Panelist 1 will provide an overview of how music can drive language revitalization, focusing on three areas: status, corpus, and acquisition. Panelist 2 will discuss field research and analysis methods for collaborative work among ethnomusicologists and linguists. Panelist 3 will discuss how linguists can support musical language revitalization through UTAlIoids; singing synthesizers made for collaborative vocal songwriting. Panelist 4 will discuss how music and language revitalization are interlinked in the context of the Ainu of Japan. Panelist 5 will explore the intersection of orthographic politics and music-making/learning in the context of Kiowa language revitalization. Panelist 6 will discuss how applied ethnomusicology is aiding the status of the language of Jérriais in Jersey (UK).
Japanese Music Outside of Japan: Colonialism, Soft Power, and Utopias
7F
Chair: Elizabeth Stela, University of California, Riverside

This panel considers the many reasons that non-Japanese individuals practice Japanese music, exploring diverse meanings created through practicing Japanese folk song, popular music, and percussion in Taiwan, Indonesia, and Brazil. In these three countries, Japan took on personal meanings to local populations who were exposed to Japanese media and culture through Japanese colonial and/or capitalist regimes. In Taiwan, elders remembered Japanese musical education under colonialism, constructing a memorial space through singing in Japanese and negotiating complex identities as people who grew up under a dictatorship erased by Chinese assimilative policies. In Indonesia, the “Cool Japan” campaign rebranded Japan as a cultural superpower and resulted in several Japanese music groups fronted by Indonesians, allowing an exploration of complex Indonesian identities as part of a global community. In Brazil, young LGBTQ+ individuals created safe spaces for queer expression through practicing Taiko. Here, Japan was imagined and enacted as a tolerant and peaceful utopia in a country where anti-gay violence was on the rise. In these three contexts, local communities constructed and expressed complex identities and desires through Japanese music, creating and enacting versions of Japan that they (re)membered, and at times, imagined and idealized.

Complicating the Conversation about Ethics
6H
Chair: Jonathan Stock, University College Cork

This roundtable aims to launch a conversation about the ways we frame ethics: the concepts we may take for granted, the realms to which they apply, and the challenges that both music and ethnography face in situations of conflict and disagreement. Panel one will argue that the tendency for social actors to regard music as inherently positive, or as supra political activity, gives ethnomusicologists a distinguished capacity to mask the moral volatility of ethnography. Panelist two will address the more intimate realm of the family in Central Asia and Middle Eastern cultures, raising ethical dilemmas of how to address interactions and cope with power dynamics. Panelist three will introduce Fitzpatrick’s (2019) concept of “generous thinking” with its focus on generosity, reading together, working in public and the university, foci that enable disagreement well and co-creating. Recognizing the urgent need for public-policy research in ethnomusicology, panelist four will address ethical choices that go well beyond fieldwork considerations to examine ethical questions that emerge when the social power of music rubs up against the realities of governmental policy making. Panelist five will speak candidly about the impasse he faces in work on music and environmental sustainability, asking what can ethics contribute when a fieldworker is torn between loyalty and friendship with community leaders on one hand, and personal beliefs that run counter to theirs on the other? Panelist six will reflect on the compound challenges and ethical complexities of doing research in contexts of catastrophe, crisis, and disaster.

Analysis and Decolonization
2F
Chair: Michael Tenzer, University of British Columbia

This session’s five participants will each speak for 10 minutes on a topic querying an aspect of musical analysis (respectively: Tonality, Rhythm, Timbre, Physical Gesture, and Form) in light of decolonization activism. Positioning the concepts and practices underlying each topic in social and historical perspective of ethnomusicology, cognition, and music theory, we identify legacies of colonial thought in inherited discourses, question patterns of thinking that may need unlearning, and suggest pathways to reconstruction for future scholarship, pedagogy, and institutional orientation. Some speakers will launch from analytical examples; showing, for example, how gesture in shamisen music informs motivic perception, a process that can be generalized to break down Western categories of the motivically salient. Another will combine the thoughts of First Nations artist Tanya Tagaq with acoustical analysis of her music, showing how timbre can serve analytical narrative as well as standard syntactic descriptions of form, pitch or rhythm. A third asks how dialogue among musicians, listeners, dancers, and analysts can inspire new discourse on form even in genres as large as mass mediated popular music, where this aspect has been fixed by commercial songwriting texts and music scholars alike. Other presenters will take a more general critical view, considering 1) how discursively sanctioned ways of counting rhythms may have influenced the theorization and performance of rhythms in “non-Western” music; and 2) how ethnomusicologists could strengthen positionality by engaging with tenets of tonality developed by cognition and music theory researchers. 50% of the 2 hours will be reserved for discussion.

Music and the “Hidden Histories” of Archives
1J
Chair: Peter Toner, St. Thomas University

Archives and archival music collections are very often perceived as hallmarks, guarantors, or gatekeepers of authenticity, and as gateways to musical pasts. Contemporary artists, communities, and scholars draw on the culturally expedient “authority” of archives and archival materials to legitimize or underpin their musical or scholarly practices, and metaphors of “going into” or “drawing on” archives and archival materials help to anchor musical or scholarly practices in a specific past, signalling a particular iconicity between past and present musical practices and interpretations. The papers in this panel seek to scrutinize this view of archives, and to investigate the ways in which archival collections must be seen to subject to what might be best understood as “curatorial” practices of cultural selection. Scholars have recognized that collectors are active agents who bring a range of interests to bear on what and how they collect. Similarly, archives are now understood to be “centres of interpretation” that serve particular interests, and archival management practices may determine “who was allowed to speak and who was forced into silence”. In other words, archival collections of music are not neutral sites of knowledge or repositories of cultural traditions; they are selected through a variety of cultural processes and they “hand down” to subsequent generations a particular, curated representation of cultural traditions. The papers in this panel will examine the “hidden histories” of archival collections to enable a more nuanced understanding of the relationship between our musical pasts and contemporary cultural practices.

Negotiating the City: Music at and Between the Urban Margins
6K
Chair: Ioannis Tsekouras, University of Illinois at Urbana-Champaign

This panel examines different ways by which music-making shapes urban space, and inversely, how power structures governing the city shape music-making and subjectivities. Over the past decades, a growing number of cultural institutions, municipal actors, and grassroots organizations have staged musical encounters across urban boundaries of class, ethnicity and political status, often with the explicit aim of “reaching out” and across such boundaries. Yet the complex dynamics of such encounters and their social ramifications for members of the communities involved (particularly in relation to urban regeneration) have not been fully recognized. Our core questions are concerned with the relationship between music-making, cultural
citizenship, and the very right to the city. We present four cases that illuminate such questions, ranging from a grassroots music education program in Israel that draws on citizens' and the very right to the city. We present four cases that illuminate such migrants' and hosts' realities to urban audiences. Framing the urban space as the right to the city. We present four cases that illuminate such migrants' and hosts' realities to urban audiences. Framing the urban space as the German Opera Companies using performance ethnography to communicate audio signals. They are instead infused with political force, cultural meaning, and political agency of bounded material spaces of sonic performance. In these papers, responses stand in stark contrast with the displays of spectacular suffering expected of half proffers quiet responses when questioned about her experiences. These experiences, this panel offers a different perspective by centering the limits of our knowledge and methods. An elderly Korean survivor of the atomic bombings of Japan half proffers quiet responses when questioned about her experiences. These responses stand in stark contrast with the displays of spectacular suffering expected of expressive and activist practices in post-colonial South Korea. Impoverished Roma women inject audible signs of pain into their interviews with ethnographers, journalists, and development workers, allowing the ethnomusicologist to interpret the interview form as a lament. Children of residential school survivors in Canada learn to use their subs--not just their songs--as medicine in a ceremony intended to heal intergenerational trauma. In each case, there are elements of the traumatic experience that go unexpressed or even unknown. Nevertheless, traces of the trauma make their way to the ethnographic ear. What might these quiet resistances and performative responses--simultaneously canny and uncontrolled--reveal about the nature of traumatic suffering? Perhaps just as pressing, what might methodologies that highlight the limits of our knowledge tell us about the role of ethnomusicology in the age of trauma?

Walls, Wires, and Waves: Materials of Meaning and the Politics of Sound in Large Performance Venues

This panel contributes to the growing body of ethnomusicological literature on trauma and the voice by focusing on ethnographic encounters with suffering that we cannot access, understand, or control. While there is a rich tradition of ethnomusicological scholarship on music and healing, including work that seeks to contextualize traumatic experiences, this panel offers a different perspective by centering the limits of our knowledge and methods. An elderly Korean survivor of the atomic bombings of Japan half proffers quiet responses when questioned about her experiences. These responses stand in stark contrast with the displays of spectacular suffering expected of expressive and activist practices in post-colonial South Korea. Impoverished Roma women inject audible signs of pain into their interviews with ethnographers, journalists, and development workers, allowing the ethnomusicologist to interpret the interview form as a lament. Children of residential school survivors in Canada learn to use their subs--not just their songs--as medicine in a ceremony intended to heal intergenerational trauma. In each case, there are elements of the traumatic experience that go unexpressed or even unknown. Nevertheless, traces of the trauma make their way to the ethnographic ear. What might these quiet resistances and performative responses--simultaneously canny and uncontrolled--reveal about the nature of traumatic suffering? Perhaps just as pressing, what might methodologies that highlight the limits of our knowledge tell us about the role of ethnomusicology in the age of trauma?

What Goes Unsung: Unknowing, Refusal, and the Ethnomusicology of Trauma

Chair: Lee Veeraraghavan, University of Pittsburgh

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Chairs

Chair: Tom Wetmore, Columbia University

Chair: Lee Veeraraghavan, University of Pittsburgh

Chair: David Wilson, University of Chicago

Chair: Dustin Wiebe, University of California, Davis

Chair: Lewis Basker, Macquarie University

Chair: Hillel Schwartz, University of Illinois at Chicago
First Recordings from China: The 1901-1902 Cylinders of Berthold Laufer

Chair: Larry Witzleben, University of Maryland

Under the direction of anthropologist Franz Boas, Berthold Laufer traveled to China in 1901 at a time of significant anthropological and archaeological expeditions by museums, several of which also made use of sound recording, a new technology at that time. The collection, “China, Shanghai and Peking, 1901-1902,” consists of wax cylinder recordings made by Laufer as part of the Jacob H. Schiff Chinese Expedition of the American Museum of Natural History. The 399 wax cylinders document traditional regional operatic genres in Shanghai, Peking opera and narrative song in Beijing, and examples of instrumental music in both locales. These are the earliest known recordings of Chinese music, and their digitalization, repatriation, and publication will offer an unprecedented perspective on urban performance practice in the closing years of the Qing Dynasty. Presenter 1 offers an overview of the collection and the project, including the steps that have already been taken and plans for publication of the recordings and two parallel edited volumes, one in English and one in Chinese. Presenter 2 describes Laufer’s recording technology, the challenges faced in the digitization process, and the options for recovering the sonic information from broken cylinders. Presenter 3 focuses on a single recording of a hujin (two-stringed bowed lute) solo that radically alters standard assumptions about the instrument’s musical development. Finally, Presenter 4 addresses the impact that the repatriation of these recordings will have on scholars and music lovers in China.

Re-Examining Chinese Music-Making in North America

Chair: Gloria Wong, University of British Columbia

In Claiming Diaspora, Su Zheng calls attention to the necessity of studying diasporic cultural production within the Asian American movement and aptly warns against universalizing experiences of displacement in discourses of diasporic transnationalism (2010). Broadening the scope of study to include Canada as well as the United States, this panel presents research that is a further contribution to documenting the multivocality of the North American Chinese diasporic experience through the lens of music-making. The speakers explore the interstitial cultural spaces occupied by Chinese American/Canadian musicians of varied cultural and social histories and their negotiated roles in the reformation of diverse Chinese American/Canadian identities. The first speaker examines how the perceived unintelligibility of Chinese music practices contributed to the exclusion and racial hatred that led to the bloody riots against Chinese residents of Los Angeles in the late 19th century. Building on Nancy Rao’s work (2017), she argues for the inclusion of Chinese musical experience and practice in American music history. The second speaker examines the changing patterns of musical collaboration and patronage within the 25-year history of a Chinese orchestral association in Vancouver, Canada. She engages with Bourdieu’s theory of symbolic debt and capital (1977) to examine how acts of giving inform an understanding of shifting power relationships between the professional, amateur, patron and administrator. The last speaker develops the term “intercultural musicianship” to describe the liminal state in which Chinese instrumentalists making music in North America find themselves and examines their diverse subjectivities.


Chair: Deanna Yerichuk, Wilfrid Laurier University

This workshop integrates racial justice and Gahu, a form of drumming, dancing and singing from the Ewe people of Ghana. This hands-on workshop will be co-delivered by a Ghanaian-trained musician, a racial justice advocate, and researchers. The framework draws from Afrocentric and critical race theories (Asante 2007) to center African and Black culture (Oba 2018), and to emphasize interconnectedness, in which knowledge serves the collective good (Dei 2011). Participants will begin by locating themselves and their ancestral heritage, and then move into a facilitated dialogue on key concepts, including racial justice, decolonization, anti-Black racism, white supremacy and Afrocentrism. Participants will then learn basic components of Gahu, including dance movements, two songs, and a demonstration of the drumming patterns. The workshop will conclude with dialogue amongst participants about the possibilities and challenges of implementing this work in their own education and research contexts. The workshop is based on The Gahu Project, implemented in 2019 in southern Ontario, in which 400 students from six high schools learned about racial justice through dialogue and participatory music. In The Gahu Project, students learned Gahu from a musician-educator, and engaged in conversations about racial justice facilitated by a community racial justice educator. Following individual high school workshops, all 400 students converged in a public square to perform Gahu with a master Ghanaian drummer. Preliminary research on The Gahu Project has found that the project fostered new insights into racial justice amongst students and teachers while strengthening relationships in schools.

Truth and Narratives: Music and Scholarship in the Shadow of a Rising China

Chair: Su Zheng, Wesleyan University

This roundtable highlights the global impact of a rising China on music and music scholarship, calling out for more critical engagement with opposing narratives. Since the early 2010s, a large number of important sociocultural turns have been taking place in greater China; resulting in rapid transformation of her relationship to the world. Triggered by the explosion of internet uproar over the death of Dr. Li Wenliang in the 2020 coronavirus outbreak, and ensuing widespread violent internet policing, the roundtable will address how next generation music scholarship in ethnomusicology, musicology, and music theory can meet the demands of this crucial period of intensified social and political conflict. The presenters will discuss and debate on how our music and research projects have or have not been affected by the recent controversial events and processes, including the Hong Kong protests, contested human rights violations in Xinjiang, China’s claim of “China’s voice,” and the U.S./China “great decoupling.” Presentations will explore the political potential of applied research on Uyghur music in Xinjiang, drawing attention to banned intangible cultural heritage; the face mask as a politicized symbol of vocality/aphasia in global Hong Kong; the challenges in interpreting the ethnic and racial identities of Chinese-American composers in the current U.S./China dynamics; and pressure from mainland Chinese audience to articulate narratives of Chinese “cultural confidence” in scholarly presentations. We expect a lively and diverse discussion with the audience and we are prepared to call for more public awareness and engagement to these urgent and significant issues.