

the society for
ethnomusicology

SEM 66th Annual Meeting

Virtual
October 28 – 31, 2021

Abstracts

SEM 2021 Abstracts Book – Note to Reader

The SEM 2021 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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Sonic Agnotology: Expertise, Exclusion and the Cultural Production of Musical Ignorance

Ruard Absaroka, Salzburg University

Epistemology is concerned with theories of knowledge, belief and rationality (*how we know*). *Agnotology*, defined as the 'cultural production of ignorance' (or *why we do not know*), is a recent term (Proctor and Schiebinger 2008) and an inchoate field of study. Fascinating work has been done on the history of science, corporate and governmental obfuscation, and financial bubbles. A fledgling anthropology of ignorance recognises that knowledge and ignorance are always co-constituting, and that one must account for how ignorance can be rational, strategic or a matter of necessity. But how can an agnotological approach contribute to the understanding of musical practices? There are, for instance, many theories of musical learning and much scholarly focus on the acquisition of musical skills. Far less attention is paid to barriers to such acquisition or the imperatives that militate towards *musical ignorance* (and hence musical illiteracy, inequalities, poverty). And the agnotological lens has a direct bearing on other questions. Who has rights of access to musical knowledge? What defines amateur versus professional participation? How are genres policed? Who gets to be a 'cultural omnivore'? Touching on case studies from China, and the humbling admissions of ignorance that are a foundational part of ethnomusicological imperatives to pursue performance-as-research, I investigate ways in which not-knowing or un-knowing can be an inherent, necessary, or strategic option in both music and musicological scholarship. A focus only on affirmative knowledge practices in sonic contexts risks seriously misrepresenting sonic practices themselves.

Until We Destroy Our Voice: The Politics of Vocal Damage of Chilean Soccer Fans

Luis Achondo, Brown University

Chilean soccer fans belong to the communities most viscerally affected by the neoliberal deterioration of proletarian life in the country. Amid violence, scarcity, and inequality (Han 2012), soccer represents more than just a sport for them. Indeed, when they vocalize soccer chants (Herrera 2018), they not only cheer for their teams but also foster community bonds and denounce their harsh social conditions. If soccer is more than a sport, then vocalizing is not just about cheering. Raising their soft palates, fans place sound in the back of their heads instead of their chests or throats, producing a deep, round sound. However, hoarse, croaky vocalizations are also fairly common among fans. When asked about damaging their vocal organs, they reply that they must sing "until they destroy their voices." Based on ethnographic material from long-term fieldwork in Chile, this paper examines soccer fans' ideologies of voice. I argue that they conceptualize the destruction of the material voice as an expression of working-class "dignidad" (dignity)--a moral category with political implications in proletarian Chile (Pérez 2018). The moral and political urgency to produce loud vocal sounds often leads them to vocalize until the point of complete hoarseness. However, vocal damage is not an accident but rather an intended outcome of vocal practice. This paper thus contributes to scholarship on the voice by illustrating how the destruction of the "phonosonic nexus" (Harkness 2014) can index agency and human value in contexts of savage neoliberalism.

Exploring origins at the intersection of poetry, melody, and singing in Balinese *gambang* music

Jonathan Adams, University of Tennessee, Knoxville

The melodies realized by Balinese *gambang* ensembles exhibit signs of a former entanglement with indigenous poetry that has puzzled scholars for over a century. At the heart of the mystery is the term *pupuh*. This designates (a) melodies with unclear

purpose that appear in manuscripts alongside poems called *kidung*, and (b) instrumental melodies played by *gambang* ensembles and recorded in collections of music notation (sometimes along with incomplete *kidung*). So what is the connection between the melodies (*pupuh*), *gambang*, and *kidung*? Similarities in prosodic and melodic structure when the *kidung* and melodies are compared suggest that several centuries ago literary pursuits, singing, and instrumental music converged. However, their relationship has faded from view such that the precise nature of the initial encounter is only recognizable in trace amounts and only to those who seek it. Although instrumental musics and *kidung* are important features of Balinese ritual and the performing arts today, their execution is no longer dependent on knowledge of their former interdependence. Speculations about the origins of the *gambang* melodies are often tied to speculations about whether the melodies or the *kidung* came first. These range from the proposition that *gambang* melodies were created by transforming vowels in *kidung* into tones, to the suggestion that instrumental melodies inspired new literary conventions, with poets creating verses that conformed to the lengths of preexisting melodies. What new insights are revealed when we subject one of these melodies and verses from an associated *kidung* to closer analysis?

"Walking with My Ancestors": A Platform for Conversations towards Racial Reckoning, Emotional Justice, and Decolonization

Ama Oforiwa Aduonum, Illinois State University

Pushing the boundaries of ethnographic research, I got shackled and sat in former dungeons for enslaved Africans in Ghana, listening to the roaring sea, singing birds, hollering fisherfolk, my beating heart, and clinking shackles as they contributed to the dungeons' soundscapes. I wanted to understand the magnitude of the crime of turning human beings into commodities, how the dungeons incubated Black music formation, and how sound and sensorial experiences contribute to the formation of knowledge. Drawing from these experiences, I have created a multimodal performance piece that offers fresh perspectives on the experiences of the nameless women, men, and children who once lingered in the dungeons. In this lecture-demonstration, I will perform my award-winning one-woman performance piece and take the audience on a ritual journey that leads to revelation and rebirth. I will combine live drumming, singing, dancing, and acting to explore how today's racial and cultural problems connect with truths of our shared and painful pasts. The presentation will conclude with a "talk-back" that allows us to have deepened conversations about trauma, equity, multicentricity, ghosts of slavery, and emotional justice, moving us towards the healing of our hurting community. Ultimately, "Walking with My Ancestors" is a story about triumph over adversity, resilience, and survival. It is poignant and timely for our society's racial reckoning, and illustrates the relationships between the experiential, interpretive, and cognitive elements of scholarship. By foregrounding empirical research approaches and performative scholarly discourse, this presentation will contribute to our efforts to decolonize the Society.

Archiving the "Unchristlike Noise" of Islam in American Popular Music

Aliah Ajamoghli, Indiana University

When reconstructing the histories of enslaved West Africans, Hartman (2008) declared, "scandal and excess inundate the archive"--the scandal of silencing those in captivity and the excess of slavers' preserved narratives. Within the history of anti-Muslim racism in the United States, a similar theme emerges as worshiping bodies devoted to "Allah" are forced into silent submission to "God." Within this archive, there is the recurring scandal of criminalizing Islamic worship practices as "unchristlike noise" juxtaposed with the excess of Anglo-Christian domination. In this paper, I argue that these "unchristlike noises" did not disappear from the "American soundscape" but rather were archived as key popular music idioms. For example, the criminalized

utterance of "Allah" was preserved as the microtonal musicality of the "bent note." In the silences of institutionalized archives, popular music serves as the device to (re)hear the "scandal" of Muslim bodies over the "excess" of Anglo-Christian sonic assimilation and, in turn, create a "safe space" to preserve American Islamic history unattainable through written word. Drawing from ethnographic and archival research in Chicago, I trace how the musical utterances of American Muslims narrates the histories erased from institutional archival holdings. This historical (re)hearing spans from those enslaved in West African chattel slavery to partnerships among Muslims on the South Side of Chicago to the current archives of post-9/11 surveillance. Within this project, I assert the necessity of ethnomusicologists to move beyond the institutions of written archives and uncover the oral histories preserved in American popular musics.

Soundwalking as Interdisciplinary General Education

Kathryn Alexander, University of Arizona

I explore asynchronous soundwalks as a pedagogical tool for general undergraduate education, specifically in the context of a required, high enrollment freshman course. The literature on soundwalks as pedagogy has primarily addressed assignment design in secondary and post-secondary education, with focus on describing completed student projects, and students' changes in sonic perception. Instead, I treat the soundwalk as interdisciplinary gateway, designed using the language and methods of natural science, social science, and humanities research to explore larger questions of evidence, embodied perception, and disciplinary bias that expand students' facility with interdisciplinary thinking and reasoning, and cultivates their ability to value varied ways of knowing and interpreting their perceptual and disciplinary worlds. Broadening conceptions of evidence, integrating different disciplinary practices of observation and interpretation, and mapping the spectrum of subjectivity and objectivity has meaningfully transformed the capacity of a primarily STEM-focused freshman class to seek out and use methods grounded in the interdisciplinary fields of ethnomusicology and sound studies. Beyond a methodological training tool for ethnomusicologists, sound-based artistic compositions, or social geographic engagements with place and embodied experience, the soundwalk can be a multivocal tool with broad pedagogical benefit. Due to its asynchronous and virtual nature, the soundwalk pedagogy I offer has implications for increasing accessibility to individuals with varied physical and perceptual abilities, as well as those physically dislocated from the institutional place. Fundamentally, I argue for the pedagogical value of ethnomusicology's tools and conceptual frameworks in general education spaces, not solely in the music classroom.

Re-Sounding History: Soundscapes and Traumatic Memory Among Pedro Panes

Elisa Alfonso, University of Texas at Austin

Drawing on literatures on traumatic memory, migration, children's music-making and sound studies, this paper explores the soundscapes of Cuban-American child exiles of the early 1960s. It argues that linguistic and cultural barriers effectively silenced these immigrants and that their traumatic isolation manifests itself in their collective memories even today. Operation Pedro Pan sent 14,048 unaccompanied children to the United States to seek refuge from the newly established Communist government. Numerous memoirs, interviews, online chat forums, and academic works have documented the phenomenon but refer only in passing to music, and the exiles have never been the focus of musical research. I utilize the stories of Pedro Panes' sonic past to understand not only how sound aligns with trauma, but also how memories of the past have affected articulations of cubanidad. I examine Pedro Panes' histories, recollections, and recent musical preferences in order to explore how sonically safe spaces might be constructed to reduce the impact of such experiences in the future. This research aims to contribute to the ever-growing literature on children and music,

psychopathology, the impact of immigration, and ethnomusicological work on the intersections of music, memory, and violence.

Uplifting Black Music: The Contributions of Dr. Mildred Bryant-Jones to African American Culture

Michael Allemana, University of Chicago

In cultural histories of Chicago's South Side, Captain Walter Dyett is often portrayed as a hero music educator, rigorously training music students who became some of the most celebrated African American musicians of the twentieth century. Dyett, however, did not work alone. From 1931 to 1946, he taught under Dr. Mildred Bryant-Jones, an African American pianist, choral conductor, and music teacher who was director of music education at Wendell Phillips High School and established the DuSable High School program with Dyett. Bryant-Jones taught theory to music students such as Nat King Cole and coached vocalists Johnny Hartman and Roberta Martin. A dedicated teacher who programmed both European and African American composers for her student ensembles, Bryant-Jones also performed classical piano concerts, served on the board of the National Association of Negro Musicians, wrote articles for music critic Nora Douglas Holt's publications, and earned two doctorate degrees. During these years she navigated Chicago's racial violence while receiving support from W.E.B. Du Bois with whom she had a romantic relationship for over three decades. This paper examines how racial uplift ideology informed Bryant-Jones's pedagogy, drawing from her publications, articles published about her teaching, personal letters between her and Du Bois, and interviews with musicians who studied under her. I argue that Bryant-Jones, through a music pedagogy informed by racial uplift ideology which rejected most Black popular music, cultivated important theoretical tools and social consciousness with her students, thus playing a significant role in shaping Black music from the 1930s onwards.

Sonic Celebration in Mobile, Alabama's Port City Secondliners

Emily Ruth Allen, Florida State University

During Mardi Gras in Mobile, Alabama, sonic celebrations among African Americans manifest in this intimate, formalized, yet segregated carnival scene. The Mardi Gras parades and balls of Mobile are facilitated by Black and white social clubs called mystic societies. These organizations have demonstrable influence in the community. For example, the Port City Secondliners have helped revitalize business in the nearby Prichard, Alabama, a predominantly Black city, in part because they held a music festival there. Since 2009 the Port City Secondliners (PCS), a majority Black mystic society, have countered the dominant traditions of white mystic societies and established more intracommunal Mardi Gras celebrations for Black Mobilians. They program Black musical acts such as Southern University's "Human Jukebox," one of the premier historically black college or university (HBCU) marching bands. The organization has also moved carnival events to historically meaningful places for Black communities from locations previously established by white mystic society traditions. Using interviews and ethnographic observations, I argue that the Port City Secondliners empower spaces of celebration for self-recognition and self-inclusion for Black Mobilians. I demonstrate the PCS' impacts by examining some of their events through carnival theories of inversion and change, ultimately claiming that the organization is subverting Mobile's Mardi Gras system itself through its forms of celebration. The Port City Secondliners facilitate musical experiences not typically offered the rest of the year and implement communal changes that have a lasting impact beyond the festivities.

Loud in the Time of COVID: The Politico-Affective Force of Performative Assembly in the Virtual Space of the HONK!United Festival

Erin Allen, Ohio State University

HONK! Festivals of Activist (or Community) Street Bands have since 2006 used sound and music as a means for inviting musicians, activists, and audiences to assemble in unmediated, participatory festivals that aim to reclaim public space, engage in protest, and facilitate collective solidarity via joyful brass and percussion performances. These festive iterations of "performative assembly" (Butler 2015) aspire to contest hegemonic power and present an ethical and intersubjective alternative to a logic of neoliberalism that demands individual self-sufficiency under conditions of induced precarity. In 2020, the COVID pandemic in combination with an economic downturn and racial injustice in the US, brought the nature of our medical, socio-economic, and political interdependency into stark relief, while simultaneously rendering public assembly difficult or impossible. In this context a new virtual HONK!United Festival was born. Musicians and activists from all seven continents gathered online over the course of a week for 50+ hours of festival broadcasting. In this paper, I examine the transformed politics of assembly that took shape in the virtual format of HONK!United. Sound and collective music-making, though differently organizing people in space and time than in-person HONK! Festivals, nevertheless mobilized people to participate in musical and political assembly - in live chat sessions, Zoom workshops, live-streamed socially-distanced demonstrations, and in the process of creating music COVIDeos together from a distance. I discuss the affective and political force of these virtual forms of sonic assembly and argue that they present new possibilities for transnational solidarity and musical movement-building in the HONK! Festival network.

Recycling Archives: Brand New Old Songs

Barry Ancelet, Center for Louisiana Studies University of Louisiana at Lafayette

Louisiana Cajun and Creole musicians have long drawn from older ballad tradition to produce dance music lyrics and commercial recordings. Today, members of the contemporary generation are releasing new versions of the ancient songs they find in archival collections, recycling them intact (melody and lyrics), though imaginatively modernized. This recycling process has produced "brand new old songs" that represent both preservation and creation, continuity and innovation, and that are consumable in contemporary terms, addressing audiences who are listening and not just dancing. The first period of this recycling activity focused primarily on material from the 1934 Louisiana French Lomax recordings, though some songs from Harry Oster's and Ralph Rinzler's recordings have also been retooled. Artists from various parts of the French-speaking world, from Julien Clerc to Alpha Blondy, have also recycled some of this Louisiana French material. This presentation explores this process and its results, especially focusing on a recent version of involving songs from the repertoire of Caesar Vincent, recorded by Catherine Blanchet and Harry Oster in the 1950s, many of which can be traced as far back as medieval France, as well as French North America, via Conrad Laforte's studies, while others appear to be of more recent vintage, featuring local references. Purists might wonder how traditional these recyclings might be. Neither Cajun and Creole musicians nor their audiences seem concerned by that notion. They are only interested in keeping these treasures available by producing versions that they enjoy doing and that contemporary audiences enjoy hearing.

Take the Seoul Train: On the Secret Life of Subway Jingles

Stephen Armstrong, Eastman School of Music, University of Rochester

Subway systems have become major sites within the soundscapes of today's global cities, and the audiovisual spaces of public transport systems have been widely

studied by social scientists, media scholars, and acousticians. In Asia, many subways now use musical cues because of their ability to cut through ambient noise and their transcultural intelligibility, but as yet there have been no studies on subway jingles from the perspectives of ethnomusicology or sound studies. In this paper, I examine the musical jingles of the Seoul Metro in the light of Steven Feld and David Brenneis's work toward an "anthropology of sound." In writing about the complex interactions of sound and space in the Seoul Metro, I use James Clifford's theorizing of travel as a jumping-off point, exploring the layers of travel, mobility, and Internet mediation implicated in the worldwide dissemination of subway jingles in musical performances, blogs, and YouTube mixes. Subway jingles problematize the boundary between sound and music, questioning our theoretical frameworks of travel and soundscape. These musical cues cross barriers of nation and language to create sonic modes of knowledge within the Seoul soundscape--an acoustemology, to borrow Feld's term. Yet these sounds have had a significant afterlife as markers of travel and displacement, and they have become widely implicated in layers of social satire.

Dueling through Poetry and Song: Swahili Taarab and the Management of Interpersonal Aggression

Kelly Askew, University of Michigan

The Swahili sung poetic form taarab has long been recognized as a means of managing interpersonal relations along the Swahili coast of Tanzania and Kenya. Swahili poetry, more generally, also serves this purpose, with countless historical examples of battles fought through text as much (or more) as through physical force, one often complementing the other. Nonetheless, shows of aggression were typically muted through strongly adhered to norms of decorum and socially acceptable behavior. The late 20th and early 21st century, however, witnessed increased hijacking of the musical stage - specifically the liminal space between musicians and audience - by combatants attending taarab performances. These actors would appropriate relevant song texts in the act of performance to serve their own ends, publicly weaponizing the songs and inflicting reputational damage on rivals. Analyzing very nuanced texts-in-performance and the actions surrounding/employing/generating them, I explore the latent violence in a revered style of Swahili musical performance and its multifarious consequences.

Indigeneity, Transnationalism, and Multiculturalism: Dance Traditions in La Paz, Bolivia

Vivianne Asturizaga Hurtado de Mendoza, Florida State University

In the city of La Paz, Bolivia, dancing is an integral part of religious and cultural festivities throughout the year. Parties honoring Catholic and Andean celebrations, commonly called prestes, and parades integrate many different local dances, such as caporales, chutas, cueca, wacawaca, kullawada, llamerada, incas, saya, and sikureada. In this paper, I explore the role of dancing and dance culture in La Paz in the formation of local identity. For dancers, parades and prestes require not only the expense of purchasing or borrowing elaborate costumes but in most cases also weekly training and membership in local fraternities. In addition, dancing traditions highlight the complex interrelationship between Indigenous and Hispanic identity and social mobility, embodying the unique syncretic culture and history of Bolivia. Through a history of local dances, combined with participant observation and ethnography, I argue that these communal sonic encounters are the embodiment of a broad array of traditions that reflect a local identity shaped by Andean cosmivision, Catholic tradition, and multicultural transnationalism. Additionally, although the incentives to participate vary among participants from different socio-economic levels, dancing traditions create a sense of religious and social belonging based on a historical consciousness that is constructed on a common understanding of a multi-cultural and even transnational

identity for the residents of La Paz. Furthermore, although dancers and musicians are often keepers of Indigenous traditions, their participation in Catholic and Andean-influenced parades and prestes manifests in a distinct mestizo identity that is unique to La Paz.

A Voice of the People or a Voice of the Few?: Representations of Youth and Politics in Tanzanian Bongo Flava

Lucas Avidan, UCLA

In October of 2020, President John Magafuli was re-elected to the presidency of Tanzania. Crucial to his success was the campaigning and support of pop musician Diamond Platnumz, as well as the rest of the artists under Diamond's record label, Wasafi Records. Diamond is currently the biggest name in a genre called bongo flava, a popular music that incorporates hip hop aesthetics with danceable rhythms and catchy melodies. Notably, the music is associated with Tanzanian youth culture, as the songs depict a lifestyle of partying and romantic love that is easily posted to social media. This is in contrast to its original aesthetic as a politically charged, socially conscious hip hop. Diamond's support of the current president suggests that bongo flava is a music that is both a voice of the youth and a tool of the ruling political party; this negotiation is central to the aesthetics of bongo flava music. In this paper, I will use musical analysis and ethnography to examine these seemingly oppositional stances of bongo flava. I argue that politicians like Magafuli gravitated to bongo flava music because of its popularity with the youth, and more importantly, the youth vote. In exchange, these artists can access a wider audience and further lift themselves up with the support of popular political figures. Overall, the historical shift in bongo flava's aesthetics from hip hop to popular music accounts for the music being able to "represent" the people and the president at the same time.

Modalities of Hope: Sounding from Under with Coordinadora Femfest and Hija de Perra

Christina Azahar, University of California, Berkeley

Coordinadora Femfest, a countercultural feminist collective, was born in 2004 out of grassroots organizing among womxn in underground rock bands in Santiago, Chile. Femfest's collaboration with Hija de Perra (Daughter of a Bitch), a drag artist renowned for her perverse performances, was foundational in developing the group's anti-neoliberal, anti-heteronormative agenda. Hija de Perra's unexpected death in 2014 forced the group to question their ability to continue their artistic and political work. Though Perra's performances had tended to dwell on experiences of abjection, loss, and sexual violence during and after Chile's military dictatorship (1973-1990), I argue that the lingering effects of her repertoire - particularly recordings of her voice - came to constitute modalities of hope which sustain Femfest's will towards futurity. In this paper, I draw on participant observation with Coordinadora Femfest since 2018 to consider how -in life and in death - Hija de Perra's voice has informed Femfest members' sonic practice of 'sounding from under,' through which they use noise rock to make audible the lived reality of poor places, colonized places, queer places, and other realms imagined as 'under' mainstream society. I maintain that sounding from under is a healing practice which takes places marked by precarity and makes them resonant with resilience. Considering the heightening militarization being experienced in Chile since the social uprisings of 2019-2020, I address how sounding from under continues to be a modality of hope allowing Femfest members to envision and empower radical coalitions of womxn, queer, disabled, migrant, and indigenous groups fighting to reclaim their own futures.

The Impact of Dalits in Jharkhand's Interstitial Musical Spaces

Carol Babiracki, Syracuse University

Arguably, Jharkhand's most productive and innovative musical spaces, whether rural or urban, grow in the interstices between social identities of caste - particularly Dalit--and tribe. Over hundreds of years, these spaces have spawned new genres and performance traditions in which musicians have negotiated power, hierarchy, friendship, and intimacy across linguistic, and governmental social boundaries. A consideration of three interstitial music economies reveals a variety of sociation strategies, driven by Dalit musicians, that continue to foster regional musical creativity.

The cases, and the processes of sociation they reveal, sort themselves chronology, though all of these music scenes continue to be active today: (1) tribal-based music communities began absorbing non-tribal repertoires in regional languages from Dalits hundreds of years ago, facilitating bi-sociation within a tribally defined musical world; (2) tribal bi-sociation (and feudal governing structures) fostered dialogues with caste musicians (Dalit and high-status), producing entirely new, regional traditions and opportunities to multi-sociate, especially for women; and (3) new generations of performers (Dalit, tribal, some high-caste) have moved regional, community traditions to the professional stage and media, re-sociating themselves and their music with little regard for caste and tribe identities.

Interstitial music making certainly has not dislodged entrenched power hierarchies but rather offers individuals mobility, opportunity, security, and dialogue across them. Interstitial spaces exist because of Dalit musicians, Jharkhand's masters of multi-sociation, even though Dalits themselves do not control any of these spaces.

Time out of Time: Improvisation, Polytemporality, and Rhythmic Juxtaposition in Sundanese and Modern Jazz Drumming

Michael Bakan, Florida State University

This paper emerged from attempts to analyze rhythmic and temporal complexities in West Javanese drumming, especially as featured on audio recordings of Sundanese *wayang golek* gamelan music. The movements and gestures of dancing rod puppets animated by the *dalang* (puppeteer) in *wayang golek* often appear unrelated to the metrically ordered music of the accompanying gamelan, except for the drumming, that is, which moves together with the puppet dancing in lockstep synchrony and in seeming defiance of the other gamelan parts, creating a dimension of time out of time. The effect is striking when viewing wayang golek, but even more so when listening to it minus the visual sense-making element of puppet dancing. Heard on its own, the music suggests a simultaneity of two distinct universes of time, yet as it unfolds these universes are occasionally brought into alignment around gong strokes and other metric boundary markers. The result is a rich polytemporality marked by alternate passages of rhythmic juxtaposition and convergence. This paper builds from the foregoing conception of polytemporality and rhythmic juxtaposition in wayang golek drumming toward a new analytical frame for researching related processes in modern jazz drumming. Through a close analytical examination of recorded passages featuring Jack DeJohnette and Brian Blade, respectively, I illustrate how their unique yet related forms of artistry foreground a compelling, polytemporal approach to improvisational interactivity, one that has elevated the playing of time out of time to a position of prominence in the performance practice of contemporary improvised music.

Made in the USSR, Kaluga: The Journeys of the Soviet Pianos in the 1970s and 80s with the Repatriation of Greek Refugees

Alexandra Balandina, Ionian University

This is a story about my piano, made in the USSR, Kaluga, that embodies the story of hundreds of pianos that exited the Soviet Union purchased by repatriating Greek refugees in the 1970s and 80s. This is a story about a musical instrument which was used as currency. My mother, like most Greek refugees, purchased two pianos in order to re-sell the one and keep the other for me, since, at the time, it was forbidden to take a large amount of money or gold out of the USSR. The piano, once a symbol of culture in the Soviet Union, acquired an important economic exchange value by the repatriated Greek refugees who sold these instruments in order to be able to buy land, furniture or as a down payment on a home. These pianos regained their status as musical instruments by those who bought them, creating new narratives for these households related to their own lives and histories. How many Soviet pianos are there in Greece today? Probably as many as the Greek families who repatriated in the '70s and '80s, if not double that number. This article will address issues related to the interrelated mobility patterns of humans and pianos and the agency of the 'traveling' Soviet piano in a specific sociocultural and political milieu. It also traces the memories of the Greek refugees about the pianos they sold and the current symbolic representations of the pianos they kept.

Homegoing

Mtalika Banda, UMass Amherst

In this presentation, I use performance theory and personal narrative to explore the ways we question historical memory, and how political events can impact a family, while also transcending space and time. I will perform a musical composition from my planned dissertation, in which I interrogate my own experiences as a Black American man visiting my fathers homeland, Malawi, where I learned of the past he was running from under the regime of President Dr. Hastings Kamuzu Banda. The compositions are meant to reflect how a Black American man, with roots across the Atlantic, can interpret his own Homegoing while understanding his positionality within the diaspora, thus influencing his own political interpretations of his homegoing. As a Black American and Malawian born in the states, this story offers a unique intervention into how we perceive the diaspora, and the different outcomes a return to Africa can have for Black folks in search of a home.

Gospel Music Goes West: Kanye West as Reorienting Force in Black American Church Music

Charrise Barron, Brown University

At a time when many musicians and ministers of music in black American churches bemoaned the state of gospel choir music (Abbington, 2001 and 2014), hip hop mogul Kanye West formed the Sunday Service Choir. With this choir, West helped to recenter black gospel choir music in black American churches. West took his Sunday Service choir from the hillsides of the Coachella music festival to center stage in megachurches across the United States. As a hip hop music mogul, Kanye West handily accessed black and white megachurch platforms. With the choir's penchant for covering and re-mixing gospel choir classics, West and the Sunday Service choir disrupted normative "global" praise and worship programming (Ingalls and Yong, 2015). By analyzing the choir's recorded performances, interviews, and other media chronicling their reception, this paper will show that West was inciting a reclamation of African American heritage in black American worship spaces. Further, he and the choir were pushing against the ubiquity of global praise and worship music as codified by organizations such as Hillsong, Elevation, and Bethel. Ultimately, as a global hip hop celebrity and political

figure chronically estranged from many black Americans, West was an unlikely catalyst for change in black American church music.

"You Can Blow Your Brains Out and You Ain't Goin' Nowhere": Early Jazz and the Struggle for Ecological Commons in Louisiana's Sugar Parishes

Benjamin Barson, University of Pittsburgh

Building off saxophonist and self-described matriarchal ecosocialist Fred Ho, who posited that jazz offers both resistance to commodification and embodies an "Eco-Logic Aesthetic," I consider jazz as the product of an eco-social set of relations that proposed novel forms of ecosocialism. Yet where Ho's analysis was largely ahistorical and descriptive, I posit that New Orleans jazz cannot be understood apart from the ecological politics of the enslaved workforce of Louisiana's sugar plantation economy. In Antebellum Louisiana, slaves on sugar plantations were forced to grow their own subsistence, inadvertently creating the opportunity for a flourishing internal economy whose primary market, Congo Square, is widely commented upon as a fabled repository of Afro-Atlantic culture. The communal gardens and provision grounds of Afrodescendants proposed an alternative mode of production to the ecocidal and genocidal results of sugar slavery. During Reconstruction, their descendants built of this legacy by organizing plantation takeovers and creating ecological villages. Early jazz innovators, such as Ben and Chris Kelly, bassist Pops Foster, and trombonist Kid Ory, grew up on sugar plantations. I argue they were deeply touched by this agrarian politics. For instance, one understudied and fascinating phenomenon that began in the last decades of the 19th century were plantation brass bands, which channeled the struggle and dream of the commons into organized communal sound. These bands were funded by Social Aid and Pleasure Clubs as well as sugar planters themselves, and I argue that they were understood as a social contract that maintained labor discipline threatened by the post-Civil War counterplantation movement. They also trained a generation of future jazz luminaires. By interrogating the intersection of the politics of sound and the politics of land, I hope to further advance Ho's conception of jazz as productive of an "eco-logic aesthetic."

Phoenix Rising: Empowerment, Advocacy, and Activism in a Trans Community Choir

Sarah Bartolome, Northwestern University

Sam Bullington, University of Colorado Boulder

The purpose of this ethnography was to examine the culture of a transgender community choir, with particular attention to the way the choir functions in the local community and in the lives of the singers themselves. Over three years, the research team (consisting of a research partner and the choir's founder) completed over 100 hours of observation, conducted interviews with all 20 members, and examined material culture including social media posts, concert programs, and choir-composed musical repertoire. For singers, the choir served as a safe community in which to explore aspects of their gender identity, experiment with their voices, and interact through music with other queer singers. The choir also emerged as a strong force for community activism related to gender diversity, racial justice, and environmental justice. The choir culture is forwarded as an embodiment of "trans-sensibilities," featuring "fluidity, multiplicity, innovation, and self-direction" as core values reflected in the structure and routines of the choir. Findings are also examined through the lens of social capital (Farr, 2004; Putnam, 2000), considering the ways the choir generates bonding social capital among members and linking social capital, connecting singers to community members and policy makers throughout the state. The potential for choral communities to serve as generators of social capital for historically marginalized individuals is discussed, highlighting both the personal and communal empowerment that emerged as central features of the lived experience of choir members.

Aurality of Femicides, Deep Citizens, and Islamic Populism in Turkey

Nil Basdurak, University of Toronto

On August 18th, 2020, Emine Bulut, a 38-year-old woman, was stabbed to death by her ex-husband in a restaurant in front of their 10-year-old daughter, whose custody they had met to discuss. Within a few weeks after the horrific murder of Emine Bulut, a video of her last moments appeared in social media showing the terrified victim screaming: "I don't want to die" as her daughter begged: "Mum! please don't die!" This horrific event sparked enormous outrage in Turkey. According to the We Will Stop Femicide Platform, a prominent women's rights organization based in Turkey, since 2015, two thousand two hundred and three women have been murdered by men, mostly husbands, ex-husbands, boyfriends and relatives of the victims. Approaching un/safety as a gendered phenomenon within patriarchal systems and ideologies of militarism, nationalism, capitalism, and Islamism (Kandiyoti 2016) that can be heard, listened to, and voiced in unexpected ways, this paper examines the intersections of the aurality of death (Gill 2019), women's rights (Alexander 2005), and Islamic populism (Hadiz 2016) in contemporary Turkey. I ask in what ways women's killings and the soundscape of the feminist movement in Turkey mediate, shift, and alter the "ethical listening" (Hirschkind 2006) of various citizen subjects and the nation-state. How does the Islamic populist state structure--as the hegemonic ear and voice of the country--fabricate "deep citizens" (Savcı, 2021) whose ears and voices are conditioned to provoke the ethical, the moral, and the just?

Pots and Pans in the Anthropocene: Listening at the Limits of Human Sociality in Urban Brazil

Chris Batterman Cháirez, Univeristy of Chicago

In March of 2020, following new shelter-in-place orders enacted in an effort to curb the spread of the coronavirus pandemic in Brazil, Rio de Janeiro exploded into a clamor of pots, pans, and voices. Residents throughout Brazil took to their balconies nightly to participate in "panelaços"--literally "big pot bangs"--a longstanding mode of sounded protest associated with political discontent. The most recent instances were aimed at far-right President Jair Bolsonaro--shouts of "Bolsonaro out!" and "Bolsonaro genocide!" expressed dissatisfactions with his dismissive handling of the pandemic, as well as with his blatant disregard of the environment, the deforestation of the Amazon, and the clandestine assassinations of indigenous activists. The panelaços, then, sound a response to widespread precarity under the dual threat of pandemic and environmental crisis. In this paper, I draw from sound studies (Abe 2016; Ochoa Gautier 2014), performance studies (Butler 2015; Feldman 2015), and science and technology studies (Latour 2017; Mol 2002; Tsing 2015) to consider the political and affective implications of this sounding in synchrony. I argue that such acts of plural sonic performance are potent vectors through which to hear notions of relationality, affect, and sociality among human participants and the human-nonhuman entanglements implicated in environmental and epidemiological crises, engendering a "more-than-human sociality" that unsettles the distinction between Nature and Culture. Based on ethnographic research in Rio, my paper demonstrates the politicized ways in which aurality and listening in urban Brazil mediate the affective and social registers of mutual precarity in moments of widespread crisis.

Yearning for the Beast: Young Japanese Gay Men's Consumption of Male K-pop Idols

Thomas Baudinette, Macquarie University

Previous research on Japanese K-pop consumption has predominantly focussed on the experiences of middle-aged female fans who idealize K-pop idols' "soft" masculinity (see Jung 2011). Drawing upon ethnographic fieldwork, this article focuses upon how

Japanese gay men consume and understand K-pop. In so doing, I destabilize assumptions of K-pop male idols' inherently "soft" masculinity by critically investigating how gay male consumers of K-pop in Japan position Korean masculinity as "beastly" (yajurashii). I particularly explore how Korean masculinity is situated within the socio-semiotic system of "Typing" which structures knowledge of desire within Japan's gay sub-culture. I demonstrate that, counter to common-sense assumptions of K-pop idols' "softness" which circulate transnationally, Japanese gay consumers instead draw upon discourses of "beastliness" to position their desire for male K-pop idols in opposition to that of heterosexual female consumers. I reveal through my analysis that the emphasis placed on consuming "beastly" K-pop idols is situated within broader ideologies that structure the Japanese gay media landscape and which privilege heteronormative masculinity by constructing "cuteness" as undesirable. In consuming, and yearning for, "beastly" Korean masculinity, Japanese gay consumers of K-pop thus explicitly reject the valorization of masculine cuteness found throughout Japanese mainstream media.

The Globalization of Flaco Jiménez: Migration, Hybridization, and Appropriation in Texas-Mexican Conjunto Music

Erin Bauer, University of Wisconsin-Whitewater

The Texas-Mexican conjunto tradition has historically formed a symbol of cultural identity among the rural, working-class border community. Yet, in recent years, global popularity and hybridized performances have shifted this relationship- if, as Deborah Vargas reminds us, the narratives asserting genre as sociocultural representation have ever truly characterized conjunto practices. This paper traces the role of Flaco Jiménez in the globalization of conjunto music. It follows the artist's collaborations with U.S. American rock stars in the 1970s, leading to widespread touring and festival participation. It argues that global attention to conjunto was stimulated by these initial presentations. Yet, in doing so, Flaco accepted a certain understanding of his music- and thus identity- as "other" among U.S. American culture, allowing for elements of exoticization to attract audiences outside of the expected Texas-Mexican community. Next, the paper considers the hybridity of Flaco's works during the 1990s. While musicians outside of the most traditional understanding of Texas-Mexican identity assert their cultural positionality by remaining closely in line with historic understandings of the music, this hybridization demonstrates that local artists like Flaco- situated securely within the Texas-Mexican community- characterize the freedom to experiment with alternative formats. Finally, Flaco's early work with mainstream popular artists is considered in parallel with various manifestations of the so-called world music movement, as his music- and presence- is used as an "authentic" representation of simplistic (or primitive) culture; an exotic bit of musical "other" that is inserted by a dominant musician into a dominant artform.

Coaxing the Ewe: Tuning Multispecies Relationships in the Sayan-Altai Mountains of Inner Asia

Robert Beahrs, Istanbul Technical University

Shepherds and hunters are situated knowledge practitioners who have been under-acknowledged in multispecies ethnomusicology. Based on collaborative fieldwork conducted in the Sayan-Altai Mountain region of Inner Asia (spanning the Tyva Republic and western Mongolia), this paper examines animal coaxing activities with mobile pastoralists and their herds of sheep during the annual spring lambing period. Firstly, I claim that animal coaxing activities can be understood as relationship-building exercises of co-domestication. For instance, shepherds, ewes, lambs, and other actors are downwardly entrained by the demands of coaxing, which engender social bonding, attachment, and nurturing on multiple levels (Fijn 2011; Noe 2015). Secondly, I show how herders manage animal coaxing activities as part of care-taking responsibilities within multispecies households (*aal*), migrations between seasonal pastures

(*khonash*), and attunement within sentient ecologies of Sayan-Altai Mountain homelands (Anderson 2000; Oehler and Varfolomeeva 2019). Finally, I argue that herders' skills in sounding "word-melodies" during animal coaxing activities form part of an eco-moral sensibility in attuning more-than-human life worlds. Through this paper and my larger research project, I aim to contribute an acoustically-tuned ethnography to multispecies studies of Inner Asia and to socio-material geographies of listening and voicing more broadly.

What Higher Education Institutions can learn from the HBCU Legacy

Carla Becker, Delaware State University

Higher Education Institutions can listen and learn from the HBCU legacy. It is hard to deny the surge of diversity, equity and inclusion agendas that have developed across the globe--after George Floyd. Yet, the legacy of the racialized systems that has caused the very foundation of the HBCU to develop is real--offering a safe space for Black people to learn and reaffirm ones being. Most notably, to develop their existing brilliance. Education institutions would benefit in considering HBCU's missions while developing their own diversity, equity and inclusion agendas. This presentation highlights higher education curricula that embed African-American ways of knowing, learning, performance, and scholarship as a norm, rather than an anomaly. I begin to grasp an immense privilege I have by teaching at an HBCU when I refer to a meeting with music colleagues across the country who teach at predominately White institutions. They speak of their intense plight to include Afro-centric curricula across music disciplines, while I compare it to my HBCU, where it is the norm. These colleagues also speak of initiatives their prospective institutions are implementing in reaction to the BLM movement and the murder of George Floyd--I compare it to an HBCU president who continually embeds topics concerning BLM, equity, and Black brilliance in each issue--even before George Floyd. This presentation reflects on student assignments from my Global Music and my History of African American Music courses and how courageous conversations are not considered courageous in the Black community, but continual.

Fraught Spaces and the Individual Outside the Community

Rachel Beckles Willson, University of London

My contribution is about music education for children arriving unaccompanied on the shores of Sicily. Between 2017 and 2019, I led weekly music workshops with teen boys from west Africa, North Africa, and Bangladesh, in hostels for under-age arrivals. I strove to maximize participation with rhythm and games; to co-make covers of songs by west African singers that the majority of boys were listening to; and to create welcoming spaces for improvised singing and rapping. My assumption was that group work was beneficial, but I was increasingly challenged by boys' individualist demands. Several of them wrote their own songs, and wanted support getting them recorded and published. They were not enthusiastic about group involvement and sought in me a producer who could help them reach their individual ambitions as solo artists. As a white woman considerably older than the black men, I was enmeshed in a power dynamic that made it imperative to keep a critical eye on my pedagogical ideals; simultaneously, I was critical of the aggressively macho digital space they seemed to want to enter. I will reflect on this aesthetic dilemma, and the diverse ways in which 'group' and 'individual' can be understood. I suggest that we might consider diverse ways in which young people find tools for the 'crafting of self' (Goffmann, 1959), and to explore the roles of technology in that process.

Sastra kawengu ing lagu (Words dominated by melody): Ignoring the Lyrics in Javanese Gamelan Music

Marc Benamou, Earlham College

The predominant type of vocals in 'classical' Javanese gamelan music are *sindhénan* and *gérongan srambahan* (female and male all-purpose vocals). Among the world's vocal musics, this repertoire represents an extreme in the heterogeneity, discontinuity, and incomprehensibility of its texts. Concomitantly, there is almost no sense in which the music 'expresses' the texts: what marks them as *srambahan* (all-purpose) is that the lyrics are not tied to the music, but are free-floating, at the performers' discretion, within certain formal constraints (numbers of lines and syllables). Rarely are they chosen with their meanings in mind - indeed, singers often profess ignorance of the words' meanings. Because so many of the lyrics take the form of *wangsalan* (couplets in which the first half carries no message but rather sets up the second half through elaborate riddles), and because of their random heterogeneity, it is impossible to say what the words of a given gamelan performance are 'about.' This tradition, then, represents another extreme: the degree to which sung words are simply ignored. And yet, many of these texts are considered to represent the pinnacle of Javanese literature: it is unlikely that they were always as ignored as they have been in recent memory. Nowadays, most young Javanese listen predominantly to pop-inflected vocal musics in which the easily accessible words are central to the listening experience. Gamelan repertoires that are closer to that aesthetic have largely overtaken the classical pieces. Might a renewed focus on the *srambahan* texts help revive interest in the classical repertoire?

Experiencing Unheard Sound (anahad naad) in Sikh Kirtan as Digital Bliss

Gurminder Bhogal, Wellesley College

The verses of Sikh scripture, Sri Guru Granth Sahib (SGGS), are headed by designations that point to raag (mode), ghar (metric character), melody, and musical style (I. Kaur, 2016). In recent decades, certain practitioners have worked towards reinstating styles of kīrtan (devotional music) that heed these designations with some musicians going so far as to reconstruct forgotten instruments and performance techniques (Bhai Baldeep Singh and Surinder Singh). My paper acknowledges these significant efforts while highlighting another style of Sikh kirtan that does quite the opposite: Bhai Gurpreet Singh (Rinku Veer Ji) embraces technology and a sweetly melodic, call-and-response technique, in conveying the teachings of Sikh scripture. After residents in Ulhasnagar (India) complained about the noise from loudspeakers during morning meditations (from 2am-6am), Singh's organization (Amritvela Trust) purchased 20,000 Bluetooth headphones for the large congregation (sangat). I draw on ethnographic research in exploring how technology (including headphones, mood lighting, LED screens, and drones) shapes experiences of hearing kīrtan during amritvela (a sacred part of the morning). In Sikh scripture, "unheard sound" refers to a resonance that is felt "within" the body, and which connects individuals to divinity, as well as to one another. In relation to Singh's unique mediatized kirtan, one where external sound is literally "unheard," I examine how his use of technology amplifies internal bodily vibrations while allowing a sense of bliss (anand) to reverberate through local and global communities. This paper highlights how multi-media experiences of anāhad naad intensify the meditative experience while promoting civic consciousness.

Rethinking Latin Music in New York City: The Impact of Rafael Petición Guzmán

John Bimbras, The University of Texas at Austin
Paul Austerlitz

This paper examines the music of a little-known but highly influential Dominican musician who migrated to New York City during the 1930s. Petición was a prodigious

composer, arranger, lyricist, bandleader, pianist, trombonist, and pedagogue. Known as "the introducer of merengue," his repertoire was also replete with boleros, criollas, danzas, danzones, guarachas, pasodobles, rumbas, sones, tangos, and vales. His musicality combined erudition in European music theory with immersion in the Afro-Latin aesthetics that informed the exigencies of the dancing public. The first study of the life and works of Petitón, this paper fills a lacuna in the scholarship about Latin music. It pulls from archival materials such as musical manuscripts, handwritten lyrics, photographs, personal letters, and other ephemera held in the repository of the CUNY Dominican Studies Archives to highlight Petitón's contributions to the development of mid-twentieth century music in the United States. Documenting the early rise of Dominican music in New York and examining the multitude of Latin genres present in Petitón's repertoire, this paper reimagines the conventional canon of Latin music in New York which focuses on Cuban genres played primarily by Puerto Ricans. In so doing, it offers a perspective from which we can develop a better understanding of the musical climate of the time. In addition, this project assumes a creatively engaged model, reviving Petitón's music by recording a selection of his works. This artistically interventionist stance raises epistemological and methodological issues, paving new pathways for negotiating conventional boundaries between scholarship and artistic production.

Multiracial Blackness and the Contradictions of "Spiritual Ethnicity": Orisha Music in New York City (1954-1981)

Michael Birenbaum Quintero, Boston University

New York City emerged as a world hub of orisha devotion and batá drumming in the crucible of the 1960's and -70's as the city underwent intra-Diasporic encounter between burgeoning African-American and Caribbean populations. Orisha devotion and musical liturgy in New York City arose at the meeting point of these various constituencies, whose varied motivations and political sensibilities around Blackness existed uneasily alongside the shared, multiracial Afrocentric fellowship around Orisha spirituality and aesthetics that N. Fadéké Castor calls 'spiritual ethnicity.' African-American devotees' quest for a pre-Diasporic African ancestry was interrupted by their necessary encounter with the diasporic particularity of Cuba, mediated by transculturation, Catholicism and the Spanish language. New York Puerto Ricans of all races, marginalized and socialized alongside their African-American neighbors, treasured orisha devotion precisely because of the Caribbean specificity of its Afrocentricity, and as cultural and linguistic intermediaries between African-Americans and Afro-Cuban ritual authorities, even as internalized and intra-community anti-blackness sometimes remained unquestioned. This paper aims, firstly, to trace these collectivities and their social location, revealing a map of networked connections linking individuals and movements usually considered individually: experimental jazz and salsa conciente, the Black Arts Movement and proto-World Music. Secondly, it examines specific musical works influenced by orisha liturgy - Coltrane's 'Ogunde' (1967), Lavoie's 'Aguanile' (1972), and two 1974 versions of 'Silencio' by Larry Harlowe and La Conspiración - to examine the contradictions and ambiguities that characterized these constituencies' varied claims around Blackness and Africa.

Optimistic Becomings: Voice, Displaced Life, and the Sonorous Potentialities of Silence in Neoliberal South Korea

Cody Black, Duke University

For the innumerable South Korean young adults whose lives ascribe to neoliberal principles of rational self-managed development, the formation of a subjectivity-in-process that optimistically strives towards a 'good life' stays curiously contingent on intersubjective deference. Namely, this means of becoming is realized through a silent(t/ced) modality of listening called *geuncheong* - attentively listening with all ears -

which values solicitously attuning to the voiced guidance of experienced others over speaking out. But the increasing precarization of life - where a slowing labor market begets accelerated demands for employability - finds many Koreans confronting the impossibility of fulfilling a continuously displaced 'good life' and the cruelty this optimism generates (Berlant 2011). Amid the increasing prevalence of openly denouncing Korea as a futureless hell (Kim 2018), this paper simultaneously underscores the minor ways precarious Koreans unceasingly 'voice' optimism for the 'good life' within the silent shadow of teleological disruptive rhetoric. In further rethinking the ideological passiveness of *geuncheong*, I use fieldwork from Seoul to listen how the audibly-silent voice is employed as means for labor, survival, and reprieve in the precarious meantime-specifically, the quiet language study for English proficiency examinations; the subvocal humming of suicide witnesses; and the muted transductions of screaming in *noraebang* (karaoke rooms). By discerning how the sonorous density of silence sounds futures with resonances that ambiguously placates and exceeds the aural means of neoliberal subjectivization in Korea, I argue silence productively invokes and enacts an unbridled becoming of life otherwise aurally limited through ideological and teleological framings (Grosz 2004, Jackson 2011).

The Story of Caleb Quaye: Uncovering Ghanaian Jazz Transnationalism in 1920s Britain

Samuel Boateng, University of Pittsburgh

As part of challenging the preponderance of American essentialism within jazz discourses, scholars have since the 1980s advocated for alternative understandings of what jazz means to people across the world: who plays it? who listens to it? who has struggled and survived to it? Despite this anti-essentialist shift, there remains a puzzling neglect of jazz practices in the international sphere. This paper contributes to filling the gap by examining the career of pianist Caleb Quaye. Migrating from Gold Coast (present day Ghana) in the early 1900s, Caleb Quaye became a sought-after musician and bandleader within the dance, blues and jazz scene of Britain by 1920. As an early exponent of African and African diasporic musics, Quaye's career was intertwined with various transnational performers, making him an important influence on the emerging network of Black musicians within cities such as London and Birmingham. For instance, he worked closely with African American saxophonist and clarinetist Sydney Bechet, drummer Pete Robinson, Haitian saxophonist Bertrand Salnave, and Grenadian trumpeter James Arthur Briggs, who were members of Will Marion Cook's Southern Syncopated Orchestra (SSO) during their 1919 to 1922 tour in England. The paucity of information about Caleb Quaye's life notwithstanding, there is evidence to suggest that he may have been a member of the SSO prior to his tragic death in 1922. This paper draws on ethnographic and digital archival methods to understand the legacy of Caleb Quaye, while engaging in broader discussions about early jazz dissemination and performance in Britain.

Digital Media Practices and Music Discovery in Rural South Africa

Itunu Bodunrin, University of Mpumalanga

Digital technology has impacted the manner in which individuals access new music and negotiate identity within the realm of popular culture. However, these technological innovations follow global capitalist systems controlled by market needs and forces. In South Africa, digital infrastructures are concentrated in privileged urban areas, bearing the characteristics of the severe socio-economic inequalities of the apartheid era (Wasserman, 2020). The 'digitally-disconnected' majority, said to live in a 'third world' within South Africa, are often obscured from 'datafication' and other contemporary studies on digital technology. High cost of data, lack of digital infrastructure and dire socioeconomic conditions makes it difficult for rural-dwelling individuals to access music via mobile digital platforms. This paper examines the 'alternative' ways in which

rural-dwelling young hip-hop artists in South Africa discover and access new digitised commercial music. Based on ethnographic fieldwork conducted across a number of rural communities from 2015-2019, this paper reveals a collective and communal pattern of digital music discovery that is shaped by social class and ethnic identification. This is a sharp contrast to music discovery in more developed climes where an individual is able to independently discover and access music using technological tools and apps supported (or complicated) by algorithms and intelligent data. Although South Africa is considered the most developed country in Africa, it also remains the world's most unequal nation. This paper demonstrates that the unequal distribution of technological advances and innovation along class and racial lines continues to reinforce apartheid-era inequality.

The Conservation Soundscape: Hi-Fi Mediations in a New Zealand Forest Sanctuary

Timothy Booth, University of Virginia

This paper interprets the boundaries, intersections, and contradictions that emerge when art and science meet in the management of a New Zealand forest sanctuary. Building on Jonathan Sterne's (2015) theoretical position that the soundscape concept is an artifact of hi-fi stereo culture, the paper draws on my recent field research to consider how conservation scientists' engagement with endangered bird species is mediated by sound-recording technology. Situating this study amongst histories of field recording in ornithology (Bruyninckx 2018, Mundy 2018) coupled with analyses of settler colonialism in New Zealand nature conservation (Ruru 2008, Boswell 2017), I propose that conservation scientists in New Zealand assume an ontology of sound similarly expressed in the creative work and aesthetics common to soundscape composition. This ontological position presents sound as an inanimate carrier of information that when filtered through the appropriate technology can index the vitality of an ecosystem - a process of mediation that actively 'soundscapes' a place. Thus, while seeking to introduce a sound studies perspective to conservation science, this paper also aims to contribute to broader discussions that address both the theoretical limitations of and renewed potential for the soundscape concept in auditory culture research.

Liveness without Live Audiences: NPR Music's Negotiation of the COVID-19 Pandemic

Fiona Boyd, University of Chicago

Since the advent of radio in the early twentieth century, radio workers--both producers and performers--have sought to bridge the auditory space between the studio and the audience at home. As the use of pre-recorded material on radio programs became increasingly common over the course of the twentieth century, radio programs began negotiating the issue of liveness by crafting practices and aesthetics designed to bring the immersive impact of live music and sound to a mediated audience, often without the live feedback of a studio audience. NPR Music has proved particularly successful in "remediating" traditional radio characteristics, among them liveness, immediacy, and intimacy, into the digital realm (Cwynar, 2017), leveraging these century-long practices to respond to COVID-19, a crisis that has almost entirely halted performance with a live, in-person audience. In this paper I argue that radio workers at NPR Music's Tiny Desk (Home) Concerts, Live Sessions, and Jazz Night in America have built on radio's legacies and practices of liveness to negotiate the constraints placed on live performance and live audiences during the pandemic. Rather than a rupture in liveness on the radio, the crisis has instead led radio workers to draw on the genealogies of aesthetics and practices crafted by their predecessors since the medium's inception. Building upon interdisciplinary insights on listening and liveness with a performance studies approach and attention to the intricacies of performing liveness on radio, I

combine historical and ethnographic methods to reposition radio and live music in the twenty-first century.

Toneful Hands & Nimble Fingers: Named Gear and the Recovery of Fender's Female Workers

Erik Broess, University of Pennsylvania

In recent years, as vintage handwired guitar gear has regained popularity, there has been a parallel interest of sorts in recovering the hands behind the wiring. Using only a few first names scribbled inside their vintage amplifiers, amateur guitar historians have identified several of the Latinx women who wired amplifiers at Fender's original Fullerton factory during the 1950s. Despite the possible political implications, guitarists generally seem interested in the provenance of their equipment only insofar as "named" gear is considered more valuable. In reframing the conventional factory hierarchy, guitarists have fixated specifically on workers' hands and fingers, unwittingly bridging two otherwise unrelated tropes: the common refrain, "tone is in the hands," used by guitarists to affirm the exceptionalism of masterful players; and the "nimble fingers theory," wherein labor historians outline the problematic naturalization of women's manual dexterity in manufacturing settings. By valuing these women's handwork, collectors affirm that tone also resides in *their* hands and fingers. However, by coveting named amplifiers, collectors treat these women as just another component of their amplifier's circuit to be collected for their tonal essence and authenticity. In this paper, I examine the belief that handmade gear acquires the essence of its creator through physical contact, a process elsewhere known as "magical contagion." By reading online discourses and auction site data about named equipment along theories about "toneful hands" and "nimble fingers," I ask what political concerns are at stake, beyond sound, when guitarists locate tone in particular bodies, hands, and fingers.

Redefining Classical Music: A Violist's Look on the Music of the Maroons of Jamaica

Kathryn Brown, Memphis Symphony Orchestra

It was not until I began cohosting "Classically Black Podcast" did I realize how truly connected Black people were to classical music. In centering Blackness in classical music on my show, I learned not only who was not discussed during my classical music training but also why they were not discussed. An aspect we have explored in the reformation of our thinking has been the idea of what classical music really is. One associates the pinnacle of musical artistry with classical music, placing it on a ivory tower and making it seemingly inaccessible. But the reality is there are multiple types of classical musics. They embody the works of those who organize and refine the folk traditions of their countries in a serious manner. I did not grow up hearing classical music playing in my household. Coming from a family of Jamaican immigrants, my musical experiences were shaped by this culture: a lot of reggae, dance hall, and gospel music. What I initially believed to be a childhood that lacked classical music was actually saturated with it. With this new realization, I desire to learn more about the classical musics of Jamaica's people, beginning with its first free people: the Maroons. While there are many Maroon communities throughout the Caribbean, I will be speaking specifically to the Maroons in Jamaica. These formerly enslaved people escaped to the Blue Mountains in Jamaica. Their success in remaining free was largely due to the British's lack of ability to traverse Jamaica's rocky, jagged, and dangerous landscape. The wayfinding expertise of the Jamaican Maroons gave them the upper hand in negotiating and maintaining their freedom. The peace treaties between the colonial British and the Jamaican Maroons in 1739 and 1740 established the freedom of the Maroons to operate separately from the enslavement of their oppressors and the fate of their brethren on the coast. The Maroons of Jamaica have survived the constant evolution of our world and are still an active community in Jamaica. They maintain a lot

of the customs and traditions they had in their formation, including grand mastery of the terrain, operating separately from the Jamaican government, and their music. This presentation will explore the history, music, and musical traditions of the Jamaican Maroons. As direct descendants of the Ashanti Empire, the Jamaican Maroon's musical culture echoes that of their African lineage in the use of drums, singing in unison, and call and response. I will also create a connective tissue between the classical music of my lineage and my classical music training by performing selected works from the repertoire of the Jamaican Maroons, transcribed for viola. In presenting this information, I hope to not only expand the lens through which we view classical music but also expound upon its meaning.

Christian Ethnomusicology and Buddhist Ethnodoxology

Mason Brown, University of Colorado Boulder

I come to this topic as a Buddhist who has worked with primarily Buddhist populations in Nepal. When I realized my collaborators were being targeted by American missionaries, I went through a process of confronting my own prejudice toward them and learning about debates about Christians in ethnomusicology, as well as the importance of the agency of those the missionaries sought to convert. It became abundantly clear that we, as scholars, whether we are atheist, materialist, rationalists; Buddhists who hold the view of two truths; or Christians who sincerely believe in the salvation of Christ, we can all harbor implicit and explicit agendas that we should seek transparency and openness about.

I would problematize the word "mission" by pointing out that it is so heavily weighted by Christian baggage that it might put off secular ethnomusicologists, but that if we think of other agendas researchers might bring, such as convincing people to adopt modern, Western hygiene and health practices, we might see other ways in which we are imposing our views on those whose cultures we study.

Agency is important because it is easily forgotten by the Western researcher with an adversarial position to Western missionaries that the research population in question may derive benefits from the missionaries or want them there, or may be divided. Advocacy is something more and more ethnomusicologists aspire to, but what "goods" are advocated for can often be in the eye of the beholder.

I have no answers, and my knee-jerk feelings might change from day to day, but I want to be a part of this dialogue, to help move us toward greater diversity not only in terms of racial and ethnic identities, but in terms of beliefs, ideologies, and thought communities.

#Cancel Culture: Social Media Boycotts, Digital Feminist Activism and the Changing Political Landscape of Contemporary Popular Music

Shelina Brown, College Conservatory of Music, University of Cincinnati

Cancel culture, or call-out culture, has incited wide-spread debate within the US public sphere, intensifying in recent years with the successive "cancellation" of key recording artists, industry professionals and record labels. Current academic research on the impact of cancel culture has widely adopted a critical stance, expressing concerns over how digital boycotts inhibit freedom of speech and contribute to the polarization of American society (Haidt and Lukianoff: 2018, Hampton and Wellman: 2018). In this presentation I will argue that the critical backlash against cancel culture exemplifies a "paranoid logic," what gender theorist and social activist, Eve Kosofsky Sedgwick defines as a mode of invalidating radical social movements as extreme, divisive, and ultimately ineffective. As a curative for paranoid logic, Sedgwick proposes a restorative logic that can be deployed to help us better attend to the affective gains made by

radical movements that mobilize multi-faceted currents of social and political change. This paper will present a restorative reading of contemporary cancel culture as a movement that allows minoritarian subjects to lay claim to both symbolic and material spaces within the contemporary music industry through the formation of affective communities-in-difference united via digital media platforms. In response to the pressure exerted by such digital coalitions, I will discuss the ways in which the landscape of popular music is currently undergoing rapid transformations that uphold the values of diversity, equity and inclusion.

Parks, Performances, and Post Pandemic Musical Life in Chicago

Katherine Brucher, DePaul University

Parks and other outdoor public spaces play a crucial role in the economic and cultural recovery of Chicago's musical life following the global COVID 19 pandemic. By March 2020, lockdown ended public performances throughout the city, and musicians of all genres and levels lost income along with the institutions and businesses that hosted performances and the many people working in supporting roles. While some individual musicians and institutions pivoted to virtual performances, open air spaces -especially those maintained by the Chicago Park District - have offered more opportunities for musical activity, much as the city's park district did during the Great Depression. With federal Works Progress Administration funds, the park district sponsored music, dance, and theatre programs and hosted public concerts and festivals in parks throughout the city. The park district's efforts of the 1930s reverberate in today's programming in 2021. Through interviews with musicians, park district employees, and other stakeholders and observation of ongoing activities, this project investigates how parks and other city agencies, often in collaboration with other entities, such as the musicians' union and non-profit arts organizations, have sought to support the city's cultural economy in a time of great duress. It also examines who benefits from these efforts. This project sheds light on the role of municipal policy in sustaining cultural life and potentially reviving urban cultural economies in a post COVID 19 pandemic world.

Sound as Sociocosmic Activism: Musically Mitigating COVID-19 in 2020 Bulgaria

Donna Buchanan, University of Illinois, Urbana-Champaign

Almost immediately after COVID-19 began to erupt in Bulgaria during February 2020, musical responses to the virus and quarantine life began to appear on Facebook and YouTube. These responses include newly composed traditional songs and choral arrangements by amateur and professional artists, as well as lighthearted music videos featuring, especially, Romani Turkish dance tunes (*kyuchetsi*) that rail against lockdowns, poke fun at the virus and its contagious nature, and impart musical immunity. Most surprising, however, has been the marshalling of spiritual bellscapes-- Orthodox Christian churchbells and seasonal, ritual mumming (*survakari, kukeri*) bells-- not only to acknowledge the heroic contributions of medical personnel with joyful noise, but to literally cleanse the environment of viral activity and promote healing. Drawing upon a decade of ethnographic research concerning the cosmological power of Bulgarian bells, in this paper I examine ongoing sonic and musical responses to the pandemic as a form of sociocosmic activism situated in an imbricated panorama of belief epistemologies old and new: the resurgent popularity of regionally diverse mumming customs as agents of community well-being; folkloric incantations against the virus as contemporary plague; and mystical, theosophical, and (pseudo)scientific claims about the therapeutic potency of vibrational resonance originating variously in Russia, East Asia, the Orthodox Church, and local lore. I contend that these developments illustrate the flexible capacity of cosmological frameworks not simply to accommodate new phenomena, but to provide individuals with sociocosmic strategies for mitigating, here through sound, life-altering, existential challenges whose ontological ambiguity precipitates fundamental re-attunements to shifting realities.

Sounding Social Order with Tama Drums in Senegal

Jason Buchea, THE Ohio State University
Massamba Diop

Ethnomusicologists have long been interested in the correlation between a people's musical sound and its social structure. The *tama* is a Senegalese pressure drum, usually referred to as a "talking drum", for its ability to replicate the *sounds* of human speech. Although some scholars dispute its ability to "talk" (because the Wolof language is not tonal), in my research, the first thing multiple elder *tama* griots pointed to was its traditional use as a message drum. One day, a collaborator called me in for what he felt was important for my understanding: that *tama* was more than a musical instrument, it was an important emblem of social order and political authority. What he gave me was a decontextualized, idealized account of the geo-political structuring of traditional Wolof society, and how *tama* griot networks were mobilized to disseminate important messages and coordinate social action throughout multiple scales of place. He demonstrated how important public gatherings were called for and conducted, and how the *tama* was there to sonically mediate these occasions at every step. What he offered was not an oral historical recount, or epic legend: there were no named characters, or places. Instead, what this collaborative ethnographic encounter evinced was an indigenous social theory of a historical performance practice. In this lecture-demonstration, I, along with my senior *tama* griot collaborator, will demonstrate the social and spatial processes of how drum messages were not just transmitted, but circulated throughout traditional Wolof society.

Kongolandsbyen (1914): Senegalese Music and Norwegian Whiteness

Patrick Burke, Washington University in St. Louis

Kongolandsbyen, "the Congo village," was a popular feature of the 1914 Jubilee Exhibition held in Oslo for the centennial of Norway's constitution. Eighty men, women, and children belonging to several ethnic groups within Senegal enacted a stereotyped vision of Africa in this staged community, which exemplified a larger turn-of-the-century trend of exhibitions of colonized peoples at fairs in the US and Europe. Newspaper accounts and photographs reveal that the "village" included Mande dancers and musicians performing on instruments including balafon, kora, and nkoni. Although Kongolandsbyen's promoters touted its ostensible ethnographic value, the "village" formed part of the Exhibition's "amusement section," which also included a roller coaster and a carousel. Norwegian visitors understood Mande music as a sensational, disorienting sideshow attraction. In contrast, works by Norwegian composers presented in the fair's stately music hall supposedly demonstrated Norwegians' racial superiority and sophistication.

Studies of music at world's fairs normally examine the imperialist ideologies of colonial nation-states. Kongolandsbyen demonstrates how racist understandings of the music of the global South flourished beyond the boundaries of empire. Norway was not a colonial power, and Senegalese musicians were not showcased as imperial subjects in Oslo as they would have been in Paris. As Elisabeth Oxfeldt demonstrates, however, "Nordic orientalism" consistently drew on French models. I argue that Kongolandsbyen was intended to demonstrate Norwegian cosmopolitanism by mimicking French colonial stagings of Black music and musicians. The exploitative display of Senegalese performers at Kongolandsbyen thus reflected Norwegians' anxieties about their marginal place in the construction of European whiteness.

Wringing Notes from Text: Reading East Timor's Hidden Music History

Julia Byl, University of Alberta

Sound has a way of bleeding through the institutional records that document the struggle of the East Timorese people. Between 1975 (the year of annexation) and 2002 (the year of formal nationhood), the half-island was declared off-limits to researchers by the occupying Indonesian government, disallowing research and rupturing knowledge networks for decades. In the absence of ethnographic accounts, institutional records grow in importance. In this paper, I examine the text of the 2005 East Timorese Commission for Reception, Truth and Reconciliation, by exploring the sites where music and dance appear in its accounts. These sites include communal musical activity dating from the pre-annexation period, and the performances of popular resistance bands; music used for terror or activated in the contexts of healing. More than simply bearing witness to the musical experiences from the time of no contact, I aim to theorize the place of institutional records alongside ethnographic memory work, each method acting as supplement or corrective. I am assisted here by new scholarship on the anthropology of the corporation (Welker 2014) and a foundational analysis of the institution (e.g. Douglas 1986). The records of the United Nations, the Vatican, or an international NGO network are the natural terrain of political science or conflict studies scholars. But they are also a primary source for connecting the civic upheavals of East Timor to personal, ephemeral musical experiences—the very elements that are most needed to begin to hear East Timorese histories.

Interpreting the 'language of passion': examining mimetic processes and instrumental affordances in an Irish traditional accordionist's slow air-playing

Anthony Cahill, University of Limerick

Within the few sources that discuss the performance practice of traditional Irish slow airs, a prevalent theme is the relationship between song-based airs and their corresponding songs. There is agreement amongst scholars that the phrasing and ornamentation in a song-based slow air should resemble the practices of the Irish singing traditions (Ó Canainn 1978; Ó Riada 1982). While this view is accepted by many traditional musicians, there are also many instrumentalists in the living tradition who do not prioritise the close referencing of the associated song in their air-playing. Thus, drawing on the work of O'Flynn (2009) and Motherway (2013), I have identified a spectrum for interpretations in slow air-playing regarding the relationship between air and song, with two opposing schools of thought at either extreme: essentialist and non-essentialist (Cahill 2020). Regarding the essentialist philosophy, three major questions arise: how does an instrumentalist effectively represent sean-nós singing style, to what extent is this representation feasible on various instruments, and how does the instrumentalist balance this representation with the conventions of their own instrumental tradition? To explore these questions, this paper will analyse three recordings of an acclaimed Irish traditional accordionist and self-described essentialist playing the song-based slow air, 'The Wounded Hussar'. This paper will examine his elements of phrasing, ornamentation, and variation within the frameworks of both the singing and instrumental playing traditions in order to shed new light on mimetic processes, instrumental affordances, and the relationship between slow air and song.

Tensions in the Square. Disorder and Transgressions During an Andean Ritual in Cotacachi (Ecuador)

Sisa Calapi, Université Paris Nanterre

The Inti Raymi celebration, also called "Festival of the Sun" (Fiesta del Sol) takes place from June 23rd to July 1st each year in Cotacachi (Imbabura Province, Ecuador). The main ritual of this celebration is called the "Taking of the Square." It corresponds to the diurnal appropriation of the central square of the city of Cotacachi through music and

dance by the various kichwa communities of this region. These frenetic and itinerant performances are characterized by the generation of a certain energy or strength (fuerza) emotionally affecting the practitioners and the audience. In this paper, I examine how the production of fuerza corresponds to a form of struggle between rival communities through sounds and movements, preceding and sometimes leading to violent physical fights. Drawing on Collins's theory of violence (2008), I contend that the ritual efficacy of this event depends on the dynamic "confrontational tension" produced through the performances.

"Carry on mad mystic": The Genealogy of a Wandering Song

John Caldwell, University of North Carolina at Chapel Hill

The song "Damadam mast qalandar (Carry on mad mystic)" pervades South Asian musical culture. Far beyond the song's home Sufi shrine in southern Pakistan, it is heard in film soundtracks, worship services, television musical contests, concert halls around the globe, and in hundreds of versions on YouTube. In spite of, or because of, its popularity, "Damadam" defies categorization. It persistently ruptures boundaries of genre, religion, nation, language, and gender. Its authorship, provenance, and history are continually interrogated and contested, while each performer re-creates the song anew. The song itself, like its mystic dedicatee, wanders, spreading ecstasy and challenging orthodoxy. At many levels, "Damadam" challenges us to rethink traditional narratives and definitions in the field of song studies. In searching for strategies to unpack the polysemy of the song, I follow the lead of scholars of *cantologie*, Stéphane Hirschi and Frédéric Sylvanise, and take inspiration from recent work on song genealogies by Michael Figueroa and Andrea Bohlman. I trace the complex lineage of "Damadam" using a multifaceted approach that combines material culture, social media, and participant-ethnographic research. Ultimately, I argue that songs may be analyzed as dynamic hyper-texts that accrue auras, residues, and new meanings with each instantiation. A new theoretical framework for the study of song is emerging in the field, and my research furthers this project by yielding useful insights on how we may approach songs as productive nodes of ethno/musicological analysis going forward.

Don't say Celtic! Recent research around Celtic music in Scotland, Galicia, and Ireland

Javier Campos Calvo-Sotelo, Autonoma University of Madrid

In 1760 James Macpherson seduced the literary world by publishing *Fragments of Ancient Poetry*--not written by the remote bard Ossian, but by Macpherson himself. The mystification was extremely successful and persisted in countless reifications of contemporary Celticism. By mid 1970s, so-called 'Celtic music' was born from the music industry search of new profitable genres. The 1990s were the Celtic decade worldwide, with an unstoppable burst following the process of European unification after the Berlin Wall fall; a true Celtomania took place then. However, the critical wave-based on the nationalist and commercial theories--exerted a determinant influence, and the credibility of a culture inherited from Iron Age ancestors disintegrated increasingly, also due to some 'Celtic glut'. Long centuries of internal colonialism permeated with Celtic connotations had a remarkable weight too. To such an extent that nowadays it is not easy to locate any Celtic 'believer' in the Celtic fringe and related areas. Instead, outside Europe things Celtic raise far fewer problems and their survival in the collective imagination is quite more celebratory than controversial. This presentation displays a selection of pictures, personal conversations, and other information, from fieldworks carried out in Scotland (2017), Galicia (2018), and Ireland (2019), that evince how current Celticism undergoes a vanishing process in the historical enclaves. There are still important festivals, touristic exploitation, records, certain Hollywood movies, and a general empathy towards the Celtic ethos that thrive over the years; but we are probably facing a real 'Celtic twilight'.

Reckoning with Creativity for Ethnomusicology's Future

Alexander Cannon, University of Birmingham

Recent work in music studies offers interventions into the ways ethnomusicologists understand concepts such as listening (Ochoa Gautier 2014; Robinson 2020) and methods of classifying sonic worlds (Mundy 2018). A focus emerges here on how ethnomusicologists have (or have not) engaged with histories of knowledge systems and the underlying assumptions (and presumptions) these epistemologies carry. Ethnomusicology does not need to become more versed in the practices of historians, but the discipline does need to thoroughly interrogate how sound producers and consumers carry and practice history; indeed, some, including Gaunt (2006), tried to teach this to the discipline, but their calls fell (ironically or not) on deaf ears. This paper encourages a similar reckoning with "creativity." Work on this topic has been extensive--including Clarke and Doffman 2017; Dor 2004; Hill 2018; Ramnarine 2018--as music scholars, and especially ethnomusicologists, are the most well-equipped to interrogate the lived complexities of the concept. Ethnomusicology needs to do more, however, to elucidate this messy concept by looking at local understandings of creativity and their persistence against global creativity models (c.f. Nooshin 2015). To practice creativity is not simply an attribute or descriptor: it also operates differently as discourse, ideology, strategy and value. Drawing from the work of C.L.R. James and Stuart Hall, who as Marxists kept historical conditions firmly placed in the present, this paper offers a different intervention into creativity for ethnomusicology, arguing that the concept too has a history that requires reckoning and writing for the present.

Rap Music as a Tool towards Emancipation in Rio de Janeiro

Juliana Catinin, Federal University of Rio de Janeiro (UFRJ)

The history of rap music is tied to the histories of black and marginalized people around the world. Rap music is an artistic expression of the hip-hop movement that narrates the daily life of many young people in diverse peripheral urban spaces. In Rio de Janeiro, rap music is often used to denounce social problems that plague communities living in the city's periphery. It provides a means for them to express themselves and inform local people about existing social problems in Brazil, such as structural racism, the selectivity of police violence against poor and black people, and the consequences of capitalist systems in people's lives. Following on the contributions of rap musicians to expand the critical intellectual formation of local marginalized communities, I joined with rapper Nyl MC and DJ Pirigo to develop applied work through an intervention at a school in the Maré favela in Rio de Janeiro with a rap workshop for students 10-13 years old in which students were encouraged to compose rap music lyrics and perform them. Drawing on the methodological perspective of participatory action research and Gramsci's concept of organic intellectual, this paper will examine how the rap workshops provided a relevant context for the students to express their creativity and social criticism and to share their knowledge about local history. In doing so, this paper will present innovative possibilities for social transformation, through actions at the micro level with rap music, towards emancipation.

The Participatory Intimacies of Carnival Music: Circulating Song Recordings in Peruvian Social Media Interest Groups

Violet Cavicchi Muñoz, Kenyon College

This paper addresses musicians negotiating conventions of musical participation in an intimate yet public carnival music as it is mediated for online circulation. It focuses on migrants in Cusco, Peru using the group messaging service WhatsApp to share recordings of spontaneous song fragments modeled on qhaswa, a carnival-season song ritual. Qhaswa music consists of improvised couplets sung in a duel between

participants to the accompaniment of a strummed string instrument, a style practiced throughout the south-central Andean region. Beginning in the late 2010's, young migrants living outside of their hometowns adapted this community-based music to online settings in an asynchronous exchange of recorded couplets. Members of the WhatsApp qhaswa song interest groups use the platform to elicit songs, evaluate lyrics and content, and moderate interactions between participants. In this paper, I show that these debates have crystallized a set of values around song group intimacy based on respect, trust (confianza), enthusiasm (ánimos), and allusion. These groups also reveal the contingencies of participation when certain members are more or less empowered to contribute. By examining the everyday negotiations of sharing songs, this paper offers an ethnographic approach to understanding participatory music in an online setting. Finally, this paper contributes to recent calls to examine the localization of global technologies of music and sound with an exploration of the concepts and practices that shape social media song sharing in a Peruvian musical technoculture.

Voyage in the Kingdoms of Thiefland and Claimbodia: UNESCO's Intangible Cultural Heritage and Cultural Ownership in Southeast Asia
Benjamin Cefkin, University of Colorado Boulder

Despite close cultural interactions, the nations of Thailand and Cambodia have a contentious relationship. Thai and Cambodian commenters in social discourses on shared cultural elements accuse their opponents of cultural theft and undue cultural claims, using monikers such as "Thiefland" and "Claimbodia." UNESCO's 2018 inscription of both Thailand's *khon* and Cambodia's *lakhon khol* masked dance-drama traditions on the list of Intangible Cultural Heritage inflamed arguments in public news and social media about who can lay claim to traditions such as *khon* and *lakhon khol*. In this paper I discuss Southeast Asian perceptions of cultural legitimacy and the role of international authority in fueling Thai and Cambodian nationalist rhetoric. Through fieldwork with Thai and Cambodian traditional artists and digital ethnography of online forums, I demonstrate how social discourses on cultural ownership are influenced through recognition by this international authority, as in the case of the 2018 inscriptions of *khon* and *lakhon khol* to the list of Intangible Cultural Heritage. I argue that UNESCO, as an organization with international authority and as the inscribers of Intangible Cultural Heritage, has an obligation to mitigate social conflicts that occur as a byproduct of their status designations. As this situation has parallels to other international conflicts of cultural ownership, I also suggest methods by which UNESCO and other transnational organizations might be able to mitigate future tension and promote cross-cultural understanding.

Musical Puzzle-Solving as Social Critique: Crowdsourced Contrafactum in Hong Kong's Internet Culture
Casper Chan, University of Michigan

As various forms of collective and participatory music-making burgeoned in internet communities worldwide over the past two decades, Hong Kong's internet has fostered an idiosyncratic kind of musical crowdsourcing. In two of the city's most popular online discussion fora, HKGolden and LiHKG, users frequently work together to write new lyrics for older Cantonese-language pop (Cantopop) songs, one posted reply at a time, in order to poke fun at politicians or channel frustration about social problems. This amateur contrafactum practice, affording many young Hongkongers the precious space for otherwise rarely heard thematic possibilities, comes with a double challenge—the need to write lyrics with linguistic tones that match the melodic contour, while choosing words and making cultural references that best convey the idea in question. A musical puzzle as such requires familiarity with the Cantopop canon, poetic competence (or purposely performed incompetence), as well as an affinity for Hong Kong's emotional life and sensibility. The discussion thread, then, becomes a site of

collaboration, competition, and trials of cultural "netizenship" as well as citizenship. In this paper, I discuss why and how Hong Kong's forum users participate in crowdsourced Cantopop contrafactum, and what dynamics are at stake. From analyzing online interactions and the products of the users' collaborative work, I argue that this practice is both the result of and fuel for the continuing musical, societal, and political deadlocks in Hong Kong.

Nesting, Swelling, Sounding: On the Birth of the Accordion in China
YuHao Chen, University of Pittsburgh

This paper posits an organology that treats musical instruments as alien objects to be identified through embodied, sensuous means. Specifically, it traces the emergent footprints of the accordion in China at the turn of the twentieth century as a set of names kinesthetically translated from its Western moniker. Foreign to China and unlike its present-day iteration, the accordion was something to be deliberately "felt out." In order to assemble a sensory network surrounding the instrument, I examine obscure citations and bilingual dictionaries in conjunction with contemporaneous treatises on the *sheng*, a millennium-old Chinese instrument that was understood by some Westerners to be the progenitor of the accordion. Recent scholarship has placed an emphasis on critiquing the discourse of the free reed's Chinese lineage (Raz) and on the piano accordion's social role within mid-twentieth-century China (Kwan). This paper, on the other hand, frames the accordion as a nebulous object in its transcultural passages, one that elicits embodied definitions informed by those related to the *sheng*. Using this framing, I reimagine the accordion as a nexus of the sensuous contacts made with the "alien" instrument. By treating instrument records as repositories of the senses, this research seeks to disconnect objects from the reified names through which they come to be known, to steer the study of instruments toward a cataloging of embodiment, and to reveal a form of organological knowledge that lies within the sensuous space between the accordion and its manifold Chinese translations.

From "Maira" to Chen Yi's "Mayila": Socialist Influences on Chinese Composers through the lens of Sinicized Folk Songs
Hon Ki Cheung, University of Minnesota

Since the early twentieth century, leftist and Communist Chinese composers have made use of vernacular and folk music to spread political ideologies. Many of the best-known Chinese folk songs have been revised or even recomposed by Han Chinese with Han lyrics. They are transmitted through the publication of anthologies in order to display both ethnic diversity and national unity. Using close reading and musical analysis, I study how Chen Yi (b. 1953) and Bright Sheng (b.1955) used such anthologized folk songs in their compositions, and I argue that their folk musical influences may come more from their conservatory training rather than the indigenous culture. For example, they both used special techniques to recreate the unspecified microtonal variant of a scale degree in a Yunnan folk song "Cai diao" (Guessing Tune) seen in anthologies, in order to invoke the prescribed regional flavor. The study further demonstrates that Chen Yi's arrangement of "Mayila" shows direct citation from Ding Shande's (1911-1995) arrangement of the Kazakh tune "Maira" in terms of figurations, texture, and harmonic framework. Though Chinese musicologists have collected the tune with metrical nuances in the mid-twentieth century, both composers used the sinicized version in simple triple time popularized by Wang Luobin (1913-1996) instead. These exemplify socialist influences on contemporary Chinese composers, and I suggest that we need to scrutinize the meaning when composers quote Chinese traditional and folk cultures in the contemporary context.

To Be Made Voice: Trombone Shout Bands Voice the Sacred in the United House of Prayer

Jesse Chevan, Columbia University

At the United House of Prayer for All People (HOP), a predominantly African American Holiness sect found along the east coast of the United States, the climax of every worship service is heralded by the sound of a peculiar ensemble of non-human voices. The trombone shout bands of the HOP play a unique style of instrumental gospel in which up to twenty trombones sound as stylized vocal surrogates. Outside observers and practitioners alike reliably evoke the 'voicelikeness' of trombone performance in the HOP, yet routinely ignore a basic question: if the most remarkable feature of this trombone style is its sonic resemblance to the human voice, why not just sing or preach? What role do these instrumental voicings play in ecstatic ritual and the mediation of the sacred? I begin answering these questions by discussing my fieldwork at Houses of Prayer in Harlem and New Haven alongside research in voice and sound studies on instrumental voices and scholarship on the vocality of the Black church. According to Black studies scholar Ashon Crawley (2020), to vocalize in the idioms of the Black church is 'to be made instrument,' a performative enactment disrupting normative distributions of agency. Building on Crawley's formulation, in this paper I develop what it means for HOP trombone performance 'to be made voice.' Following my HOP interlocutors and anti-essentialist accounts of the voice (Eidsheim 2019), I argue for a processual notion of 'making voice' over 'voice' as such, thereby deferring stable nominalization, perhaps towards the divine.

Performing beyond meaning: Sound, movement and ritual efficacy in spirit possession ceremonies in Central Burma (Myanmar)

Lorenzo Chiarofonte, SOAS University of London

In the highly urbanised cities of Central Burma (Myanmar), people pay homage to the *nat* (tutelary spirits) through the organisation and performance of *nat kana pwe*, private spirit possession ceremonies in their honour. In these possession rituals, professional spirit mediums (the *nat kadaw*) and *nat* devotees embody the *nat* and other spiritual beings, dancing while possessed by the spirits, and supported by the fast and vital sounds of the Burmese *nat hsaing* ensemble. Through the performance of ritually effective musical sounds and dance movements, the spirits become manifest, dancing with and through the possessed human bodies. Starting from the Burmese example, this paper focuses on the relationship between sounds, movements and spirit embodiment, exploring new approaches to the analysis of ritual meanings and effectiveness. Drawing on the concepts of mimesis and indexicality, the paper considers the *nat kana pwe* as a multi-layered and multi-vocal semiotic system. To the ritual participants, sounds and movements represent a means to experience emotions and to make the spirits come-into-presence. Based on extended ethnographic research in the field, the paper will discuss how, even when involving different musical repertoires and multiple spirit persons, the *nat hsaing* sounds and *nat* dance movements can create a multi-level network of performative meanings that emotionally charge the ritual performance.

Queer or Heteronormative? RPS and Business Gay Performance in the Korean K-pop World

Stephanie Choi, Independent Scholar

The RPS (real-person slash) practice in Korea, also known as *alpeheu*, is a popular fan activity in which predominantly heterosexual female fans write and read fictional narratives based in alternative universes centered on K-pop idols' same-sex romance. Although *alpeheu* is often understood as an online underground scene for fans, K-pop idols, whose major task is to fulfill their fans' intimate fantasies, have readily adopted

the alternative universe of *alpeheu* through performing homoeroticism in public settings such as television shows and concerts. It is now not uncommon for same-sex idols to touch each other's intimate body parts and attempt to kiss one another. The majority of literature on slash fiction and Boys Love fandoms have described fan fictions on same-sex romance as empowering for sexual minorities, and Korean K-pop fans and their idols' reciprocal homoerotic practices seem to be emancipating as well. However, I argue that K-pop idols can perform such homoerotic actions, so-called "bigepeo" (business gay performance), only in a deliberate, staged, public setting where the idols' sexuality is confirmed as heterosexual. Drawing from my fieldwork interviews with K-pop male idols and Korean female fans, I explore the gender relations between K-pop male idols, Korean female fans, and the LGBT+ community in South Korea implied in the *alpeheu* and *bigepeo* practices.

Mental Illness and Phenomenological Time: Experiencing Heavy Metal Music

Esther Clinton, Bowling Green State University

This presentation considers metal's appeal to the mentally ill and other disabled metalheads. A surprisingly high percentage of heavy metal music fans are disabled. Many scholars acknowledge the correlation between mental illness and metal fandom, but assume listening to metal causes mental illness. I argue that it is actually the other way around: metal particularly appeals to mentally ill people. Severe depression can create affective dampening--a dulling of senses like sight, taste and hearing. Time also seems to move slowly for some with severe depression. Phenomenologists like Alfred Schutz and others interested in how time is experienced distinguish *durée* (how long something subjectively lasts) from objective time (time according to standardized measures, like hours and minutes). Metal music is loud and fast, with frequent time changes. Like spicy food, it is so sensually rich that some severely depressed people perceive and enjoy it more than other musics. Depression and other mental illnesses frequently co-occur with disabilities like fibromyalgia, thought to be an autoimmune disease tied to neurotransmitter imbalances, causes aching joints and muscles, balance issues, sleep disturbances, and other unpleasant symptoms. Metal may also appeal specifically to people with fibromyalgia: the famous difficulty of dancing to metal (headbanging notwithstanding) is advantageous for metalheads with pain, balance and stability issues because there is little to no social pressure to dance. In my experience, those who choose not to mosh can easily avoid the pit at many metal shows.

Sing Me Out: Prison and Occluded Memory

Wayland Coleman, Independent Scholar

The familiar and agonizing sights of refugees drowning in the Mediterranean remind us visibly of the unending hardship of a racialized migration system. Conventionally, displacement is thought about as being limited to refugees and asylum-seekers, but as an African American male currently in prison, I see displacement extended to racist, 'Amerikkkan' dimensions of forced removal, persistent isolation, confinement, and immobility. In this paper, I present an autoethnographic account of the circumstances of my childhood, the soundscape of my pre-incarceration life, and my musical life in the last two decades of my incarceration. I contextualize my narrative within my interactions with a university arts program, and present multiple stories as examples of occluded memory, while excavating intergenerational and cyclical trauma, positioned between Afropessimism (Grant et al., 2021) and hope.

Grant, C. A., Woodson, A. N., & Dumas, M. J. (2021). *The future is black: Afropessimism, fugitivity, and radical hope in education*. Routledge.

Intimacy and In(ter)dependence in New Music for Balinese Gender Wayang

Bethany Collier, Bucknell University
Gusti Komin

This paper's co-authorship model responds to recent calls for scholars to develop strategies for decolonizing ethnomusicology and music analysis. Scholarly literature on Balinese *gender wayang* often characterizes the ensemble as an ancient, sacred gamelan that performs almost exclusively traditional repertoire. Noting limited innovation in repertoire and performance contexts, this literature typically focuses on regional styles and variations, the ensemble's essential role in puppetry, and the emergence of competitions for young musicians. Within many of these works, *gender wayang* is commonly referred to as "intimate," a description intended to capture the ensemble's small size and the limited types of contexts within which the instruments are played. In 2016, Balinese artist Gusti Komin composed and recorded *Tipat Bali*, a series of new compositions for *gender wayang*. These works represent his drive to create "modern-based-traditional" music by both innovating within *gender wayang's* traditional structures and remaining grounded in characteristic classical techniques, while also projecting an envisioned future for "modern-based-modern" *gender wayang* music. Ranging from relatively traditional to wildly experimental in nature, *Tipat Bali* makes aural the domestic, devotional labor of women's offering-making and reflects Gusti Komin's personal connections to family, ritual, and art. Combining our expertise in analytical, ethnographic, and practice-based methodologies, we explore *Tipat Bali's* unique compositional devices, recording techniques, pedagogical strategies, and dissemination tactics to show how Gusti Komin's creative process - from the works' conception to his calculated system for circulating this music - reflects a complex interaction between and demands an expanded notion of intimacy and in(ter)dependence in *gender wayang* performance.

Sound Aesthetics and Imagination in Hermeto Pascoal's "Zurich"

Andrew Connell, James Madison University

Sound has always played a central role in ethnomusicological thought, linking music to place, genre, nationalism, social relations, individual identities, and pleasure. In our teaching, we often begin our descriptions with the instruments, voices, and timbral choices that imbue particular soundscapes with cultural meaning. This paper presents an investigation of the Brazilian composer and multi-instrumentalist Hermeto Pascoal's aesthetics of sound through an analysis of several solo improvisations in his composition, "Zurich," first released on the album, *Só Não Toca Quem Não Quer* (1987). Throughout his career, Hermeto has explored the sonic possibilities in nature and everyday objects such as furniture, kitchen utensils, sewing machines, and bird calls. His incorporation of found sounds in his compositions and performances is heard by many listeners as an index of his authenticity, both as a creative artist and as a link to Hermeto's rural upbringing in the Brazilian northeast and its related music cultures. I am particularly interested in his recurring use of water as a sound source and modifier (such as employing a cup of water or a tea kettle as solo instruments and compositional devices). Using detailed listening to studio and live recordings combined with ethnographic interviews, my paper explores Hermeto's sonic world, that while rooted in Brazilian genres such as samba, baião, and frevo, embraces universalism, sound pleasure and surprise in ways that plays with, parodies, and undermines canonical definitions and tropes of Brazilian popular and instrumental music.

How Humanitarians Hear: Sound, Space, and Difference in Lilongwe

Ian Copeland, Harvard University

Many internationally led humanitarian projects utilize musical strategies in the hope of inculcating an aesthetics of togetherness, a particularly salient dynamic for

organizations relying on the labor and enthusiasm of expatriate volunteers. But what are the other, non-musical sounds humanitarians encounter, and what might these mean for their projects' ultimate aims? Employing a sonic ethnography of Lilongwe, Malawi's spatially segregated and unevenly industrializing capital city, this paper argues that such togetherness is undermined by project participants' modalities of everyday listening. The paper's three parts--the street, car, and home--each outlines a site of Malawians' and non-Malawians' contrasting modes of sonic attention. "The street" considers how the apperception of ambient noise and everyday speech structures residents' experiences of ambulation in a city with few sidewalks but in which many commuters walk several miles a day. "The car" frames vehicles--both the minibuses that comprise public transport and privately owned cars that circulate within itinerant expatriate communities--as scenes of communal and private audition that alternatively withhold and extend sonic privacy. "The home" suggests that the high security walls that enclose many expatriates' domiciles serve to bifurcate not only physical space but sonic space as well. The result is acousmatic lacunae that challenge the coveted autonomy domestic space endows to inhabitants. Overall, the paper contends that attention to non-musical sound provides a necessary rejoinder to the uncritical conflation of African music and social progress in humanitarian contexts.

Music and Humanitarianism in Za'atari Refugee Camp

Graihagh Cordwell, University of Oxford

Established in 2012 in response to those fleeing the armed conflict in Syria, Za'atari Refugee Camp in Jordan hosts the second-largest population of Syrian refugees in the world and is home to nearly 77,000 Syrians. The camp has a thriving musical culture with residents performing and listening to a wide range of musics from Arab folk to contemporary pop, western art music, and world music genres. Community gatherings, weddings, and parties, where local musicians often perform, also abound. Additionally, NGOs provide a plethora of music activities, including education in Arab music traditions, Zumba, music therapy, capoeira, and western orchestral concerts and workshops.

Drawing on ethnographic fieldwork with the Syrian community and local and international NGOs in Jordan, my paper examines the social, political and rhetoric functions of music and musical projects implemented by refugees and NGOs in Za'atari, exploring how music in the camp works to shape and challenge dominant stereotypical narratives of forced displacement in wider academic, humanitarian and public spheres. I also reflect on my role as an ethnomusicologist in Za'atari collaborating with local musicians and NGOs to implement projects. What challenges might ethnomusicologists face working in refugee camps? How are relationships between the researcher, the forcibly displaced, and humanitarian actors balanced and negotiated? How can ethnomusicologists support sustainable, impactful, participatory and empowering musical interventions in the camp environment

By exploring these issues, my paper considers what the study of music and music policy in Za'atari can reveal about life in displacement and approaches to humanitarian practice.

Listening to the Romnja: RomaFuturism and Roma Feminism

Ioanida Costache, Stanford University

In 2019 Romani performance artists, DJs, musicians, rappers, playwrights and actors founded an artistic movement called RomaFuturism. Using both traditional and digital ethnographic methods, this project traces how femme Romani artists challenge widespread misrepresentations of Romani people and particularly Romani women (Romnja) through art that re-appropriate stereotypes--like that of "Gypsy" witchcraft--

combining them with symbolic and cultural elements of new technologies to forge futuristic utopias that reimagine and reconfigure social hierarchies of oppression. Inspired by the work of Silvia Federici and Octavia Butler, Mihaela Dragan, the movement's founder, seeks to reclaim and re-define the figure of the "Gypsy" witch both as a symbol of a feminist battle and as a harbinger for a new geological era called Romacene: The Age of the Witch. One of the core tenets of the movement is a wrestling with transgenerational trauma and the weight of historical oppression. Roma Futurists, with Frantz Fanon, who famously wrote that "[t]he body of history does not determine a single one of my actions," reject the prescriptive abjection and victimhood of historical oppression. I analyze RomaFuturism as an intersectional artistic practice that enacts a decolonization of hegemonic narratives about Roma. In placing RomaFuturism in conversation with the ideological and aesthetic underpinnings of Afrofuturism, I offer a comparative and global perspective on how racialized bodies use music and performance to push back against traumatic history and demonstrate how Romani women artists cast-off the oppressive burden of historical trauma by reconceptualizing Romani identity in the future tense.

Musical Selection: Eugenics, Ethnomusicology, and the Right

Alex Cowan, Harvard University

This paper explores the process by which academic music studies have drawn on discourses of reproduction to abet white supremacist propaganda. A recent book by Richard Lynn, arguably the world's foremost living race scientist, cites several ethnomusicologists. Lynn uses a series of studies on musical ability, conducted between 1928 and 1981, to make an argument common in contemporary race science: that the seemingly obvious truth of hereditary musical ability can stand as proof for the heritability of other factors, like intelligence. A significant connection between the texts cited by Lynn is the use of the "Seashore Measures of Musical Talent" (1919), a purportedly neutral tool for diagnosing musical ability that my research has confirmed was developed with prominent figures in the American eugenics movement. Transforming musicality to an accretion of numerical variables, the "Measures" made musicality available to the kind of statistical control typically associated with biopolitics; and, thus, offered the suggestion that the nation's musical life, along with other traits of the body politic, could be improved upon by means of artificial selection. While eugenics faded from the mainstream, writers like Lynn and Murray continue to draw on the intellectual resources it created. I conclude by suggesting that analogies between social reproduction and sexual reproduction offered by Marxian feminist theory (Cooper 2015, Federici 2004) offer a way of interpreting, and rebutting, the continued use of eugenic (ethno)musicological writing in the literature of the modern far Right.

"F* Racism!": Timely Conversations About Racism and White Supremacy in US Metal Scenes**

Meghan Creek, University of Maryland, College Park

In the wake of George Floyd's murder in 2020, a YouTube channel was created called "Metal vs. Racism." This channel features several prominent metal musicians pledging to combat racism in metal with several iterations of the phrase "f*** racism!" Such videos reflect a larger trend toward discussions of racism within metal scenes across the United States. Although these newly emerging conversations are often sparked by broader political concerns, such as police brutality against Black Americans and policies of the former Trump administration, they also confront the metal scene's own legacy of racism and white supremacy. In turn, some scene participants choose to either ignore or deny that these issues exist. This paper shows how current discussions about race in the metal scene contribute to the further marginalization of BIPOC participants and to the maintenance of its "white racial frame" (Feagin 2009). To illuminate these discourses, I consult online metal magazines, blogs, and social

media with various target audience demographics. I also rely on interviews I conducted with participants in the Washington D.C.-area metal scene. By interrogating existing narratives about metal and race and examining how ideologies about race are developed among metal scene members in the U.S., this paper contributes to scholarship about the perpetuation of white supremacy in fan discourse and popular music scenes in general.

Quarantine Social Dance

M. Sam Cronk, Western University

Across Canada and the United States, COVID-19 has had a devastating impact on Indigenous nations already affected by health inequities, racism and government indifference. In many rural and urban settings, powwows and other large gatherings have been cancelled or transformed online. Some Indigenous settlements have temporarily closed to "keep outsiders and COVID away." Drawing on the work of Leanne Betasamosake Simpson, Gerald Vizenor, Kim Christen, Shiri Pasternak and others, and building on conversations with Haudenosaunee singers (hadre:nota) in Ontario and New York, this paper addresses constructs of digital and physical boundaries and blockades as mechanisms of cultural "survance" - of active Indigenous presence and continuity during the pandemic, intersecting music, healing, social media and cultural resurgence. For hadre:nota, weekly social dances livestreamed from their living rooms provide tangible connections during isolation, creating a bounded virtual space to sing and laugh together and to maintain a "good mind." Singers compare these online socials to traditional weekly singing practices held in family homes in the past century. The digital, cultural and physical barriers now safeguarding their online and physical communities also reflect traditional Haudenosaunee boundaries; they function as both negation and affirmation, resisting colonial incursion and celebrating continuity. "Plagues and pandemics have affected us before - we remain diligent and resilient in our survival." This unique moment compels us as ethnomusicologists to better understand Indigenous epistemologies, ways of organizing and creating, and to engage with longstanding anticolonial struggles as we interrogate our own commitments to decolonization, Indigenous authority, reconciliation and repair.

The Impact of Social and Political Change on Chinese Music: The Development of the Pipa from the 1950s to 1965

Yao Cui, York University

Social and political changes inevitably affect the history of the development of national music traditions. Factors such as social environment, government policies, and the social status of artists directly or indirectly affect the development of national musics. These developments clearly include the evolution of specific instruments and repertoires. The pipa, a pear-shaped plucked string instrument, is a representative traditional Chinese musical instrument. It has been played for more than two thousand years in China. Throughout its history of societal contexts, the pipa has undergone many stages of development in regard to its construction, holding position, playing techniques, strings, and tuning. This paper will argue that social developments in China involving political influences from the Soviet Union of the 1950s to the mid-1960s approved by the Chinese government, and the cultural environment of both the Soviet Union and China, impacted the development of the pipa. Furthermore, this paper will review the earlier developmental process of the pipa, as well as provide some pertinent selections from the modern pipa repertoire of the 1950s to the mid-1960s.

Jazz Improvisation as African-American Male Gendered Code In Mid-Twentieth Century New York City

Maya Cunningham, University of Massachusetts, Amherst

This study is an Africanist, gendered reading of the jazz tradition that explores the African functionality of the music. This paper seeks to reclaim the music as an African-American creation from cultural appropriation efforts that deem it "America's classical music" by examining an unseen aspect of its Africanity: the language of jazz improvisation as Black male gendered code. Using the cultural theories of Turino (2008) and Matsue (2016), I argue that African-American male jazz musicians in mid-twentieth century New York City formed a gendered cultural cohort that parallels the West African Mandé djali artisan class, through which they created the language of bebop. In Mandé cultures djalis are a hereditary class of musicians who keep lineage and community histories. Through the lens of Carr's "way of being" theory concerning Black American Africanity, I argue that African-American musicians formed a similar class, which is evident in the collaborative relationships, instrumental lineages, and private jam and practice sessions reported by Black be-bop/hard-bop architects like Dizzy Gillespie, Max Roach and Freddie Hubbard. Building on studies in Africanist/African-Americanist ethnomusicology (Nketia, 2005, Coleman, 2009, Maultsby, 2015 and Monson, 2017), gendered music traditions (Koskoff, 2000), anthropology (Bourdieu, 1977) and ethnolinguistics (Smitherman, 2006), this paper examines jazz musician's archival papers, oral histories, Black autobiographies, and ethnographic interviews with jazz masters, to assert that African-American male bebop musicians in mid-twentieth century New York City formed a cultural cohort that resulted in a gendered, Black male improvisational language based in gendered musical roles that are ubiquitous in African-American culture.

Indexing Yoruba Authenticity: The Legend of Lázaro El Maestro Galarraga

Zane Cupec, University of Colorado Boulder

This paper interrogates shifting meanings of *Cubanidad* (Cubanness) grounded in and imagined through contemporary transnational African-Cuban religious musics since Cuba's 1990s economic crises (*el periodo especial*). The rich body of African-Cuban religious songs and rhythms performed both within and outside ritual contexts anchor African-Cuban communities in the New Diaspora where sponsored festivals, artist residencies, teaching opportunities, and ceremonies serve essential roles in enabling musicians and practitioners to create livelihoods in new and changing sociocultural contexts. Ethnography centered on the life-story, pedagogies, and performances of Lázaro "El Maestro" Galarraga, one of the most respected and revered lead singers in African-Cuban religious and folkloric traditions now based in Los Angeles, explores complex processes of creating and maintaining ethnicity while raising issues about authenticity, innovation, modernity, and tradition. Using ethnographic data collected in the context of the artist's participation in class lectures, dance classes, private lessons, and interviews, I focus on how he draws upon his training, including various involvement with Cuban national folkloric ensembles, popular Cuban music, *Santería* ceremony, and rumba, to transform social and cultural capital into economic gains while innovating and maintaining African-Cuban traditions throughout the process. I argue that Lázaro's position is reflective of a larger trend of African-Cuban musicians whose expertise and experience with African-derived religious music allows for the articulation of new constructions of *Cubanidad* thereby challenging post-1959 Cuban nation-state ideology.

Activating Music Archives and Disrupting Bias: A Case Study of Smithsonian Folkways Learning Materials

Clayton Dahm, University of Washington

This paper considers the Smithsonian Folkways learning materials as a case study to illustrate the ways in which educators and archivists can raise questions, critically discuss, and disrupt the biases of a music collection when activating its contents for contemporary educational purposes. As the Folkways discography is activated in efforts to create educational content on American Folk and World Music for K-12 classrooms, there are potential issues of representation. When dealing with any archive there are inherent biases of a collection that are heirs to individual bias: choices made by ethnomusicologists regarding what songs to record, which musicians to credit, and how to document these musical cultures through audio, visual, and written depictions. As these biases are institutionalized, they then have the possibility of being reproduced, perpetuated, and normalized when a collection is activated and used in educational settings. Further research is needed to address how archival biases are confronted when content is produced from these collections. As such, uncertainty remains regarding how materials that use historical ethnomusicological recordings can best align with current educational praxis that promotes antiracist learning outcomes and prejudice reduction. In classrooms, skilled educators and teaching materials can utilize language and pedagogy to transform and reconstruct the past in present practices. This paper discusses these issues and strategies that can be applied to ongoing work related to activating archives and education.

From Syria to Sweden: Young Refugees, "Homeland Music," and the Complexities of Inclusion in Sweden's Music-and-Arts Schools

Carrie Danielson, Florida State University

This paper centers on the participation and perspectives of young Syrian refugees enrolled in Sweden's municipal music-and-arts school, or kulturskola, programs. Drawing upon nearly twelve months of ethnographic research at the kulturskola in Simrishamn, Sweden, I investigate how these historically democratic institutions feed into young people's postmigration experiences, as well as how broader conceptions of cultural friction and transfer emerge within the context of the kulturskola's diversity-driven music education practices. Specifically, I focus on two ethnographic vignettes where music from students' "homelands" emerge as a way to create spaces of inclusivity: one in the context of the school's self-titled orientalisk dans, or "oriental dance," course, and one in the context of a conversation between a young Syrian boy and his teacher about song choices for an upcoming vocal performance. Analysis of these vignettes demonstrates that while teachers' decisions to implement such musics does, at times, create spaces for self-definition and belonging among refugee students at the school, there are also (generally well-intentioned) moments where such decisions might lead to further exclusion of these students. These moments, which Sidsel Karlsen calls "inclusion complexities" (Karlsen 2017), form the basis of this paper and for larger discussions of how musical learning institutions can better serve students in a postmigration environment.

Creativity in Kazakh Dombra Performance: Toward an Indigenous Theory of Musical Meaning

Saida Daukeyeva, Wesleyan University

Contemporary performance on the Kazakh dombra two-stringed lute is informed by concepts of creativity that emerged with the advent of formal conservatory training and concert practice in Soviet Kazakhstan. Transition to new social contexts and settings entailed severance of storytelling from narrative instrumental pieces (küis), a separation between the formerly integral domains of performance and composition,

and a consignment of listening to a passive role at the reception end in the creative process. The discourse on dombyra kúi outside the formal institutional milieu, however, continued to foreground listening as an essential aspect of creativity inextricably linked to composition and performance. According to a paradoxical saying frequently invoked by traditionally trained performers, "A kúi master is not the one who is a good dombyra player, but the one who is a good listener." In this paper, drawing on fieldwork in Kazakhstan and among the Kazakh community in western Mongolia, I examine creative processes on the dombyra in the context of the indigenous concept of kúi as a "state of mind" (kōngil-kúi), a musical articulation of a universal meaning. I explore the social and spiritual dimensions of listening to kúi and inquire into what the process of creative listening involves, and what the dombyra player is listening for when he learns, performs, or composes a kúi. The indigenous theory of musical meaning in dombyra kúi is discussed with recourse to interdisciplinary studies of creativity which argue for the shared cognitive basis of musical production and perception (Hargreaves, Miell, and MacDonald 2011).

Border Transgressions: Song and Story

Andre de Quadros, Boston University

The conventional choral paradigm is typically framed within Eurocentric ways of making music in terms of repertoire, sites of performance, and musical leadership roles (de Quadros, 2019). These ways may not allow for transgressive practice. However, when musicking is located in community singing as distinct from typical choral activity, the possibilities for dismantling systems of power can be greater, particularly when the performative is displaced in favor of the participatory, and the stage is replaced by communal spaces. In this paper, I will connect walls and borders, real and metaphoric, disciplinary and interdisciplinary, geographic and demographic. Specifically, I will foreground musical work in displaced border settings in Israel-Palestine, in walled US prisons and detention centers, and with forced migrants on the Mexico-US border as having embedded exclusions. Dismantling and superseding these practices of exclusionary musicking create immense possibilities for converting story into narrative and uncovering the power of a decolonial and empowering practice.

de Quadros, A. 2019. Choral music in global perspective. Routledge.

Lil Chano From 79th: Voicing Black Boy Joy in Chance the Rapper's Music

Kyle DeCoste, Columbia University

In 2016, journalist Danielle Young coined the hashtag #BlackBoyJoy to describe the carefree Black boyhood Chance the Rapper epitomizes through his music. The hashtag soon took on a life of its own, acting as a 'relief point' in the wake of Black death (Abdurraqib 2017) while also sparking debate about the use of 'boy,' an ordinarily pejorative term that relies on notions of children as unknowing or lacking intelligence for its racist subordination of Black men (Elam 2007). Reclaiming boyhood and recasting it as expansive, Black Boy Joy articulates representational possibilities outside the trope of the Strong Black Man (Neal 2005), an overdetermining product of years of misrecognitions of Black men through the infantilizing caricatures of blackface minstrelsy sustained in American popular music through 'Blacksound' (Morrison 2019). Linking childhood, affect, and race, #BlackBoyJoy renders Black boyhood radically present in popular music. While it's relatively easy to identify Chance's lyrical markers of childhood (referents include his grandmother's cocoa butter kisses, watching SpongeBob after school, Chuck E. Cheese's, and the like) or visuals (think bright colors, puppets, and childhood photos), identifying sonic markers of childhood proves more difficult, particularly in the voice where timbre is the primary marker of age. Combining perspectives from Black studies, sound studies, popular discourse, and the ethnomusicology of childhood, this paper explores Chance's vocal performances of

childhood to better understand childhood not as a given ontological category, but rather as a performance of vocal technique and style (Eidsheim 2019) with varied political meanings and resonances.

Is Virtual the New Live?

Esther DeLozier, UC Davis

On March 13, 2020, the world of live music performance came to a halt. Since then, the COVID-19 pandemic has forced audiences and performers to pause and appreciate the value of an experience of which no one ever expected to be so abruptly deprived. The global pandemic has accelerated the progress and use of virtual reality technology in the music industry as a replacement for the live music experience. For some, this acceleration has prompted the question, is virtual the new live? However, such a question is the wrong question to ask since it reinforces an unnecessary and restrictive binary. Instead, I propose that we ask, what are the interactions that are important in musical interchanges, and how well or poorly are they reproduced in different situations? In this paper, I examine two virtual reality performances, one with avatars and the other through a VR headset, that trouble the binary of live versus mediated musical experience. Rather than focusing on the reductive descriptors of live versus mediated or virtual, through my examination, I present a system of thinking about these experiences based on representative characteristics, such as being immersed and the sharing of time and space, of the audience-performer interaction formed in each platform. In a time when technology increasingly facilitates access to mediated experiences, understanding the implications, both positive and negative, of this blurring of live vs virtual will assist everybody--performers, audiences, and critics alike--navigate and optimize new approaches to music performance.

An American Samleing: Memory, Narrative, and Change in Cambodian American Multivocality

Bradley DeMatteo, University of Toronto

In this presentation, I consider multivocality in poetry recitation as a process of embodying Cambodian American cultural memory. Poet, musician, and scholar Sokunthary Svay is a "1.5 generation" Cambodian American who was born in Khao-I-Dang refugee camp and grew up in the transcultural ghettos of the Bronx during the 1980s and 1990s. Her family survived the Khmer Rouge autogenocide in Cambodia to face a new phase of survival as refugees in America. This journey has resulted in a body of creative work that enfolds autobiographical memory, heritage, and the multiple positionalities of Cambodian American selfhood. During a poetry reading, Svay might shift from Khmer to English to inflections of Black Vernacular English, from the accented voices of her mother and father to her own voice as it seeks out answers from the past in the forward-looking present. She stresses a sonic performativity of poetry recitation between speech and song, constantly manipulating timbre, contour, and rhythm to bring her words to life. Her voice both represents and engenders transformation, intergenerational transmission, and style in Cambodian diasporic narrative. Following her work and life story, I listen closely to Svay's voice in poetry recitation, and in collaboration with her, conceptualize an American *samleing*, the Khmer word for voice. I draw from several recordings of Svay, listening in an ethnomusicological perspective to elements of musicality, memory, narrative, space-making, and change. Building upon foundational literature on multivocality, Southeast Asian American experience, and linguistic anthropology, I emphasize speech and music as interwoven entities in diasporic self-making.

A Musical Approach to Ecological Conservation: Rhythm and Nature in *Candomblé*

Genevieve Dempsey, Massachusetts Institute of Technology

In the African-derived religion of *Candomblé* in Brazil, *Iemanjá* is the goddess of salt water, and for her *feita* (festival), devotees infuse the sea with flowers, perfumes, and other offerings. Moreover, during ceremonies at the ritual grounds (*terreiro*), fish is consecrated over initiates' heads because *Iemanjá* animates sound judgment. And when practitioners enter into trance with the *Orixá*s, *Iemanjá* dances with corporeal movements that evoke the ocean's rolling tides. Nature, then, figures centrally into *Candomblecistas* cosmological system, from their beliefs to their actions. And it is music, particularly rhythm, that draws nature and person together in spirituality. For example, *Osain*, the *Orixá* of medicinal and liturgical plants, is coaxed down with rhythms that have a breathless quality said to evoke leaves. Furthermore, drummers perform the rhythm *igbi*, (*snail in Yoruba*) to appease *Oxalá*, whose graceful and leisurely dance imitates the movement of the gastropod that *Oxalá* delights in. Therefore, in *Candomblé*, rhythm is understood not merely as a teleological catalyst to stimulate bodily movement. Rather, rhythm is a concatenation that draws together the ecological and the individual. This rhizomatic conception is not unlike the wide-angle view of rhythm that many African diasporic communities across Latin America embrace. In this synergy between music, trance, and beliefs pivoted towards nature, practitioners show that rhythm is not merely a trope that propels dancing limbs, but most essentially a trope that critically situates devotees at the crossroad of the worldly and otherworldly. At this crossroad, humanity awakens to purpose, healing, connection, and ecological conservation.

Producing the "Natural Voice:" Caste, Class, and the Limits of Aspiration in Contemporary India

Anaar Desai-Stephens, University of Rochester

This paper analyzes conceptualizations of the 'natural voice' in 'Aspirational India' as they emerge across mediated musical sites such as Indian Idol and new sites of popular music pedagogy. Analyzing pedagogical commentary from singing teachers, judges, and producers, I show that this 'natural voice' is a culturally constructed aesthetic ideal that frames the voice as an already-formed sonic materialization of the singer's cultural, ethnic, and caste background. While these aspirational musical sites implicitly position the voice as a tool for self-transformation, discourses of the 'natural voice' convey a more static understanding of the relationship between embodied habitus and vocal habitus. Aspiring singers are told that just as they cannot change their background or life history, so too must they accept and understand the characteristics of their 'natural voice.' Focusing on two case studies featuring lower caste male singers, I ask: What sedimented forms of social valuation and rank are embedded in vocal discourse and evaluation? Highlighting commentary on timbre, range, and 'style,' I show that lower-caste voices are often criticized for not being 'versatile,' a much-prized quality in the Bollywood popular music industry today. As such, discourses of 'the natural voice' function to aesthetically enforce long-standing social hierarchies such that subaltern singers continue to be sidelined in Bollywood's expanding ambit. Building on recent work on the politics of racialized and ethnicized voices (Eidsheim 2018, Harkness 2016, Lie 2019, Sonevitsky 2019), I argue that the voice is a crucial site for policing 'communal' boundaries within popular music in contemporary India.

"The Sand in my Heart": Studying Cattle among Herders in Southwestern Angola

Christine Dettmann, University of Music and Performing Arts, Munich

In anthropological literature, research on pastoralists in Sub-Saharan Africa has been established as a classical topic (e.g., Evans-Pritchard 1947; Lienhardt 1961; Deng 1973; Lydall and Strecker 1979). While anthropologists have commented on the dances, musical instruments, and praise songs of the pastoral communities, these practices have hardly received the same attention in ethnomusicology. Hence, the present case study (based on fieldwork in 2010 and 2011) sheds light on the strong tradition of cattle breeding as the pride and prestige for every Muhumbi herdsman in rural Southwestern Angola. The key to understanding the daily work of the herders lies in their concept of "studying/reading cattle," which includes vocal and bodily expressions as well as a specific repertoire on the mouth-resonated bow known as *onkhondji*. Delivered through oral poetry and much humor, these expressions are all the result of a close engagement between herder, animals and environment. Moreover, the concept of "studying/reading cattle" encompasses the way in which knowledge of the animals is constantly being acquired, saved and passed on, with these cultural expressions playing a seminal role. These practices therefore act to sustain both herding and the continuous transmission of knowledge in these communities.

Ritmo in Capoeira: Ambiguity, Ideal Musicianship, and Holism

Juan Diego Diaz, University of California-Davis

In Afro-Brazilian capoeira *ritmo* stands for a variety of musical practices beyond the English term 'rhythm.' The expression 'aula de *ritmo*' (literally 'rhythm class'), for instance, references an organized collective practice of instrumental and vocal music. *ritmo* may be a generic term for *berimbau* patterns, or it could appear as a cue ('só *ritmo*!') calling for an energetic instrumental interlude during performance. Furthermore, capoeiristas believe that it is only through an intimacy with *ritmo* that they can create the flow and intensity necessary to sustain hours-long performances. At first sight, it seems that capoeiristas' understanding of *ritmo* reduces their diverse musical activities to 'rhythm,' thus reinforcing the notion that Afro-diasporic musics are essentially rhythmic. In this presentation I argue that capoeiristas' idiosyncratic use of *ritmo* is part of this art's ambiguous and deceptive forms of communication. Because ambiguity and deception have been key values for capoeira's resistance against official persecution and attempts of standardization and folklorization, I frame *ritmo* as an ambiguous concept that allows senior practitioners to control, guard, and present capoeira as a holistic art irreducible to discrete categories (dance, combat, folk, rhythm, melody, etc.). Rather than reducing their music to rhythm, capoeiristas expand *ritmo* to include the ideal musical sounds and practices necessary to promote holism. Based on my experiences as a practitioner and interviews with capoeira mestres from Bahia, this exploration expands common associations of rhythm in the African diaspora. My arguments engage practitioners' and scholarly discourse about *ritmo* in combination with analysis of performance practices.

"But where are you really from?": Black Irish Artists and Festive Music Culture in Ireland

Aileen Dillane, University of Limerick

There was a considerable shift towards representing more Black Irish artists on TV, radio and various streaming platforms in 'lockdown' Ireland in 2020-21. This was, in part, due to the growing awareness of both the Black Lives Matters Movement and with critically engaged artistic outputs of Black intellectuals and creators in Ireland. This paper focuses on the inclusion of Black Irish performers in one particular Irish music festival, Temple Bar Tradfest, which takes place in Dublin each January. I outline how, with support from Irish tourism and governmental bodies in Ireland and the USA,

Tradfest recalibrated its musical offerings in 2021. Greater diversity in the artist roster and the feature TV programme, 'Ireland in Music' may be interpreted as reflecting a commitment to structural changes in the context of this festival's specific history and mission. This requires an understanding of Irish traditional music's historical entanglement with Irish nationalist and nativist identity discourses and practices. More recent 'soft diplomacy' work by the Irish Dept of Foreign Affairs in the USA, in accommodating different narratives of what constitutes 'Irishness', proves to be a critical and complex intervention, especially in light of connections between Temple Bar Tradfest and other US-based Irish music festivals. The paper draws upon fieldwork, interviews with festival organisers, programmers, presenters, artists, and a year's critical observation through the FestiVersities European-funded research project lens. The 'success' of the diversified festival offering is critically appraised, with particular emphasis on the experience of Black Irish female artists.

Bring the Beat Back: New Orleans Second Lines in the COVID Era

Benjamin Doleac, Christopher Newport University

For nearly 150 years, black brass bands have paraded along the streets of New Orleans every Sunday, playing a potent mixture of uptempo dance tunes and spirituals over syncopated, Afro-Caribbean inflected march beats. An offshoot of the musical funeral processions that have been sponsored by black mutual-aid organizations in the city since the 18th century, these parades are known as "second lines," and are so named for the crowds of neighborhood revelers that regularly turn out to dance behind the band. Second lines have persisted through decades of trauma and racial terror, from Jim Crow through the massive upheavals and displacements that followed Hurricane Katrina. But in April 2020, amid the ongoing COVID crisis, the parades stopped entirely: the city government mandated it. While some bands have shifted their professional activities online to varying degrees of success, musicians and cultural workers have suffered a blow to their lives and livelihoods arguably more devastating than the Katrina disaster; the pandemic has merely amplified civic and economic disparities, largely along lines of race, that disproportionately affect members of the second line community. Can the second line tradition live and thrive in the absence of second liners? Drawing from interviews with musicians, dancers, and other culture workers, I attempt to answer that question herein.

Ramifications of Contextual and Creative Flexibility, and Collaboration in a Gahu Dance Drumming Experience at the University of Port Harcourt, Nigeria

George Dor, University of Mississippi

In his "structuration" theory, Anthony Giddens posits the reciprocity between structure and agency as an inextricable duality; structure and system can enable or constrain human agency; and the dialectical interplays between individual and community agencies (1984). Resonantly, this paper aims to explore the importance of creative flexibility, improvisation, collaboration, and the power of the driving human zest within and in spite of the dictates of contextual resources and other factors. During my Carnegie African Diaspora Fellowship at the University of Port Harcourt, Nigeria, in 2019, I taught the Gahu dance from Ghana to an African drum and dance ensemble. The ultimate performance was sensational, as students expressed their enthusiasm and joy, profound aesthetic gratification and fulfilment. By interpreting this memorable performance, I argue that raising and preparing an ensemble of almost forty students--six percussionists, fourteen dancers, and eighteen singers--was a result of collaboration, the support the dance and choral class instructors gave in recruiting and teaching the temporary ensemble members. Also, students' choral classes facilitated the learning of the songs. Further, flexibility in choreography allowing students to do their own thing at times, claiming the performance as their own, improvisation, tuning Djembe drums to represent all the instruments of a Gahu ensemble. I will use video

clips of the concert to elucidate the dividends of flexibility, improvisation, collaboration, and to corroborate the duality between structure and agency.

Archival Silence in the Collections of Dr. Jazz

Kira Dralle, University of California Santa Cruz

Dr. Jazz (Dietrich Schulz-Köhn) was said to have single handedly saved jazz from the Third Reich. He did this, however, as an active and high ranking officer in the party. In 1942, he was photographed in uniform alongside Django Reinhardt and "four unnamed black musicians" in occupied Paris. Scholarly texts on jazz continue to uncritically reproduce this photograph, without examining the implications of leaving these musicians nameless. In the Dietrich Schulz-Köhn Archive in Graz, evidence of early twentieth century fascist logics become entangled with fantasies of blackness and American celebrity. Dr. Jazz was known for his meticulous notes he kept about gigs, as he bragged about hangs with Ellington and Count Basie, yet none of the five copies of the photograph in the archive mention the identities of these black musicians. While conducting my research in the archives in Graz, what caught my attention was not the expansive collection of early records or the personal library of Schulz-Köhn, but instead the uncatalogued portion of the archive that consists of thousands of candid personal photographs, trinkets, and intimate letters tucked inside books. Instead of seeking audible traces, this paper examines the silences of the archive and the loose lines that can be drawn between seemingly disparate artifacts in uncatalogued collections. These silences lead us to question not only the circumstances surrounding the politics of original documentation and the validity of nontraditional primary source material, but also demands an examination of how these erasures in documentary practices have impacted contemporary jazz historiography.

Intimate Voice and Political Remembrance: Translating Across Disparate Historiographies and Multiple Ontologies

Jeffrey Dyer, Boston University

This paper utilizes longstanding research in Cambodia to explore the difficulties of translating across disparate registers of voice and different modes of being historical that people use to grapple with a violent history. I describe how non-Cambodians operating in Cambodia since the mid-1990s have promoted liberal conceptions of voice, political agency, and justice through artistic performances about the Khmer Rouge, and I suggest those efforts align with Eurocentric notions of how victims should heal from trauma while seeking legal redress. Those interventions have been embraced by some Cambodians, rejected by others, and are often at odds with local coping methods, Buddhist practices of caring for the dead, and the historiographic perspectives those practices embody. Building on anthropologist Marisol de la Cadena's (2015) concepts of translation and equivocation, I illustrate how Cambodians' attempts to cross between disparate ontologies, epistemologies, and historiographic frames can lead to ethical quandaries with no obvious resolution. In a political context where public remembrances aiming to give voice to the genocidal dead support a repressive State regardless of intentionality, one tactic Cambodians have pursued is to cultivate what I term an "intimate voice." Through quiet practices of remembrance and care, they invigorate relations with neighbors, relatives, and ancestors, removed from the liberal imperative to "have a voice" within a broad collective. The results may be tenuous and open-ended, but I suggest that declining to participate in the politics of voice and instead prioritizing an intimate relationality may be a powerful emergent political formation in contemporary Cambodia.

Belligerence and Melancholy: Sounding Optimistic Futurity in Lebanon's Post-Civil-Wars Alternative Music

Nour El Rayes, University of California, Berkeley

The first wave of alternative music in Lebanon developed against the backdrop of wide scale post-civil-wars recovery and reconstruction efforts in the late 1990s and early 2000s. While the violence of the 1975-1990 civil wars had ended, a governmental policy of 'no victor no vanquished' legitimized wartime political factions and failed to effectively end the cronyism, clientelism, and sectarian conflict that fueled the wars. For many Lebanese people who had endured the worst years of the wars or who had returned from abroad with the hope of building a new, better Lebanon, it quickly became clear that a brighter future had been cast in the shadows of the entrenched political order. The worlds of art, theater, dance, and music became primary sites for coming to terms with the realities of the wars and life after them, and reimagining possible futures in a post-conflict Lebanon. Drawing on ethnographic interviews and close listening, this paper examines the work of two bands whose sound has defined this period in Lebanon's alternative music. Where electro duo Soapkills' melancholy trip-hop and post-punk band Scrambled Eggs's brazen experimentalism are conventionally heard as markers of a generational hopelessness or malaise in the face of a bleak future, I argue that their music makes audible a growing current of belligerent optimism - an irreverent and cynical musical and ideological orientation which meets sensationalist narratives of past and future violence with the with a stubborn, optimistic insistence on exploring the possibility of other futures.

Whose Mizik Klasik? Classical Music and the Boundaries of Genre in Haiti

Lauren Eldridge Stewart, Washington University in St. Louis

To those unfamiliar with Haiti, classical music may seem an unusual genre to associate with its national identity. However, once initiated into the network of summer camps that dot this country's landscape, the complexity of both the genre and its use becomes more audible. Mizik klasik, or mizik savant (Largey, 2006), is simultaneously a broad category of practice and a contested narrative frame. Students may use it to refer to canonical European compositions or Haitian compositions from the written tradition. Both are practiced and performed regularly at recitals and concerts. Either use stands in tension with rara, an orally transmitted tradition that some argue is a truer representation of Haitian identity. A primary site for this debate over authenticity are the summer camps that teach mizik klasik. These camps gather students from across the country and invite clinicians from around the world. Thus, these debate grounds host local opinions from urban and rural locales within Haiti, surrounded by the conspicuous presence of foreigners. In this presentation, I will examine the contours of the debate as it unfolded when the rara band Follow Jah ran a series of clinics at summer music camps in 2014, including one at the Holy Trinity Music School.

Perspectives of Black Women Composers and Educators

Quintina Enyi, University of Georgia

This film addresses the barriers to Black women becoming and being recognized as creators of music. In indigenous music practices in Nigeria, women are restricted from playing specific instruments, such as the ufié (log drum) among the Igbo, and from some forms of vocal performance, such as oriki Ogun (praise of the god of iron) among the Yoruba. In post-colonial universities, these barriers have ostensibly been removed. Yet, the number of women pursuing composition as a field of study is considerably less than men in Nigeria and the US. In this film excerpt (20 minutes with a 10-minute introduction), we hear directly from Black Women composers and educators, gaining insight into how they teach and studying their compositions. This includes faculty members in Nigeria and at Spelman College in Atlanta, Georgia, a Historically Black

College devoted to educating women. How do they develop their talent in a field dominated by men (primarily white men)? What should we understand about their musical inspirations and structures? How do they inspire the next generation? The documentary will incorporate interviews conducted in 2020-21 in Nigeria and the US. The film also reflects on the definition of a composer, finding that women envision themselves as creators of music despite the male and Eurocentric associations. The film finds a surprising number of women who identify as composers, though unknown and underexplored. This relates to the indigenous roles of women in some cultures as "keepers of the songs and stories" in the indigenous oral traditions.

Balancing Pan-Caribbean Identity in Diasporic Performances

Steph Espie, Florida State University

Rehearsing out of a pan yard in a South-Philadelphia neighborhood, the Philadelphia Pan Stars are a steelband composed of primarily first and second generation West Indian immigrants that has become central to Philadelphia's Caribbean community. As part of their annual performance schedule, the Philadelphia Pan Stars participate in three substantial parades throughout the year - the Brooklyn Carnival Panorama, Brooklyn J'Ouvert, and the Philadelphia Mummer's Parade. Each of these vary in their performance aesthetics yet all three provide a space for participants to perform a communal identity. Brooklyn Carnival is an annual celebration held every Labor Day sponsored by the West Indian American Day Carnival Association and has come to celebrate a pan-Caribbean community. Brooklyn J'Ouvert also happens on Labor Day weekend although it is not sponsored by WIADCA. While Brooklyn Carnival may represent a pan-Caribbean community, J'Ouvert is an explicitly Trinidadian space. On the other hand, the Philadelphia Mummer's Parade is a parade rooted in European immigrant neighborhoods of Philadelphia and has become an important cultural tradition for Philadelphians. Out of these three performances, the Brooklyn Carnival requires the most preparation, labor, and financial support. Despite the importance of Brooklyn Carnival within their performance schedule, the Philadelphia Pan Stars are purposeful in their participation in performances that also embrace Trinidadian and Philadelphian identities. In this paper, I explore the Philadelphia Pan Stars performances in these three different cultural spaces and argue that the ensemble balances notions of pan-Caribbeanness with their understandings of Trinidadian and Philadelphian identity through sonic markers.

Les Blank's Documentary Realist Blues: The Blues Accordin' to Lightnin' Hopkins as Cine-Ethnomusicology

Charles Exdell, IU Bloomington

Documentary filmmaking has yet to gain acceptance as a mode of theorization in the field of ethnomusicology, hindered by a perceived opposition between art and scientific scholarship. Some ethnomusicologists, however, have argued for documentary cinema's value as social theory and ethnographic method. For example, an approach outlined by Benjamin Harbert (2018) called ciné-ethnomusicology reevaluates the music documentary work of several American filmmakers to better understand their use of cinematic language to convey theoretical insights about musical meaning. In this paper, I contend that the music documentaries of American filmmaker Les Blank constitute a unique form of cine-ethnomusicological realism. Blank produced a large body of work focused on American vernacular culture, with an emphasis on subaltern music scenes and performers. His documentary *The Blues Accordin' to Lightnin' Hopkins* (1968) is indebted to Direct Cinema and Cinéma-Vérité and his experience as a white Southerner attempting to represent black lives and culture. I interweave Blank's biography, the realist ideologies of 1960s documentary cinema, and scholarship on the ethnographic encounter to analyze Blank's portrait of bluesman Lightnin' Hopkins. Interpreting Blank's documentary realism as a Bazinian "social fact," I propose that the

film articulates an experience of social life among black Texans through music-image co-aesthetics and models a concept of engaged ethnographic practice grounded in a desire for empathy and interracial connection.

Naaxkohmäak “Jesu paschgon kia” [Singing “Jesu paschgon kia”]: Digital sound work in historical ethnomusicology

Sarah Eyerly, Florida State University

Digital sound work in historical ethnomusicology has the capacity to transform the nature of historical studies in music, expanding the reach and scope of ethnomusicology as a field. Yet, as the editors of *Digital Sound Studies* (Lingold, Mueller, Trettien 2018) have noted, “sound remains perhaps the least utilized, least studied mode within digital humanities.” In this presentation, I will discuss the collaborative project, ‘Singing Box 331,’ published through *The William and Mary Quarterly* (October, 2019) as a sound and multimedia-enhanced digital and print article. The project centers on a single Mohican-language hymn verse, ‘Jesu paschgon kia,’ from the Moravian church’s North American mission collections. The project’s collaborators (composer Brent Michael Davids, singer-songwriter Bill Miller, historian Rachel Wheeler, musicologist Sarah Eyerly, linguist Chris Harvey, and members of the Stockbridge Community, a Mohican descendant community) worked together to trace the creation of the hymn verse by Mohican Moravians in the eighteenth century, and the Indigenous and European musical and religious traditions that informed its performance and use. Building upon this historical research, the collaborators recorded ‘Jesu paschgon kia’ in three different versions with different groups of stakeholders, highlighting the diverse meanings and interpretations of historical music sources in the context of colonialism. The project not only provides a model for interdisciplinary and community-engaged scholarship that builds on methods in Native American and Indigenous Studies, but also serves as a demonstration of the potential for digital sound work to decolonize historical studies in ethnomusicology.

Transplanted Bards: Survival, Rebirth, or Reincarnation?

Anya Ezhevskaya, Dallas International University

Fifty years ago, Russian bardic song involved authored, high text load lyrics performed to simple guitar chords in the intimate settings of Soviet kitchens and campouts. Today, as Russians moved to the United States and brought their songs along, I ask: what determines bardic song’s survival in the new American environment? My inquiry leads to the study of certain characteristics of artistic genres which can set them up for success or failure when transplanted to a foreign land. In my presentation I discuss vitality, resilience and the interplay of transmission and innovation as it pertains to Russian bardic song in the US. I also explore possibilities of recontextualization and aesthetic disregard, of concretization counterpoised against the genre’s evolution. A central question emerges: are there generic characteristics whose presence, when genres are transplanted, will lead to a frozen art form if ignored or to the demise of the original and the creation of a new, hybrid form if embraced? This is the exact predicament of Russian bardic song, whose central element of personal authenticity is existentially threatened when non-Russians attempt to sing about non-Russian topics in non-Russian settings but claiming to be Russian bards. In response, I posit the theory of internally-generated content to explain why some artistic genres do not transplant well. Along the way, I discuss bardic song’s stable and malleable elements with a focus on authenticity which, by definition, must be altered as it evolves in a new land performed by new generations of performers.

Polyphony in Isolation: Sonic Capture and Experimentation in the First World War

Brian Fairley, New York University

The recording of Russian-army prisoners in Austria-Hungary and Germany during World War I was the largest organized media-collection project in comparative musicology prior to the introduction of electrical tape. While recent work has focused on the digitization, publication, and repatriation of these recordings (Lechleitner et al. 2018), the conditions of their production rarely come to the forefront--their coercive and dehumanizing quality, their adaptation of new media technologies--nor do the soldiers/prisoners emerge from these documents as individuals (cf. Lange 2015). One Georgian soldier, however, named Lavrosi Mamaladze, stands out in the archival record as a singer, translator and ethnographer, calling into question the very categories of investigator and informant. Despite conditions of physical control and epistemic violence, he helped bring about ethnomusicology’s first multichannel recording experiment, in which Austrian researchers isolated the three singers of a Gurian trio song on separate phonographs. In this paper, I elaborate a link between the spatial control and physical disciplining specific to conditions of incarceration (Foucault 1977) and the manipulation of space and body required to make these recordings. This experiment, I argue, not only expanded the possibilities of sound recording as a music-analytic tool, but made manifest the colonial ideas of separability and classification by race and language that guided the ethnological study of human “material.” In the process, it also reinforced a view of Georgian music as uniquely polyphonic--a notion that serves as Georgia’s musical calling-card to this day - demonstrating how media affordances can shape ideologies of musical form and national identity.

Swimming Toward Sovereignty: A Liquid Theory of a Reparative Indigenous Politics

Kevin Fellezs, Columbia University

An ancient Kanaka ʻŌiwi (Native Hawaiian) proverb, ʻMōhala i ka wai ka maka o ka pua (Unfolded by the water are the faces of the flowers), is given this exegesis by kumu (teacher) Mary Kawena Pukui, “Flowers thrive where there is water, as thriving people are found where living conditions are good.” In considering how the relationship between ‘thriving people’ and wai (water) might relate to Kanaka ʻŌiwi aspirations for self-governance and reterritorialization, I want to listen to, and learn from, wai as a swimmer, to ask what lessons we learn in immersing our bodies in the life-sustaining liquid. My presentation explores the relationship between human and non-human present in open water swimming or snorkeling in deeper waters. Instantly humbled by one’s vulnerability, immersed in an environment in which humans are ill-equipped to survive, how is it that swimming can be life-affirming while potentially life-threatening? How does immersive listening transform us? We know that sounds under water are distinct from sounds moving through air waves. What does it mean to hear ‘farther’ yet ‘slower’ in the moana (ocean), as sound reaches our ears via liquid, rather than air, waves? In thinking about these and related questions, I suggest that Kanaka ʻŌiwi have not only found sustenance but ways to flourish through their engagements with wai as it simultaneously humbles, nourishes, and recalibrates human relations to each other and the larger biosphere.

Blues Beyond Appropriation: Hakka Blues and Its Political Liberating Effect in Democratic Taiwan

Hsiang-Yu Feng, University of California, Davis

After the Kuomintang dictatorship’s mono-language policy (1946-1986) causes the deconstruction of Taiwanese Hakka cultural heritage, the Taiwan Hakka Movement (1987-present) aims to revitalize Hakka musical tradition by composing new popular

music pieces that borrow the blues (Chen 2008; Wang & Yang 2010). How might Blackness become non-White people's discourse of political liberation in non-Western cultures? This paper studies *Hakka Blues*, a compositional concept created by a popular music ensemble *Sangouda's* leader-composer Zhi-Wen Yen to examine the social politics of Taiwanese Hakka people embodying and circulating aesthetic sensibilities of the African diaspora. By applying Imani Kai Johnson (2020)'s idea of *beyond appropriation*, suggesting appropriation's incapability of explaining cross-cultural performance, and Xiaomei Chen's (2002) Occidentalism theory, claiming to study appropriation from an oriental perspective, I argue that "misconceptions" of the blues facilitate redefining Hakka traditional music and musicians' self-liberation from the dictatorship. From an oriental perspective, Yen perceives commercialized Black music as a superior and artistic transformation from African traditional music to popular music, so he draws musical and historical parallels between blues and shange. Many musicians also posit *Hakka Blues* as the root of Hakka popular music and create a Hakka Blues genealogy. With the concept of musicking (Small 1998), my ethnographic fieldwork on *Sangouda's* concert tour "Jazz Hakka Music" in 2015-2016 renders an interpretation that the musicians have internalized the *Hakka Blues* to separate their traditional music from stigma left by the dictatorship. This presentation demonstrates how Black music empowers non-White minorities to resist political hegemony in democratic Taiwan.

Comparisons between Brazilian choro and American jazz at the first half of the 20th century,

Adolfo Carlos Fernandes de Mendonca, Arizona State University

Both jazz and Brazilian choro have a certain predominance of instrumental recordings, virtuosity, some form of improvisation and have been born after interactions between European and African descendants (Coelho, T., & Koidin, J., 2005). Because of that, some musicians see choro as a Brazilian parallel of jazz (Taborda, M. 2010); (Cabral, F. B.; Ribeiro, L. S.; Castilho, M. A.; 2013). Some historic situations deserve special attention to justify a comparative study. Brazilian choro artist Pixinguinha has been exposed to jazz after spending several months in Paris in 1922. He then played a concert at Semana de Arte Moderna, an important Brazilian event at the apex of the nationalist movement in Brazil, bringing strong criticism to his new musical approach (Domingos Neto, M; Oliveira, M, P., 2012). Through literature review and comparative analysis of recordings from Louis Armstrong, Duke Ellington, Ernesto Nazareth, Pixinguinha, K-Ximbinho and others, this study shows that there are not too many similarities among these genres and that there has not been relevant influence between one and another. The recordings highlight relevant contrast in the first half of the 20th century, in terms of form, harmony, melodic vocabulary and, specially, how improvisation is applied. I will also cover the later evolution of choro into new music genres in Brazil, the beginning of jazz relevant influence in Brazilian music, and how choro has become less popular around the globe than other Brazilian genres. Presentation based on my paper with the same title. Ten minutes reserved for Q&A.

Ethnomusicology and the Genealogical Method: Listening to the Present, Writing the Past

Michael Figueroa, University of North Carolina at Chapel Hill

One of the most powerful ways that ethnomusicology and related fields traditionally have disciplined knowledge of the world has been through creating the illusion of the Global South's ahistoricity. This has produced a dichotomy that anthropologist Eric Wolf long ago termed "Europe and the people without history," a dichotomy clearly borne out in music studies. Of course, many scholars, including native scholars, have challenged this paradigm by mobilizing the colonial archive, or by utilizing other creative historical methodologies, in order to let the past speak through their work. But

the institutionalization of music studies through university departments and professional organizations still largely associate music history and ethnomusicology with the West and the rest, respectively. In this paper, I propose critical genealogy as a methodology whereby ethnography serves as a way of writing history and wherein the present serves an epistemological standpoint that structures, limits, and enables knowledge of the past. Drawing on my own research on how musicians shaped the Israeli-Palestinian conflict during the twentieth century, I demonstrate a method for researching the musical genealogies of individual performers, performances, and repertoires, and how those genealogies in turn connect to genealogies of other kinds of knowledge that concern ethnomusicologists who theorize music in/as culture. I show how tracing the genealogy of musical knowledge across points of migration and across historical divides (e.g., wars and the formation of the state) is critical for writing a musical history of the present.

Structures and Ideologies of Whiteness in Collegiate A Cappella Auditions

Daniel Fister, Washington University in St. Louis

Collegiate a cappella groups in the same campus community cooperate and compete for status, repertoire, and, especially, for new members. Recently, these student-led ensembles have become more intentional in seeking out students of color, especially Black students, as they try to establish themselves as multi-racial or even anti-racist collectives. Using interviews with current students and recent alumni of collegiate a cappella groups, I examine how race motivates decision making in a cappella auditions through what Omi and Winant (2002) identify as a "racial project" that "connect[s] what race means in a particular discursive practice and the ways in which both social structures and everyday experience are racially organized." Hearing scholastic a cappella as a "racial project" reveals how people un- or sub-consciously perpetuate unarticulated, racialized ideologies of the voice and inequitable racial hierarchies through social structures, musical aesthetics, and listening behaviors. Seemingly neutral exercises in sight-reading and blending can hinder students whose voices and abilities do not adhere to an established ensemble aesthetic descended from white, Western choral music. During solo performances, singers navigate racial stereotypes of how a white, Black, or Asian person can or should sound and the desired "neo-soul aesthetic (Meizel 2011)" mimicking pop and R&B divas. Audition events also display how each group interacts socially and who comprises the roster, which affects whether students of color feel safe joining their new musical families. These intertwined ideologies and structures help maintain advantages for white people to join a cappella, even as groups strive for diversity and equity.

Beyond the Archive: Orisha Liturgy in the Multimedia Work of Lydia Cabrera and Josefina Tarafa (circa 1954)

David Font-Navarrete, Lehman College CUNY

One momentous day circa 1954 in rural Matanzas, Cuba, an elaborate series of rituals - including a forbiddingly complex body of liturgical music and speech - was performed in honor of the African deities known as orisha. Among the Afro-Cuban priests and devotees based in nearby towns who led the rituals, three consummately cosmopolitan scholars of Afro-Atlantic culture were in attendance as special guests - Lydia Cabrera, Pierre 'Fatumbi' Verger, Alfred Metraux, and Josefina Tarafa. The day is documented vividly in text (by Cabrera) and photographs (by Tarafa) in *La laguna sagrada de San Joaquín (The Sacred Lagoon)*, a photo-essay which provides an intimate, post-exile coda to Cabrera's magnum opus, *El monte*. Both books contain copious notes on Afro-Cuban music, and they find a natural counterpart in *Música de los cultos africanos en Cuba (Music of the African Cults in Cuba)*, a massive collection of audio recordings (with liner notes) which Cabrera and Tarafa produced contemporaneously in the same community. Juxtaposing portions of the multimedia materials which Cabrera and

Tarafa produced, the traces of several individuals can be followed between text, image, and sound. The composite effect of the archival materials suggests that Afro-Cuban orisha liturgy, multimedia technologies, and multilingual scholarship have developed hand-in-hand for more than a half-century, establishing a clear pattern of encounters and exchanges between putative insiders and outsiders which - in Matanzas, at least - is continually reiterated in the 21st century. Paradoxically, the encounters and exchanges themselves can be characterized as starkly colonial and/or radically empowering.

Reimagining the Representation of Ethnographic Knowledge: A Digital Humanities Project

Jennifer Fraser, Oberlin College

During fieldwork ethnomusicologists assemble extensive multimedia records of sonic worlds yet our main scholarly products privilege the written word. This paper questions the dominant modes of representing ethnographic knowledge, arguing that the Digital Humanities help us radically reimagine the ways we share our research and for whom. Not only can multimedia become integral to the project, but digital platforms offer flexibility in modeling the vernacular epistemologies of the sonic, visual, and spatial worlds we investigate, allowing users more proximate access to "the source of knowledge" (Hsu 2013). Accessible to anyone with an internet connection, Digital Humanities projects also have an increased capacity to reach audiences beyond academia, especially the communities with whom we work. In 2021, access for them is our ethical and moral responsibility. This paper will step you through the construction of a large-scale Digital Humanities project drawing on 20 years of ethnographic research that involves an interactive, multimodal website rich in visual and audiovisual multimedia, interpretive text, and interactive tools, such as maps and timelines. The affordances of the digital allow ethnographers to re-envision the structural dimensions of our arguments, expanding beyond the linear narrative format offered by print and providing new ways of seeing our data. In Digital Humanities, the interface is part of the argument. The non-linear structure, collaborative design, direct incorporation of source material from practitioners, multilingual capacity, and the potentiality for user contribution contribute to polyvocality, which offers the scope for decentralizing authorial authority or what Ramella calls the de-hierarchization of knowledge (2014).

Instrumentalization and Circulation of Chilean Musical and Political Content Among East German Liedermacher and the Singbewegung

Jesse Freedman, UC Riverside

This paper investigates the influence of the Chilean musical movement *nueva canción* (new song) on East German folk music culture in the 1960s and continuing through the fall of the Berlin Wall. As with many other European countries at this time, East Germany developed its unique brand of song oriented towards social and political content and inspired by similar movements that had already been circulating in North and South America. In the GDR, this movement underwent a split between political singer-songwriters (*Liedermacher*) espousing a more deliberate critique of the East German government (e.g. Wolf Biermann, Bettina Wegner, and Gerhard Schöne), and those more closely aligned with "official" policies, the Free German Youth (FDJ), and the Singing Movement (*Singbewegung*) (e.g. Oktoberklub). While there were certainly points of overlap and tension between these positions, the influence and role of Chilean *nueva canción* and its associated politics became sources of inspiration within the wider movement in both obvious and indirect ways. This influence was strengthened even further after the 1973 military coup led by Augusto Pinochet that ousted the democratically elected socialist president Salvador Allende. Thousands of Chilean citizens, forced into exile, were granted asylum in the GDR and the movement for solidarity with Chile gained traction across the European continent. This music and

the political context in which it spoke, circulated widely and was interpreted and received within a diverse and conflicting set of needs and desires among the East German youth for the future of their country.

Ukraine 2018/19: Vocal Bridges and Orthodox Schisms

Dietmar Friesenegger, University of Vienna

In Kiev on January 5, 2019, the bells of Saint Sophia's Cathedral announced a momentous event in Ukraine's history. The nation was finally granted its own Eastern Orthodox church, an act that severed its last administrative ties to Russia. The Russian reaction, to split away from the Ecumenical Patriarch in Constantinople, resulted in the greatest schism in Christianity since 1517. Ukraine, in response, dismissed the clergy that had undermined its independence from within, and the Ukrainian people, unified at last, rallied to hail their long-desired church. Or so the story goes. - I would like to suggest an alternative reading of those events by presenting two interrelated narratives in which music culture is not only the site of analysis but an agent in the events. The first dates back to the late 1800s, when composers in Czernowitz (now Chernivtsi, Ukraine) dedicated compositions to mitigate ethno-linguistic conflict within the Orthodox church. The second features a recent project by the Choir of the Philharmonic at Chernivtsi to revive this music, notably, in the weeks leading up to the Church schism. This professional choir assembled members of many of those groups marginalized by the country's "state church" propaganda: native speakers of Russian and Romanian, agnostics, Orthodox priests who continue to adhere to the Moscow Patriarchy, and a Muslim from Crimea. In my paper, their voices will be heard as critical commentary on the developments of 2018/9, and will shed light, through a musical lens, on the intricacies of current Ukrainian identities.

"Humans & Soil:" Indigenous Bodily Autonomy and International Artistic Collaboration

Kelsey Fuller, University of Colorado Boulder

Kelsey Fuller; Marit Shirin Carolasdotter

This presentation describes the process, goals, and methods of a multimodal collaborative project entitled, "Humans & Soil." Using music, dance, poetry, research, and education, the creators explore the connection between human bodies and homeland from Indigenous Sámi (Sweden) and Ainu (Japan) perspectives. [The work-in-progress has been received with great interest from the Sámi community, though COVID-19 has delayed the performance premiere.] "Humans & Soil" highlights the issue of non-repatriation of Indigenous human remains, which for centuries have been forcefully extracted from their communities, studied, and displayed as artifacts in museums and other institutions. Bodily autonomy is intrinsically connected to other political discourses of colonization and exploitation that remain relevant to global Indigenous communities today, including land rights and resources for the practice of traditional lifeways, traditional ecological knowledge, and cultural commodification. The collaborators involved in this project use a variety of multimodal artistic and educational strategies to describe this connection, and create an experience that makes audiences and participants reflect on their own positionalities and responsibilities in a manner that describes both historical consequences and potential solutions for the future. This project could serve as a model for other contemporary artists and scholars wishing to include international collaboration and respectful presentation of controversial topics in their work. "Humans & Soil" strives to leads by example, and demonstrates how human bodies, both living and dead, can advocate for more respectful relationships between Indigenous and settler communities, and the lands they both inhabit.

Radyo Tanudan: Sonic Collectivities in a Philippine Village

James Gabrillo, University of Texas at Austin

During the late 1980s in Kalinga, a mountain province in northern Philippines, the community radio station Radyo Tanudan broadcast in its namesake village of approximately 3,000 residents. Run jointly by two tribeswomen, the station embodied a 'community sound' that reflected the specific realities of the village, serving as a mediated point of contact, and a mode of connection, for the voices it transmitted and the listeners who tuned in, as well as the ideas amplified on the airwaves. This paper chronicles the community station's role in narrativizing an overlooked space, allowing its tribal residents to cultivate a type of mediated sonic modernity, one that reverberated against an increasingly global, commercial, and indeed modern Manila, the nation's capital. By broadcasting in the local Kalinga dialect, the station presented an alternative to commercial stations that typically aired in English or Filipino, the country's national languages. Further, it served as a vehicle for community development and social gain by encouraging residents to become creators and contributors of local media. Despite Radyo Tanudan's fleeting, five-year existence on the air, its case exemplifies the capability of broadcast technologies to frame narratives and complicate perceptions of tribal cultures and identities, however limited a given audience and geographic reach may be. The broader analysis foregrounds the roles of vocality, sound, and performance in the public's self-articulation, the sustenance of community, and the fundamental aspects of political, spiritual, and cultural life.

Soundscape of the Domicile in Lockdown: Acoustic Ecology, Interiority, and Mental Health

Sonia Gaiind-Krishnan, NYU

"To come home then," LaBelle (2010) notes, "is to go inside." In the spring of 2020, as the hum of the infrastructures of sociality came to a grinding halt, the interior spaces of homes were set abuzz with sonic activity. It was a time of turning inward; desire was rewired, lines of connectivity re-run. The sounds of everyday life resounded through these lived-in spaces: sounds of togetherness and intimacy merged with the murmur of anxiety, conflict, and despair. Musicking practices among home-bound collectives fostered lines of connection even as the constancy of togetherness triggered vocal eruptions and states of malaise. In the time of COVID, as domestic spaces became sites of blurred demarcations between professional lives and intimate ones, the soundscape of the home was intoned by zoom audio, as virtual calls replaced forms of embodied sociality. This paper asks, how do the sounds of everyday life influence conditions of mental health under quarantine (DeNora 2015)? How have the acoustic ecologies of domestic spaces both enlivened and impinged upon states of wellbeing? And what reconfigured forms of relationality have they fostered? Based on digital and ethnographic research among the quarantined in Northern California, this paper assesses the intra-actions (Barad 2007) of bodies and particular sounds - including noise, vocalizations, music hearing, and music making - within our hermetically sealed pandemic vaults.

"Vivos se los llevaron, vivos los queremos": Music, Violence and Social Justice in Mexico

León García Corona, Northern Arizona University

In Mexico, musicians have had to negotiate issues of social justice and violence, both symbolic and physical, during much of the twentieth century and through the present day. Musical products and performances in this context participate in a complex, transhistorical process of coding and recoding notions of violence within issues of cultural and state legitimacy. In this paper, I explore how music, violence, and issues of state legitimacy have converged during the period in question by analyzing musical

expressions against the grain of physical violence exercised by the state in the forms of massacres and disappearances. I do so by focusing on the recent violent event of Ayotzinapa, Guerrero, in 2014, in which 43 students disappeared and are believed to have been killed, and the subsequent musical expressions that stemmed from the outrage. In this exploration, I aim to articulate how music and musicians contribute to the structures that enable death and violence to become a continued reality, and where stories of massacres, disappearances, and violent encounters become themes, re-coded tales, and motifs from which cultural products derive, produce, and negotiate value. In exploring the connections between Ayotzinapa and music, I examine popular bands such as Calle 13 and Caifanes as well as more grassroots musical expressions while sidestepping predetermined discourses driven by musical genres or nationalism.

The Work of Making Moods: The Concrete Labor of Spotify Curation in Brazil

Shannon Garland, University of California, Merced

Spotify, the most-used audio streaming platform in the world, promotes playlists-- three billion assembled from merely fifty million tracks-- as the key way it organizes music for listeners and advertisers. Some playlists are generated primarily through algorithmic functions fed by user habits, including users' own playlists. But Spotify also employs curators, salaried and contracted, to create "mood" playlists for activities like studying or working out, as well as for companies who use Spotify playlists as part of their brands. The workers who curate such lists would seem to be performing "affective labor," labor in which the management of feeling, whether within the worker, in her product, or both is a key component. However, case studies of Brazilian music participants contracted to curate branded Spotify playlists complicate such a notion. These participants' ability to be contracted as paid curators arose precisely from their histories of unpaid music production carried out for affectively dense, social purposes. Can "affective labor" account for the difference between unpaid, affect-laden actions, such as playlists made for individual use or as part of social relationships, and paid playlists directed by private companies, whose goal in hiring the curator is profit? This paper outlines a number methodological and conceptual problems raised by "affective labor" and its definition as a special type of work. I suggest these problems can be addressed by remembering that labor is always affective, whether or not it is "cultural" or paid, and by focusing not on types of labor but on what labor produces.

"Rave Sonnets": Club Culture, Place, and Ephemerality During a Global Pandemic

Annie Garlid, NYU

This paper explores an underground dance music scene in Queens, New York during the first three months of the COVID-19 lockdowns. Starting in March 2020, venues went silent. Bodies were replaced by unlikely clubgoers: dust falling; mold growing; a trapped fly. This was the materiality of absence. Meanwhile, dance cultures quickly mobilized, funneling themselves into the ether. The paper asks: if techno relies on a sweaty, cathartic being-together, what happens when circumstances pull bodies off of communal dance floors? I take as a case in point *Virtually Nowadays*, a series of DJ sets streamed by the Ridgewood club Nowadays, whose program curators promptly translated their live schedule into the digital realm. The sets, contributed by artists from across the US but operating within a global club culture infrastructure, represent a spectrum of relationships to physical place. Paired with visuals supplied by the artists themselves, they exhibit a lace-like interplay between materiality and ephemerality. Via a digital ethnography predetermined by the virus restrictions, this paper engages with existing ethnomusicological work on questions of embodiment and place as well as broadening a discourse on the thriving international underground dance music scene. I focus on *Virtually Nowadays* sets by four particular DJs--D. Tiffany, Marcellus Pittman, DJ Python, and Boo Lean, who refers to hers as a "rave sonnet"--and ask how each

weaves its own philosophy of the present and evokes a culture of grief. Ultimately, I argue that the sonic and the visual are potent collaborators in the expression of collective mourning.

A Change in Tones: The High Life of Solomon Ilori

Ofer Gazit, Tel Aviv Univeristy

Title: A Change in Tones: The High Life of Solomon Ilori. Year: 2021 Length: 33 minutes Language: English with English Subtitles. Filmed in Richmond VA in 2015, and featuring extensive archival material, A Change in Tones tells the musical migration story of Nigerian-American composer, singer and master drummer Solomon Ilori. In the film, Ilori discusses his childhood in Ghana and Nigeria, his arrival to New York in 1958 and the establishment of his acclaimed dance/drumming group, the Ilori Dancers. Accompanied by a rich soundtrack of Ilori's original music, the film features Ilori's collaborations with American jazz musicians Art Blakey and Randy Weston and his own African-jazz albums for Blue Note Records. Ilori also discusses his studies at Columbia University with prof. Willard Rhodes, his fieldwork on Yoruba traditions in Trinidad, and his dream of completing a PhD in Ethnomusicology -- a dream cut short by U.S. immigration laws before the 1965 Immigration Act. The film concludes when the Ilori family returns to the U.S in the early 1980s, Ilori completes his music degree and rekindles his drumming and teaching career. The screening will be followed by a discussion of the representations of West African musicians in musical and academic collaborations in the 1960s. Should his health permits, Mr. Ilori and his family will attend the screening and participate in the discussion.

Magical Activism: Witchcraft, Spiritualism, and Sounded Political Protest in the United States

Hannah Geerlings, Florida State University

Singing and chanting are often integral to political protest movements in the United States, but the sonic practices of magical activists, such as witches and Spiritualists, have been traditionally underrepresented in academic studies. Magical activism is similar to other forms of sounded political action: people gather, bring symbolic items, and use their voices to recite their desire for change. In the words of witchcraft practitioner and scholar Kristen Sollée, "language is a spell. Political chants, feminist writings, community gatherings--it's all magical work. It has been explicitly designed to manifest change (*Venefica Magazine* 2018, 1:81)." This paper will trace the long history of sounded magical activism in the United States through three case studies. In the nineteenth-century, Spiritualists used séances and trance lectures to argue for abolition and women's rights. In the 1980s, ecofeminist and goddess worship groups, such as Reclaiming, practiced ritual singing and dancing in support of women's liberation. In the twenty-first century, witches of diverse spiritualities utilize chanting and singing to fight to end racism, police brutality, and gender and sexual discrimination. As these case studies demonstrate, sonic magical activism--trance speaking, spirit communication, and group singing and chanting--has long been an important tool for social justice work and civic engagement. Building on the work of scholars such as Becker (2004), Manabe (2017, 2019), and Turino (2008), this paper will explore the many ways Spiritualists and witches have utilized sound and music to power their political activism.

The Jazz Salon: Photographer Clemens Kalischer at Music Inn

John Gennari, University of Vermont

In the 1950s, Jewish German refugee and émigré photographer Clemens Kalischer found himself witnessing gospel matriarch Mahalia Jackson sing the blues, free jazz pioneer Ornette Coleman sing Bach chorales, and Harlem dancers Leon James and Al

Minns take flight to execute their Lindy Hop air steps. He was in the presence of a momentous cultural awakening: a new concept of America born at the crossroads of small-town New England democracy, European formal culture, and the casual, urban, interracial, cosmopolitan culture of jazz. At Music Inn, just down the road from Tanglewood in the Berkshires, the likes of John Lee Hooker, Langston Hughes, Dizzy Gillespie, Max Roach, and Mary Lou Williams participated in roundtable discussions, lecture-demonstrations, concerts, and impromptu jam sessions, leading to the creation of the Lenox School of Jazz, a seminal effort to define and codify America's native art form. Just arrived in the Berkshires after an auspicious apprenticeship with the Photo League at the New School, Kalischer trained his camera on these American masters at work and play, creating a stunning visual record of jazz in a moment of deep cultural richness. With bracing documentary clarity and a super-keen eye for the telling human gesture, Kalischer captured jazz musicians not primarily as iconic performers, but rather as scholars, educators, mentors, and collaborators. My paper will spotlight how Kalischer's documentary approach mapped the visual contours of an important jazz scene, telling stories of jazz labor, practice, rehearsal, performance, pedagogy, conversation, and social interaction.

Musical Subalternity, Ontology and Mediation: Sounding the Contested Genealogies of the Punjab gharānā

Ronit Ghosh, University of Chicago

This paper focuses on the evolution of the Punjab gharānā of tabla-playing during the twentieth century. This school of drumming has incidentally become almost synonymous with the art of the tabla itself (rather than one of its numerous gharānās) in the international arena thanks to the emergence of Zakir Hussain as a global tabla sensation. This paper attempts to chart out a counter-history of and a materialist approach to understanding some of the dominant idioms associated with the school by undertaking a microanalysis of a set of recorded live-performances and CD-tracks of a few of the musicians of this gharānā. In doing so, it attempts to bring out how an encounter with studio-technologies (ranging from the radio-studios in India to sound-recording studios in North America), infrastructures of the international concertizing scene and the exigencies of producing mediated affect lie at the heart of some of the most valued idioms of the Punjab gharānā of tabla-playing. Rather than locating performance style in discourses around creativity and virtuosity, this paper demonstrates that the current popular and artistic conception of the Punjab gharānā stems from a musical modernity crafted significantly by a 'technologized tradition', as it were. Drawing from theories of affect and mediation the paper argues for a revisionist understanding of the sounds associated with the Punjab gharānā and analyzes how non-human actors (studios, technologies, recording equipment, the formal demands of accompaniment and so on) mediate and co-produce the pre-eminent aesthetic idiom of the Punjab gharānā.

Li Keur: Putting the Heart Back into Métis Archival Belongings

Monique Giroux, University of Lethbridge

The repatriation of Indigenous arts, including music, has garnered increasing attention in recent years. Repatriation of tangible musical belongings might include returning recordings, instruments, written descriptions, and transcriptions. The repatriation of intangible cultural heritage, however, includes more than just transferring belongings. As Ts'msyen scholar Robin Gray argues, cultural expressions that are confined in archives are "not alive." Central to the process of song-return, then, are practices that "resurrect their spirits" (Gray 2015: 118). Sylvia Nannyonga-Tamusuza and Andrew Weintraub similarly extend the concept of repatriation, noting that archival recordings encode a cultural encounter. They therefore suggest that repatriation might include critical analysis of the power relations embedded in the archival belonging, towards the

goal of repairing those relations (2012: 209). Using Métis librettist Suzanne Steele's dramatic musical work, *Li Keur: Riel's Heart of the North*, as a case study, this paper addresses one way that Métis archival belongings are being brought home and their spirit revived. Drawing on an interview with Steele and observations of the performance, I argue that Steele's work offers both a critique of the archive and a resurgent expression of these belongings for the contemporary Métis community; that is, her artistic production brings Métis belongings home and finds new ways to live the heart (*Li Keur*) of the belonging. By focusing on this case study, this paper considers the complexity of repatriating intangible cultural heritage and the potentials of dramatic staging, while highlighting the importance of these belongings to Métis communities.

Singing Liberation and the Family of God Movement in Central America

Bernard Gordillo, UC Riverside

The development of liberation theology in Latin America arose from grassroots movements in the Catholic Church during the 1960s. This period witnessed clergy, religious orders, and lay people call for social change as they worked alongside popular church communities in confronting systemic poverty, injustice, and political violence. The Second Vatican Council (Vatican II, 1962-65) and the Medellín Conference (1968) galvanized waves of socially-committed expression and action, generating new forms of religio-political song and visual art in the process (Berryman 2020; Markey 2016; Richard 1987). A noteworthy tendency, the transnational *Familia de Dios* (Family of God) movement in Central America employed music within the liberation practices of its community-building programs. Collective singing embodied a struggle for liberation and unified the movement's renowned 'experimental' communities of San Miguelito (Panama City), San Pablo Apóstol (Managua), and Our Lady of Solentiname (Mancarrón Island, Lake Nicaragua). This paper examines singing within the *Familia de Dios* movement in Central America during the 1960s and 1970s. Drawing on research conducted in Nicaragua, I will situate the role of song as fundamental to the ritual practices and political awakening of each community. Although the history of liberation theology and the popular church are an established area of study, the place of expressive culture in early Catholic liberation movements has yet to attract much attention. An exploration of *Familia de Dios's* musical aesthetics will contribute to further understanding how Vatican II became liberation theology (1971) in Latin America.

The Sound of One Wing Flapping: Scapegoating COVID-19 in Norm MacDonald's "Bat Song"

Julianne Graper, Indiana University Bloomington

In March 2020, comedian Norm Macdonald posted a song to YouTube parodying Chinese bat-eating practices claimed to be the cause of the COVID-19 pandemic. Though intended as humorous, the video raises troubling questions about the media's deployment of scientific findings to fuel anti-Asian sentiment. In this paper, I unpack the narratives underlying Macdonald's parody song, demonstrating the exaggeration of bats' alleged role in the COVID-19 pandemic by the media and the sonic traces of such misinformation in an online medium. Following Monson (2017), Martin (1999) and others, I demonstrate that the bushmeat eating practices mocked in Macdonald's video function similarly to racialized scapegoating in past epidemics, including Ebola (2014). Situating narratives about zoonotic disease in the long cultural history of bat scapegoating, I demonstrate how the strategic use of bats placed undue blame for the COVID-19 pandemic on China. Popular media depictions like Macdonald's therefore served as a conduit for misinformation geared towards serving Conservative political ends. In addition to considering popular media output during the COVID-19 pandemic, this paper uses zoonotic disease as a tool to think through crucial dilemmas about the participation of non-human animals in human cultural practices, drawing from

techniques of multispecies ethnography (Kirksey 2014; Kirksey and Helmreich 2010). In so doing, it contributes to ongoing conversations about the nature of being human, an ontological state radically under siege in the era of zoonotic disease.

Sounds from the Discarded: Tactical Listening in the Oaxaca Garbage Dump

Kristen Graves, University of Toronto

Surrounded by moving dump trucks and trash compactors in the Oaxaca, Mexico garbage dump, Los Pepenadores listen. A self-governing group dependent upon their work in the dump to survive, Los Pepenadores have developed unique listening skills that aid in their safety and ability to make a living in this harsh environment. I argue that Los Pepenadores have developed ways of listening and knowing sound that make their work possible and productive. For these descendants of the Zapotec, listening is a corporeal, multisensory, and active action that is entangled with agency, materiality, place, and notions of self. Like the material objects they rely on for subsistence, Los Pepenadores are viewed as disposable by most Oaxacan residents, and yet amidst this marginalization, their sound-based ways of knowing inform how they conceptualize themselves and make do in this ecosystem. Drawing on sound studies literature and de Certeau's concept of tactics, I show how Los Pepenadores decipher and understand this sound environment through the phenomenological practice of foregrounding and perception. In this cacophonous soundscape, the rapid ping-ponging of individual sounds easily fade into a wall of noise to the untrained ear. The ability to distinguish particular sounds against this chaotic, multidirectional backdrop is paired with the knowledge of which specific sounds merit focus and attention. I describe Los Pepenadores' listening skills as 'tactical listening,' because they allow Los Pepenadores to assess and amend their responses to this place, ultimately imparting a form of control over their labor and livelihood in this unregulated environment.

"Let The Band Deal With This!": The Linkage of Hip Hop and Marching Ensembles, in Culture and Practice, in the African American South"

Kevin Green, UC San Diego

The idea of hybridity can be applied to the methodologies and culture of musing when seemingly disparate genres collide. When a marching band snare drummer is also a Hip-Hop DJ, and creates beats by "programming" the different voices of the drum section in real time, a blended aesthetic between Hip-Hop and marching ensemble playing emerges. This, and other comparable phenomenon, has recently gained some attention through the sounds and imagery of Big K.R.I.T., and Beyoncé performances. However, the detailed nuances of how these influences are exchanged, combined, and embodied, has gone mostly ignored within academia. This oversight devalues the cultural importance of Southern musical practices and obscures the ways Hip-Hop is sounded and lived in Black, Southern spaces. In this study, I explore how music is manifested by individuals and ensembles who meld influences, aesthetics, and traditions of Historically Black College and University (HBCU) show-style marching bands, and Hip-Hop. I contend that these practitioners don't exist in isolation of each other, but rather engage in constant musical dialogue. By presenting evidence, obtained via musicological archival procedures and ethnographic interviews, and partnered with the author's positionality as a practitioner in Hip-Hop and band, I identify markers in culture and sound that corroborate the connection between these entities. Be it arrangers who orchestrate Hip-Hop for band, emcees that collaborate with these ensembles, or producers who invoke marching band sounds on tracks, the linkage between the two is a continual part of Southern, African American musical construction.

A Musical Renaissance in Cambodia: Three Strategies of Revitalization

Paul Greene, Pennsylvania State University Brandywine Campus

During 1975-79, the Khmer Rouge regime sought to destroy alternative vehicles of community and identity in Cambodia, and to this end took the lives of an estimated 90% of the country's professional musicians. Following the genocide and subsequent decades of conflict, music revitalization efforts have brought lost songs and entire traditions back to cultural life, and today Cambodia resounds in a powerful renaissance of its centuries-old musical traditions. This paper draws together musical analysis and cultural ethnographic information based on three field studies to show and compare three dimensions of Cambodia's musical renaissance: poetic areak spirit-appealing traditions, revitalized folk traditions from Cambodia's provinces, and classical Buddhist musical theatre. These musical traditions were decimated during the 1970s, but they resound in Cambodia today through the sustained efforts of government programs, non-governmental organizations, private teachers, arts enthusiasts, schools, and universities. NGO Cambodian Living Arts celebrates Cambodia's cultural diversity, provides support for provincial musicians to become masters, and promotes the music through international tours and concerts such as their recent arts4peace festival. The Royal University of Fine Arts in Phnom Penh seeks archival sources of Cambodian music prior to 1975, and guides the renaissance through its focus on historical accuracy. Folk music revivalists scour villages and towns to seek out the old masters of faded musics, and support them as they perform and teach the music. Music revitalizers have differing and sometimes competing aims and agendas, however a shared emphasis in the contemporary musical renaissance as a whole is that Cambodians are celebrating diversity instead of persecuting it, and grounding themselves in a shared and sustainable sense of community, tradition, and identity.

Modern Mothers: Burmese Children's Songs as Anglo-Burmese Reproduction

Annie Greenwood, University of California, Berkeley

In the preface of *For Maung Khway*, a slim collection of Burmese nursery songs published in 1939, U Khin Zaw compares Burmese and Western attitudes towards children and child-rearing. By his measure, the lack of publications for Burmese children, "shows that we [Burmese parents] do not consider it our duty to delight our children even though our children may be a delight to us." He states, instead, that existing Burmese children's literature is didactic. In this paper, I contextualize U Khin Zaw's statements about parental duty and music's intended function by situating them within a broader scholarly discourse about motherhood and modernity in Myanmar. While colonial authorities sought to improve infant and maternal mortality rates through educational reforms pertaining to health and hygiene, the burgeoning independence movement mobilized the figure of an ideal mother as someone responsible for preserving and transmitting Burmese values and culture to her children. *For Maung Khway* demonstrates allegiance to both of these competing projects. Accordingly, I argue that instead of approaching this songbook as an artifact of Burmese identity, it can be better understood as a site of Anglo-Burmese reproduction, based on its authorship, the musical transcription and textual translation it uses, and its circulation in live and recorded form. Analyzing it in this way allows for a closer examination of music's role in establishing and perpetuating a uniquely Burmese racial frame that underpins personal and electoral politics in Myanmar to this day.

Area Studies, World Music Ensembles, and Sustainability: A Case Study of Columbia University's Gagaku/Hōgaku Program

Garrett Groesbeck, Wesleyan University

After the groundbreaking introduction of hands-on gamelan practice at UCLA by Mantle Hood in the 1960s, Japanese gagaku was in fact the second world music

ensemble introduced into the North American academic music ecosystem. But while Indonesian gamelan ensembles have grown in number in the intervening decades, Japanese ensembles have faced significant sustainability issues, which are particularly striking considering the widespread prevalence of Japan Studies-focused classes and departments in American higher education as a whole. Columbia University's gagaku/hōgaku program disrupts this trend: due in large part to the efforts of its Japanese Cultural Heritage Initiatives (IMJS) program, it is currently the only school in the contiguous United States to offer for-credit classes in multiple genres of Japanese music, co-operated by the IMJS and the school's music department. I make use of Catherine Grant and Huib Schippers' framework for sustainability issues to consider how the IMJS has succeeded in establishing, funding, and promoting their gagaku/hōgaku ensembles. Ethnographic observation provides insight into students' broad-ranging motives for joining these classes, and prompt a reconsideration of the assumption that music departments are the natural home for all ensembles in a higher education context. Furthermore, this framework provides insight into the ways in which marginalization of traditional Japanese genres within Japan itself may have broad-ranging impact on Japanese ensembles' sustainability throughout the world.

Serenatas for Brain Health: Building & Documenting Culturally Diverse Strategies for Intergenerational Community Engagement and Creative Aging Education

Jennie Gubner, University of Arizona

Communities and healthcare systems are in need of creative and culturally diverse strategies to meet the growing needs of our rapidly aging population and to address the rising rates of dementia, especially among underserved minority populations. Intergenerational arts-based approaches offer culturally sensitive strategies for building age-friendly societies, educating about creative aging, and engaging older adults through creative practices. I believe ethnomusicologists have much to offer in this domain. This paper discusses my experiences conceptualizing and designing a pilot grant I recently received from the Alzheimer's Association to build an intergenerational house-calls serenade (serenata) program that uses Latin American traditions to promote brain health and wellbeing to vulnerable Latino older adults. Bringing together my experiences directing music ensembles, building community-engaged courses and producing short films as a part of ethnomusicological research, I will discuss my plans to establish a Latin American Popular Music ensemble to train students and community members to perform serenatas, build a house-calls serenade program that sends students to sing serenades to vulnerable community-dwelling Latino older adults at risk of loneliness and social isolation in conjunction with home care medicine programs, and create short ethnographic films encourage culturally diverse, intergenerational, and creative approaches to music and brain health initiatives across the U.S. and Latin America. Through this paper I argue that inter-professional collaborations like this between clinical, artistic, and cultural experts are necessary to establish best practices for creative aging initiatives and new programs that reach underserved and culturally diverse populations.

Doing Research "in a Good Way": Decolonizing the Group Interview through Talking Circles

Jessica Margarita Gutierrez Masini, University of California, Riverside

Inspired by scholar musician Dawn Avery's (Mohawk) use of talking circles in her group interviews with Native composers (2014), I explore decolonizing the group interview using talking circles. Talking circles are a distinctive tradition among some North American Tribal Nations that give every member a chance to speak on a particular topic. Today, talking circles have found their way into classrooms as a pedagogical tool for structuring discussions in-person and online. Considering the COVID-19 pandemic

restructuring the way we research, I share the benefits of talking circles in a virtual setting by focusing on a talking circle group interview I conducted in May 2020. Talking circles present an opportunity to do research "in a good way" (to use an expression that is common among my friends and interlocutors) in that they can create a sense of community and foster an environment in which dignity and respect are given and received by all. Talking circles can explore community tensions or resistance and facilitate listening and learning together. In my current research, I investigate cross-cultural perspectives of Indigeneity (Indigenous identities) through music and dance making in Danza (an Indigenous music, dance, and spiritual practice from Mexico) and powwow (a North American intertribal music and dance practice) spaces in the Southwest. Talking circles have presented opportunities for an in-depth analysis of Indigenous intertribal relations, including notions of Indigenous identity and decolonial praxis, thereby echoing current and historical modes of decolonial inquiry and meaning making among local Indigenous scholars and communities (Tuihawai Smith 2012).

Local Color: The Influence of "Folk" Art and Music on the Athens, Georgia Indie Music Scene

Grace Elizabeth Hale, University of Virginia

This paper explores how young people in Athens used what they understood as folk music and art to create a new kind of southern bohemianism and a vision of the South that in their thinking escaped the white supremacy of the past. I examine how local folk music revivalists like University of Georgia art professor Art Rosenbaum and local folk art collectors like University of Georgia art professor Andy Nasisse introduced art students and their friends to Black and white rural cultural traditions. I also look at how young people who participated in the scene worked to incorporate 'folk' traditions they had grown up with like rural hymn singing, gospel, and country music into the new culture they were self-consciously creating. Musicians and bands considered include R.E.M., Vic Chesnutt, Deonna Mann, the New Iberian Gospel Contingency, and the Chicasaw Mudd Puppies.

Ethnodoxologists Push Back: Valuing Local Agency and Arts in Contexts of Missionization

Robin Harris, Dallas International University

As a Christian and an ethnomusicologist with additional academic training and positions of leadership in the fields of ethnodoxology and missiology, I will outline the complex and conflicted relationship between ethnodoxology and historical missional approaches as well as the way ethnodoxologists are beginning to effect change both in the study of missiology as a discipline and in the work of missionaries world-wide. My contribution will address some basic questions about ethnodoxologists: who are they, what do they do, and why?

At the core of the debate about ethnodoxologists lies a deep suspicion regarding their ethics. Ethnodoxologists have been targets of *ad hominem* critique in SEM publications and listservs because they are perceived to be part of missionizing, proselytizing structures and thus culpable for historical wrongs linked to the activities of mission organizations

The ethical principles of ethnodoxologists, however, reveal surprising values focused on reversing and redressing historical mission practices (www.worldofworship.org/core-values www.worldofworship.org/core-values). A few examples include: celebrating and encouraging the diverse worship expressions of Christian faith communities (rather than focusing narrowly on conversion); valuing individual and community agency (a value shared with ethnomusicologists); employing participatory methods for community development (doing *with* and not *for* people);

esteeming academic rigor (emphasizing training and education toward advanced degrees); and supporting communities' own visions for a better future (such as justice, health, artistic diversity, love, well-being, creativity, as well as local goals related to the thriving of Christian faith expression).

Black Lives Matter? Race, Socioeconomics, & Urban Music Education in New York City

Colin Harte, CUNY

Galvanized by the Black Lives Matter Movement and my own experiences as a fourteen-year Bronx public school music teacher, the central academic focus of this research explores inequities in New York City (NYC) urban music education in regards to access, resources and curriculum construction in relation to race and socioeconomics as well as pedagogical solutions and activism. The historical underpinnings of these systemic prejudices and their resulting educational inequalities primarily for people of color are explored. Successful music programs that have thrived in high poverty urban neighborhoods that employ inclusive world music curriculums are examined. These programs are analyzed to determine best strategies and educational practices for combatting the significant challenges, systemic prejudices and inequities facing urban music educators. Several successful music programs in Harlem, Bronx and Brooklyn are examined as models of music educational success. This research analyzes the successful building of urban music education programs through the curricular incorporation of musics of the world. By viewing music education from an ethnomusicological perspective, student music making, active participation, cultural experiences, linguistic development, student/familial/communal musics become central components of a music curriculum. A history of the development of public school education and music in NYC is provided along the lines of race and poverty. Current social, political, financial and educational challenges facing music education in urban schools are detailed along with proven, successful teacher responses to these issues. Key concepts regarding world music curriculum construction, student musical participation, best teacher practices, and curricular incorporation of student music interests/backgrounds are explored.

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 afromodern aesthetic that challenges the association between music, on the one hand, and ethnic and national affiliations on the other hand.

Focused on Feeling: Affective Embodiment in a Japanese Buddhist Chanting Tradition

Matthew Haywood, The Chinese University of Hong Kong

Numerous East Asian cultural traditions require practitioners to exhibit intense concentration and restraint in musical and choreographic performance. What could such a performative framework offer for theories of affect and embodiment? Affect theorists typically associate affects with indeterminacy, intensity, and contagiosity that operate through a relatively unbounded and processual corporeal ontology. Furthermore, scholarship has revealed how bodies in action inculcate racial and gendered modes of being whilst utilizing the expressivity of movement to transgress or expand upon social boundaries. Busy bodies thus clearly exhibit the heterogeneity of affect and embodiment, but scholarship rarely accounts for self-restrained bodies that perform within strictly prescribed traditions. Accordingly, we risk assuming through inversion that such bodies are dull, unaffected, and homogenizing. My paper responds thus with an account of the ritual chanting practices of a Japanese Buddhist temple in London. Through concentrating on maintaining a still posture, listening intently to other chanters, and carefully executing scripted musical and choreographic procedures, the practitioners in this tradition demonstrate how the desired religious affects of their performances are acclimated and re-evoked through the cultivation of training and relationships. Furthermore, the restricted formalization of their ritual is understood as granting greater efficacy to the elusiveness of affective encounters. As such, I posit that boundaries and restraint in musical practice need not signal a reduction of affective meaning, but rather poses new questions that invite us to expand upon our received understandings of affect and embodiment in ways that can engage better with East Asian performative contexts.

Sounds of the "Hyperghetto": Sonic Counter-Storytelling in Jersey Club Music Performance

Jasmine Henry, Rutgers University - New Brunswick

The Newark rebellion, one of 159 racial uprisings during the "Long, Hot Summer of 1967," is recognized as one of the most devastating events in United States history. After 1967, Black Newarkers endured decades of racialized poverty and police brutality yet also saw the flourishing of Black political leadership, racial consciousness, and independent cultural production. Contemporary Newark continues to be a tale of two cities. Despite recent urban renewal efforts, mainstream narratives depict Newark as a dangerous "hyperghetto" overrun by pathologized urban outcasts (Wacquant, 2008) whereas residents frame Newark as a place of Black cultural vitality. To unveil local insights rendered invisible by mainstream ghettoization discourse, this paper examines the performance of Jersey club music, a Newark-originated house music subgenre, as counter-sonic discourse among Black urban youth. Drawing from critical race counter-storytelling theories (Solórzano & Yosso, 2002), I argue that Jersey club music scene participants produce sonic counternarratives that purposefully and inadvertently challenge their "hyperghetto" urban outcast status. Based on observations of YouTube videos and interviews with music producers, DJs, and dancers, I present a case study of #LinkupTuesdays, a bi-weekly dance battle series. As participants recount the DIY production and performance practices featured in the videos, I reveal how their insistent rhythms and rapid footwork articulate oft-overshadowed narratives of contemporary Black urban joy, pride, agency, and empowerment. By centering Black urban youth experience, I depict the "hyperghetto" as an important site of (ethno)musicological scrutiny and problematize ghettoization narratives that silence contemporary Black urban independent music scenes and participants.

Vengase Virtualmente: Mexican Regional Digital Platforms

David Hernandez, Colonize Media

With the pandemic affecting our livelihoods, the demand for la musica Norteño Sax has been increasing on the radio waves and music streaming services across Mexico and the United States. CEO of Colonize Media, David Hernandez, will bring us new insights to the world of digital platforms in the Mexican Regional genre. He will present data collected from his company and explain the impact La Zenda Norteña has seen with its expansion of their streaming services.

Asociación de Dueños de Gagá: Haitian Dominican Gagá, Politics, and Anti-Haitianism in the Dominican Republic

Victor Hernandez-Sang, University of Maryland, College Park

In the last two decades, immigration policies, policing, and discrimination have increasingly affected the Haitian Dominican community in the Dominican Republic. Many of those affected are descendants of Haitian immigrant sugarcane workers who practice *gagá*, a procession featuring music and dance that takes place during the days leading to Easter. While local governments have limited their right to circulate in public spaces, the police have increased the harassment of these groups. This heightened attention to *gagá* is also reflected in the growing discussion of "the Haitian Problem" in the media, which often depicts the community in a negative light. As a response to this conjuncture, various leaders of *gagá* groups founded an association to serve as a platform for political leverage and community-education on racial discrimination and inclusion. Despite the conditions that the pandemic has imposed, the organization has continued to expand, to communicate with its constituents, and to build strategic partnerships with authorities. Through field research conducted in 2019 and 2020 and analysis of printed press and media, I examine the characterization of the *gagá* procession and the Haitian Dominican community by champions and detractors. I suggest that by politicizing the procession, the association of *gagá* groups effectually builds a platform to combat the long-standing anti-Haitianism in the Dominican Republic. 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.

Cultural Imperialism and the Assessment of Creative Work: Examples from Finnish and South African Tertiary Jazz Programs

Juniper Hill, University of Wuerzburg

Assessing creative work is often challenging, even more so in culturally diverse learning environments where students and educators may not hold the same musical values. An instructor aiming to teach proficiency within a specific style (e.g., American bebop) may unintentionally give feedback that devalues a student's personal creative expressions, which in many cases reflect diverse musical heritages (e.g., South African vernacular and/or glocal popular musics). Such devaluing feedback can inhibit individual creative development, stifle innovation, and perpetuate sociocultural power imbalances. This presentation draws on in-depth comparative ethnographic research funded by the European Research Council and the Fulbright Commission and conducted in tertiary music programs in Cape Town, South Africa and Helsinki, Finland. Interviews with instructors, students, alumni, and program dropouts illustrate how and why idiomatic boundaries are enforced, how musical value judgments can perpetuate social inequalities, and how negative feedback can inhibit individual creative development. Examples are primarily drawn from jazz programs, though classical and folk/traditional musicians in the same conservatoires were also interviewed. I deconstruct the hidden imperialism, racism, classism, and colonialism in assessments of student work and instructor attitudes towards non-American jazz and

popular expressions. This work underscores the personal, social, and cultural importance of embracing musical diversity and the value of permitting and supporting developing musicians to go beyond idiomatic conventions in their creative work. Strategies are discussed for how tertiary level music educators might better support individual creative development and social justice.

The Saif ul-Malook: Memories of Migration in Kashmiri Sung Poetry

Thomas Hodgson, University of Oxford

The sociology of memory often situates the idea of "collective memory" (Halbwachs 1992) within more-or-less clearly defined cultural worlds. Yet this framing becomes much messier when seen through the lens of migration. In practice, migrants understand their experience of living in multicultural societies in ways that cut across historical as well as cultural spheres. In this paper, I explore the performance and patronage of the Saif ul-Malook, a collection of poetry written by the nineteenth-century Sufi, Mian Muhammad Bakhsh. Often described by Kashmiris as the 'Rumi of Kashmir', I situate its story in relation to the movement of people and culture between Pakistan and Britain, particularly since World War II; movements marked by shifting flows of money, power and control. Drawing on fieldwork conducted between 2009 - 2018 among musicians at the poet's shrine in Khari Sharif, Azad Kashmir, and in various performance contexts in Bradford, England, I consider how the story of the Saif-ul-Malook - and its performance - relates to Kashmiris' understanding of migration, across multiple generations. These everyday performances of the Saif ul-Malook produce memories that traverse generational and cultural spheres, revealing how the "lived past experiences" (Schwartz 1996; Zerubavel 1996) of first-generation migrants come to inform the world-view of those born within a destination country. At a moment in which populist anxieties about a "migrant crisis" are increasingly shaping political decisions, understanding how these collective memories of migration are produced is, arguably, more important now than ever.

Back to Leisure: Labour, Class and Everyday Singing in a Post-Socialist Town

Ana Hofman, Research Centre of Slovenian Academy of Sciences and Arts

This paper addresses the ubiquity of affective labor in contemporary ethnomusicological approaches, questioning whether the "culturalization" of the concept of labor actually displaces a class-based view centered on political economy. While waged labor and class solidarity are criticized as "retrograde concepts" insufficient for understanding neoliberal labor relations, the post-socialist context tells a story about the importance of the socialist legacies of waged labor and working class symbolic power in response to neoliberal precarious life. My focus is on the leisure singing activities in post-industrial Slovenian town Pula which, due to the collapse of industry, has undergone a complete economic, social and cultural transformation. Examining singing as an everyday activity of Pula's citizens, I argue that artistic practices seen as modes of fighting precarity should be informed by careful insights that acknowledge the actual employment situations people face, but also different historical meanings of work, including its social and moral values beyond capitalist production. By practicing everyday "affective solidarities" through collective singing, singers do not lose sight of the importance of class-consciousness and labor solidarities. I engage with singers' demands for "decent work," which reveals that the focus on immaterial, unpaid or affective labor moves us away from the reality of political struggles in the region. I aim to show that leisure instead is an important concept for building capacity for collective action in the moment of "labor weakness" (Cvijic 2018) or the "crisis of work" (Srnicsek and Williams 2016), as a main feature of global neoliberalism.

Modal Music Revisited: Hearing and Sensing Home in Tunisia and the Mediterranean

Jared Holton, University of Santa Barbara

Modal music in the Mediterranean has a resilient past and an enduring present for many people. Scholars in music studies have attended to these modes in terms of genus taxonomy, scalar structure, and microtonal variation which map the theoretical and performance complexity of these sonic worlds (Aydemir 2010; Ederer 2015; Marcus 1989, 1993; Signell 1977). However, the musical modes of Tunisia, called the *tubu'*, remain largely unknown outside of a few Arabic and French sources (D'Erlanger 1949; Guettat 1980; al-Mahdi 1982; Snoussi 2004, al-Zwari 2006). Understood to derive from Muslim Spain in the 9th century, the current practice of the Tunisian *tubu'* connects migration histories of Arab-Andalusian people and the legacy of Black sub-Saharan slaves; to Ottoman court music traditions and the media-saturated musical hegemony of modern Egypt. This paper discusses how Tunisian musicians have made a musical home for themselves amidst this plurality of referents. Characteristic melodic and rhythmic formulas (*Ar.*, *siyagh*) pervade the *tubu'*, giving them a vibrancy that interprets pastness and maintains localized place in the Mediterranean. In doing this work, Tunisians link sound structures to versions of self and place. Based upon recent ethnography in Sfax, Tunisia, this paper forges a new approach to modal music studies by examining how these sonic structures get (re)inscribed to presence social Difference (Deleuze 1968/1994). A deep musical analysis of the Tunisian musical modes productively leads to knowledge about how Tunisians sonically emplace themselves in the Mediterranean and in their own bodies, as well as the cosmos.

Vocal Modesty, Gender Justice, and the Simultaneous Agential Capacities of Bangladeshi Muslim Women in Wāz Māhfil Sermon Events

Tomal Hossain, University of Chicago

In recent years, Bangladeshi Muslim women have begun to participate as preachers and audience members in *mohliā/nāri wāz māhfil* ("women's sermon events"). These traditionally androcentric programs entail a combination of technical expansion, story telling, call and response, quranic and/or poetry recitation, chanting, and/or a capella singing in service of wide-ranging normative Islamic guidance. Some female preachers advocate for gender justice while many more eschew both Western liberal and Islamic feminist ideas altogether. Regardless of content, one might construe the materialities and affective attachments of women's public vocalization at sermon events squarely in terms of resistance towards patriarchal Islamic gender norms around what I call women's "vocal modesty" in Islam. Nevertheless, sponsors and organizers of women's sermon events are primarily men who both recognize the Islamic women's sphere as sacrosanct and wish for Muslim women to publicly uphold normative Islamic gender roles. In this paper, I build upon Saba Mahmood's (2001) work to view resistance as but one of several possible realities of Bangladeshi Muslim women's agency in the contexts of contemporary sermon event participation. Specifically, I argue that female sermon event participants demonstrate a simultaneity of agential capacities including resistance and submission by centering considerations of sex-segregated space, visibility of bodies, and materiality of voice as opposed to the content of sermons alone. Such attention to Bangladeshi Muslim women's participation in sermon events today thus helps unsettle the typical boundaries drawn around and between secular and Islamic feminisms (Moghadam 2002; Badran 2005).

Democratizing Music?: Artificial Intelligence, Artistic Labor, and Technological Ethics

Rujing Huang, KTH Royal Institute of Technology

Valerio Velardo, former CEO of Melodrive, an adaptive music generation platform, claimed that we are on the eve of the 'next wave of democratization' within the creative industries. In the 2021 AI Song Contest, musicians, data scientists, and developers came together to create songs using artificial intelligence (AI) as their 'co-writer.' With the AI-powered tool of 'folk-rnn,' a machine learning system trained on symbolic music transcriptions, one can generate hundreds of Irish folk tunes in a matter of minutes. Meanwhile, on Humtap, another AI music and video creation app that aims at 'democratizing music creation,' anyone can hum a melody into their smartphone and have it transformed into an original song. In this paper, I examine this very premise that underlies the creation of much of today's AI music merchandise. What does it mean to 'democratize' music creation? What is the economic, socio-cultural, and ethical significance of this wave of 'democratization' through AI - who does it benefit, and who does it harm? How has the partnership between AI and traditional music affected the artistic community, while transforming our everyday soundscape? What role does corporate power assume in conditioning our thinking about music and sound? Finally, how is AI redefining notions of talent, musicianship, and virtuosity, as it alters the social relations of artistic production? This paper is a reflection on my postdoctoral research on the ERC-funded MUSAiC project ("Music at the Frontiers of Artificial Creativity and Criticism"), as well as my recent experience in co-organizing the 2021 AI Song Contest.

Thy Kingdom Come: Racial Oneness in African American Gospel Music

Cory Hunter, University of Rochester, Eastman School of Music

African American gospel music has historically articulated an African American identity. Though scholars have analyzed how gospel music expresses the concerns of black existence (Burnim, 1985), scholars have not discussed how gospel artists have attempted to dismantle racial barriers by promoting a theology of racial oneness. I argue that a theology of racial oneness has infiltrated the music of several gospel artists who proclaim that racial inclusion reflects God's divine mandate. Their albums challenge the racial segregation of church congregations and attempt to reconcile Christians worldwide. Gospel artists utilize multiple musical techniques to construct racial oneness, including the incorporation of foreign instruments, multilingualism, and hallelujah chants. Hallelujah chants involve repeatedly singing the word "hallelujah," as this word is understood to have the same meaning and pronunciation in every language. I also argue that gospel artists, to legitimize their theology, engage in an eschatological discourse - a discourse that emphasizes the heavenly kingdom as an imagined future egalitarian community (Ingalls, 2011). By emphasizing that there will be no racial divides in heaven, gospel artists imagine an ideal system of social relations on earth. While their musical and discursive practices denounce racial distinctives, such practices, I argue, are inseparable from African American musical and stylistic conventions. Drawing upon musical and lyrical analyses, data from feedback interviews, and participant observation, I analyze the gospel albums of Kirk Franklin and Kurt Carr. These artists are attempting to extend the gospel message to a global community and to expand the commercial marketability of gospel music.

Yun Geuk Young's Musical Gift to Korean Children: Creating a Musical Language for Children's Songs in Colonial Korea

Yoon Joo Hwang, University of Central Florida

Children's songs reflect each country's language, music and culture. In Korea, the term dongyo (children's song) is closely associated with the concept of dongsim (child's

heart/mind); such songs' ability to evoke the sensibilities of childhood holds a special significance for all Korean people regardless of age, and they continue to be sung in the contemporary era. Modern Korean children's songs originated and developed in Colonial Korea (1910-1945). This paper examines the roles of Korean children's songs and children's musical culture during the Japanese occupation era and into the modern era through a study of selected Korean children's songs by the poet and composer Yun Geuk Young 윤극영 (1903-1988). In particular, I will explore how such songs and their ascribed ability to evoke particularly Korean sensibilities and emotionality developed alongside notion of a Korean nation during the Japanese occupation. Furthermore, I will discuss the songs' musical style and rhythms and the meaning of the songs' lyrics in the context of the political situation, and I will demonstrate their melodies on the bassoon. Under Japanese colonial rule, Korean traditional music, arts and literature were banned and Korean children were required to sing in Japanese at school. These restrictions and the lack of children's songs in the Korean language prompted Korean poets and composers to create children's songs for Korean children based upon Western musical forms [that also had been adopted into Japanese culture]. Yun Geuk Young created the genre that became known as 창작동요 (literally "creative [as in "new/non-traditional"] children's songs." In 1926, Yun Geuk Young wrote his first book of ten Korean children's songs, "반달 (A half moon)." The title song, which expresses a message of hope for Korean children, became beloved and is still sung and heard in both South and North Korea as an expression of a particularly Korean sensibility and national identity[, despite its composer's ties to the Japanese colonial regime]. The lyrics of many Korean children's songs convey sadness about the loss of the Korean homeland as well as hope for a better future beyond the colonial period-- these songs therefore came to encapsulate Korean nationalism in all its heartfelt contradictions.

Notions of Authenticity: Recontextualizing the Use of Hybridity and Syncretism in African Popular Music

Alaba Ilesanmi, Florida State University

It is not far-reaching to assert that African rhythm and drums have been promoted as the ultimate canon of study in Africanist ethnomusicology and as the defining parameters of *authenticity* in African music, thus undermining the authenticity of African popular music. Since the average Western expectation for African music is for it to be rhythmic and *different*, perhaps in some ways *exotic*, the exaggerated notions of difference then posit that *we* must have influenced *them* when they sound like *us*. Therein lies the enabling sustenance of Western imperialism: *us* versus *them*, the construction of alterity to erect supremacist ideas. Everything other than the African drums becomes "foreign" in the essentialist pursuit to promote African drums and rhythm as the defining parameter for the "authentic" African. Terms like hybridity and syncretism then come in handy to highlight what is *different* while crediting such to Western influences. These terms are wielded to separate traditional and popular music, positioning the former as indigenous and the latter as "modern." This paper will argue that these terms are burdened with racial and ethnic connotations that often suggest a colonizer-colonized relationship, perpetuating ideologies that sustain Western hegemony. It will highlight their use as identity markers and for categorization purposes and their underlying political nuances, which often serve Western interests. This paper's overarching goal is to recontextualize hybridity and syncretism to celebrate African popular music's viability, emphasize the ingenuity, novelty, and creativity of African musicians, and reposition African popular music as authentically and indigenously African.

Transnational Medicine?: Performing Gospel Music and Afro-Asian Brotherhood
Bo kyung Im, Yale University

In 2018, Bebe Winans traveled to Seoul to collaborate with vocal quartet Korean Soul on "Laughter Just Like A Medicine," a gospel track that extols the healing properties of laughter in the face of hardship. "Laughter (feat. Korean Soul)" was included in *Need You* (2019), Winans's ninth solo studio album and first album release in ten years. Korean Soul was subsequently invited to tour with Winans in the United States; the five men made appearances on national television shows and performed at black megachurches. In 2019 Korean Soul signed a development deal with Winans's Destiny Productions. As the first known instance of sustained commercial and artistic collaboration between African American and Korean gospel musicians, the Korean Soul-Winans case study invites questions vis-à-vis genre, race, and gender (Jones, 2020) in the Christian recording industry. Furthermore, it complicates narratives that assume unidirectional movement of musical practices from (U.S.) center to (South Korean) periphery. This paper first highlights the always already global influence of black American music by situating the Winans-Korean Soul partnership within a transpacific circulation history of people, musical styles, and worship capital (Mall, 2018). Next, by contextualizing their collaboration alongside the global rise of K-pop/hallyu masculinities, I suggest that Winans's recruitment of Korean Soul signals shifting perceptions of Asian masculinity and marketability in the American gospel music imaginary. Finally, through analysis of Korean Soul's performances and reception in the United States, I illustrate the transformative potential of Afro-Asian Christian musical alliances and offer a critique of their limitations.

Oil Capitalism and Musical Patronage in Equatorial Guinea
Pablo Infante-Amate, University of Oxford

In recent years, works within the growing subfield of economic ethnomusicology have contested teleological analyses of the music industry and orthodox readings of Marxist theory to instead explore the heterogeneous and uneven ways in which music economies across the world have been shaped by capitalism and neoliberalism. This paper contributes to this new body of literature through the radical case of the popular music economy in Equatorial Guinea. The Central African microstate has recently experienced a spectacular oil boom (since the mid-1990s) that brought the country from one of the poorest to the highest GDP per capita in the continent. But the distribution of the massive influx of petro-dollars has been deeply unequal, and the new, US-funded extractive economy has enabled the continuation of an authoritarian regime led by Teodoro Obiang, the longest serving head of state in the world. Drawing on 12 months of in-country fieldwork, I trace music's deep connections to the very center of political power. Unlike examples emerging across Africa where music economies are being transformed by neoliberal ideologies and digital entrepreneurship, oil capitalism and digitisation in Equatorial Guinea have resulted not in radical changes but in the exacerbation of a long-standing, highly unequal patronage economy. I argue that such an economy is best understood not within a theory of capitalism but through literature on the nature of the African state and the *longue durée* of regional articulations of power and accumulation.

Co-Religionists Challenging the "Christian Canon": Decolonizing Classroom and Congregation through the Digital Humanities
Monique Ingalls, Baylor University

The authors of *Transformative Digital Humanities* (2020) demonstrate that digital humanities (DH) methods can promote self-representation and social justice through 'reexamination and reconstitution of existing [cultural] canons.' This paper describes a digital humanities project designed to critically examine one such musical canon:

Christian 'global song.' In singing this repertoire of non-Western hymns, North American Christians attempt to identify with co-religionists across region and culture. Marissa Moore (2018) notes, however, that a small number of self-appointed global song curators exert a disproportionate influence in determining what is included, often perpetuating essentialist stereotypes. North American Christian educational institutions have been complicit in perpetuating global songs' musical canon of Christian Otherness. But how might these educational institutions instead enable understanding of congregational musicking in its complexity? How might they encourage local control of cultural representation, engaging students, religious leaders, and churchgoers in transformative partnerships? And what roles might the digital humanities play in achieving these goals? This paper addresses these questions by chronicling the creation of 'Nigerian Christian Songs,' an interactive, multimedia website created by music doctoral students at Christian universities in Nigeria and the USA. Students applied various DH methods, using text-data-mining methods to analyze interviews and surveys, curating images and videos, and learning data visualization techniques. The project provides a model for international collaboration without the need for large budgets, international travel, or layers of bureaucracy. And it highlights the transformative potential of digital humanities to amplify previously unheard voices within the discourse and practice of congregational music-making.

Same Difference: The Racial Politics of Cover Songs in Cape Town's Kaapse Klopse

Francesca Inglese, Northeastern University

Kaapse klopse ("Clubs of the Cape") have been a feature of musical life in Cape Town, South Africa since the mid-1800s when the city's creolized ex-slave population remixed local traditions with the sounds and performance styles of touring American blackface minstrel troupes. The practice, still vibrant today, has long been derided as the degraded creation of an "inauthentic" and interstitial "mixed race" group. In this paper, I attend to one aspect of klopse: the role of cover song performances, known locally as "sentimentals," in contemporary klopse competitions. From Al Jolson to Josh Groban to Beyoncé, these covers are performed by klopse's majority "coloured" participants, who continue to experience varying levels of social, political, and economic marginalization. Drawing on personal interviews, informal conversations and troupe debates, and the observation of over three hundred live sentimental song performances during ethnographic fieldwork carried out between 2011-2014, I argue that singers' earnest renditions of mostly American popular songs work to circulate affect within the klopse community, creating links with a deep local history of public amateur renditions of mass-mediated popular songs. I posit that ethnomusicological models that privilege sonic difference inadvertently recirculate (post)colonial anxieties of the copy and "coloured" identity itself, and cannot fully account for the ways in which foreign material can become part of a community fabric while remaining remarkably unchanged. Instead, I show how singers and their audiences find value-in-use, rejecting frameworks of authenticity or culture-as-difference, as they make popular songs meaningful through embodied performances and communal listening experiences.

Prison Music as U.S. Heritage: Building Up the Nation at Home and Abroad through the Sounds of Captivity

Velia Ivanova, Columbia University

John and Alan Lomax's recordings of Black men incarcerated in segregated Southern prisons are important but contentious documents of the cultural heritage of the United States. This paper explores two events in which these recordings were used as evidence of national freedom and progress, thus highlighting a key tension in their use as part of U.S. heritage and identity. The first event is a December 1940 concert held

at the Library of Congress celebrating the 75th anniversary of the Emancipation Proclamation. During the concert, Alan Lomax gave a lecture on "reels and work songs" featuring recordings he had collected with his father in prisons. The second event is a 1941 release of an album of four songs from the Library of Congress's archives, meant for distribution in Latin American countries as part of a series of inter-American foreign relations initiatives. Featured on the album was "It Makes a Long-Time Man Feel Bad," a song that a group of unnamed men incarcerated at Cummins State Farm in Arkansas recorded for the Lomaxes in 1934. By exploring archival documentation related to the 1940 concert and the 1941 album, this paper highlights the ways in which the music of incarcerated people was paradoxically framed in the rhetoric of freedom for both domestic and foreign audiences in the years around WWII. My examination of these two events thus elucidates the tensions in the role that incarceration played and continues to play in shaping the national identity of the United States.

Khele: The Sonic Experience of Talesh Nature

Mitra Jahandideh, Australian National University

The connections between humans and their acoustic environment make the world not only a physical place but also an experience-based place (Ingold 2011). As Heidegger (1962) asserts, *being-in-the-world* demands a *being-with*. When we talk about the world, we inevitably talk about what we share with others (Simonett 2016). These *others* could be humans and nonhumans, physical and perceptual objects, or tangible and intangible artifacts. We know, perceive, connect with, and get involved with a wide range of such *others*. As a result of our lived experiences with these surrounding *others*, an understanding of ourselves and the world is formed and developed (Simonett 2016). Living in an environment with prominent sonic elements, sounds and the perception of sounds become significant in shaping and developing an understanding of ourselves and the world. Khele, a multi-syllabic, melodic and rhythmic whoop is performed in the coastal regions, plains, foothills, and mountains of Talesh (Iran) by women and men to communicate outdoors or to scare wild animals -- the surrounding others. This traditional call imitates sounds found in the natural environment of this rural and mountainous region. Based on my ethnographic fieldwork in the countryside and villages of Talesh, I show how khele imitates environmental and natural sounds. In so doing, I argue that the creation of a traditional call explains how Talesh people engage with soundscape and landscape; in turn, soundscape and landscape shape an element of culture for these communities.

Negotiating Musical Legacies and Cultural Work in Muscle Shoals

Donald James, College of the Holy Cross

The successes of musicians and groups like Jason Isbell, The Alabama Shakes, and The Drive-By Truckers have brought attention to northern Alabama in recent years, and specifically to the Muscle Shoals region in the northwest of the state. This attention is a renewal of sorts, given that the Shoals has been celebrated in popular music histories because of its being home to two studios where the "Muscle Shoals Sound" was created and celebrated in the 1960s and 70s. Work by Charles Hughes and Christopher Reali have covered the ascent of a Muscle Shoals scene during that time, mainly by examining intersections of race, place, and sound in the music made there. This paper draws on that work, but more pointedly foregrounds the labor that goes into maintaining Muscle Shoals' place in the modern music industry. Following fieldwork in Muscle Shoals and drawing on interviews with musicians, and staff at FAME Studios and Muscle Shoals Sound Studios, I explore the ways in which culture workers in the Shoals have negotiated maintaining Muscle Shoals' musical legacies while producing new music that reifies, yet challenges the histories and identities associated with music in Muscle Shoals. Building on the work Sarah Baker, Nancy Baym, David Hesmondhalgh and Charles Umney, I theorize the labor being done in the Shoals as being precarious, bifurcated between creativity and obligation, and done mainly in the

service of building community and connections with fans of Muscle Shoals' musical histories.

"Dahi bin Walid: The Whitewash of an Enslaved Music Pioneer"

Hazem Jamjoum, New York University

Dahi bin Walid (1898-1941) was one of the first generation Bahraini recording artists of sawt music, the urban genre that has come to be prized as the "classical" urban musical genre of Bahrain, Kuwait and Qatar, often historicized as having its roots in the Abbasid court. Histories and commentaries relating to this genre, whether lay or scholarly, are central to the construction of a notion of urban culture in the Arabo-Persian gulf, and by extension to the national and regional identity construction more broadly. Practically every study of modern Gulf and Bahraini sawt music gives attention to bin Walid and his colleague Mohammad bin Faris (1895-1947). What is consistently left out is that bin Walid was born into slavery and became the chattel "property" of that very same colleague, whose aunt was the head wife of Bahrain's ruler and who gifted her nephew her musically gifted captive. I begin this paper by tracing the life-story of bin Walid, enmeshed in the Indian Ocean pearl trade and the musical life of its seafarers, and his struggle to gain recognition as a composer and lead performer in his own right despite known attempts by members of the royal family to relegate him to the role of accompanist. In the second part of the paper, I analyze successive waves of writing on music in Bahrain and sawt music in the Gulf that has actively whitewashed bin Walid's life in their work to construct modern Bahraini and urban Gulf identities and authenticities.

Wind work

Larissa Johnson, University of Pennsylvania

Wind work, referencing "wake work" (Sharpe, 2016), is an audiovisual essay that forms part of my dissertation research. Asking what sovereignty and belonging feel like for indigenous revivalist communities in Cape Town, South Africa, this film imagines *working the wind* as being custodian to ancestral place, where these lineages have been broken by colonial and apartheid logics and their realization. *Wind work* is a mode of experiencing and performing a kind of proof-of-life, where life, or humanness, is conditioned by the potentiality of convening with ancestors, as much as it is given by the sustenance of the biological human form. In this film, I create myself and my collaborators convening with our ancestors who move on the wind in imagined worlds between the mountain and the sea, and reflect on the breath as sacred wind moving through the body and think about its function in Khoe *goura* and Xhosa *umrhubhe* mouthbow performance practises as a case in *wind work* and the body as archive. Constructing single-frame video collages from original footage, alongside sections of conversations, and mouthbow playing, I try to replicate the often piecemeal and speculative processes of indigenous identity formation in the city today. Thinking with John Marshall, Black Audio Film Collective, and Karrabing Film Collective, I hope to advocate for collaborative creative work in the field as a celebration of the humanity of others that resists a politics of representation; contribute to thinking about form as argument; and emphasize filmmaking as a methodological intervention. Please see: <https://drive.google.com/file/d/1IAQfT67vK8UwLU7nIVB9EOloXRahTW-F/view?usp=sharing>

(Re)Examining Music: Standardized Testing as Postcolonial Trauma

Erin Johnson-Williams, Durham University

The explosion of standardized testing in nineteenth-century Britain witnessed the spread of graded music exams across the colonial world (Wright, 2013). In the twenty-first century, these neo-Victorian enactments of British musical authority persist in many former British colonies, and have often resulted in the conflation of achievement in western art music with gaining accreditation from the former colonizer (Kok 2006). Perpetuating these systems has created systematic reifications of musical power that

risk placing the postcolonial examination candidate in highly vulnerable and stressful situations. Drawing upon recent literature in critical sociology on the practice of western art music (Scharff 2018; Bull 2019), this paper uses the lens of trauma theory (Alexander 2012) to argue that the British standardized music exam is a cultural structure that continues to perpetuate Victorian-era forms of abuse. In light of increased calls for decolonization in music education (Hess 2015; Attas 2019; Kallio 2020; Walker 2020), I propose to construct a framework for understanding how the postcolonial examination candidate, like the trauma victim, becomes "stuck" in negative associations about the racial, gendered, and imperialist boundaries of western musical authority. Case studies and personal reflections about "receiving" standardized British musical authority in the contexts of postcolonial New Zealand and South Africa will thus be interpreted through the related lenses of trauma and decolonization, offering a structure for interpreting how the systems of race, power, and cultural capital that resulted from British imperialism continue to shape the lives of postcolonial music students today.

The Rediscovery of Unknown Creole Piano Compositions

Hannah Jordan, Centenary College

Nineteenth-century New Orleans existed at the intersection of a myriad of contrasting ethnic traditions; African, Caribbean, Spanish, Latin-American, and French cultures intertwined in a tapestry of musical color. In the antebellum period, these groups each maintained a unique identity, which facilitated expression of their own unique musical heritages. The absence of Creole repertoire in the traditional canon of Western music is symptomatic of the racial tensions that pervaded Southern America during the Reconstruction period. After the Civil War, the rich ethnic fabric of New Orleans was reduced to merely black and white because of emerging segregation laws; after the Plessy v. Ferguson ruling in 1896, the distinct minority groups residing within New Orleans were all simply labeled black, and Creole and African traditions melded into what is now known as jazz. The goal of this paper is to bring to light the pre-jazz piano compositions of Creole composers such as Edmond Dédé, François-Michel-Samuel Snaer, Basile Barès, Charles Lucien Lambert, Sidney Lambert, and Victor-Eugène Macarty, as well as to trace their stylistic contribution to the development of jazz.

Black Love Music: Abolitionist Teaching Principles in the Song "Black Love"

Abimbola Kai-Lewis, New York City Department of Education

Producer Lord Itill released his 2019 track "Black Love" as a celebration of Black activists, luminaries, and public figures. It featured emcees Chosan, J Biggets, and KD. Vocalist Tan'yika appeared on the song's chorus. "Black Love" was eventually added to Lord Itill's 2020 musical offering *B.L.M. The Album*. The song emphasizes the accomplishments of prominent individuals including Maya Angelou, Angela Davis, Martin Luther King, Jr., Rosa Parks, Nat Turner, and Malcolm X. The music video displays individual photographs to support the lyrical profiles of each person mentioned. This combination of music, history, and photographs demonstrates how "Black Love" embraces abolitionist teaching principles. This presentation will showcase how Atlanta-based scholar Bettina Love's concept of abolitionist teaching emerges in the track "Black Love." Love underscores the significance of abolitionist teaching to invoke community-oriented change and achieve lasting justice for youth. She finds that these practices are grounded in the notion of mattering and acknowledging the value of Black, Brown, and Indigenous lives. Moreover, Love asserts abolitionist teaching is cultivated through creativity, healing, imagination, joy, and love. She suggests that students will be able to thrive rather than survive through immersion in abolitionist teaching settings. These ideas are foundational elements of "Black Love." I will use artist interviews, lyrical analyses, musical analyses, and video analyses to illustrate how "Black Love" reinforces the centrality of mattering. Furthermore, I will highlight

how the song demands the establishment of liberating community arts, practices, and spaces.

A Right to Dance the Blues: Intersectional Politics of the Modern Blues Dancing Scene

David Kaminsky, University of California, Merced

At the height of the swing dance revival in the late 1990s, during its brief moment of mainstream visibility, insiders at all-night swing events began to seek out more intimate spaces in which to dance, away from the increasingly public main floors. These "blues rooms" featured slower, groovier music that offered a respite from the energetic high-tempo aesthetics of 1990s neo-swing. The dancing was more improvisatory and often overtly sensual. If the main floor offered a fantasy of Harlem's Savoy ballroom in the 1940s, the blues room represented the jook joint or speakeasy of the 1920s--slightly illicit and hidden from public view. Eventually, this practice became popular enough to form its own independent dance scene. Today many US and European cities have weekly socials and classes, as well as annual festivals dedicated to blues dancing. Over the past two decades, this scene has matured in multiple ways. One development (extending from the principle of blues rooms as hidden alternative spaces) has been considerable work to make the scene comfortable for subordinated groups, particularly women and the LGBTQ community. Another has been a concerted effort to seek out roots in historical African American vernacular dance. These two developments do not always mesh, and may at times produce tensions regarding what kinds of interventions a mostly-white dancing community should be making on historically Black dance forms. This paper addresses how practitioners negotiate these tensions through explicit codes of conduct, informal on-the-floor practices, deejays' musical choices, dance pedagogies, and embodied aesthetics.

Tune First? Text First? A Hong Kong Composer's Dilemma: Diverging Trends in Cantonese Christian Worship Songs

Ching Kan, Syracuse University

Hong Kong composers choosing between prioritizing the tune or the text in their songs face complications. In Cantonese, every syllable comes with a set pitch inflection -- a "word tone." Imposing tunes to texts without considering "word tones" either renders the words unrecognizable or changes their meanings entirely. In the 1970s, the pursuit of coherent verbal expression for reverent worship compelled local Cantonese-speaking Christians to compose *ngaamyamgoh* (啱音歌) for congregational singing.

Literally translating to "fitting-pitch songs," these pieces feature matching melodic and linguistic pitch contours. By accompanying every melodic motion in a song tune with a corresponding inflection of "word tones" in the text, or vice versa, composers enable their performers to sing every word to God without distortion. However, the nine "word tones" of Cantonese cannot cover all twelve steps of the chromatic scale. When transliterated into Cantonese, common polysyllabic Christian terms like "Jehovah" and "hallelujah" gain inherent "word tone" sequences that limit melodic motions available to songwriters. These complications resulted in the divide between *ngaamyamgoh* composed tune-first and *ngaamyamgoh* written text-first. My study compares a recent example of the former with one of the latter. Musical and literary analyses identify harmonic, rhythmic, and syntactical characteristics unique to each category. Research on local church history illustrates the influences of translated Western hymns and Cantopop songs. Ethnographic interviews with composers reveal aesthetic, theological, and social concerns that produced such diverging trends in Cantonese Christian worship songs.

The Holoent and the Muse: Permaculture Practices and Landform Listening

Alexander Karvelas, University of California Santa Barbara

This paper focuses on the relationships between permaculture listening practices and the acoustic expressivity of the landforms to which they attend. Permaculture has coalesced over the past fifty years as a synthesis of diverse Indigenous ecological knowledges and Western horticultural practices oriented toward increasing biodiversity and social cooperation on a multispecies scale. Permaculturists often describe their work as a scientific and artistic method that gives form and expression to three fundamental principles; "earth care, people care, and fair share" (Henfrey 2018: 33). Exploring the implications of permaculture as an artistic method, I focus on the creative acoustic practices that permaculturists participate in through the tending of gardens. This is a study of the acoustemology (following Feld 1996, 2017) of permacultural engagement with gardens and other multispecies landform assemblages (Tsing 2015: 22) or holoents (Haraway 2017: M30). Drawing from ethnographic field research, multispecies and land-centered ethnographic immersion (Rose and Van Dooren 2016), and close readings of foundational permaculture texts, I describe how permaculture's epistemological commitment to 'the coconstitution of the natural and the cultural' informs the practitioners' creative encounters with the landforms that they tend. I also consider the extent to which practitioners experience the sounds of these landforms as musical, and the implications of permaculture listening-sounding practices for multispecies musicalities. This paper synthesizes discourses from sound studies (Eidsheim 2015, Feld 2017), ecomusicology (Titon 2020, Silvers 2020), and ecofeminism (Haraway 2017, Neimanis 2017, Alaimo 2018) in theorizing permaculture landform-listening as a generative framework for understanding more-than-human sonic expressivity.

Time Vistas of Awe: A Phenomenological Exploration of Temporalities in Musical Worship

Inderjit Kaur, University of Michigan, Ann Arbor

The concept of an awe-inspiring, larger-than-self, divine entity is widespread in faith traditions around the world. Across religions too, congregational musical worship is enlisted to intensify feelings of awe, expansiveness, and union with this infinite entity. In this paper, taking a phenomenological approach I explore the ways these feelings are deepened in the temporal flow of musical participation. Drawing particularly on the work of phenomenologists Henri Bergson, Edmund Husserl, and Alfred Schütz, and in conversation with previous research on the experience of time and emotion in worship (e.g. Qureshi 1994 on Sufi *qawwāli* and Wolff 1999 on Lutheran church worship), I explicate how affect and time co-emerge in the relational space of sacred verses, ideology, congregation, and rhythmic patterns of musicking. The context of my study is the South Asian devotional tradition of *sabad kīrtan* (sacred song), a globally vibrant practice significant to about 25 million Sikhs around the world. Congregational participation is a key feature of most styles of *sabad kīrtan*, and crucial to the generation of affective-temporal experiences. Focusing on one such style, and drawing in particular from my field participant-observation in the San Francisco Bay Area (2005-2015), I analyze a *kīrtan* session led by an internationally renowned Sikh *rāgi* (musician) with a huge following. Teasing out the specificities of the Sikh intersubjective experience, I elucidate how within the Sikh cultural complex, the temporalities of music are elaborated in devotional and ethical directions into what I conceptualize as "time vistas of awe."

Longing for "Home" in Japanese Popular Music Created during Sugomori (Nesting): How We Go On Living after "Dancing on the Inside"

Mitsuko Kawabata, Kagawa University

This paper explores how Japanese popular music communicated and reshaped the ideas of "home" during the first wave of the pandemic in 2020. After the first state of emergency was declared in April, the Japanese government "requested" self-restraint regarding "nonessential and nonurgent outings." Although the lockdown could not be executed due to a lack of a national emergency act in the Constitution, social pressure and fear, which were intensified by the deaths of Japanese TV celebrities, led to reduced outing frequency and the emergence of the *sugomori* (nesting) trend. Popular music on social media became one of the more frequently consumed, appropriated, and memed products during the same period. While some musical performances played an entertainment-education role in raising awareness about hygiene and providing practical guidelines for proper hand-washing or disinfecting, others proposed alternate ideas of home. In this paper, I consider the latter, focusing on the following songs: "Kaerou" (Let's Go Home) by Kaze Fujii and "Uchi de Odorou" (Dancing on the Inside) by Gen Hoshino. Both musical performances not only embody the dialectic of fear and hope that contemporary Japanese society was experiencing but also illuminate the transformation of the conventional meaning of home into a multifold one. By interrogating the musical performances and users' responses, I argue that music made during *sugomori* creates a platform where people can address the concept of home, sympathize with others' conceptions, and co-create digital, spiritual, mental, and emotional homes while also outlining the limitations and possibilities of digital connectedness.

Embodied Sovereignty: Creating a Tribal Dance Grammar in Northeast India

Rehanna Kheshgi, St. Olaf College

Music and dance training and performance have held a central place in the Bodoland movement in Assam since 1987 when multiple Bodo tribal organizations joined forces to agitate for a separate state. The establishment of Bodo language medium schools and the revival and transformation of tribal religious practices into 'cultural heritage' have assisted in garnering support among everyday people for the movement. In 1990, a group of cultural activists associated with the All Bodo Student Union (ABSU) published a set of music and dance guides featuring song texts and notation, as well as the basic elements of a newly created dance grammar for Bodo Mwsamwni or 'Bodo Nritya.' The dual strategy of grassroots and institutional dissemination of this dance grammar, which is composed of syllables meant to be recited by students in order to internalize the dance movements, is central to this folklorization project. Drawing on fieldwork with Bodo choreographers, performers, and cultural activists in villages as well as in Kokrajhar, the capital of the proposed Bodo homeland 'Bodoland,' I argue that Bodo Mwsamwni's indigenous syllabic dance grammar is a powerful tool for consolidating support for the Bodoland movement because it combines didactic and symbolic functions, embedded in a folkloric dance context tied to tribal religious practices.

"It's How I Train Myself": Cell phones, Islamic Pedagogy, and the Digital Diaspora

Brendan Kibbee, City University of New York, Graduate Center

This paper examines how self-developed cell phone technologies are expanding a West African brotherhood's capabilities in the arena of Islamic pedagogy. It places West Africa as a critical site for the development of pedagogical thought, sacred sounds, and digital engagement with Islam. Since its nineteenth-century inception at a threshold between the Arab world and Sub-Saharan Africa, Senegal's Murid Brotherhood has contributed to broader conversations in Islamic pedagogical thought, demonstrating a remarkable ability to draw and educate new adult disciples. Many of these disciples are motivated to study Arabic through what Fallou Ngom calls "music derived literacy"--as they learn to intone the Arabic poetry of brotherhood founder

Amadu Bamba Mbakké (1853-1927), students learn how to scan Arabic texts, how to carry themselves, and how to attain the poems' spiritual benefits. In recent years, the Murid program of *tarbiyya* (ethical and spiritual development) has been enhanced by apps created in the Murid diaspora, including *Qasidas App*, which offers several modes of poetry-recitation practice. *Qasidas App* expands the audience for Murid pedagogical techniques while also bringing conversations about ethical Islamic comportment into the domain of online interactions. Based on interviews conducted online with the app's Toulouse-based developer and users in both Senegal and the United States, this paper argues that Murid technologies partake in a focus on pedagogy that is inherent to the spread of West African Islam and positioned in a space where notions of the universality of Islamic thought coincide with the accessibility of an actual universal audience.

African American Music(ians) in the Athens Music Scene

Jean Kidula, University of Georgia

Athens, Georgia is a city that is well known for producing music groups such as REM and the B52s. African Americans, present since the city's inception, are treated as though they are obscure. Yet, their labor (musical and otherwise) and sound are finely woven in the city's most intricate fabric, including the rock music that fronts the city's fame. Few people know about the performers and performances at the historic Morton Theatre, "one of the first and the oldest surviving vaudeville theaters in the USA, built, owned, and operated by an African American" (mortontheater.com). From 2014-2018, "A Night at the Morton," a project that celebrates African American musical arts in Athens, was hosted biannually, a show that demonstrated a more vibrant Athens music scene than the narrower representation as an alternative rock destination. By describing the impetus behind, as well as the production and impact of "A Night at the Morton," this paper problematizes the methodological challenges of an African ethnomusicologist conducting research in an African American space. Ultimately, this paper seeks to theorize on notions of blackness as audible yet unseen labor in a vibrant music epicenter and as a canvas for projecting sound. This presentation extends the conversation on how these notions play out in political, economic and other power relations and reflect on the larger history of African American music in the USA.

Terraqueous: Music as Action-Research for Sustainability and Diversity

Victor Kinjo, University of São Paulo
Eduardo Colombo, University of São Paulo

"TERRAQUEOUS: made by land and water" is a lecture-performance about music-based research, transculturality and planetary health. Singing in Portuguese, English, French, Spanish, Japanese, Tupi and Uchinaaguchi, melting Latin Music with pop-rock and Okinawan sonorities, the artist-researcher perform and reflects on the Earthling condition from a Cosmopolitan, Diasporic and Indigenous perspective. Inspired by queer/decolonial studies and an environmental transdisciplinary approach, the work presents an arts-based action-research in which music is an object of study, but also a way of enunciation and mean of scientific communication to speak about the challenges of sustainability and diversity in contemporary society. Born in Brazil with *uchinanchu* roots (one of the Indigenous People of Okinawa/Japan), the artist-researcher is a PhD in Social Science and a post-doc researcher in advanced studies. Nominated as Best Singer at Brazilian Music Awards 2018 for his first album, he is currently investigating the place of arts in urban river revivals and releasing his second album *Terraqueous*. In this event, he will perform besides his essential collaborator, playing the acoustic guitar, piano or electronic beats, and bringing together music, dance and ethnomusicological reflection.

"Operatic repertoire is extremely limited and limiting": Perspectives on Vocal Aging in American Operatic Singing

Michael Kinney, Stanford University

The biomedicalization of aging since the early twentieth century has led the aging voice to be conceived of as a problem in need of solving through rehabilitation and voice therapy programs. Drawing on Katherine Meizel's (2020) discussion of the neoliberal logic of professional singing, I argue that this rehabilitative imperative results from ageist and ableist logics in opera's vocal aesthetics. The aging voice is therefore figured as antithetical to operatic vocality because it lacks the vocal qualities of "youthfulness"--powerful resonance, clear tonal clarity, and purity of sound--which have been deemed valuable within the history of the art form. In this paper, I consider what we can learn from voice professionals about this phenomenon. Qualitative interviews with singers, voice pedagogues, coaches, otolaryngologists, speech-language pathologists, and voice scientists show that opera's aesthetic vocal paradigm limits its ability to express the fullness of human experience. Consultants point to how opera's "requisite vocality" devalues aging singing voices, leading to experiences of voice and identity loss. At the same time, they suggest that the experience of "loss" is not an inevitable result of vocal aging but stems from the lack of operatic roles that thematize aging's complexities and work with the specific sonic qualities of aging voices. As such, vocal aging is understood as a reportorial problem and not an embodied one. Imagining how this vocal paradigm might change, many singers desire new roles written with older voices in mind, effectively entraining opera audiences to hear the aesthetic potential in aging voices.

The Mysterious Side of Fauziah Gambus: Novelty, Piety, and Self-Promotion in an Androcentric Malaysian Micro-scene

Joseph Kinzer, Harvard University

In her first public performance as a child, Fauziah dressed as a boy to compete in an all-male *gambus* competition of her native Malaysian Borneo. After winning the competition and revealing her identity, she found ambivalent support as she pursued a life as a professional musician in adulthood. In this paper, I discuss the participation of women in an androcentric subculture of Malaysian *gambus* (Arab lute) musicians. This micro-scene reveals several themes: Malay racial-national identity formation, Islamic and Arab-influenced Muslim social formation, and gender bias within these formations. I argue that by engaging as a woman in a male-dominated sphere, gender assumptions led to increased opportunities for self-promotion while also restricting access to male-exclusive creative channels. In forming this argument, I examine the career of the musician known as Fauziah Gambus, whom I met during fieldwork in 2016. Throughout her career she has balanced novelty--a promotional image references her "mysterious side"--with a social compulsion to perform as a "moderate" though conservative Malay Muslim woman. Despite this pressure, she has navigated a livelihood through shifting gender expectations based on the stages of her life and career, which were performatively intertwined more so than her male counterparts. At each career stage, she was forced to base her image on patriarchal conceptions of novelty and piety. From performing feminine allure and Oriental tropes to a more subdued version of the pious Muslim wife and mother, this case reveals a microcosm of racial-national, religious, and gender politics in contemporary Malaysian social life.

"Better Off Alone": Imagining Queer Utopia through Digital Drag Performance

Mike Kohfeld, University of Washington

In March 2020, the bars, clubs, and performance venues of Seattle, Washington were abruptly shut down by the state government in light of the growing threat of the COVID-19 pandemic. Seattle drag artists initially responded with shock and frustration at the

abrupt loss of all of their performance gigs--while queer public spaces are deemed "non-essential" in the eyes of the state due to their high risk for COVID-19 community transmission, they serve as critical lifelines for the queer community of Seattle, centered around drag performance and queer sociality. Demonstrating adaptability, resilience, and creativity, Seattle drag artists moved their performance activities online. Based on my role as a participant and performer in Seattle's drag scene during the (ongoing) era of COVID-19-related lockdowns, this paper explores how drag artists navigate the loss of queer public spaces with the design of imaginative digital performances through platforms such as Instagram and Vimeo. With focus on Glory Hole, an experimental drag collective based in Seattle, I use José Esteban Muñoz's groundbreaking writings on queer futurity (2009) to illuminate the ways queer artists mash-up drag and digital media to envision a utopian queer future for themselves and their audiences despite the grim reality of a global pandemic. By remixing popular music, queer aesthetics, and their lived experiences, the drag artists of the Seattle scene reinforced state mandates regarding social distancing while simultaneously providing a beacon of hope to the queer community of Seattle through performance. This paper is sponsored by the Gender and Sexualities Taskforce.

Sampling the Shoah: Counter Narratives in Jewish-German Hip-Hop

Thomas Sebastian Köhn, Leuphana University of Lüneburg, Germany

Since 2014, the Jewish-German rappers Ben Salomo and Reimteufel have produced and disseminated hip-hop tracks that draw on holocaust memories to empower marginalized people and histories. In their songs they combine different narratives that enable post-Holocaust perspectives by interweaving transcultural memory (Erl 2011) with various political and historical topics as shown in research on Jewish hip-hop in the US (Stratton 2016, Wegner 2016). Simultaneously they draw on 'converging dispossessions' (Crowdus 2019) to construct a Jewish collective based upon shared experiences of the Holocaust or related memories. The term 'Holocaust' is understood in a broad sense and thus includes various catastrophes in Jewish history. Drawing on ethnographic interviews and participatory observation with musicians and producers, I show how canonic and discursively naturalized victim narratives linked to Jewish history are perceived as a burden by the artists. By additionally using methods from music and narrative analysis and hip-hop studies (Kautny 2009, Moore 2012, Williams 2015, Steinbrecher 2018), I analyze how counter narratives (Köhn forthcoming) are constructed in lyrics and music. Further, I draw on Crowdus' concept of 'replacement ideology' (Crowdus 2019) to demonstrate how counter-narratives are applied in the tracks not only to resist canonical narratives linked to Jewish victimhood but rather to replace them. By giving examples from my fieldwork, I give a brief insight on how musical and lyrical narrative constructions are applied in public workshops to empower marginalized histories and to resist against racism.

The Model Minority Music Student: Interrogating a Neocolonial Stereotype

Roe-Min Kok, McGill University

Studies about East Asian (EA) performers of Western art music (WAM) have brought to light the uneven power dynamics around race, gender, and class in a Eurocentric industry (Yang 2007; Yoshihara 2007; Scharff 2018; Bull 2019). A damaging stereotype that underlies some of the dynamics, and which is also operative in Western educational settings, is that EA musicians are disciplined, dedicated, and focused cultural traits that enable their technical mastery while hampering the development of "true" musicality (Yoshihara 2007; Yang 2007). This neocolonial stereotype has been traced to *From Mao to Mozart*, a film documenting Isaac Stern's visit to China in 1979 (Yoshihara 2007) and, buttressed by the "model minority" myth applied wholesale to EA communities, continues to color Western hegemonic understandings of EA musicians. Few on the receiving end have found ways to counter

the assumptions and the facile linking of cultural traits with musical abilities (Wang 2019; Koh 2019; Scharff 2018). By drawing upon, analyzing, and contextualizing unusually frank narratives shared by Chinese-born music students in North America, I offer a nuanced picture about the hidden risks of the stereotype for both sides: 1) The West's uncritical espousing of the category is inadvertently complicit with a Chinese government agenda, and 2) EA students, heavily recruited by Western institutions, may end up suffering from a geopoliticized double bind, having already paid a high psychological and financial price for their aspirations prior to leaving home, only to encounter cultural misunderstanding not of their own making in the host countries.

Reflecting on Fieldwork in Far North Queensland, Australia for the Creation of Didjeridu Notation: The Role of the Insider and Outsider in Australian Indigenous Research

Markos Koumoulas, York University

In 2017, I travelled to Cairns, Australia to consult with David Hudson, world-renowned Aboriginal didgeridoo player, as part of fieldwork for my MA thesis - the focus of which was to create a didjeridu notation lexicon enabling non-didjeridu players/composers to incorporate the didjeridu into their compositions. Drawing on my work with David Hudson and reflections of my fieldwork, I will examine our collaboration through the lens of the insider and outsider relationship. One of the most essential aspects of Indigenous research is the ethical responsibility to safeguard Indigenous knowledges and not exploit a community's cooperation and contributions (Bracknell 2015; Kovach 2010). Of key concern for ethnomusicologists and central to the insider/outsider relationship is the earning and building of trust and respect. In the past, western research or "outsider" research has been criticized by Indigenous scholars for imposing its own perception and biases in the discussion of culture, values, knowledge, and power (Smith 2012). In comparison, current Indigenous research methods, which focus on the "insider", incorporate Indigenous ethical beliefs, values, and customs into a research framework (Wilson 2009). This methodology acknowledges the identity of Indigenous Peoples with their distinct worldview, epistemology, and sense of being. Using an Indigenous research framework, I will discuss the roles of the insider and outsider relationship between David Hudson and myself. I will argue that an outsider's acknowledgment of realistic expectations, limitations, openness to varying perspectives, and portrayal of truth can earn the respect needed to be accepted by an Indigenous insider and his community.

"I'm not Black, but I can feel it, too!": Ancestrality and Cross-racial Belonging in Capoeira Angola

Esther Kurtz, Washington University in St. Louis

This paper builds on Black music scholarship on call and response (Floyd 1995; Maultsby 2005) and explores its temporal and political aspects (Schneider 2018) in capoeira, the Afro-Brazilian music-movement form. For many Black players, capoeira music summons powerful sensations of "ancestrality" and visceral images of a lived past under enslavement. This in turn calls them to imagine and fight for a better future, one in which Black lives have value. White practitioners also claim to sense ancestrality when playing capoeira, suggesting that the affective force of music fosters cross-racial belonging in this African diasporic practice. However, ethnographic interviews and participant-observation revealed that interpretations of this experience diverged along racial lines. Despite the potential for white Brazilians to feel called to Black movement activism, many white group members still reproduced harmful Brazilian racial ideologies. For instance, the notion that capoeira is "democratic," because it equally includes Black and white players, echoes the Brazilian myth of racial democracy, which erroneously posits that racial mixture precludes racism. When white players described sensing Black ancestrality, they staked their claim to Africaneity on

the basis of their Brazilian citizenship. Such claims of belonging reproduce colonialist modes of encounter (Ahmed 2000), thereby undermining the possibility for white practitioners to translate sensations of ancestry into senses of political urgency to combat anti-Blackness in Brazil. By revealing how diverse practitioners respond differently to the call of ancestry, the paper argues that experiences of listening and moving are racialized in the afterlife of slavery (Hartman 2008).

Decolonial by Design: Cultivating New Audiences through Accessible Navigation Interfaces in Born-Digital Publications

Jennifer Kyker, University of Rochester

This paper illustrates how carefully designed digital publications can make significant contributions to decolonizing ethnomusicology. Drawing upon my recent experience creating a co-authored, ACLS-funded digital humanities project featuring music from Southern Africa, I suggest several ways for ethnomusicologists to engage this decolonizing potential. Among other issues, I discuss which digital platforms may prove most readily accessible to users with limited internet access, outline options for making content available in indigenous languages, and highlight special interactive features such as comparative map viewers and 3-D imaging. I also discuss considerations in building digital projects that will prove accessible, robust, and sustainable over time, as well as specific strategies for cultivating a wide audience. One highlight of digital publication is its ability to support multiple navigation options, including both linear and non-linear ways of moving through content. Similarly, digital projects can integrate both narrative and non-narrative formats, blending aspects of monograph and website. When these considerations are taken into account, well-designed digital projects are uniquely capable of reaching a wide audience of scholars, students, and laypeople. As evidence, I analyze data from Google Analytics showing that the primary readership for our project is located in Southern Africa. I argue that digital humanities projects can prove accessible and engaging for non-specialists without sacrificing scholarly rigor, and call upon ethnomusicology to embrace the decolonizing potential of digital work. I conclude by outlining concrete steps to place the digital humanities more firmly at the heart of our discipline.

The Pedagogical Life of Musical Instruments

Gene Lai, Wesleyan University

This paper builds on the notion that musical instruments are nonhuman persons. It argues that an instrument is a nonhuman teacher that impart musical knowledge through sounding and listening. The discussions about world music pedagogy often consider the roles of teachers and students. The instrument, on the other hand, is merely a musical object that students learn to perform. This inclination towards human-centric roles in world music pedagogy calls for a reevaluation. Teachers impart musical idioms and playing techniques to the students. However, for most of the instrument learning process, students figure out how to play the musical instrument through individual practice sessions without the teacher's presence. Students learn from the musical instrument by playing, listening, and adjusting their bodies (e.g., fingering and touch) to produce the right sounds. For example, South Indian percussion students learn to play the arai chapu drum stroke on the mrdangam, by listening and adjusting their hand position while executing the stroke. Students also embody musical and cultural knowledge when their bodies learn new movements and gestures from playing the instruments. Gamelan students must learn the hit-and-damp technique to play balungan or skeletal melodic instruments, such as the saron, while seated cross-legged on the floor for long hours. Such techniques and sitting positions become intuitive after the body learns them. Drawing from the presenter's experience as an instructor and student of South Indian percussion and Javanese gamelan ensembles,

this study invites scholars to reconsider musical instruments' role in world music ensembles.

Performative/Transformative: Performance and Participation in Queer Amateur Music Communities

Ryan Lambe, University of California, Santa Cruz

While the term "performative" has its origins in the humanities and made significant interventions in music scholarship (Austin 1962; Cusick 1999; Wong 2008), it has taken on meanings in activist spaces that depart from those in the academy. In activist communities, describing one's work as "performative" represents a scathing indictment of one's inauthentic intentions. Participants in US queer open mics--amateur performance communities centering LGBTQ and queer of color experience--repeat the dyad "performative" and "transformative" about both musical and cultural performances. Queer open mics use this dyad to differentiate from white feminist philosophy (Butler 2006), neoliberalism, and open mics in general. Where open mics generally prioritize professionalization (Aldredge 2013), queer open mics eschew such professionalization as "performative." Participants in queer open mics value "transformative" sonic acts that build community and facilitate healing through individual expression. In this talk, I examine the performative/transformative dialectic used by queer open mic participants to interpret, create, and value performances. Drawing from my fieldwork in US queer open mics, I use thick descriptions to demonstrate how "performative" parallels pre-composed, commercial success-oriented, and presentational work. By contrast, its supplement "transformative" signals anti-normative, amateur, improvised, and activist-oriented performances. Analyzing these open mics as "antipublic" (Dueck 2013) and participatory (Turino 2008), this research sheds light on community performance practices that resist wide circulation in favor of intimate participation. This talk translates emic queer sound theories for the academy by tracing the changing usages of performativity in performance.

Akin Euba's Wakar Duru: Approaching Intercultural Music

Jennifer LaRue, The University of Georgia

Wakar Duru: Studies in African Pianism for solo piano by Nigerian composer and ethnomusicologist Akin Euba serves as an excellent example of his concepts of intercultural music and African Pianism. Learning intercultural music, which combines idioms from more than one culture, requires a different approach for musicians trained solely in a Euro-American art music tradition. Euba himself wrote of the need for expanded education for musicians interested in this music (1996, 70). Using my own encounter with *Wakar Duru* as a case study, I will examine the steps involved in learning music that combines Euro-American and African musical idioms, including the research process, musical analysis, and practice journal notes. Research will include work by scholars writing on the principles of African Pianism, such as Euba (1989, 1993, 2005), Onyeji (2016), Sadoh (2004, 2006) Omojola (2005), Burman-Hall (2000) and Aponte (2000), as well as research on compositional source material. My analysis will combine Euro-American techniques with Nzewi's (2007) adaptation of visual artist Onuigbo Nwadinobu's fish-bone concept of the unity of a work to create an intercultural approach. My model for the teaching and learning of intercultural music will also include identifying which resources are already available to musicians, advocating for further publication of scores as well as access to scores already published, and amplifying the work being done by living composers and arts organizations. My model provides opportunities for cooperation between ethnomusicologists and performers, both within and outside of the academic setting.

"Constructing 'Middle Eastern Music' in 1920s America: Prince Mohiuddin's Travels to New York City, 1924-1932"

Gabriel Lavin, University of California, Los Angeles

Prince Mohammed Mohiuddin (1892-1967) is one of the most influential twentieth-century musicians in the Republic of Turkey and throughout the Arab world. A multi-instrumentalist, he was a performer of both Western and Ottoman classical music on the cello and oud (al-'ūd). Although he spent most of his life living between Baghdad and Istanbul, it is less commonly known that much of his early career was in New York City, 1924-1932. In this presentation, I explore Prince Mohiuddin's music career in America, where he capitalized upon his identity as a descendant of the Prophet Muhammad from the city of Mecca while performing for concert venues, record companies, and early radio broadcasts. During the 1920s, new technologies like the radio propagated an increasing variety of musical styles to American audiences, providing novel presentations of musical culture from around the world. An international community of musicians trained in Western music had also congregated in New York City, Prince Mohiuddin among them. Yet while the global import of European art music was equated with the "universality" of music itself, media industries also propagated musical entertainments founded on ideas of racial and cultural difference. Orientalist stereotypes were increasingly popularized in consumer culture during the 1920s, ingraining themselves in the American psyche. Prince Mohiuddin navigated the extremes of these poles within the entertainment industry as a musical and social virtuoso, while he participated in shaping and challenging the emerging American consciousness, both scholarly and popular, of Middle Eastern music.

Cretan Chronotopes: Being the Syrtos Over Time and In Place

Panayotis League, Florida State University

Mikhail Bakhtin developed his formulation of the chronotope as a way to analyze events of heightened emotional import in literature, the "places where the knots of narrative are tied and untied." Though this idea has been a frequent tool in the sociocultural analysis of music, there is little consensus about the theoretical role of the chronotope beyond a starting point to talk about sensory memory. This presentation suggests that we consider Bakhtin's formulation in conjunction with another concept rooted in Greek ideas about time, place, memory, and explicitly musical performance: mimesis, in its original Aristotelian sense of the performative re-enactment of societal truth-values over a lifetime of ritual experience. Focusing on the western Cretan syrtos genre of unified music, dance, and extemporaneous oral poetry, it identifies and analyzes mimetic chronotopes in various aspects of this complex of intertwined expressive practices, and suggests that they are mobile anchor-points that call our attention to the affective dimensions of the manipulation of musical and linguistic structure. By analyzing the performatively situated interaction between inherited melodic, gestural, and linguistic structures and the deeply personal interpretation and extemporaneous variation that acts upon them, it argues that each syrtos tune - with its particular melody, associated couplets, and the dance steps that it inspires - is not only a repository of musical heritage and catalyst for artistic expression, but also an intensely localized means of social and historical being that, over time and chains of practice, draws deeply meaningful cognitive maps of the Cretan landscape and its people.

Good "Bad Surprises": Balancing Relations of Positive and Negative Affect in Indigenous "Heavy Music"

Jennifer LeBlanc, Queen's University

In the music of Divide and Dissolve, the drone of repetitive guitar riffs against the blare of the amps immerses the listener in rhythmic currents and flows. As listeners, we feel

heavy and light at the same time; as with the experience of floating in water, the music brings with it an awareness that Indigenous resurgence emerges out of affect and sensory experience. While the act of listening to 'heavy musics' and the act of submergence in water might conjure an image of opposing affective experiences, the experiences are joined in their sense of immersion. This paper takes the affective immersion of both these experiences as a starting point to theorize the relationship between them as a form of Indigenous resurgence. More specifically, I bring together Mi'kmaw teachings regarding water with the music of drone metal band Divide and Dissolve to understand the interconnection between positive and negative affect in what I call resurgent immersion. Queer theorist Eve Sedgwick, notes that in practices of paranoid reading (and critique more generally) "there must be no bad surprises" (Sedgwick 2003). Bringing together Sedgwick's theories of paranoid reading with Mi'kmaw epistemologies of relationality with water, this presentation considers how negative affects and 'bad surprises' in the drone metal duo Divide and Dissolve's song Denial fosters reparative affect, catalyzing Indigenous self-determination and body sovereignty.

Performing Demilitarized Peace: The DMZ Peace Music Festivals in the Post-Korean Sonic War

Jeongin Lee, University of Texas, Austin

In 2018, North and South Korean soldiers began dismantling loudspeakers that had been used to blast propaganda broadcasts across the inter-Korean border, also known as the Demilitarized Zone (DMZ). Against a backdrop of the quieted DMZ, the leaders of the two Koreas pledged to transform the DMZ into a peace zone which brought the 55 years of sonic warfare to an end. In this paper, I challenge the conventional understanding of the DMZ soundscape, either as noisy sonic warfare or quite peacetime, and attempt to listen beyond by particularly focusing on the series of peace music festivals held alongside the border since 2018. I investigate how the post-sonic war soundscape, or the demilitarized soundscape, has been "produced" and "performed" through various sonorous practices and encounters. Through an ethnography of the DMZ soundscape, I intend to examine the role of these festivals in promoting peace, the institutional strategies they adopted, and further explore how the individuals' experiences of these peace music festivals affect and mediate their understanding of war, division, and peace. By pointing to the disjuncture between performing peace and (de)memorializing the war, I also explore how the sounds of demilitarized peace are mobilized to mask the multiple tensions that abound in the DMZ. By emphasizing the complex and fluidic interrelationships between sound and place, I argue that the DMZ soundscape is neither "absolute" space nor a mere replication of the inter-Korean relationship and call for listening beyond the dichotomous contradictions of Cold War conflicts.

The New Wave of Middle-Class Metal: Metalcore as a reflection of metal's rising middle-class

Tristan Leighton, Bowling Green State University

The relationship between punk rock and heavy metal music has been widely debated in the field of heavy metal studies, with Steve Waksman arguing in *This Ain't the Summer of Love* that the two genres exist on a metal/punk continuum rather than being diametrically opposed. What has been largely ignored is the hybrid of punk and metal known as metalcore, and the role socioeconomic status plays in the relationship between punk and metal. In previous research, punk was understood to be more closely related to the middle-class, and heavy metal was understood to be associated with the working-class. Over the past twenty years, however, the class demographic of the heavy metal subculture has shifted to be primarily middle-class. This paper seeks to illustrate how metalcore reflects the middle-class demographic of the heavy metal

scene. This paper will discuss Waksman's metal/punk continuum along with Bourdieu's theory of cultural capital and Clinton and Wallach's multisubjectivity hypothesis, juxtaposing them against lyrical analysis of metalcore songs, ethnographic fieldwork, and interviews conducted between July 2019 and February 2020 in the heavy metal scene in the greater Detroit area. This juxtaposition will illuminate the specific ways in which the hybridization of punk and metal has allowed the middle class to be represented in metalcore. This research has implications on the ethnomusicological study of heavy metal as it seeks to further bridge the gap between the academic research conducted on punk, and heavy metal which are rarely discussed at the same time.

"Limits of Encounter": Narrating Diversity and Musical Life in Treaty Port History
Yvonne Liao, University of Oxford

The study of treaty port history has been tied inextricably to the study of colonial interaction and "imperialism's new communities" in nineteenth- and twentieth-century East Asia (Bickers and Henriot 2000). Chinese cities, in particular, with their multinational presences and disseminated musical practices have continued to capture the scholarly imagination across multiple languages and sources (Tang 2014; Yang, Mikkonen, and Winzenburg 2020). More generally, too, historians have eschewed linear narratives of the "Unequal Treaties" in favor of highlighting such varied settings as treaty port Shanghai and British colonial Hong Kong, and "the diversity of actors and institutions involved" (Goodman and Goodman 2012:9). Yet to what extent does this perceived legacy or view of diversity account for the actual musical experience? Here, my paper draws on the term "music colonialism," notably in its articulations of place and process to explore the question of narrating diversity in treaty port history, by examining institutional musical life and its circumscribed limits of encounter. My first case study, situated in 1920s Shanghai, concerns the interactivity between the British Amateur Dramatic Club and the multinational Municipal Orchestra, and their reportedly dire performances of *Three Twins*, a Broadway musical. My second case study looks into the apparent popularity of Handel's *Messiah* in Hong Kong of the 1960s and 1970s, particularly the extent of interaction between Chinese Christian establishments, the print media, and Anglicized ideals of community harmony. These discussions then broaden out into the necessary considerations of engaging a "global" musicology without getting subsumed into a decentered-and-recentered West.

The Sound of Covid-19 Grief: Jamaican Gospel Music as Surrogate to Touch in Pandemic Mourning

Abigail Lindo, University of Florida

There is something so necessary, so cathartic about touch in the wake of loss. My uncle's body, surrounded by floral arrangements, sat as isolated as my family's socially distanced bodies in the pew of the church as we gathered to celebrate his life last September. The cancer that uncontrollably ate away at his stomach was as unsettling as the confusing social performance of family and friends in the church, filled with customary quiet cries and muffled communication heard behind masks worn in light of justifiable COVID-19 fear. The key element connecting guests and humanizing this gathering of the living for the dead was a blend of hymns and contemporary gospel selections performed by two worship singers accompanied by a pianist and saxophonist throughout the service with varying levels of fervor, matched in voice and bodily movement. Guided by prior research on Jamaican Pentecostalism and music as healing, I argue that in the face of pandemic-imposed isolation and grief, sound acts as a surrogate for touch, promoting healing and the continuation of bereavement practices connected to Jamaican-American cultural identity. Beyond presenting an ethnography of this specific case of grieving, I will discuss the role of music in Jamaican Pentecostal religious celebrations, specifically funerals and graveside ceremonies, and the

mechanisms for fostering connections in communities of Jamaican immigrants in the United States, contextualizing Jamaican gospel music and grief with the impossibility of touch (related to the pandemic) to demonstrate how music mediates physical distance and promotes familiarity in our present strangeness.

Viral Sounds, COVID-19, and the Medicalization of Everyday Spaces

Alisa Lipscombe, University of Chicago

Since the onset of the 2019 novel coronavirus pandemic, the world has been in a state of sonic flux. Cities fell silent, balconies and front stoops became temporary stages for community musicking, and the 24-hour news cycle was recomposed to a soundtrack of sirens and medical alarms. As noted by sound designer Marinna Guzy, "altered soundscapes are one of many manifestations of community change wrought by the COVID-19 pandemic" (2020). Underpinning many of these sonic changes is an increasingly-blurred division between medical environments and everyday spaces; where medical(ized) sounds have become part of the daily pandemic soundscape. In this paper, I tune in to this process of medicalization to amplify the roles of sound and listening in understanding COVID-19. I suggest that changes in listening behaviors have occurred through encountering the multi-modal medical world "in our own backyard," as symphonies of medical alarms enter our homes, gasps and aches of breathlessness become both commonplace and anticipated, and airports, cars, and churches become COVID-19 testing centers and makeshift doctors' clinics (Baran 2020). Utilizing extensive digital ethnographic work conducted over the past year, I argue that an increased exposure to medicalized sound throughout the COVID-19 pandemic will also have long-lasting effects. That the ears, bodies, and lives that have listened to the profound and troubling resonances of the novel coronavirus in our homes and neighborhoods will be the same ears, bodies, and lives to hear in post-COVID-19 sonic encounters. For, once you have heard something, it cannot be unheard.

International dialogue through local musicking in the words of two Ethnomusicology pioneers: Mário de Andrade's Ensaio sobre música brasileira and Fernando Lopes-Graça's Introdução à Música Moderna

Guilhermina Lopes, University of São Paulo

Brazilian Mário de Andrade (1893-1945) and Portuguese Fernando Lopes-Graça (1906-1994) expressed, in their work as creator, researcher, critic and educator, concerns about the relations of art music and local traditions and a critical view of the cultural industry and politics of their countries and time. Their writings, along with those of other many-sided intellectuals/artists, as Béla Bartók and Alejo Carpentier, can be considered a testimony of a period of intense cultural, social, and political transformations and important sources for the comprehension of some aesthetical debates in the first half of the 20th Century. All these figures, through research of traditional music, had a pioneering role in the development of what would become the field of Ethnomusicology. In this paper I aim to put Andrade's *Ensaio sobre música brasileira* [Essay on Brazilian Music] (1928) and Lopes-Graça's *Introdução à Música Moderna* [Introduction to Modern Music] (1942) into perspective, understanding both works as personal artistic manifestos in which the study of the structural elements of local music and their incorporation in concert music is strongly encouraged as a way of international presence and dialogue. Analyzed in the light of the present ethnomusicological, musicological, and sociological literature [specifically of Small's concept of musicking, Finnegan/Becker's "musical worlds" and Pinho Vargas' discussion of cosmopolitanism and nationalism in music, based on his readings of Sousa Santos and Taruskin], these two works reveal diligent and critic understandings of the authors' contemporary musical practices and their efforts to find a place amidst notions and hegemonies in dispute.

The Undocumented Migrant Pilgrimage: Ghost Smuggling Ballads, Immigration Religiopolitics, and Cyber-Devotion to the Holy Coyote

Teresita Lozano, West Virginia University

Based on musical testimonies circulating YouTube, undocumented Mexican migrants are sharing a collective ghost story marked by themes of religious devotion, survival, conversion, and an apparition who smuggles them across the U.S.-Mexico border. Since 2007, a new phenomenon of *corrido* (ballad) composition, which I define as *ghost smuggling ballads*, narrates the near-death experiences of migrants and their encounters with the ghost of Saint Toribio Romo. Saint Toribio, who migrants have adopted as the Holy Coyote (Smuggler) and Patron Saint of Immigrants, was a priest killed in 1928 in Jalisco during the Cristero Rebellion, the 1926-1929-armed rebellion of Cristeros against the Mexican government. Migrants unable to return on pilgrimage to his shrine in Jalisco use corridos to document a culture of cyber-devotion shared with devotees and future migrants. These corridos, often accompanied by videos featuring dramatic reenactment, serve as intangible votives and transform YouTube into a digital altar to the Holy Coyote, unobstructed by geopolitical borders. The Catholic Church canonized St. Toribio in 2000 but has never recognized him as the patron of immigrants. Drawing on ethnographic work in Jalisco and on social media, I explore how folkloristics rooted in Mexican Popular Catholicism (Espín 2002) and evident in corridos reveal a secondary canonization bestowed by migrants, venerating him as both a Catholic and folk saint whose mission evolved decades after his death. I demonstrate how corridos contribute to St. Toribio's increasing transnational devotion as a "divine companion" (Hagan 2008) framed by cultural memory of religious persecution and contemporary immigration politics.

The Immortal Voice: Repetition, Reissues, and the Posthumous Values of the Recorded Musical Past

Morgan Luker, Reed College

This paper explores how the notion of the musical past is organized and manufactured through the practice of repetitive listening and the commercial reissue of historical sound recordings across markets and media formats. I focus on the recorded work of Carlos Gardel (1890-1935), an iconic Argentine singer and early film star who died in an airline accident in 1935 but remains a key point of reference in Latin American popular culture to this day. I'm interested in the innovative ways Gardel deployed the technologies of recorded sound to cultivate his celebrity persona across then-emergent formats of mass media (film, print, radio, etc.) during his lifetime, but also in how the popular reception of Gardel's violent and unexpected death reframed the sound and reception of what came to be marketed and heard as his "immortal voice." The continuous commercial reissuing of Gardel's recordings following his death played a crucial and creative role in this process, from narrowing the scope of his commonly heard repertoire (which canonized him specifically as a tango singer) to the sometimes elaborate reworking of a recording's actual sound via remastering and other sonic interventions at the moment of reissue. In examining the phenomenon of reissuing these historical recordings, I trace the intertwined impulses towards commercial value (in terms of back catalog) and noncommercial value (in terms of cultural heritage) that have come to characterize our understanding and experience of what is valuable not only about the posthumous celebrity voice but about the recorded musical past as such.

Multi-Sensational Embodied Concert Experience: Sheena Ringo's Resistance in Ringo Expo'14

Yiqing "Mitty" Ma, University of Michigan

Sheena Ringo is a best-selling Japanese singer-songwriter who recently came to increased global prominence as the music director of the 2020 Tokyo Olympics. Sheena provides an immersive concert experience for her fans. Her performance in *Ringo Expo'14*, a 2014 domestic concert tour, brings together all the musical and performative elements. The title of the concert, *The Counter-back of a Woman*, served as the theme for this concept-driven concert. Audio-visual elements such as the dynamic stage and costume design are dramatized in correspondence with the theme, emphasizing the experiences and perspectives of a 36-year-old woman, whether powerful or vulnerable. The synchronization between her music and choreographed stage design and body movements attracts a wide audience, from female fans to experimental artists. Moreover, Sheena included and adapted a variety of musical styles and languages, obscuring categories such as genre and national identities in the music. In this paper, I present embodied listening analyses of three audio-visual scenes from her 2014 concert tour, Ringo Expo'14, described through auto-ethnography and interviews with the creator and fans. This paper analyzes the synchronization between music, text, and audio-visual parameters (Chion, 1990). I argue that her performance serves as resistance to strict patriarchal social norms and hegemonic hierarchies in Japan (Finchum-Sung, 2012). Sheena's performance crosses the borders of gender, genre, and nation. Her sophisticated transnational musical expression and boundary-crossing performances are redefining the Japanese popular music market and reaching a broader audience inside and outside of Japan.

Theravada Buddhist monks: listening to music and dealing with cognitive dissonance

Heather MacLachlan, University of Dayton

Since the 1950s, scholars have been contributing to the field of Buddhist music studies. Most of these contributions focus on musicking in Mahayana Buddhist societies. This presentation, by contrast, delineates the musical activities of Theravada Buddhist monks in Burma/Myanmar. These monks are committed to upholding Buddhism's Seventh Precept, which forbids them from participating in music. However, they regularly violate the precept by listening to recorded music, both via private listening devices, and by broadcasting it through their compounds. Burmese monks particularly favor one genre of contemporary Burmese music called *dhamma thachin* (dharma songs), a genre they deem "appropriate" because it sonically references the pre-colonial past, deploying Burmese instruments and vocal stylings long associated with the country's classical music tradition. The monks are therefore subject to considerable cognitive dissonance. They deal with this dissonance in ways predicted by Western psychologists, arguing that the Seventh Precept is relatively unimportant, that Buddhism obligates monks to discern the wisest course of action for themselves, and that their choice to allow music in their communities is clearly the superior alternative. This case study, based on several months of ethnographic fieldwork conducted in monasteries across Burma/Myanmar, answers a question repeatedly posed in the cognitive dissonance literature: Do people in Asian societies experience cognitive dissonance (Harmon-Mills and Jones 2019:12)? Further, this study illuminates the lived reality of twenty-first century Theravada monks, whose musical involvement has never heretofore been analyzed in detail.

Pedagogical Pivots: Engaging Music and Activism and Decentering Whiteness in My Institution

Elizabeth Macy, Metropolitan State University of Denver

In June 2020, amidst the Black Lives Matter protests spurred by the death of George Floyd, we began the work of decentering the European classical tradition in my department of music. Knowing a department statement is only as good as the actions to back it up, I made a personal commitment to follow through on the words my colleagues and I had crafted. My goals for the year included: establishing diversity, equity, and inclusion training for our full-time music faculty; forming a working group to address ways in which our department could begin the process of decentering whiteness across our pedagogy, performances, and curriculum; revising our BA in Music to create a more accessible major; and the development of a visiting artist series that would address these issues for our students, staff, faculty, and community members. Building on our online pivot amidst the COVID-19 pandemic, I developed (in partnership with our Office of Diversity and Inclusion) a year-long virtual series on music, race, and social justice, highlighting the work of BIPOC musicians, performers, and scholars while paying them equitably for their time and work. In this autoethnographic presentation, I outline the ways I've worked to establish an inclusive and equitable space for engaging with music and activism across my university. I address how I crafted my series (from preliminary conversations and fundraising to including faculty across disciplines and interests), who I chose to include and why, and the various challenges I've faced.

Échale Primo: Testimonios From Mario Madrigal

Mario Madrigal, La Zenda Norteña

Mario Madrigal, musical director of La Zenda Norteña, will give his testimonio of the genre of Norteño Sax and the beginnings of his musical group. Juntos, these musicians of the Norteño Sax genre and the digital content team are a cultural and virtual reflection of the current customs of the U.S.-Mexican borderlands. Thus, creating a Norteño Sax community and becoming La Sensacion Juvenil Norteña.

Constructing Arabness on the Transnational Vocal Talent Competition *Arab Idol*

Insia Malik, The Graduate Center, City University of New York

One of several popular televised entertainment programs in the Arab world over the last two decades, *Arab Idol* is an offshoot of the global *Idols* franchise that launched in the early 2000s. Conceived as a regional program, the pan-Arab offshoot was the first of the *Idols* franchise to involve contestants from across a range of countries. What first distinguished *Arab Idol* from its global counterparts was a unity around a socio-linguistic and regional Arab - rather than a national - identity. Judges and the program's emcees make ample references to *kull al-alam al-arabi* (the entire Arab world) or *al-watan al-arabi* (the Arab homeland). At the same time, the show has the task of representing an immense diversity across this region of North Africa and the Arabic-speaking Middle East. In this paper, I explore some of the ways that the performances by contestants on live episodes of *Arab Idol*, coupled with the surrounding on-stage banter by judges and em-cees, also hailing from a range of Arab countries, serve to define the frame of an 'Arab' *Idol* within a transnational cultural and political context. I examine how this revolving, transnational cast of actors constructs Arabness on *Arab Idol*, whether by performing musical styles or numbers representing specific nation-states, regions, or even particular cities throughout the Arab world, or through the recirculation of popular songs of a canonical pan-Arab stature.

Balinese Gamelan and Computer Music: Creative Practices and Understanding of New Music for Gamelan.

Nico Mangifesta, University of Pavia

Balinese composers of new music for gamelan are reshaping the idea of gamelan music itself through a series of innovations regarding sound possibilities, organology, musical forms, and behaviors. Scholars, who have posed attention to musik kontemporer from the beginning of the 21st century, have reported on the appearance of a few pioneers who were using live electronics with gamelan or music software as a compositional tool (McGraw 2005, 2013, Gluck 2006, Sugiarta 2012, Steele 2013). During my research in Bali, carried out in two fieldwork periods between 2013 and 2020, I had the opportunity to verify that these phenomena have continued to develop with an emerging generation of gamelan composers, who have begun to have a more integrated relationship with new technologies. Their creative practices and challenges regarding Balinese music conventions, ideas, and identity are also manifesting through the combined use of computers and gamelan on stage as instrumentation, as well as social media publications promoting digital gamelan works. This paper's discussion centers on how a new repertoire is being understood differently between generations of Balinese artists; why it is necessary to approach this new repertoire from the perspectives of gamelan music and sound analysis equally; and, considering that gamelan music remains a primary element in these computer music-related experiences, how we, as ethnomusicologists, should understand the encounter of gamelan and computer music, maintaining the focus on gamelan music topics rather than on organological ones.

Sound Mapping and the Production of Place-Based Identities at Ethno-World

Keegan Manson-Curry, University of Toronto

Ethno-World attendees teach musical traditions brought with them from their countries of origin to peers -- from other countries -- within the specific locality of a given camp. The physical location of the camp and the national culture associated with it provide a backdrop that alters how these traditions are taught. The Ethno-World experience is thus shaped not only by the places that participants carry with them but also by the places in which they find themselves. This is the material manifestation of a specific form of post-nationalism that uses national identity as its fundamental unit of difference even as it celebrates a seeming universal humanity (Bohlman 2003). Critically, participants cite their geographic origins (or lack thereof) as a vital part of their musical identities, and the official Ethno-World approach also centers its definition of musical identity around specific national origins. This resonates with the growing recognition of the importance of place-based knowledge in human experience (Feld and Basso 1996; Ingold 2007; Impey 2018). Drawing upon trends where scholars explore public-facing, multimedia-based avenues for the production and sharing of knowledge (Beckley et al. 2007; Allen and Jobson 2016), this presentation documents our production of an online Ethno World Sound Map, a visual means of locating the assigned origins of the musical traditions represented by Ethno-World attendees in relation to the location of the camps themselves. Using this sound map, I analyze the multilayered senses of musical place and the identities they create that constitute the Ethno-World experience.

Moral Accountability in Cultural Production

Roger Mantie, University of Toronto Scarborough

The teaching of music is often thought of as innocent and benign; until recently, for example, ethnomusicology has been more concerned with authenticity (Solis 2004) than morality. Drawing on the work of Westerlund (2019), Kallio argues that *all* music teaching and learning participates in a *moral ecology*: "[the complex and dynamic]

broader historical and sociocultural operations of power that make certain expressions and identities possible and silence others" (Kallio 2021, 3). Taken further, music teachers function as what Goldman (2012) calls *epistemic agents*, i.e., those who participate in an epistemic system: "a social system that houses a variety of procedures, institutions, and patterns of interpersonal influence that affect the epistemic outcomes of its members" (Goldman 2012, 224). SEM members, for example, typically participate in the epistemic system of the university, a system with built-in (though not always perfect) accountability measures. By contrast, Ethno-World, as an INGO (international non-governmental organization; see Boli and Thomas 2008), is only accountable to the NGO premise of "doing good" (Fisher 1997). In this presentation, I examine the discursive and non-discursive practices of the Ethno-World program to interrogate the political and moral dimensions of cultural production related to claims about interculturality, folk/world musics, and "global cultural heritage," arguing that considerations of moral accountability have the potential to better inform university music teaching and learning practices.

"In Their Blood:" Orientalist Tropes and the Racialization of Romani Musical Performance in Southeastern Serbia

Alexander Markovic, University of Illinois at Chicago

This paper explores how Romani performance practices and Ottoman legacies inform racialized identity politics in southeastern Serbia. In 1878, this was the last area wrested from Ottoman rule by the expanding Serbian state. Most Muslims in these territories subsequently fled or were expelled, and many reminders of the Ottoman past, such as mosques, were quickly pulled down. As the Serbian state solidified control, bureaucrats and educators embraced orientalist narratives deriding the "Eastern" nature of the Turks to push local Serbs to conform to new nationalist cultural standards. In Vranje, Serbs remain ambivalent even today about Ottoman legacies. Ideas of the "depraved Turks" continue to circulate, but locals also garner cachet by claiming to be exotic and sensual via Ottoman influences. Local Roma sit at the crux of these tropes, both as the only Muslim community to remain after 1878 and because they dominate musical labor in the region. Romani music and dance practices provide a "living" connection to the Ottoman past. Vranje Serbs link affective and embodied dimensions of music/dance to racialized discourses of "inherent" difference from (or desirable similarity to) Roma as Ottoman proxies. On one hand, Serbs praise Roma for preserving the repertoires and ethos of the Ottoman period by claiming that Roma carry inherent abilities ("in their blood") to provide authentic, pleasurable practices of "exotic Eastern-ness." However, nationalist Serbs also deride Roma for injecting "Muslim" aesthetics that "pollute" local music and dance forms, viscerally rejecting performative aesthetics that they see as reminders of Ottoman cultural colonialism.

When Music Hits where it Hurts: Songs and Intra-generational Conflict among the Samburu Under the Colonial Rule (Kenya)

Giordano Marmone, University of Michigan

For the pastoral Samburu of northern Kenya, the practice of cattle raiding is the main source of inspiration for the composition of generational songs among young circumcised men (warriors). During the seven decades of British colonial rule, however, this theme gradually lost its importance. The analysis of sung texts from the precolonial and colonial eras reveals a growing rivalry between older and younger members of the same cohorts. In this paper, I argue that the British control over the lifestyles of Kenya's pastoral populations (and in particular the prohibition of raiding) exacerbated long-standing rivalries within the Samburu community. The disruption of the warriors' military prerogatives seems to have profoundly altered the status of generational songs and the role of their composition and performance. Singing became a contentious activity that opposed members of the same warriors' cohorts, who

confronted each other with the "weapons" of humiliation and insult to gain a dominant position within the community. Studies on the relationship between music and violence often evoke the notion of "change" to highlight the role of music as a tool to transform conflict, in reference to peace-making processes or incitement to hostility (Grant et al. 2010, Baker 2013). Conversely, the case of the Samburu shows that the role and the status of music can be transformed by conflict itself, through the alteration of relations between individuals and social groups.

The First Balfa Brothers Tour of France (1975)

Roger Mason, Frost School of Music, University of Miami

In the early 1970's, Cajun music was regarded shamefully by many inhabitants of south-west Louisiana. Cajuns were called coonasses, and their music was played in rough and tumble honky-tonks where few respectable ladies would venture. Cajun music seemed hard to listen to: a combination of groaning and high-pitched screams, lyrics in redneck French, music played at a deafening volume on instruments that might be mistaken for playthings. This paper tells how a five-week French tour in the spring of 1975 helped change all that; how the tour of the now-famous Balfa Brothers brought international recognition to Cajun music; how doors opened in Louisiana and France: in Louisiana, where music began to be seen to be an important support for the renaissance of Cajun language and culture; in France, where national and regional academia began to open archives to performing musicians; where folk musicians became part-time researchers, and researchers became part-time musicians; where large sections of the general public began to take pride in their own regional music and celebrate it in the "bals folk" that continue to this day. The author's first-hand knowledge, having organized this tour, provided information about the Cajun renaissance little known up to now in the United States. This paper serves as a reminder of the importance of museum archives and their diffusion and how a music revival can become a source of pride for the most neglected of populations.

Armenian Music and Post-Ottoman Immigrant Whiteness in the United States

Alyssa Mathias, University of California, Los Angeles

Armenians who emigrated from the Ottoman Empire to the United States at the turn of the twentieth century occupied what ethnomusicologist Sylvia Alajaji refers to as a "racial borderland" (2015). Humanitarian discourse portrayed Armenians abroad as fair-skinned, Christian victims of Ottoman imperial aggression, while Armenian immigrants themselves were subjected to ethnic stereotyping and exclusionary policies stemming from discrimination against Black, Asian, and Indigenous populations. With naturalization laws restricting citizenship on the basis of race, questions of Armenian whiteness reached US district courts. This paper draws on ethnographic and archival research in California to analyze Armenian musical practices after the 1925 United States v. Cartozian decision, which categorized Armenians as white in the eyes of the federal government. Songs reveal naturalization and land ownership opportunities afforded by this official racialization, while also commenting on everyday experiences where Armenian racial identities remained considerably more ambiguous. Proposing that music continues to offer space for reckoning with contested racial legacies in the Armenian diaspora, this paper concludes with a discussion of how contemporary Armenian musicians have used their art to problematize the legal foundations of Armenian immigrant whiteness. By reframing Ottoman-era traumas through a postcolonial lens, these artists draw parallels between white supremacy and Ottoman-Turkish imperialism, engaging wider conversations on reparations and land justice. In conversation with literature on immigrant whiteness (Sadowski-Smith 2018), this paper highlights the influence of Ottoman migration on US racial policy, while also interrogating the role of music in navigating overlapping racial frameworks.

Sugar and Tea and Rum and Revival: TikTok and the Continual Discovery of Sea Chanteys

Joseph Maurer, University of Chicago

During December 2020 and January 2021, a new trend swept TikTok, the viral video platform of the current moment: sea chanteys. Specifically, the New Zealand song "Wellerman" went viral--first, with young people singing or dancing to the Longest Johns' recording of the song, and second, as TikTokers began creating their own versions, using the platform to record harmonies over base melody tracks which circulated widely. Several of these videos reached into the millions of views and experienced second rounds of viral spread on Twitter and YouTube. Many journalistic accounts explained the phenomenon vis-à-vis the COVID lockdown experience. This paper expands the frame of analysis, examining the "#ShantyTok" phenomenon as an expression of a deeper recurring trend: the continual rediscovery of sea chanteys as a novel yet alluring musical genre. Drawing on ethnographic and performance experience in the chantey revival scene, historical research, and media analysis, I show how this viral trend is simply the most recent of many public "discoveries" of sea chanteys--tracing back through viral YouTube videos, video games, Reddit threads, and pre-internet chantey revivals over the past century. In comparing the current trend to prior revivals, this paper isolates and explains the musical and social elements that distinguish #ShantyTok and fuel its popularity. The paper proposes a framework for understanding chanteys' current virality through theories of postindustrial nostalgia, masculinity, and twenty-first-century economic precarity. The argument also clarifies how digital media have changed the aesthetic and social dynamics of folk music revival.

Music and the Creative Economy in the Highlands and Islands of Scotland

Simon McKerrell, Newcastle University

This paper focuses on the relationship between the state and musical activity in the rural Highlands and Islands of Scotland. Drawing upon evidence from fieldwork interviews and survey data from across the region, this paper particularly examines the range of governance and organisational structures and how they affect the availability and social capital of music and musical experience in rural areas. Key to this analysis is a relational understanding of rural local authorities to national arts funders, central government and the third sector, offering a detailed case study of music in the rural creative economy and contributes to our understanding of the social impact of music through a detailed analysis of the sustainability of musical enterprise(s) and charity in the rural creative economy. The analysis provides empirical evidence that contributes to our understanding of music's economic sustainability and theorizes the relationship between this and the much discussed, but still undertheorized area of music and social capital.

"This is My Voice": A Phenomenology of Transmasculine Self-Duets

Myles McLean, University of North Texas

For transmasculine people pursuing hormone replacement therapy (HRT), the vocal folds usually thicken significantly within the first few months. While this voice drop can be gender-affirming, the temporary vocal instability generates significant anxiety for some transmasculine singers. Nonetheless, many transmasculine vocalists taking testosterone continue to maintain successful music careers. In fact, the process of documenting the voice change allows for a unique form of musical expression within the transmasculine community: the self-duet. By recording one part of a duet before HRT and the other part sometime after the voice drop, transmasculine musicians can engage with their past voice in a far more visceral way than a typical side-by-side comparison. Although most existing literature regarding transgender singers focuses

primarily on medical and pedagogical concerns, the self-duet holds underrecognized phenomenological implications. As Alfred Schutz claims, music's affective potential is linked to shared *durée*, or internal perception of time (1964). In this presentation, I argue that transgender self-duets are an expression of transgender temporalities that allow singers to invoke shared *durée* with their past selves. Further, this shared *durée* allows some transgender listeners--especially dysphoric ones--to envision their own possible gender-affirming futures. By engaging with community responses to two prolific YouTube videos--Jaimie Wilson's "Everything is New," and Charlie Peck's "Home"--I demonstrate the affective potential of this unique temporal expression, expanding on existing notions of transgender embodiment and queer time. This paper is sponsored by the Gender and Sexualities Taskforce.

Jazz Education After 2017: The Berklee Institute of Jazz and Gender Justice and the Pedagogical Lineage

Tracy McMullen, Bowdoin College

The Black Lives Matter and #MeToo movements have spurred millions to protest racial and gender violence and to demand comprehensive changes in institutions and industries throughout our society. Launched in October 2018, the Berklee Institute of Jazz and Gender Justice (BIJGJ) was prodded by the 2017 #MeToo Movement, but, like these protests generally, has had a long gestation in the struggle for justice in the United States. Focusing on the philosophical approaches of its founder, Terri Lyne Carrington, and her intellectual mentor and BIJGJ advisory board member, civil rights leader Angela Davis, I will demonstrate how BIJGJ brings into postsecondary education a pedagogical lineage that has long been vibrant, yet on the margins of formal jazz education. Carrington understands jazz as an ethics passed down through mentorship and her commitment to work for social justice is tantamount to her identity as a musician. I place Carrington's jazz ethics and Davis's historical understanding of infrastructure, coalition, and Black feminism in the context of Dr. Billy Taylor's description of an 'Afro-American value system' in jazz that prioritizes collectivity, care, and function. I argue that Black feminism is a part of Taylor's 'Afro-American value system' and that, through this understanding, race and gender equity in jazz are linked. This alternative pedagogical lineage offers a model for reshaping formal jazz education away from its long emphasis on formal characteristics and 'racial etiquette' (Lopez 2000) that centralized white men and boys and toward a response to twenty-first century calls for equity, meaning, and honesty.

"We Are The Bears!": How An Historically Black University Marching Band Constructs Community Through Music-Making

Marvin McNeill, Wesleyan University

The notion of "community" and the ways that the term is employed has been debated within the field of ethnomusicology, with scholars such as Kay Kaufman Shelemay and Fredara Hadley challenging the field to offer more discussion on music's role in community formation. The current scholarship could benefit from more discourse on this topic, especially from the oft-neglected perspective of Black youth. This paper adds to the discussion with special attention on a historically black college and university (HBCU) marching band and its role in constructing community through performance. Considered the "sine qua non" of the HBCU experience, the annual Homecoming Weekend offers a rich and important site for this study. Drawing on ethnographic field-research from the 2019 Morgan State University Homecoming weekend in Baltimore, this project explores music's role in constructing community through the lens of the "The Magnificent Marching Machine." As noted by the principal investigator, Cathy J. Cohen, in the 2007 University of Chicago Black Youth Project, Black youth, more than any other subcultural cohort in America, reflect the challenges of equity, inclusion, and empowerment, since the Civil Rights

movement. The collective formation is a fundamental concept that governs African-American music performance. What can we learn about the lives of Black youth and how a community is constructed through their music-making? This project offers a nuanced way of listening, learning, and understanding what matters to young Black Americans as well as acknowledging and celebrating the importance of the HBCU marching band tradition in American society.

We Teach What We Should: A Systematic Framework for Teaching Chinese Ensemble in US World Music Programs

Yuxin Mei, University of North Texas

Since the mid-1950s, US universities have developed many types of ensembles that aim to provide entrée to different cultures and readily engage students. Chinese ensembles have come a long way over the past sixty years, with remarkable achievements. There are also challenges, many of which are no different from any other ensemble, such as unpredictable performance competences of students and the need to constantly adjust teaching strategies. For directors of Chinese ensembles, however, the idiosyncratic political and cultural relationship between China and the US creates unique problems. The ideas about teaching and learning Chinese music differ between the two countries, and there is a lack of practical and effective communication. As the founder and director of the Chinese Ensemble of the University of North Texas, I have encountered obstacles common to all Chinese ensembles. Yet, as a native Chinese musician and ethnomusicologist trained and working in the US, I have also noticed problems stemming from a poor understanding of the traditions and instructional system of Chinese music. Repertoire chosen for ensembles, for instance, depends as much on the knowledge and life experience of the director as it does on their performance and teaching competence. The ensuing problem is that we teach the students what we can, rather than what we should. In this paper, I reexamine the educational goals of teaching Chinese ensemble music. Furthermore, I propose a framework for systematically building a Chinese ensemble course that is sustainable in an ethnomusicology program.

Hypermobility: Popstars, Social Media, and the Disclosure of Chronic Illness

Katherine Meizel, Bowling Green State University

In every field where it is studied, chronic illness occupies an uncomfortable in-between space. In disability studies, because people with chronic illness tend to rely on a medical framework to navigate their experience, it complicates the prevalent rejection of the medical model—which positions the nonnormative body as needing a cure, or even elimination—in favor of the social model, which positions disability as generated not by the nonnormative body itself but by the ableist social structures that impede it. In ethnomusicology, research in illness has straddled approaches from medical ethnomusicology and from Disability and Deaf studies. My paper addresses these complexities, focusing on one chronic illness that affects many musicians: the disabling connective tissue disorder known as Ehlers Danlos Syndrome, characterized by loose joints (hypermobility). Hypermobility can be a double-edged sword for musicians. It may afford extra flexibility and virtuosity to the hands of instrumentalists, and there is evidence that it may be support unusual laryngeal elasticity in some singers. But it can also signal Ehlers Danlos Syndrome and its attending disabilities. Since 2017, several celebrity musicians have disclosed their EDS diagnoses publicly on social media platforms, and my presentation explores how this disclosure has been mutually navigated by musicians and music listeners who share the diagnosis. I contextualize this navigation within a different sort of hypermobility—the (cyber-)spatial kind—and examine the extraordinary ways people map music and EDS in the new cartography of social media.

Culturally Sustaining Pedagogy and Composition: Centering Students' Identities Through Creativity in the Music Classroom

Christopher Mena, University of Washington

The sudden emergence of COVID-19 and subsequent shutdown of schools left music educators scrambling for resources in the face of a new educational reality. With in-person gatherings completely prohibited overnight, these teachers were left to develop new strategies that focused on music making beyond typical ensemble settings. Additionally, emergent issues pertaining to student equity and social justice forced educators to reexamine their approaches. Many struggled to meet this challenge and searched feverishly for ways to maintain the status quo in a virtual setting. Others, however, embraced this historic moment as an opportunity to challenge the norm and instead chose to incorporate innovative strategies to engage in music making that transcends traditional notions of music education. Using Culturally Sustaining Pedagogies (Paris & Alim, 2017) as an exploratory framework, this paper will focus on the ways in which composition was incorporated into two music education settings (a Seattle middle school and a program developed in conjunction with the San Diego Opera) to engage students with musical activities that allowed them to learn contemporary musicianship skills while embracing and expressing aspects of their complex identity constellations.

Vaporwave(s): A Music with Divergence

Jorge Mercado, Kent State University

In the last five years, vaporwave, an internet-born genre, has emerged as a topic of interest in academia (Nowak and Whelan 2018, Glitsos 2018, Born and Haworth 2017, Tanner 2016). Authors have interpretations of vaporwave that attempt to comprehend and explain it with semiotic analyses of the entire genre. Such analyses attempt to explore the genre as a project that produces nostalgia (Glitsos 2018), understand the genre as an attempt to aestheticize late capitalist consumer culture (Koc 2017), explore alt-right appropriations from the genre (McLeod 2018), or argue the act of cultural appropriations in vaporwave as inevitable for the emergence of political resistance (Agugliaro 2020). Consequently, the academic narrative has brought limited opportunities for diverse research perspectives. These consequences have been due to the analysis of the same vaporwave early musicians such as Macintosh Plus, Daniel Lopatin (Chuck Person), and James Ferraro, and the lack of research discussing contemporary vaporwave musicians to define and explain the contemporary genre. In this presentation, I will contribute to this discontinuity by analyzing my Zoom interviews with Australian vaporwave musician Andrew Lucas Healy, also known as Doktorb. These interviews include his involvement in vaporwave, composing methodology, globalization of vaporwave, anonymity, vaporwave outside the internet, and the academic perspective. With these results, vaporwave can be understood as a genre that is still in development with a lot of perspectives that defy the static interpretations within the academic discourse.

The South as a Trap: Trap Music and the Carceral Geography of the South

Corey Miles, Morgan State University

Through ethnographic research in North Carolina, this paper examines the ways Black southerners use racialized emotions to produce understandings of the South as a racialized space. Eduardo Bonilla-Silva (2019) points to the ways that race and gender are infused within the emotional repository of racialized actors and the ways emotions draw the boundaries that set forth racialized identities. Based on fourteen months of fieldwork with Black southern trap rappers, this paper contends that Black southerners feel the structural weight of the criminalization of Blackness and experience the South as a carceral space. In what ways can a theory of trap music provide a framework to

understand how Black southerners experience structural exclusion mediated through carceral geography? Trap music, hip-hop centered on guns and drugs, attends to the structural, political, and institutional contexts in which the logics and technology of imprisonment have been configured within the everyday lives of Black southerners. Engaging with the text, context, and texture of trap music provides a more nuanced reading of the sound rather than solely reducing it to advocating for criminal activity. Furthermore, this framework allows us to think about the ways Black southerners, while having legal text (e.g., birth certificates) to stake claim to the South, still face ontological exclusion through the texture and context of their experience.

Good Roads: Expressions for the Black Woman through a Jazzy Reggae Excavation from Africa to Atlanta

Uzoma Miller, The California Institute of Integral Studies

Good Roads: Expressions for the Black Woman through a Jazzy Reggae Excavation from Africa to Atlanta This intellectual discourse centers on addressing the ethnic forms, lineage, and commercial viability of reggae as a cultural phenomenon. It is framed from the perspective of a transdisciplinary public historian and begins with a performance of an original composition, "Good Roads." The tune, and subsequent dialogue, explore the interconnectedness of African-derived music from pre-colonial Africa, through enslaved phases of the Caribbean, to freedom in the southern region of the United States. The performance last 8 minutes, an interactive lecture follows for 30 minutes, then concludes with a 15-minute question-and-answer session. The presenter takes philosophical cues from his forthcoming dissertation (December 2021), *Dynamic Modes of Storytelling: A Reflexive Ethnography of Fisk University's Cultural Resource Landscape*, by employing an autoethnographic lens to his liberatory praxis. He unpacks how reggae has evolved from its Jamaican Maroon town-inspired themes of resistance to the international cultural gem it presently embodies. How music, education, and society are interrelated will be addressed, which is informed by multiple academic disciplines and a wide array of musical genres. The original composition that launches the discussion centers around a deep love for women of African descent. It simultaneously embodies the personal narrative of the presenter, the youngest child of former classical flutist and director of the National Endowment for the Arts, D. Antoinette Handy, and innovative HBCU political scientist, Calvin Miller. From such lived familial contributions, scholar/composer Uzoma Obiora charts his own educational ethos.

Tropical Melodrama: Popular Music, Poetry, and Intermediality in the Tagalog Sarsuwela

Isidora Miranda, Vanderbilt University

The Tagalog sarsuwela, one of many vernacular offshoots of the Spanish-inherited genre in the Philippines, was a popular form of entertainment throughout the first half of the twentieth century. Sarsuwela practitioners in the 1920s and '30s, in particular, worked towards a musical theater that resonated with the everyday experiences of the working class population of Manila and its surrounding provinces. In this later repertoire, local and imported popular music genres accompanied romantic stories about economic hardship and social mobility. This thematic and musical content ran contrary to the growing anxieties over rapid Americanization among Filipino intellectuals, who decried the rise in popularity of film and vaudeville. This paper challenges the oft-repeated narrative that sarsuwela productions were quickly displaced by these other forms of entertainment. Elaborating on the idea of intermediality in theater and performance (Kattenbelt 2008), I argue how the production of sarsuwelas in this period became closely intertwined with the development of other performance platforms and media technologies. Sound recordings and serialized Tagalog literature also gave the sarsuwela a boost in popularity in the late 1920s, even

as contemporary critics and later historians eulogized its early decline. This intermedial nature of the sarsuwela underlines the continued relevance of the musical stage and its direct influence on popular films and television dramas postwar. Rather than framing these different platforms as oppositional, I demonstrate how writers, musicians, and performers embraced new media and became part of a larger network of an emerging popular entertainment industry in the Philippines.

Cultural Identity and the Politics of Geography in a Pan-Caribbean Aruba

Jason Mitchell, Florida State University

Aruba's culture is composed of a variety of different peoples from diverse backgrounds, nationalities, ethnicities, religions, and socioeconomic statuses. Broadly speaking, they can be grouped into three categories. There are the tourists, the average citizens of the island, and the less economically stable residents of the island. The latter group consists of a number of contract workers who are in Aruba temporarily. Regardless of background or origin, I view each group as being pan-Caribbean. Tourists take part of the homogenous, idealized Caribbean paradise. Many citizens and immigrants originated from across the Caribbean and Latin American region, whether during the colonial era or in modern times. Aruba at its core is pan-Caribbean. I delineate four distinct areas of inclusion/exclusion for these different segments of that pan-Caribbean population based on the soundscapes created in those areas: the resorts/airport, downtown Oranjestad, the local spots, and San Nicolas. This paper utilizes this lens of sonic geography to analyze what segments of the population may enter these four zones and how they navigate their access by taking part in the soundscapes of each area transcending from one insular space to another. The soundscapes of each zone are made up of music and natural aural experiences that are indicative of various aspects of Caribbean culture. From the waves lapping the shore of the resort beaches to the reggaetón blaring from the car sound systems at the levy in San Nicolas on the weekends, it is all Aruban but simultaneously pan-Caribbean.

"Remembering Jewish Musicians in Iran: The Case of Morteza Neidavoud"

Mohsen Mohammadi, University of California, Los Angeles

As in many other societies, musicians from minority communities were disproportionately represented among those practicing Iranian music. While Muslim liturgical singing and preaching were not considered music, a big portion of musical entertainers hailed from the Jewish and Armenian communities, or from migrating tribes such as the Qarachi, Qereshmal, or Suzmani. For those minorities, music was sometimes considered a shameful practice, and they often changed their careers to eliminate the ignominy often attached to musicians. Nevertheless, minorities throughout Iran made immense contributions to the nation's music history, and have been remembered in different, and often uneven, ways. Morteza Neidavoud (1900-1990) was born to an Iranian Jewish family. He learned music from the masters of his time, Agha Hoseyn-qoli and Darvish Khan. Thanks to Ezra Meir Hakkak, a Jewish firm based in Iran and Iraq, the young Morteza dominated the first recording session of Persian music after WWI. By looking at the life and the legacy of Morteza Neidavoud, this paper attempts to reflect on how the social meaning of music and musicianship has changed in Iran over the twentieth century. This presentation considers Neidavoud's social status in three moments: his emergence as a popular musician in the early twentieth century, his initial reemergence as a national icon in the 1970s, and his second reemergence as a protest icon in the early twenty-first century. In comparing these moments, I interrogate the values of, and in, music for musicians and the audience, and how these values change over time.

Illness, Medical Imperialism, and Ethnic Stratification in 19th Century Ottoman Musics

Steven Moon, University of Pittsburgh

This paper argues that medical imperialism in the 19th century Ottoman empire engendered musical metaphors of illness and health that inscribe ethnic stratification in the body. These metaphors mirror relations between "Eastern" minoritized populations of the empire and the Ottoman bureaucracy, with the latter's court musics and *makam* associated most closely with health. Existing scholarship on Turkish classical music's amalgamation primarily address the Early Republic Period wherein the genre was crafted alongside sociopolitical reforms (O'Connell, Gill). Subsuming the musics of religious and ethnic minorities - Mevlevi Sufis and Anatolian Greeks, for example - is a clear sonification of Turkey's nation-building project. But a century earlier, the Ottoman institutionalization of medical practice in a European style laid the groundwork for the medical imperialism and ethnic stratification that led to Turkish sociologist Ziya Gökalp's characterizing *alaturka* Eastern style music as not only non-national, but as "sick" (*hasta*). Drawing on original historical and ethnographic work in Turkey, this paper juxtaposes the pathologization of minoritized populations' musics with the process of medicalization that not only stratified and further provincialized community health practices, but also rendered Ottoman court music as the superior genre analogous with the biologized body. This tension remains in contemporary accounts of Turkish classical music as a healing practice, which narrate a speculative history that often erases or further Orientalizes those genres subsumed under the banner of "Turkishness."

Ethnomusicology and Higher Education: Challenges, Trends, and Lessons from the Humanities

Robin Moore, University of Texas at Austin

Many authors in recent years note threats to humanistic studies within higher education. They express concern about the overproduction of PhD graduates, the increasing costs of higher education, and other topics. Ethnomusicologists are undoubtedly aware of such literature, yet as a society SEM has not engaged with such publications, nor has it collected much data on specific challenges to our own field. My presentation synthesizes literature on challenges to the humanities and considers its potential relevance for ethnomusicology. Then, based on interviews with faculty as well as a 2018 survey circulated to current and former students on the SEM Listserv, I briefly consider the state of our discipline in terms of core training, student support, student placement, and other challenges facing today's graduates. The data suggest that many issues confronting ethnomusicologists resonate with those in other disciplines and that we would benefit from engagement with nationwide dialogues involving the future of graduate studies. Suggestions proposed are many and include an orientation of research towards issues impacting communities near one's university; greater focus on team-based inquiry rather than individual scholarship; on more active collaborations across disciplines; on diverse professional training; more attention to shaping the content of K-12 education; on communication with diverse audiences; and a research focus on areas of broad public concern whenever possible.

War Rhymes: Song and the Building of Conflict in Northern Ethiopia

Katell Morand, Université Paris Nanterre

On June 22, 2019, armed men burst into a meeting of the Amhara Regional Government of the Federal Republic of Ethiopia, killing several people in what was quickly referred to as an "attempted coup." As ethnic tensions have flared up both nationally and regionally over recent years, two musical-poetic amharic genres, *qārārto* and *fukāra*, long associated with war and heroic deeds (Gelaye 2008, Berhane-

Selassie 2018), have regained prominence. Today they can be heard at every corner: in public transportation or shops, at home or as performances during ceremonies such as weddings or funerals. All seem convinced that *qārārto* and *fukāra* fuel anger and promote action: listening to a few video fragments on a mobile phone could compel almost anyone to "go into the forest" and join the rebel guerrillas defending the Amhara cause. But what exactly is their role in this building of tensions? In this paper, based on an ethnographic account of the weeks following the 2019 attack, I investigate the micro-dynamics of musical performance and circulation between towns and the countryside. I argue that the sharing and collective listening of *qārārto* and *fukāra* musical files, by giving rise to tense emotional states, renew an art of conflict rooted in the long history of regional power struggles (Getahun 2014). Ultimately, it points to the fundamental issues at stake for all actors involved: how does one decide to go to war?

Countering Convenience: Constructing White Female Researcher in Research Against Whiteness

Dominika Moravčíková, Charles University

"Don't worry, she's white," my Romani informant assured me, weirdly, after he offered me a ride by someone else, assuming I might feel uncomfortable with a Romani person in a car. A successful ethnographic experience carries an intimate connection with people and place (Warren, Kleisath, 2019). However, such intimacy has historically been contingent on racial and gender hierarchies. When I started my fieldwork in music education of Romani boys from excluded communities in Slovakia, I intended to avoid installing the subjects I studied into prearranged epistemic frameworks from places where I was raised and nurtured as an educated white woman. However, posing assumptions of epistemic dominance and positive otherness, my (visible) whiteness has been an instrument of access, trust, authority, and also a source of complex desires in the field. Therefore, my embodied ethnographic presence has reinvigorated the very relations I wanted to dismantle. As Sindra Lawrence pointed out, our interaction in fieldwork always relates to "the histories through which our bodies are assigned meanings." (Lawrence, 2017). In this paper, I want to discuss the complicated affective responses to my whiteness in the ethnographic field. By recognizing a body as a subject of culture rather than object (Csordas, 1989), I want to draw attention to the embodied presence of a researcher in music ethnography and thus challenge the idea that whiteness cannot be overcome just by virtue of adopting anti-racist prospects in the production of ethnographic knowledge.

Hindustani music as the music of Hindustan: musical systems beyond canonisation

Anna Morcom, UCLA

A growing body of critical historical work explores the processes of canonization that gave rise to India's 'classical' genres (notably, Bakhle 2005; Weidman 2006). In this paper, I explore in the case of Hindustani music how these processes of canonisation in fact continue, and present a new way of understanding musical genres and systems in line with Eric Wolf's vision of cultures and societies as unbounded, interlocking, and in a constant process of forming and becoming (2010[1982]). Rather than examining a particular style, or its transmission, or indeed, its emergence, as is the case with the vast majority of previous research, I trace musicians in a particular gharana (lineage) regardless of stylistic specialization, and whether famous or not, and whether in small towns or the familiar major centres. This brings to light many 'hidden musicians' (Finnegan 2007[1989]), and a view of Hindustani music more akin to the older term 'the music of Hindustan', which encompassed a plethora of different styles now categorized as 'light classical', 'devotional' or folk as well as 'classical'. It also brings to light the high value given to versatile performers who spanned many genres. This offers a critique of genre, 'musics', or 'musical cultures' as a key object of

ethnomusicological research; and of the focus on learning to perform as a key methodology. I posit that this has contributed to a neglect of non-luminary musicians, and the lowbrow, in the case of Indian music, the incredibly widespread and loved 'light-classical' and 'light' forms.

Structural Microtiming as Socio-Historical Evidence: A Case Study of Mandé Drumming and Son Jarocho Performance

James Morford, University of Washington

Existing scholarship on musical Africanisms in the Americas has made substantial inroads through analysis of organological, religious, and linguistic data. While Africanist scholars have centered rhythmic connections across the Atlantic since least the late twentieth century (e.g. Wilson 1992), these connections have largely remained restricted to macroscopic and general features such as the existence of timeline patterns and polyrhythmic cycles. In this paper, I explore specific relationships between musics among Mandé peoples in West Africa and Son Jarocho performance emerging from Veracruz, Mexico by refracting ethnographic research and personal performance experience through a model describing structural microtiming. This model, developed by the author as part of a collaborative project in the context of Mandé drumming music, organizes performances into one of two rhythmic modes that can be differentiated from one another based on the ranges of non-isochronous pulsation positions within a metric cycle. I demonstrate that, unlike other performance genres in the Americas that are commonly associated with practices in West Africa, Son Jarocho, like Mandé performance, features a bi-modal organization of rhythmic structures correlating with particular microtiming. The musical connections suggested by the bi-modal rhythmic organizations in these two musics stand alongside and strengthen existing anthropological, historical, and linguistic data linking Afro-descendent populations in eastern Mexico with specific Mandé populations. With this case study, I advocate for the value of structural microtiming analysis as a socio-historical tool for tracing connections between populations and practices across geographies.

Class, Masculinities and Sideways Nostalgia: Encountering Irish Traditional Music in Germany

Felix Morgenstern, University of Limerick

This paper examines manifestations and imaginaries of Irish traditional music-making in Germany, where mostly non-Irish practitioners without diasporic ties to Ireland engage in the practice of this folk music. Drawing upon extensive fieldwork in Germany, I illustrate how power dynamics of class privilege, economic and 'symbolic' capital (Bourdieu 1984), and the socially sustained practice of hegemonic masculinity (Connell 2005) enable male key agents of the contemporary German Irish traditional music community to install, and tightly patrol, gatekeeping mechanisms of inclusivity at music sessions and workshops. However, it is also proposed that such instances of anxious control within a musical scene dominated by white, male, middle-class practitioners unfold as part of a larger cultural anxiety, tied to the traumatic misuses of German folk music for extreme nationalist and racist propaganda purposes during the Nazi era (1933-45). Firstly, I claim that a 'sideways-nostalgic' (Boym 2001) gaze has accomplished the transferral and sublimation of 'culturally intimate' (Herzfeld 1997) sentiments of German patriotism onto an attractive European musical sibling tradition. Secondly, I contend that crucial distinctions between historical registers of German and Irish musical exceptionalism (White 1998; Applegate 2017) - one expansive-imperial and the other anti-colonial - are key in terms of comprehending the alignment of former German post-war artists with Irish folk songs of rebellion against an oppressive ruler. Ultimately, such critical inquiry recalls the remarkable capacity of music to sound

nationalism's polyphonic trajectories (Bohlman 2004), and to do so at a time when the rise of enclosing fascist regimes appears immanent globally.

The Politics and Poetics of Detachment: Moroccan comedic media platforms and the lampooning of trans-Arab world pop culture flows from Emo to K-Pop

George Murer, Hunter College

Within the robust tradition of Moroccan comedy, a distinct national perspective intersects with larger webs of satirical commentary in Arabic dominated by the metropolises of Cairo, Beirut, and Dubai. Morocco's recent history as a cultural other within the greater Arab world (bolstered by Moroccans who embrace a non-Arab Amazigh identity), as an object of exoticist fascination, and as a site for satisfying illicit appetites has fostered an acute sensitivity to the way Morocco is perceived and prompts local counter-perspectives from Moroccan commentators. Against the backdrop of an overwhelmingly diffuse contemporary mediascape, I focus on the YouTube series Black Moussiba, wherein comic Khaled Cherif routinely shines a spotlight on spheres of popular music ranging from pranks inspired by the well-publicized appeal of female nightlife entertainers (*chikhat*) from Morocco's Atlantic plains for wealthy male tourists from the Arab Gulf States to the branding of a defiantly flamboyant youth culture in Baghdad's famously rebellious Sadr City district as 'gothic, punk, and emo' to faux alarm at sub-branches of Korean youth culture and K-Pop that fetishize Moroccan popular music, cooking, and colloquial Arabic, suggesting an imminent colonization. Each case underscores an anxiety regarding the vulnerability of a Moroccan cultural integrity that lies exposed to forces of exploitation and misrepresentation. Interregional tensions and gulfs in social outlook produce a sense of detachment, incredulity, and even bewilderment that fuels the comedic drive and provides the impetus for engagement - between performer and audience, between regional perspectives, and between local and global registers of pop culture consciousness.

"It is 100% me": Women and the Advancement of Classical Persian dance in Diaspora

Shireen Nabatian, University of California, Santa Cruz

Since the Iranian Islamic Revolution of 1979, inconsistent and confusing laws suppressing dance performance and instruction have pushed dancers into precarity and forced a lively yet furtive dance scene underground. In the diaspora, professional Persian dance artists can freely create. Most of them are women. These dance professionals provide embodied expressions of belonging not only to female dance students in Iran but also to a global community of female dancers who identify with the graceful and sinuous aesthetic that characterizes classical Persian dance as practiced today. This paper demonstrates how female dancers are advancing a dance form based on the solo improvised style that was popular in urban settings during the Qajar and Pahlavi dynasties but was never codified nor adequately recorded. Persian dance has suffered under the Islamic regime and from deep-seated cultural ambivalence toward dance in general, yet contemporary practitioners around the world are breathing new life into the art form. Based on ethnographic fieldwork on the Pomegranate Garden Dance platform, interviews with dance professionals, and historiographic research on Iranian attitudes toward gender and dance, this paper also interrogates why male dancers seem to be almost completely absent from a dance form in which they were previously accepted and even preferred in certain eras. Bringing together historic data and contemporary practice, this paper synthesizes official Iranian attitudes toward gender and dance while celebrating a woman-led dance form that creates space for other gender identities to re-enter the field of Persian dance.

Structural Cross-Beats: Metric Complexity in Guinean Malinke Dance Drumming

Tiffany Nicely, SUNY Buffalo State College

In Guinean Malinke dance drumming, motives are played and understood relative to multiple contextual metrical cycles. Unlike Western meters, in which several cycles nest hierarchically, I argue that the meter underlying many African and diasporic musics includes non-nesting cycles. In compound time, this manifests as a co-importance of both the quarter and dotted-quarter cycles. In simple time, the 3-3-2, or "tresillo," timeline often participates as a metrical cycle and thus competes for importance with the quarter note. David Peñalosa (2012) refers to these "cross-beats" as the "secondary beat cycle," which creates "excitement, rhythmic tension, and a sense of forward momentum" (21). This paper also builds on David Locke's (2011) "metric matrix" concept, in which many overlapping metrical strata create "simultaneous multidimensionality... a condition in which music is coherent from several perspectives at the same time" (2019, 58). The music under study is a corpus of traditional pieces of the Malinke of Guinea, as disseminated by master drummers Mamady Keita and Fara Tolno. The pieces utilize nine parts, played by a combination of hand drums, stick drums, and bells. Combinations of these instruments perform three distinct roles: the accompaniment, hook, and lead (Polak and London 2014). Motives in all three of these roles are under scrutiny. Analyzing the simultaneous on- and off-beatness of motivic attacks versus different, non-nesting metrical cycles, reveals each motive's unique metrical profile. The layering of these profiles creates depth and complexity, two sometimes elusive qualities that the analytical techniques used in this paper help to quantify.

Doing Visual Ethnomusicology in the 2020s: The Motion-Picture Democratisation and the Participatory Perspective

Petr Nuska, University of Durham

The motion-picture camera has been an important part of ethnomusicologists' toolkit for decades. With the recent democratisation of technology, it has become nearly a compulsory component of contemporary research. Despite the boom of technology, the number of produced 'ethnomusicological films' has not increased accordingly. Most of the research footage seems to end up on ethnomusicologists' hard drives; never shown to any potential audience. Meanwhile, the music cultures worldwide - including those which ethnomusicologists used to label as 'indigenous' - started producing their own motion-picture visuals and distributing them widely in the online global world. An important question has emerged with this phenomenon - do motion-picture cameras have the potential for ethnomusicology in the 2020s other than just producing never-to-be-seen footage for ethnomusicologists' hard drives? This methodological paper will examine new possibilities in the field of visual ethnomusicology, triggered by the massive democratisation of film- and video-making technology. These include new online distribution channels, video-sharing services, and social media videos, which have gained a new dimension during the recent global pandemic. It will introduce the opportunities of decolonising the motion-picture media and incorporating the research participants' perspective into research outcomes. The paper will reflect on the authors' visual-ethnomusicological project carried out between 2015-2021. It will discuss the development of its research methodology, which was much influenced by aesthetical, technological, and ethical challenges that the 2020s brought to the field of visual ethnomusicology. The presentation will showcase audio-visual samples of the author's project.

Sounding Un/safety in Muslim Toronto

Alia O'Brien, Independent Scholar

In the year 2015, there was a growing sense of unsafety among Muslims living in Canada. It was nearing the end of what has come to be known as "the Harper years," an era marked by escalating anti-Muslim policies catalyzed by then Prime Minister Stephen Harper, and the beginning of a broader international sweep to the political right. In Toronto, the *adhan* (call to prayer) has been increasingly perceived as noisy in the ears of some non-Muslim denizens. Conversely, Torontonians Muslims hear growing anti-Muslim rhetoric as a particular form of noise that indexes unsafety. As a result of these colliding regimes of noise in the public sphere, a number of small Muslim prayer groups have worked to build safe-feeling spaces in which they are able to sound--and listen--on their own terms. At Masjid al-Wali, a LGBTQ+ affirming prayer group that meets both physically and digitally, the overriding sonority of polyvocality gestures toward the importance of voicing allyship and divine friendship (*wilayah*). On the other hand, at a Sufi *halqa* (prayer circle) in east Toronto, members are encouraged to enact *samt* (silence), so that they might bear witness to the sounds of others' experiences. Crucially, Masjid al-Wali and the east Toronto *halqa*, although distinct in their sonic-ideological underpinnings, rely on one another in order to survive life on the margins. Ultimately, I suggest that my interlocutors have established a grassroots "polyphonic assemblage" (Tsing 2015) that circumvents tokenistic engagements with tolerance under Canadian neoliberal governance (Beaumont 2018, Brown 2006).

African Women's Music: Inspiration, Motherhood, and Creativity

Ruth Opara, Columbia University

Igbo women are inspired by their surroundings and experiences, including the variety of social roles they play. In particular, they consistently perform their motherly and mother-figure roles by making them part of the creative process; they breathe nature and utilize all its gifts in creating their arts. This paper examines the creative process of Obiwuruotu Women's Dance Group, a group of married women musicians in southeastern Nigeria, to reveal where they get inspiration to create music and how their creative process is centered around their roles as mothers and mother figures. Some inspirations come from faraway lands, but women respond and utilize them as soon as they are brought into their environment. Their creativities align with time, space, and specific contexts: a song created when happy may differ from the one they make when sad, though they may compose both within a short time. Hence, my descriptions and analyses of Igbo women's creative experiences are characterized by conflicts, contradictions, and complexities. This presentation prioritizes women's voices and the Igbo indigenous conceptions of inspiration and creativity in analyzing the incubation period of women's music-making.

Musical Garlands and Mystical Affinity: Sufi Songs among Mappilas of Malabar, South India

Abdur Rahoof Ottathingal, Leiden University

Studies on Sufi cultural expressions sought to source mainly Turko-Persian literature, forms of art and musical performances. And the scholars of South Asian Islamic traditions focused little on the Dravidian south and its Muslim landscape, resulting in the neglect of longstanding musical cultures, distinct in historical trajectory and different in socio-religious genealogy. Mappila Muslims of Malabar coast, in the south-western Indian state of Kerala, represent a rich history of interpenetrations of musicality and religiosity. The first and foremost genre of vernacular Islamic textuality among them was *Māla-pāṭṭu* (lit. 'garland-songs'), a hagiographic tradition since the late 16th century, which combined the Dravidian, folk and Arabic linguistic, literary and

performative components. Liturgically emphasizing Sufi charisma and ethical principles for a spiritually sound life, the ritual singing of Malas defined the course of personal transformations of the 'newly convert Muslims', and influenced the community formation among Mappilas. Through ethnographic, archival and philological considerations of *'Muhyiddīn Māla'* (1607), the earliest and the most performed māla venerating the founder of the Qadiri Sufi order of Baghdad; this paper aims to address three major aspects of critical significance in historical ethnomusicology: 1) Sufism's instrumental role in shaping the musical mode of spiritual expressions in Malabar, 2) the implications of geo-cultural location to the transregional moorings of Mappila musical culture, 3) the ritual modalities of singing māla, and the attendant ethical concerns under conversion and colonial modernity.

Exploring the Role and Evolution of Women's Music-Making in the Niger Delta

Marie Agatha Ozah, University of Port Harcourt

African women's music making often embodies a compendium of rich intellectual traditions. Through music, dance and theatre, which are intrinsically interlaced, they demonstrate their various ideas and their indispensable place within their society. How do African women view African life? How do African musical arts serve as an avenue for transmitting women's views to and within their communities? Drawing on data from my research on women, ritual, dance and music from the Niger Delta area (Delta State, Cross River State, Akwa Ibom State and Rivers State) of southern Nigeria and southwestern Cameroon, I illustrate how, through rituals and the musical arts, African women negotiate and challenge gender identities, expectations, and assert their position as custodians of traditions and transmitters of culture. Urbanization and modernization have exerted their influences on these living traditions, and this paper also deliberates on some of these changes and how they gradually impact the culture.

Sonic Possession of American History at Georgia's Stone Mountain Laser Show

Elizabeth Ozment, University of Virginia

Recognizing the rising volume of white power during Trump's presidency, resulting in the Charlottesville riots and January 6 attack on the U.S. Capitol, this presentation points to a southern sonic history of American white power mobilization by taking as its subject Georgia's Stone Mountain Lasershow. Fifteen miles east of the 66th SEM conference, a nightly projection of music and light onto a Confederate mountainside carving animates a right-wing framing of American history at a valued pilgrimage site for many far-righters and Georgia's most visited tourist attraction, the site of the KKK resurrection. From its relationship to post-Vietnam white power organizing to an alt-right renaissance during the Obama, Trump, and Biden administrations, Stone Mountain's musical laser show has circulated conservative mythohistorical narratives about American exceptionalism that shape a collective southern white identity that is unapologetically rooted in a confederate past and paramilitary culture. Drawing upon a decade of ethnographic evidence, this presentation illuminates music's relationship to conservative revisionist education. The crafting and musical display, what I term 'sonic possession,' of history proclaims and amalgamates a perceived white entitlement to political power, and broadcasts long-standing feelings of emasculation and betrayal of white men by the federal government, mass media, and educational systems. This presentation renders legible far-right projects that extended beyond the fringe long before Trumpism. Stone Mountain's music celebrates white crusading as both reflecting and emboldening segments of the American electorate who believe it necessary for white mercenaries to resist federal power in the face of an apocalyptic future.

Music+: Arts-Integration, Museum Education, and Ethnomusicology

Katherine Palmer, Musical Instrument Museum

As we collectively faced an unprecedented global pandemic in 2020, we also faced an ever evolving and challenging educational landscape where students and teachers were forced to quickly embrace digital learning. Informal education institutions, like museums, were further impacted with closures and furloughs, and education departments, often siloed, were left to create community engagement opportunities with few resources. Utilizing pre-existing software and platforms, like Zoom and Vimeo, the Musical Instrument Museum (MIM) responded to the need for online programming by pivoting pre-existing classes and field trips into the digital space. Serving diverse audiences of K-12 students/educators, families, and seniors in synchronous and asynchronous ways, COVID-19 provided an opportunity to introduce regional, national, and international learners to MIM's educational content, which exists at the intersections of museum education, arts-integration, and ethnomusicology. This interdisciplinary alignment gives audiences space to question preconceived notions of music making and further consider music's unique educational impact. Migrating programming into the virtual space gave increased access to a global perspective of music making as a contrast to pre-existing Eurocentric models of K-12 classroom lessons and lifelong learning lectures. This paper provides a foundational overview of how MIM education aims to apply ethnomusicology in a museum setting through contextualized world music experiences that promote relativistic listening and music making. Special attention is given to the challenges and successes MIM experienced with digital programming of virtual field trips and artist residency performances, MIMkids sequential educational classes, and creative aging sessions.

The Musicality of Birds: From Charles Darwin to Hermeto Pascoal

Nick Payne, University of Texas at Dallas

Examining the notion of whether music should be studied from an anthropocentric point of view is an understudied facet of contemporary musicology and has the potential to shed light on the role of evolutionary biology in the origins of music as well as the creation of music. Traditionally, music is studied from an anthropocentric point of view, which neglects the wealth of knowledge that can be learned from considering the role of the natural world in the creation of music. One of the most notable contemporary jazz composers to draw inspiration from the natural world is the Brazilian composer Hermeto Pascoal. Throughout Hermeto's prolific career, he has written numerous compositions that were inspired by nature. This paper explores several compositions by Hermeto that were directly inspired by birds and examines the musicality of birds through the lens of evolutionary biology and aesthetics. To demonstrate the intricacies of bird songs, I will explore Charles Darwin's theory of sexual selection, aesthetic mate choice, and his ideas concerning aesthetic evolution. By understanding the function of bird songs and how they have evolved, new insights can be gained that will offer a new way to appreciate Hermeto Pascoal's music. I argue that the complexity of aesthetic mate choice is manifested in the intricacies of bird songs and has subsequently influenced the compositional output of contemporary musicians, which has led to a deeper appreciation of biotic art in the jazz idiom.

Text-Music Relationships in Un-texted Music of the Sri Lankan "Up-Country" Tradition

Eshantha Peiris, Independent Scholar

The potential of drumming in South Asia to communicate texts has received increased scholarly attention in recent times. This paper broadens the discourse through analyzing three musical piece-types from the 'up-country' performance tradition of central Sri Lanka. *Dēva curl Padaya* is a piece drummed at many Sinhalese-Buddhist

ceremonies; according to up-country ritualist J.E. Sedaraman, the piece gains its ritual efficacy from the particular combination of auspicious tri-syllabic groupings (*gana*) inherent in its opening drum strokes. These efficacious groupings of long and short syllables have been prescribed in South Asian poetry treatises that date back to the thirteenth century. *Tālama* is a type of verse that includes Sinhala and Sanskrit words as well as non-lexical drum syllables. The verse is first sung, before the rhythm of the words is drummed as surrogate speech. *Vannama* is a type of composition with Sinhala text that begins with a sung vocable pattern known as *tānama*. The concept of *tānama* patterns can be traced back to the fourteenth-century Tamil poetry treatise *Yāppu-Arunkāla-Kārakai*, similar to the cantam refrains found in Tamil folk songs, *Tālama* vocables model the poetic metre of forthcoming verses. While up-country musicians do not emphasize text-music relationships in performance, these associations suggest historical connections with other South Asian musics and worldviews, contrasting with ethnonationalist narratives that portray up-country traditions as uniquely Sinhalese-Buddhist. Understanding un-texted up-country music as language also allows for modes of analysis that do not depend on isochronous rhythmic frameworks.

Black Ritual as Spectacle: Afro-Cuban Religion in the Popular Imaginary

Cary Peñate, University of Texas at Austin

With the rise of the 1920s jazz age, Harlem Renaissance, and other global celebrations of black culture, African-influenced themes that had been long stigmatized in the Caribbean gained a higher public profile (Moore 1997, Miller 2000). Despite the ongoing persecution of black religions in prerevolutionary Cuba, Afro-Cuban sacred practices infiltrated into the island's popular music. Rumba, cha cha chá, mambo, son, and danzón served as conduits for the integration of ritualistic elements into secular society, leading to a greater tolerance for Afro-Cuban religion and its mass-media dissemination. Although most of the middle-class public remained ignorant to its meanings and viewed Afro-Cuban religions merely as entertaining spectacles, Afro-Cuban popular music permitted blacks to publicly reference their religious views. Musicians belonging to black secret societies (e.g., Abakuá) made constant reference to their beliefs through popular song. Many Cuban films of the 1950s present extensive reproductions of Afro-Cuban ritual, albeit in a sexualized/exoticized form that appealed to voyeuristic tastes. The film *Mulata* (1954) in particular includes detailed reenactments of Santería (an Afro-Cuban syncretic religion). Though the filmmakers seemingly reenact the rituals in an authentic fashion, many elements uncommon to the ceremonies are evident. The sexualization of the ritual scenes, for instance, may be attributed to the influences of touristic cabaret on popular music of the period. Cuban filmmakers recognized Santería's prurient appeal for international audiences. Their presentations diverged notably from accurate depictions, but nonetheless demonstrated a new tentative acceptance of Afro-Cuban ritual heritage.

A Chorus of Grunts: Sonic Gender Trouble in the "Weight Room"

Natalia Perez, University of Virginia

On January 30th, 2020, the Intramural-Recreation Department at the University of Virginia hosted its first-ever "Ladies Night" in the weight room, ninety minutes exclusively for women and non-binary individuals. Purposefully combatting the room's "intimidation factor," the event introduced women to safe weightlifting and infiltrated a predominantly male space. The grunts and weight-slammings that typically reverberate through the weight room were conspicuously absent on "Ladies Night." The silence brought to the fore the gendered soundscape of the weight room and the entire field of weightlifting. I use this event to position grunting and other forms of noise-making as a key means through which men assert their dominance in the weight room and exclude women. Integrating analytical approaches from sports history with the work of Tomie

Hahn, Amanda Weidman, and others who connect voice and body, this paper queries the sportive body, voice, and gender play. First, it chronicles the historical conditions that have linked masculinity and weightlifting in the public imagination; then it locates grunting within a symbolic network of male communication that creates solidarity among men and enables them to control the weight room and the women who seek entry. I conclude by tying the small, local event to a larger discourse of toxic masculinity. "Ladies Night" incited a backlash. It captured the attention of a conservative media platform, who presented the event as "reverse sexism." The hostility the event engendered confirmed the weight room as a site of gender contest. Evidently, women's weightlifting makes gender trouble.

Saved from the Devil-Tiger: Music and Dance among Santali Convert Communities

Christian Poske, British Library

While anthropologists have studied the impact of Christian proselytism on the society and culture of the Santals, with occasional references to the policies of missionary organisations on the practice of music and dance (Mallick, 1993; Carrin and Tambs-Lyche, 2003; 2008; Brandt 2011), ethnomusicology has largely sidestepped the topic (cf. Sinha, 1970; Archer, 1974; Prasad, 1985; Babiracki 1990; 1991; 2000-1). Examining changes in repertoire, style, and performance practice from the late 19th century till today, this paper considers how the songs and dances of Santali convert communities have been informed by their traditional cultural heritage, the agendas of missionary organisations, and modern Indian mainstream culture. I argue that recent performative changes reflect a process of emancipation from European musical influences and a re-embrace of traditional Santali culture, as adaptations of European church hymns and gospel-oriented performance styles have lost popularity, while *tumdak'* and *ḥamak'* drumming and dancing, previously often banned by missionary organisations, have become permissible in church contexts. Concurrently, Indian film music has become a factor influencing studio-produced Santali Christian music, which bears testament to the assimilation pressure exerted by Indian society on Santali culture. Considering these aspects, the paper aims to show how the performing arts of a convert community from an ethnic minority are subject to indigenous, imported, and majority cultural influences, requiring them to perpetually re-negotiate their own cultural identity in the domain of the performing arts.

"Screaming Baboons, Wolf's Howl, Roaring Lions": Infrahumanization of Prison Society through the Perception of Sound

Lucie Poskočilová, Charles University in Prague

The prison environment consists of sounds which are an integral part of the daily prison regime and to which prisoners must devote different kinds of attention. It has already been argued that, in prison, sensitivity and attentiveness to certain sounds, or their willful ignorance, become key to one's survival and well-being (Cusick 2013). In my current doctoral ethnographic research of music and sound in Czech prisons, I try to understand prisoners' acoustemological (Feld) relationship to this environment and interpret the statements of prisoners not only as descriptions of sound perceptions carrying information about the place but more broadly as a manifestation of prison culture, social conditions and mental state of prisoners. With imprisonment a prisoner experiences besides the loss of freedom also many other negative effects such as social death, or mortification of his civil self (Goffman 1961), he comes through a process of decivilization. In this paper, I will try to present how acoustic experience is related to the subjective perception of one's own position in the social structure of the prison. As I will show, the sound expressions of prisoners and the language in which they express themselves reveal a process of dehumanization that takes place on a subtle level within the prison population itself. This type of dehumanization, which

Leyens (2007) calls *infrahumanization*, is incorporated into the very experience of the prison's sound environment and is encoded in speeches about it, which in this case are characterized by offensive animal metaphors (Haslam).

Mapping Multiplicity: The Complex Soundscape of the Golden Temple

Janice Protopapas, York City School District

This paper addresses the worship soundscape at the Golden Temple in Amritsar considering it as a performance of heterophony. This iconic Sikh pilgrimage center embodies a multiplicity of interacting and overlapping soundspaces, converging to form a complex musical congregation. I argue that in spite of the persistence of gender discrimination and exclusion of women in kirtan performances (within the inner sanctum of the Golden Temple) by Sikh orthodoxy, several (folk-style) kirtan traditions continue to be performed daily at this religious complex, inclusive of all people and genders, representing the importance of inclusivity in Sikh ideology. I consider three soundspaces that occur daily: (1) the institutionalized "orthodox" services within the inner sanctum, broadcasted publicly throughout the complex, (2) the congregational walking worship services on the causeway and (3) worship services in the subterranean "counterpublic" crypt at Bhora Sahib. Each soundspace acts as a performance of memory, linked to key historical events, drawing together the traditions of both the people and the institution, the folk and the classical traditions, and in doing so, plays a role in offering a historically inflected spacio-sonic identity through layers of heterophony. In addition, these soundspaces are encoded with degrees of authority (inclusivity and exclusivity) and mediation of power, which while in contrast with each other, are each connected through the singing of Sikh hymn repertoire. This paper draws on an extended period of participant-observation at the Golden Temple by the author, supported by audio-video documentation collected from 2010 to the present.

Hip Hop, Decolonization, and Anti-racist Action: Listening to Crossings

Liz Przybylski, University of California, Riverside

In its international spread, contemporary hip hop conveys traces of place and space that exceed boundaries of neighborhood, nation-state, and Indigenous Nations. At the same time, the deep impacts of Afro-diasporic musical practices continue to shape hip hop performance and recording in the present-day. This presentation asks what happens when we listen closely to crossings, attuning our ears at what José Muñoz calls a transection of race and nation (2020). Grounded in ethnographic research and musical close reading with Nehiyaw and Anishinaabeg musicians who cross international borders, the presentation invites the listener to attend to the ways in which hip hop artists create localized expressions of Indigeneity while connecting with Black musical innovators. The importance of recognizing the past in hip hop, as well as in these specific North American Indigenous cultures, creates space for rapprochement that crosses with cultural distinction. Facilitated by hip hop practices that allow for references that are out of time and beyond a specific place, I read these expressions as a way to think through a past, present, and future in which survival and survivance of Black and Indigenous communities is mutually interrelated. Sounding at many crossings, these actions can be understood not as pragmatic coalition building, but as something much deeper. Legacies of Black liberation in hip hop are intertwined with Indigenous decolonial praxis, and the future that artists seek to create will equally be a project of mutuality.

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.

Exercises in Spatially Distanced Sociality

Matthew Rahaim, University of Minnesota

The COVID-19 pandemic has forced us to keep our distance from other bodies while maintaining awareness of our connections. We are enriched by this sense of connectivity even as we are deprived of bodily proximity. This deprivation has come to be called by the handy (if misleading) term "social distancing." But social life has not ended. In fact, we observe a flourishing of new forms of social connection across spatial distance. People lean out the windows of their apartment buildings to cheer for nurses at the end of their shift. Neighborhood children gather each evening to bang on pots and pans, spread out in an evenly-spaced grid along the street. Birthday parties on video chat become spontaneous dance parties, the screen split into stamp-sized frames for grooving torsos. These practices evince what bell hooks calls the "will to connect" in spite of our lack of physical proximity. This paper centers around a series of screen-based performance exercises developed by the Minneapolis Sociality and Performance group in 2020. These exercises play with the forms of relationality that are possible over video chat (where we encounter each other as framed, talking heads) and virtual space (where we encounter each other as avatars). They are meant to explore different ways in which being together *'ensemble'* can be cultivated through relational performance. These offer not so much new technologies as new techniques: new methods, new games, and new spaces, reminding us that we are surrounded by others with their own needs, aspirations, and vulnerabilities.

The Silenced Diva and the Quiet Resistance under Iran's Ban on Female Solo Singing

Sepideh Raissadat, University of Toronto

Since the 1978-9 Iranian Islamic Revolution, female vocalists have been barred from singing as soloists before a mixed-gendered audience. Obstacles notwithstanding, for more than four decades many women have continued to practice vocal music in

private or semi-public circles. This paper explores how the unofficial singing classes of the Persian diva Parissa (b. 1950) at her place, became an effective and perhaps her only potential performing space in the absence of a free public scene. Studying the reciprocal relationship between the public and the private, I discuss that while the restrictive rules of the public sphere, mediated by the state, have extensively influenced Parissa's daily life, apparently transforming her from singer to teacher, her private life has redefined the public sphere and its rules, or rather appropriated her private space and transformed it according to her own ideals. Following my interviews with her and through an ethnography of her singing classes - which I attended as a student during the 1990s - I hypothesize that the principle flowing in that space was composite and complex. The point of these sessions was not just information exchange. Issues of intimacy and public-ness, empathy and nostalgia, listening and performing, domination and resistance, surveillance and emancipation all converged in the class. Comparing the experience of Parissa with many of her expatriate colleagues, I argue that her newly constructed alternative space was highly connected to the past, as it transported the image of the pre-revolution Diva to her post-revolution private spaces.

Lagu Mekkawi: The Meccan Modes, Saudi Soft Power, and the Modulation of Quranic Melody

Anne Rasmussen, William & Mary

Clad in flannel, jeans, wool cap, and kufiya (Arab checkered scarf) around his neck, or in collared shirt, sweater vest, and suit coat, both sartorial choices that intentionally depart from Indonesian, Muslim fashion, Muzammil Hasballah recites the Qur'an live from the mosque and across social media. Sweet, cool, gentle, clean, diatonic, and modern, Muzammil's voice resonates with a cadre of reciters from the Arab Gulf, whose performances have been re-worked as a part of a multi-dimensional and globalized Muslim masculinity. These new lagu Mekkawi also abjure the model of Egyptian and Arab-World artists whose sonic imprint and concomitant habitus of tarab shaped the nationalized culture of the Qur'an in Indonesia for nearly a century. Saudi Arabia's soft power is ever present in Indonesia through the political economy of pilgrimage (the hajj and umra), through LIPIA, free Colleges for the Study of Islam and Arabic, and through cable stations that broadcast from the al-Haram Mosque in Mecca and the Nabawi Mosque in Medina. Contributing to omnipresent Islamic infotainment, the "Saudi sound" delivers coincident messages that percolate and disrupt at the intersection of region, gender, politics, and Islam Nusantara (Islam of the Indonesian Archipelago). Based on continuing collaborative ethnography in the world's largest Muslim majority nation, and in conversation with scholars who also attend to Islamist messages embedded in religious performance, I consider the potential aesthetic disobedience of the voice, the politicization of melody, and the ways in which new gendered subjectivities simultaneously open and close doors for men and women in the business of religion.

“¡Chifla mientras trabaja!”: Whistles, Songs and Poetic Labor among Mexico City's Migrant Workers

Anthony Rasmussen, Grand Vision Foundation

Since its founding, Mexico City has existed in a state of perpetual renovation, with new building projects cropping up before others have been completed. This construction extends beyond the renewal of architectural spaces to the phenomenological acts that haunting these spaces with their resonant traces. In work sites across the megalopolis, migrant laborers live and work without job stability, sharing temporary shelters in roofless structures with workmates from throughout the republic, and finding themselves unable to participate economically or socially in the neighborhoods that constitute their temporary homes. There, sound is a touchstone for these workers and

a means of sonic occupation: whistles, songs and verbal duels invoke distant people and places, arbitrate power relations and raise barriers against the alien city without. Yet for many locals, these sounds herald something else: the incursion of the rural poor into gentrified spaces. In this paper I ask, how do these migrant workers understand and navigate the sound worlds they temporarily inhabit? How do the sonic artifacts they carry at once tether them to places of memory while othering them in those they presently occupy? Recent currents in sound studies stress the multiplicity of aural experience—the acknowledgment that one's "non-place" may be the very patch of concrete on which another builds a life. This study localizes such discourse by considering how Mexico City's simultaneous dependence on and erasure of migrant workers, both socially and spatially, is articulated through sonic encounters in which power relations are realized and ideologies given flesh.

'Irony and Hypocrisy': The Spectacular Failure of the Jordan Festival

Jeremy Reed, Indiana University, Bloomington

Public spectacle has long been a State strategy throughout Jordanian history as a means of indicating national strength and asserting the legitimacy of the Hashemite monarchy. This approach has only increased with the accelerated neoliberalization under King Abdullah II, as displayed through national branding campaigns and intensive urban development projects throughout the capital city of Amman. However, the early and mid 2000s are marked by the uneven and often incomplete impacts of these projects. In this paper, I argue that the transformation of Jordan's national festival, the Jerash Festival of Culture and Arts, into the widely-panned Jordan Festival in 2008 is a critical and highly-public failure of Hashemite spectacle politics. Festivals are unique events within the realm of spectacle as they are premised on performative participation in addition to visual consumption. Criticism of the Jordan Festival targeted its exorbitant ticket prices, focus on Western headlining artists, and rumors of Zionist conspiracy. At the heart of it all was a question of what had happened to a cherished national festival. I suggest that the opposition to the Jordan Festival was an early referendum on Jordan's neoliberal trajectory and a precursor to recent post-2011 protests.

Copyright's Affective Harms: Maintaining Single-Heartedness in Hopi Song and Protocol

Trevor Reed, Arizona State University

My contribution to this roundtable focuses on the role of collective affect in the creation, circulation and ownership of songs that generate rain in the desert Southwest. Hopi people have resided on our present-day lands since time immemorial and have developed long-term relationships of reciprocity with both human and non-human actors there through the production of taatawi (traditional Hopi songs). Hopi people employ taatawi as a means of bringing natwani (prosperity) to our homeland through sonic collaborations that produce rain, good crops and collective happiness. A central component of these collaborations is a shared feeling of unangwvaasi - what can be described as single-heartedness. While in recent decades scholars in the fields of linguistics, music, and anthropology have shed light on the way sonic meaning unites members of Indigenous collectives through indexing shared memories or expressing sounds iconic of places and territories, the concept of unangwvaasi encompasses something more. Taatawi fuse evocative language and melodic motifs in ways that help listeners envision productive collaborations between people, rain clouds, crops, and other living things. But it is ultimately through the hopeful, encouraging power of unangwvaasi that collectively produced sound and meaning resonate with living things within Hopi territories and realize conditions of prosperity.

Musicalizing the Heart Sutra: Sound, Secularism, and Religiosity in Contemporary Japan

Duncan Reehl, Boston University

In what ways do videos of Hatsune Miku (a software-based digital idol) reciting the Heart Sutra spread Buddhism? What about rock, folk, or techno interpretations of the sutra performed by ordained ecclesiastics? This presentation investigates 'musicalizations' of the Heart Sutra in order to better understand how Buddhist sounds circulate in secular Japan and transnationally. It intervenes in ethnomusicological studies of Japanese Buddhist sound, which do not critically engage with Buddhism's integration in the Japanese project of modernity (e.g. Weisgarber 1969; Hill 1982; Gutzwiller and Bennet 1991; Nelson 2008). The premise of my argument is that mechanically repeatable, mediated versions of this sutra may be interpreted as 'prayer machines,' having technological continuities with pre-modern Buddhist material culture in Japan (see Rambelli 2016). By articulating the rite of sutra recitation with modern technologies, including samplers, electric guitars, and Vocaloid software, people create diverse, technically novel forms of prayer machines that circulate Buddhist signifiers (if not their meanings). I argue that these sonic machines should not be analyzed as distinctly 'religious' or 'secular,' however. Through mobilizing Stuart Hall's theory of articulation (1980), I investigate these musicalizations as ways that different subjects negotiate their experience of Japanese modernity by playing within secularism's structural, "generative contradiction," which anthropologist Saba Mahmood identifies as "[t]he state's sovereign power to define and regulate religious life" (Mahmood 2016, 3). This research contributes to studies that assess ways technological modernity affects sonically-mediated spiritual sensibilities, and offers critical considerations for scholars regarding the dialogic cultural politics of naming sound 'religious.'

Pan-Caribbeanness at the Disco

Abby Rehard, Florida State University

The driving, four-on-the-floor beat of disco pervaded radio airwaves in 1978. Competing with the likes of the Bee Gees, Boney M. released "Rivers of Babylon/Brown Girl in the Ring" in April 1978 and became a sensation around the globe. Boney M. was the brainchild of Frank Farian, a German record producer, composer, and musician. Reluctant to perform on stage, Farian assembled a group to front his music, featuring Liz Mitchell and Marcia Barrett from Jamaica, Maizie Williams from Montserrat, and Bobby Farrell from Aruba. Farian's formula for layering catchy melodies over grooves played on synthesizers, horns, and non-Western instruments would be repeated in each of their hits. Combined with the group's onstage presence, especially Farrell's dance moves, Boney M.'s music rocketed on the charts. Their most well-known songs, "Rivers of Babylon" and "Brown Girl in the Ring," sonically reference the Caribbean. While Farian's synthesis of Euro-American pop idioms with Caribbean flair garnered international appeal, many critics viewed this music as unsophisticated, shallow, and exoticized. In situating Boney M. within the Eurodisco scene, this paper explores perceived authenticity and representations of pan-Caribbean identity. What did authenticity mean during the disco era when recordings were privileged over live performances and how did a pan-Caribbean identity fit into this music scene? How was this perceived by their audiences? Drawing from Boney M.'s interviews, critical reviews, and scholarly discourse, as well as conversations with their listeners, I seek to challenge this easy dismissal of Boney M. as shallow, easy-listening music.

Ilhuica Atl: The Sound of Decolonizing Water

Ever Reyes, Queen's University

My focus for this roundtable expands upon recent scholarship in anthropology regarding elemental media (such as water/oceans) through a BIPOC perspective that interrogates intersections between water and theories of settler colonialism and racial capitalism. I use the classical Nahuatl translation of ocean, *ilhuica atl* (where the sky meets the water), to center Indigenous knowledge against the backdrop of coloniality, creating a dissonance that haunts the dubious assumptions and myths created since 1492. To understand *ilhuica atl*, I argue that one must consider how colonialism and capitalism are related (Quijano 2000), mediated, and maintained through water and understand the ways that sound and language challenge this mediation. Building upon the liminal space between Black and Indigenous studies, I bring together James Baldwin's writing about traveling over the Atlantic Ocean with John Trudell's opening track on the album *Tribal Voice* to illustrate how their artistic work uses the metaphor of water and other elements (like sky and earth) to create counter-hegemonic representations. Thinking about *ilhuica atl* through these artists' works allows me to consider how multiple *tlamantli* (things) intersect or meet to create a perception. This can mean *yolmaxiltia* (thinking) how settler colonialism and capitalism meet and considering the role settler colonialism might play in media studies. Similar to Baldwin and Trudell's work, I write with *ilhuica atl* to symbolize that modernity must consider me: I am not the only one who must recognize it.

Mohammad Reza Shajarian: The Voice of a Nation & Over-Politicization by Media

Mehdi Rezania, University of Alberta

This paper explores how Mohammad Reza Shajarian (1940-2020), arguably the most celebrated Iranian musician in recent times, was eulogized in the media after his death. Shajarian was a vocalist, calligrapher, and instrument innovator who refined *āvāz*-the traditional art of singing Persian poetry. A recipient of many prestigious international awards for his music, he was active during the 1979 Revolution and the 2009 Green Movement (Siamdoust 2017). Considered -beyond music- "an icon of contemporary Iran" (Simms 2012), Shajarian died on October 8, 2020, after fighting cancer for many years. News of his passing appeared in all Persian-language media, as well as in most major English media outlets (e.g. NYT, CNN, BBC, ABC, CTV) in a variety of tones in the titles and descriptions. By analyzing over twenty publications in both English and Persian languages I demonstrate how Shajarian was over-politicized in Western media; how was given credit for works he did not compose, and how his many artistic endeavours were overshadowed by his political significance. Drawing on interviews with musicians who worked with Shajarian in different periods, and referring to scholarly works on music and politics (e.g. Street 2012; Siamdoust 2017) I elucidate how musicians and scholars perceive his political activities in the field of Persian music differently from media representations. In so arguing, my work contributes to scholarship (e.g. Dabashi 2007; Simms 2012) which advocates for the understanding of Iranian art within a socio-political context, as well as to the scholarship of media and politics (e.g. Craig 2004, Frishkopf 2010).

Griot Galaxy: Black Atlantic Afrofuturism in Detroit

Austin Richey, Eastman School of Music

In 1972, Detroit-based musician and poet Faruq Z. Bey founded the musical collective Griot Galaxy. Over their 17 year-long run, this ensemble pushed the boundaries of music that the critics called "jazz" by incorporating Islamic and Afrofuturistic ideologies with genre-defying sounds. The radically avant-garde ensemble, fronted by a trio of virtuosic saxophonists, fluidly moved between dense walls of improvised noise and complex art music. In this presentation, I argue that the sonic and visual output of Griot

Galaxy positioned Detroit as a crucial nodal point in the Black Atlantic (Gilroy 1993). While scholars have discussed the collective improvisation and African reversioning (Keyes 2004) of ensembles such as Sun Ra's Arkestra (Szwed 2020), the Art Ensemble of Chicago (Lewis 2008), and musical figures such as Roscoe Mitchell (Toop 2006) and Milford Graves (Bivens 2015), the work of Detroit-based, Afrocentric ensembles such as Griot Galaxy and The Tribe are integral to understanding the way diasporic African consciousness was spread between the Chicago and New York scenes. While Griot Galaxy is no longer an active group, the musical and historical importance of the ensemble and their diasporic conceptions of the griot continue to influence new generations of musicians, artists, and community leaders. Based on my interviews with the surviving members of Griot Galaxy and affiliated groups, I argue that the city of Detroit was, and continues to be, an important site of new African consciousness in America.

"The All-American [White] Man": Unpacking Race and Identity Politics in American Country Music in 2020 and Beyond

Holly Riley, Florida State University

"American woman, why can't you agree? God made man for Himself but He made you for me...now all you've got to do is love your All-American Man." So proclaims Johnny Paycheck in his 1975 song "The All-American Man," released two years before his smash hit "Take This Job and Shove It." This paper takes Paycheck's "Man" as a point of departure for unpacking that core representational trope of country music, extending from there to illustrate how key markers of U.S. racial, gender, and national/political identity--specifically, whiteness, maleness, and American conservatism--have defined the narrative terrain of popular country music for almost a century. The industry now faces a reckoning of sorts as scholars and artists within the genre confront the ways in which these longstanding tropes have both defined and upheld the marginalization, silencing, and violence towards women and artists of color. This paper examines the implications of these tropes in the 21st century by examining how this "All-American Man" image has faced both validation and resistance in the face of the sweeping sociopolitical changes of the new millennium, particularly in the context of the COVID-19 pandemic, the #BlackLivesMatter movement, and the January 2021 Capitol insurrection. Here I enter into dialogue with current country music research projects of scholars (Hubbs, Williams, Watson) presented alongside the voices of today's progressive country artists (Guyton, Morris, Palmer) to advance new perspectives on the contested, often troubling dynamics of gendered identity politics in American country music.

Performing Creole Spaces: Embodiment and Senses of Belonging in Cape Verdean Kolá San Jon

Martin Ringsmut, University of Cologne

Kolá San Jon is a widespread Cape Verdean practice during the festas juninas. It includes a wide variety of activities, chief amongst them being the celebration of Saint John Baptista with the playing of specific drumming patterns, dancing and processional performances. Exploring the connections between the saint as a symbol of the community and Cape Verdean conceptions of Kolá San Jon as expression of Kriolidade, this paper especially takes into account the body politics permeating the cultural practice on the island São Vicente. Taking into consideration Setha Low's notions of embodied space and her conceptualization of the body as a "spatio-temporal unit", the paper presents the practice of Kolá San Jon and its involvement in the socio-spatial configuration of São Vicente and its society. Based on my ethnographic fieldwork of the festas juninas in Cape Verde between 2016 and 2018, I argue that Kolá San Jon expresses and forms senses of personal and collective belonging. Through the practice of Kolá San Jon, notions of Europeaness and

Africanness as well as 'sacred' and 'profane' influences alongside conceptualizations of 'sound' and 'noise' are constantly negotiated. Kolá San Jon operates at the very junction of these concepts which are crucial for an understanding of Cape Verdean understandings of Kriolidade. By foregrounding the role of embodiment and musical practice, this paper presents a novel approach for the exploration of creole space formations.

Songs of Struggle and Freedom: Salvadoran Musical Activism and the Central American Peace and Solidarity Movement in Washington DC

Fernando Rios, University of Maryland

At the onset of the Salvadoran Civil War (1980-1992), five leftist political organizations united as the FMLN to maximize their chances of overthrowing the US-supported Salvadoran regime. The five organizations preserved significant autonomy, however, and frequently clashed over strategies and tactics, prompting major conflicts within the coalition. Reflecting these divisions among the left, each organization maintained affiliations with, and a degree of control over, particular musical acts, which in turn disseminated party-approved messages. This intersection of music and politics has been the subject of a few case studies (Kirk 1984; Almeida and Urbizagástegui 1999), although none discuss US-based Salvadoran ensembles that participated in the Central American Peace and Solidarity Movement. This paper explores this neglected topic, by analyzing the musical activism of two Washington DC-based, Salvadoran-led *nueva canción* groups, Izalco and Itzqueye, whose divergent positions on whether the FMLN should negotiate a peace settlement with the Salvadoran government placed them on opposite sides of one of the period's most contentious debates. The performance practices of Izalco and Itzqueye, I argue, reveal how the ensembles musically enacted contrasting yet complementary political strategies at solidarity events in the US capital during the war years. By drawing extensively from interviews with both groups, this paper heeds political scientist Héctor Perla's (2008) important call for scholars to afford greater attention to Central American experiences and especially agency in studies of the Central American Peace and Solidarity Movement, rather than continue to privilege the actions of the movement's Anglo-American leadership and participants.

Discourses of Personal and National Authenticity At Ethno-World Youth Music Camps

Laura Risk, University of Toronto Scarborough

When Ethno-World attendees teach repertoire from their home nation or region, the physicality of their presence -- their instruments, bodies, voices, and sometimes clothing -- become guarantors of the authenticity of that repertoire, but these musical stagings of nation also serve as performative acts that participants describe as generating increased self-knowledge. Building on the four-part framework of "motivational categories" for music revivals proposed by Hill and Bithell (2014), this presentation draws on interviews with organizers, "artistic leaders," and attendees to position music-making at Ethno-World camps at the nexus of two revivalist discourses: that of national authenticity, framed by the Ethno-World organization as representing one's nation via musical repertoire, and frequently used as a marketing mechanism (JMI 2020), and that of personal authenticity, described by camp participants as being "true" to oneself. Specifically, I examine the hierarchy of musical arranging by which language, lyrics, and melody do the work of carrying national identity at Ethno-World camps, while harmonic and rhythmic accompaniment serve to position those identities in a post-national world of imagined global harmony. The resulting "Ethno sound" plays out as a balancing act between self-exoticization and economic viability, similar to the sounds of the world music market (Taylor 2014). Ethno-World camps thus stage folk and traditional musics not only along the basic revivalist premises of "historical

continuity" and "organic purity" (Livingston 1999, also see Sweers 2014) but as generative of a liminal space (Turner 1982) in which the national imaginary provides the basis for identity work.

The Citizen's Revolution Foretold? Class, Indigeneity, and Socialist Dreams in La Nueva Canción Ecuatoriana

Jonathan Ritter, UC Riverside

As throughout much of Latin America in the 1970s, a *nueva canción* ("new song," NC) movement emerged in Ecuador among middle class students and leftist activists that linked revolutionary politics, social commentary, and various types of Latin American folk music. Drawing initially from the "Andean" model of Chilean NC groups Inti-Illimani and Quilapayún, poncho-clad Ecuadorian bands took up instruments like the charango and quena, founded peñas (folk music clubs) that became centers for performance and political debate, and allied themselves with worker and peasant organizations as well as different factions of the Communist Party. While such groups stirringly evoked notions of hemispheric solidarity and progressive politics, many quickly realized that their performative version of Andean indigeneity was hardly representative of Ecuador's complex mosaic of indigenous, afrodescendent, and mestizo peoples and musical traditions. In this paper, I examine the contrasting paths that two of Ecuador's most successful NC groups took in confronting this challenge. For Jatari, the founding ensemble of Quito's NC movement, the answer lay in fieldwork among Ecuador's highland indigenous communities and increasingly sophisticated arrangements of new compositions inspired by their music. For Pueblo Nuevo, the search for a distinctly Ecuadorian voice led to the country's urban, predominantly mestizo popular music, and championing the concerns of the working class. Both models have become an enduring part of Ecuador's musical identity today, reflecting some of the same tensions between class and indigeneity that marked the later "citizen's revolution" of leftist Pres. Rafael Correa (2007-2017).

Inter-national Listeners to Non-human relations

Dylan Robinson, Queen's University

Situated atop of a cliff in Gros Morne National Park in Mi'kmaq territory know known as Newfoundland, Anishinaabe artist Rebecca Belmore's public artwork Wave Sound directs a large, conical listening apparatus toward the gulf of St. Lawrence. The work's promise is that visitors might be able to better hear, as Belmore's title suggests, the wave sound. While Belmore's work is accessible to any member of the public, Indigenous and settler alike, my roundtable contribution considers Wave Sound through Leanne Simpson's framework of Indigenous inter-nationalism, a re-framing of relations between different Indigenous nations, and with non-human 'nations'. I here understand Belmore's call to listen to Mi'kmaq waters as a provocation about how we as Indigenous listeners might listen again to non-human relations through the haptic connection of our bodies to ground. Several questions guide my engagement with Indigenous inter-nationalism: How might I bring my experience and protocol of listening to the river that defines who we are as Indigenous people into relationship with Mi'kmaq waters? To what extent does Belmore's work function as more than merely an aural equivalent to the spyglass at other cliff-side vistas? How does it demand more of the listener than audio tourism of the aural-vista? I address these questions by considering how Belmore asks listeners to navigate the frustrated promise of hearing wave sounds as we move our body alongside the land.

The Beautiful Game and Beautiful Music: Soccer in Hermeto Pascoal's Calendário do Som

Adam Rosado, Iona College

In addition to the notated melodies and harmonies on each piece of the *Calendário do Som*, composer Hermeto Pascoal frequently included a short, diary-like inscription below the music. Many times, these inscriptions discuss the inspiration for the piece or some of the composer's thoughts about the work, though they are rarely direct performance instructions or style markings. Aside from his family and reminiscences of other musicians, the most common topic of these inscriptions throughout the collection is soccer. Not only is this topic discussed frequently in the collection, these pieces share far more musical similarities with each other than most of the pieces that share an inscription topic in the *Calendário*. This paper begins with a feature analysis of an encoded corpus to demonstrate the relative similarity of this subset of pieces compared to other groups of similarly-inspired pieces in the collection. A close reading of pieces from this subset highlights musical features commonly associated with the composer's choro and baião influenced compositions in his recorded output. This connection suggests that even non-musical writings by the composer may contain musical connotations for interpreters of his works, making cultural knowledge as integral as musical knowledge for a deep understanding of the *Calendário*. While the composer's style (which he calls "*música universal*") includes influences from all over the globe, studying his written thoughts on an integral part of Brazilian culture in conjunction with his compositions demonstrates a new lens through which Brazil can be understood as the center of his musical universe.

In-Formation: The Life and Music Impact of Dr. William Patrick Foster

Samuel Rowley, Huston-Tillotson University

This presentation will discuss the life and musical impact of Dr. William Patrick Foster, former Director of Bands and Chairman of the Music Department at Florida A&M University from 1946-1998. Foster was an influential figure in the history of the American band movement and served as a mentor to prominent African American band directors across generations. Due to a legacy of racial inequity, many of his accomplishments and contributions have not received the recognition they deserve. The purpose of this presentation is to shed light on Foster's achievements as an educator and musical innovator and to record his development as a mentor to conductors of color across the United States. The study was animated by the following research questions: What experiences contributed to the development of William Patrick Foster? How is Foster's legacy impacting a new generation of African American wind band conductors? A review of Foster's life and work, within the racial context of Jim Crow schooling, provide context for Foster's development and challenges. In a qualitative case study of ten African American band directors at various stages in their careers, interviewees spoke of the impact that William Patrick Foster played in their lives. The research suggests that Foster's intellectual preparation, formative creativity, racial experiences, and the development of the Marching Band were factors that contributed to his unique vision. The research further suggests that Foster's professional identity, character, influence, and creativity were key attributes in his impact on a new generation of African American band conductors.

Confronting Coloniality in Music-Centered Education of South Asia

Jeff Roy, Cal Poly Pomona

Coloniality, which is constitutive of modernity, covers several fields of the human experience, including control of authority, knowledge and subjectivity, as well as constructions of gender, sexuality, race and ethnicity (Mignolo and Walsch 2018; Pérez 1999; Quijano 1998). As ethno/musicological scholars and teachers of South Asia, who

strive to meet the demands placed upon us by educational institutions rooted in the western academic tradition, we reproduce coloniality through participation in fieldwork, publications, conferences, symposia, curriculum design, and indeed pedagogies in the classroom. These pedagogies demand linguistic and cultural assimilation, reinforce relational hierarchies between music and other performance forms, and yield a kind of musical knowledge that is made valid simply by virtue of its own dominance. Drawing from coalitional scholarships on decoloniality in music studies and education (Putcha 2019; Santos 2018; Wane and Todd 2018; Prasad and Roy 2017; Ndaliko 2019, 2016; Cervantes and Saldaña 2015; Tuck and Yang 2012), this paper discusses how interdisciplinary performance pedagogies and scholarly practices of South Asia can engage in unsettling practices of resistance and creative resurgence that attend to the many sites of oppression in the classroom and bring us towards a decolonial imaginary beyond the reflexive impulses of diversity, tokenism, nativism, or other "settler moves to innocence." I present some pragmatic directions stemming from the critiques highlighted therein, including a series of lessons that identify, challenge, and present creative alternatives to epistemic marginalization, segregation, and violence in music-centered education and scholarship. This paper has been sponsored by SAPA and GST.

Will the Jazz Feminists Please Stand Up?: Critical Genealogies of Gender, Race, and Genre

Nichole Rustin, Rhode Island School of Design

'Freedom' is the conceptual currency that underwrites genealogies of black music practice; free expression of sexuality is a key tenant in black feminist theory. I'm struck by the lack of desire to articulate freedom as sexual expression within the experiences of jazz women. What freedom does a black woman find in or search for in jazz? How is freedom emotionally viable as a creative lens for these female jazzmen? These are questions for both the musician and the critic. Abbey Lincoln's shift from *A Girl in Love to We Insist!* demonstrates aesthetic agency, particularly the ability to be self-determining as an artist within jazz and over one's image. How is that freedom a model of jazz feminist praxis, distinct from blues feminism as conceptualized by Angela Davis and Hazel Carby, or hip-hop feminism as defined by scholars such as Aisha Durham who explains hip-hop feminism as "a socio-cultural, intellectual and political movement grounded in the situated knowledge of women of color from the post-civil rights generation who recognize culture as a pivotal site for political intervention to challenge, resist, and mobilize collectives to dismantle systems of exploitation." Can the idea of freedom articulated in jazz feminism become a critical tool for mapping genealogies of gender, race, and genre in music? If we recognize blues feminism and hip-hop feminism as critical and individual positionings what does jazz feminism look like? What work does musical genre do to shape the theory and praxis of black feminist music criticism?

White Ears listening for Black Pedagogy

Maria Ryan, University of Pennsylvania

Throughout the centuries of the enslavement of Africans and their descendants in the Americas, certain people were trained as musicians by the people who enslaved them. Usually they were enslaved men, and they were often taught the violin. But despite the ubiquity of enslaved Afro-American violinists across colonial America, evidence about the logistics and methods of how they were trained are scarce in the case of the British colonial Caribbean. In this presentation, I explore the possible lives of enslaved violinists, and how their musical labor straddled different strata of racially segregated social spaces in the Caribbean, through analyzing descriptions of their music written by white observers. These sources - although often produced to directly deny voice and agency to enslaved people, and to mask the day-to-day violence of life in Caribbean

colonies - record the changing ways that enslaved violinists were heard, and the assumptions that (white) listeners made about what they were hearing and who was creating it. I examine what white descriptions of enslaved violinists' music reveal about Black musical pedagogies, and how descriptions of Black music-making in scenes of white sociality were used to support various aesthetic and ideological racial arguments to readers in Europe and North America.

Adung!: Jauk Keras Dance and Improvised Balinese Solo Drumming in Sync

I Gde Made Indra Sadguna, Florida State University

In Balinese gamelan practice, the solo drumming tradition of *kendang tunggal* is fundamentally improvisatory, unlike *kendang mepasangan* (partner drumming) with its more fixed parts. The solo drummer develops a large repertoire of pre-composed stock patterns, which are first learned and memorized, then combined in myriad permutations and combinations in response to the contextual possibilities of music and dance. This paper analyzes *kendang tunggal* in the context of Balinese *Jauk Keras* dance performance, one of the most complex and technically demanding Balinese drumming forms. The masked and elaborately costumed solo dancer performs in a mainly improvised style, presenting the character of a fierce, red-faced demon king with bulging eyes and four-inch fingernails. His movement is sharp and robust, menacing yet regal, and the accompanying drummer is called upon to respond to an intricate and unpredictable choreography with deft speed, skill, and creative agency. The drumming must both mirror and counterpoint the movement while also inspiring and challenging the dancer. One of the leading *Jauk Keras* drummers is I Ketut Sukarata, with whom I have studied since my teenage years. My presentation focuses on an analytical discussion of a series of video recordings featuring Sukarata, some recorded in the context of actual dance performances, others demonstrating specific patterns, cadences (*angsel*), and improvisational processes. Sukarata insists that to achieve *adung*, the ideal synchrony of drumming and dance, "you must always have the dancer in your mind." This paper illustrates the processes by which solo drummers improvise to achieve *adung*.

Environmental Action at the Crossroads: Music, Haitian Vodou, and the Oneness of Being

Rebecca Sager, Florida A&M University

A great challenge facing environmental activism is determining how to move people from awareness of environmental concerns to action on behalf of the environment. This paper argues that music's power to instill transcendent experiences can play a central role in motivating pro-environmental action. This argument is informed by three areas of knowledge. First, is the social psychology of environmental behavior. According to Stern (2000), pro-environmental behavior depends upon our recognition of the value of others, our mutual interdependence, and thus our common fate. These "attitudinal causes...have the greatest predictive value" for individuals to take action on behalf of the environment. Second, ethnomusicological research shows that music is inherently effective at promoting such feelings of interdependence of the self and others in a variety of cultural contexts. In this presentation, I draw an example from my own ethnographic fieldwork of how such self-other identification is enacted in Haitian Vodou, where the nexus of spirit and person, self and other, seen and unseen are a focus of ritual action, and such intimate interconnections are facilitated by music. Third, I draw upon recent cognitive research and mapping that shows how music engages the whole brain-body in a singularly comprehensive way. One powerful result of experiencing transcendence through music (when music becomes the world we inhabit) is that, in this profound experience, we forget our selfness and simultaneously, we forget others' otherness. Experiences of oneness-of-being through music in Vodou ritual performance support attitudes of moral concern that are essential to motivating

pro-environmental action in the Haitian context. But since musicking's innate propensities to facilitate experiences of oneness-of-being occur in many contexts, the arguments formulated here have profound implications for an activist, engaged ethnomusicology concerned not only with sustainability but also any pro-social behavior.

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.

"Munira al-Mahdiyya: An Audible Biography of One Woman's Music-making in Early Twentieth Century Egypt"

Yara Salahideen, Oxford University

Munira al-Mahdiyya (c.1885-1965), was one of the most successful and influential Arab female singers of her generation. She deliberately and frequently subverted gender roles in ways that rendered her a figure of rebellion. This, combined with her vocal support and participation in the 1919 uprising might be more fully understood in the immediate context of her profession, alongside personal, artistic, and other practical considerations.

Cultural histories have generally focused their discussions of Al-Mahdiyya's career on the period in which she was already an established figure of some wealth and renown. Scholarship has therefore focused on the journalistic representations of her as a controversial celebrity that transgressed gender boundaries of a Muslim Egyptian woman.

In this paper I seek to both broaden and complicate discussions of Al-Mahdiyya's socio-cultural impact through a discussion of the interplay between her personal and professional lives. Whilst it is acknowledged that she helped reconfigure not only the repertory but the social parameters of her profession, questions remain: how did her personal background and career trajectory contribute to this reconfiguration, and how did her identity as an artist - her song choices and style, environment and professional demands - help shape it?

By pairing a chronological discussion of her life story with musical and literary analysis of her surviving recordings, I hope to render audible Al-Mahdiyya's own navigations of social norms, and particularly those relating to class and gender within her profession to argue for a more nuanced approach through reflections on socio-economic circumstance, creative motivations and individual agency.

Que Suene Los Huapanguitos: Norteñas and Culture on The U.S.-Mexican Border

Lucero Saldana, San Antonio College

By introducing the new genre of Norteño Sax, Lucero Saldaña, a Chicana ethnomusicology scholar, helps us understand and appreciate the new generation of Mexican/Mexican American musicians that are generating an innovative and youthful sound in the U.S.-Mexican border. Her interest in the new Norteño genre allowed her to obtain first-hand observations of live musical performances and backstage interviews with the musicians of La Zenda Norteña. Saldaña explains the importance of the musician's identity and cultural influences in Norteño Sax.

Suffering, Redemption, and Economization of Emotions in Shia Mourning Rituals in Iran

Hamidreza Salehyar, University of Toronto

While Shia tradition promises *thawāb*, divine rewards helping believers in the afterlife, to those who mourn for the martyrdom of Shia holy figures, the young participants of Shia mourning rituals in Tehran do not usually present *thawāb* as a motivation for ritual participation. Describing how participating in mourning rituals brings liveliness, material success, and internal peace to their daily lives, they highlight the this-worldly rather than other-worldly benefits of rituals. Given the centrality of the experience of suffering in Shia mourning rituals (Ayoub 1978), how could we analyze these participants' emphasis on narratives of this-worldly liveliness and success? Drawing on my interviews in Tehran, I elucidate how my interlocutors' narratives might be understood in relation to two competing yet intertwining discursive contexts: Islamist activism, sponsored by the state, which prescribes positive emotions as a prerequisite for realizing certain religious-political ambitions; and, neoliberal productivism, popularized by a secular happiness industry through a wide range of publications and seminars on positive psychology, mindfulness, and similar fields, which promotes the self-management of emotions as a means to maximizing material advantage. Investigating the ways my interlocutors are governed by heterogeneous affective regimes that lead them to certain self-regulated expressions, I argue that my interlocutors' narratives allow them to simultaneously utilize and challenge both Islamist and neoliberal discursive resources. Using a productivist logic to justify mourning rituals, my interlocutors resist the secular critique that condemns rituals as irrational, melancholic, and anti-modern, yet their individualist interpretations challenge normative conceptions of these collective mourning rituals.

Jewish Music in the Ottoman Cultural Tapestry

Simone Salmon, UCLA

Discourses in popular European Jewish history highlight or place a wedge between Jews and gentiles in their respective societies. Even when Jews are described as assimilated, the act of labeling a Jew invariably points to a deviation between him/her and the greater non-Jewish population, often positioning the Jew against the rest of the gentile population. Post-Holocaust frustration has influenced the public to point to anti-Semitic reactions to Jewish behavior that inevitably separates Jews from their society once again. My intention in this presentation is to demonstrate the ways in which Jewish life was woven into the Ottoman cultural tapestry in practice and in memory,

which I will show through the examples of several Jewish musicians from the late Ottoman era. The paper details the relationship between the Mevlevi *âyin*, the Ottoman court *fasıl*, and the Jewish *maftirim* as diverse musicians and composers of the Ottoman court shared religious music with each other. Classical literature appreciated by every millet informed folklore surrounding Jewish musical performers and performances, rich with ethnoreligious diversity and cross-cultural borrowings, a product of civic Ottomanism, demonstrates the enmeshment of Sephardic Jewish culture with that of the surrounding Ottoman Empire.

The Stars of Sidi Moumen: Hip Hop as a Civilizing Project amongst Casablanca's Poor Youth

Kendra Salois, American University

This paper contributes to recent research depicting musicians' agency beyond being with or against dominant regimes by exploring how Moroccan hip hop artists fashion the urban poor as bearers of "resilience." In 2003, suicide bombers from informal housing known as Sidi Moumen attacked affluent establishments in downtown Casablanca. Subsequently, artists, NGOs, and national agencies have emphasized the roles of poverty and inequality in turning young men toward violent extremism. By analyzing pedagogy and performances at the privately financed Stars of Sidi Moumen Cultural Center, I consider how some musicians benefit from a narrative in which the poor are particularly vulnerable to radicalization. In the first annual "Positive School," a summer class introducing local children to hip hop performance, experienced emcees encouraged trading the genre's traditional focus on socio-economic critique for "positivity." Moroccan hip hop musicians have often legitimized their art form and critiques by speaking against inequality and for the rights of the poor. By contrast, resilience imagines poverty as an individual challenge to be overcome, rather than an injustice to be fought. I argue that while the staff and guest artists who teach at Sidi Moumen enthusiastically embrace the opportunity to give back to impoverished youth, their work also aligns with powerful counterterrorism narratives that frame poor youth as a category of concern and a target for local and national attempts to shape responsible citizens. Ultimately, this example illuminates one way music scholars might track the pro-state effects of popular musics as assiduously as we do artists' resistant strategies.

Disconnecting to Connect: Queer Imaginations in the Philippine K-pop Music Fandom

Kristine Santos, Ateneo de Manila University

Given its accessibility in the last decade, K-pop has become one of the strong cultural forces in Philippine youth media that has heavily influenced the consumption practices of local fans. From collecting photo cards to cupsleeve events, Filipino K-pop fans have embraced and adapted different fan practices, some of which are intimately queer. One such queer fan practice is "K-pop shipping" where fans imagine their favorite idols engaging in romantic, and sometimes sexual, relationships within and outside of their groups. Beyond embracing queer literacies such as Boys Love, local K-pop shipping has grown intimately queer as Filipino fans developed stories that brought their idols closer to home through a phenomenon termed "filo au" (Filipino alternative universe). These filo au are short form fan narratives on social media that reimagine their favorite K-pop idols in intimate queer relationships with the Philippines as their setting. More than just narratives written in the Filipino language, these filo au divorce these male figures from their original contexts and reimagine them as locals who have Filipino backgrounds, live very Filipino experiences and values while finding queer romance. In this paper, I examine queer filo au related to K-pop boyband BTS to understand how these texts engage fans in the intimate queering of popular figures as they imagine them as queer people finding love within the Philippine context. Beyond

the transnationalization of global cultural flows, I argue that this queer practice has become a resource of hope, connection and aspirations for queer expression among Filipinos.

Contagious Bodies: Sexual and Musical Transmission in Brazilian Lundu Songs at the Dawn of Abolition

Kim Sauberlich, University of California, Berkeley

My paper departs from an anonymous lundu song for solo voice and piano "Mulata do caroço no pescoço" ("Mulata with the pit on her neck"). The lundu--among the foremost types of Brazilian song in the nineteenth- and early twentieth-centuries--offers a striking view of imperial biopolitics: while it appears to celebrate the mixed-race woman's vital beauty, it also draws forensic attention to her supposedly impure body. The titular "pit on the neck" was a glandular swelling, believed to signal blood impurities and also a well-known symptom of syphilis, transmitted by Europeans in slave quarters, often through the sexual exploitation of Afro-Brazilian women. Informed by Brazilian ethnomusicology and recent research from Rio's Biblioteca Nacional archives, I place the song within a corpus of post-1850 lundus that depicted interracial relationships between white men and Black women, around the period of the 1888 abolition of the transatlantic slave trade (Andrade 1999, Sandroni 2001, Abreu 2004). I argue that lundus offer a novel pathway into the notion of a "contagious music" accompanied by "infectious rhythms," a centuries-old racialized discourse often marshalled by elites to refer to African diasporic song and dance forms. These lundus enacted a social contagion, circulating widely in Brazilian cities from north to south, through newspapers and song collections and oral transmission and theatrical performance. In this case study, contagion emerges beyond its usual racialized metaphor and within the milieu of Brazil's syphilis epidemic and the perpetuation of a racialized Black female body at the dawn of abolition.

Virtual Ethnography and the Reorientation of the Senses In Digital Spaces: Reflections on Methodology during the Covid-19 Pandemic

Katherine Scahill, University of Pennsylvania

Reflecting on changes to my methodology necessitated by the Covid-19 pandemic, I build on scholarship in digital ethnography (Boellstorff 2012; Kozinets 2010) to forge approaches to virtual, socially-distanced fieldwork and to consider the role that digital media play in mediating spiritual connections and reconfiguring sonic and social networks during the pandemic. Based on pre-Covid, in-person fieldwork with a community of female Buddhist monastics at Songdhammakalyani Monastery in Thailand, and Covid-era virtual fieldwork centered on the monastery's social media, I argue that a shift from in-person to digital spaces entails a sensory reorientation for laypeople and monastics. As the monastery was forced to close during the second wave of Covid-19 in Thailand from December 2020 through January 2021, virtual spaces such as Facebook sustained interpersonal connections, yet in ways that altered the sensory environment of those interactions. Face-to-face interactions traditionally include Buddhist chants and sermons recited by monastics that transfer spiritual merit (blessings and protection) to laypeople. During the lock-down, the monastery's Facebook and YouTube accounts included informal videos of daily activities and dharma talks by the Abbess, Venerable Dhammananda that translate the sharing of merit to online interactions. Following the shift to online merit sharing, I consider what a heightened reliance on virtual media might reveal about the translations that occur between the senses in these virtual spaces. What might it mean for music and sound studies to consider sensory (re)-orientations occurring across digital forms of media and mediation when physical gatherings are impossible or highly restricted?

Improvised Drumming Patterns as Grammatical Constructs: A Computational Approach in Analyzing Balinese Kendang Tunggal

Kurt Schatz, University of Music and Performing Arts Graz

Balinese drummers often compare the improvised rhythmic patterns of Balinese *kendang tunggal* solo drumming to sentences in spoken language. Stock rhythmic "words" and phrases are combined and permuted in myriad ways to form the individual sentences and larger grammatical constructs of a language of improvised Balinese drumming. This paper introduces an empirical method for analyzing how *kendang tunggal* patterns are constructed as sentences through improvisatory solo drumming. I propose a computational approach comprising the development of a program capable of automatically recording, transcribing, analyzing, and generating such drumming patterns, as performed by master Balinese drummers, with the algorithm based on my experiences studying with these drummers. Through its creation of algorithmically generated patterns from actual drummed patterns, the program becomes a research tool for analytical discourse with my interlocutors. Here, I will outline a method for discursively engaging with these musicians around their feedback on the computer-generated patterns. Their assessments of the quality and appropriateness of these patterns will initiate a continuing research process of transforming the algorithm toward a "generative grammar" of the *kendang tunggal* art. The ultimate goal is to unravel the fundamental rules of this pattern-based mode of improvisation, gaining insights into what may be called an alphabet (smallest meaningful units) of *kendang tunggal* and the grammatical framework that is applied when creating such patterns. The possibilities and limits of such an ethnographically informed, recursive computational analysis through synthesis will be discussed, as well as pragmatic considerations for creating a fieldwork-appropriate computer-human interface.

Virtual "Aaraathanai:" Assimilation Practices in Dallas Tamil Church Worship, August 2020-January 2021

Rachel Schuck, University of North Texas

Since its founding in 2012, the Dallas Tamil Church has provided an avenue for the Dallas Tamil community in Texas to practice Protestant Christianity in their native tongue. Through performance and text analyses of two Tamil-language worship songs from this congregation, I consider how church performers both facilitate and challenge structures of assimilation within and beyond the local Tamil protestant community. Drawing on ethnographic observations, interviews, and ongoing dialogues with members of the Dallas Tamil Church community from August 2020 to January 2021, I analyze the ways evangelical members of the South Indian diaspora assert their ethnic distinctiveness while simultaneously resting in the middle-class identity that characterizes this diaspora in mainstream U.S. society. My main theoretical framing extends Alejandro Portes and Min Zhou's contributions to assimilation theory, particularly "segmented assimilation" as it affects the practices of second-generation immigrant groups in the U.S. In this paper, I engage with the emerging body of Asian American Evangelical music scholarship, as represented by the work of sociologist Antony W. Alumkal, by examining the heretofore unstudied Tamilian Christian diaspora in the Southern Plains region of the U.S. Through the study of worship music practices at the Dallas Tamil Church, tools for selectively incorporating assimilation strategies and negotiating second-generation identities within the transnational Tamil diaspora emerge. These discourses entail lasting structural and ideological implications for the Tamil evangelical community in the U.S.

Marathi Kirtan Before and After "The Classical"

Anna Schultz, University of Chicago

Marathi *naradiya kirtan*, a Brahmin singing/storytelling genre, is not generally considered classical, but it is also not not classical. More metagenre than genre, *kirtan* includes a wide range of song genres that are today variously categorized as 'classical,' 'semi-classical,' 'light classical,' 'folk,' 'devotional,' or 'popular.' Of these categories, *kirtan* is often considered to resonate most strongly with 'classical' Hindustani music. As detailed by Scarimbolo (2014), Bakhle (2005), Ranade (1984), and others, Maharashtrian 'classical' musicians have traversed the boundaries between Hindustani raga music and *kirtan* since the nineteenth century. Some of Maharashtra's most influential Hindustani musicians hailed from *kirtan* families, and *naradiya kirtan* is replete with Hindustani ragas, talas, genres, and performance practices. So why is Hindustani music considered classical, while *kirtan* is (mostly) not? And why is *varkari kirtan* not considered classical at all? In this talk, I chart how the emergence of the 'classical' in the nineteenth century - and its imbrications with caste and class - informed the increasingly fraught position of Hindustani music within *naradiya kirtan*'s heterogeneous fabric.

The Call to Prayer and the Sonic Materiality of Displacement in Amman, Jordan

Melissa Scott, University of California, Berkeley

The Islamic call to prayer [*adhān*], recited and publicly broadcasted five times a day, is a major feature of the soundscape of Amman, Jordan. It is particularly significant for indicating prayer times, marking time more generally, and positioning other sounds, such as music, as inappropriate during its sounding. In the late 2000s, the Ministry of Awqaf and Islamic Affairs in Jordan first "unified" [*tawhīd*] the call to prayer in Amman. Mosques across the capital now simultaneously amplify a live broadcast of the call to prayer from the 93.1 FM Radio Channel for the Holy Qur'an. This results in an urban soundscape layered with echoes of the same "unified" [*muwahhād*] call to prayer, which, for some Syrian musicians in Amman, marks a distinct departure from the polyphonous soundscapes and diverse renditions they were accustomed to in Syria. In this paper, I argue that the call to prayer, and urban soundscapes more broadly, are critical to the materiality of displacement. I both draw on and depart from recent work on music and migration (Chávez 2017, Silverstein 2019, Stokes 2020, Western 2020) by attending to migration as a slow and institutionalized process, at times requiring refugees to wait for years in asylum countries, like Jordan, for third-country resettlement or return (see Reyes 1999). By engaging with perspectives on the call to prayer among Syrian musicians, I examine how soundscapes of asylum shape subjectivities and experiences of liminality in Amman.

Doina: The Reinvention of Improvisation in Post-Revitalization Klezmer Music

Nathaniel Seelen, The New Klezmer

Every klezmer musician knows how to play a *doina*, the rubato improvisation at the center of the listening repertoire in klezmer music. There are *doinas* in virtually every book of transcriptions, from the original *Compleat Klezmer* to the Mel Bay *Easy Klezmer Tunes* collection. Listen to any klezmer album and it's likely to include at least one *doina*. But what if we don't actually know what we think we know about the *doina*? I propose that the modern klezmer's understanding of the *doina* and improvisation in general is quite different from that of the last generation of klezmers to learn in the traditional apprenticeship system, and that this change is due in large part to the influence of historical recordings as source material during the klezmer revitalization period in the late 1970s and early 1980s. In this case, the media *occluded* the message. This paper compares early performances on commercial 78 rpm recordings with concert recordings of the same musicians later in their careers to propose a theory

of klezmer improvisation, then examines recordings and interviews with musicians from the revitalization period to explore how they learned the *doina*. In doing so, it shows that modern klezmers use both a different model and a different set of rules in their improvisations and that these derive from the study of commercial recordings, with implications for the study of other revival musics, the use of recordings as a source of truth, and the practice of improvisation in traditional musics.

Legacies of the "Dark Girl": Towards an Ottoman and Turkish Postcolonialist Understanding of Race

Sonia Seeman, University of Texas, Austin

This presentation explores music-making in order to dig into the practices of exclusion by interrogating the workings of imperial and ethno-national internal colonialism. The segregationist model of the Ottoman Empire hyper-marked difference for biopolitical control via bureaucratic specialization. The subsequent Turkish Republic utilized Western European forms of internal colonialism through cultural production. Indications of Western European imported racializations appear in 19th century literature and popular forms alongside Ottoman-styled caricatures, such as the Romani "dark girl" and "dark-eye". The subsequent Turkish Republic secured biopolitical control by attempting to erase ethnic, linguistic and religious difference to claim a "singular" Turkish identity. Such techniques are evident in state curation practices of national "folk songs" in which the ethnic, linguistic and religious identities of 'source people' are erased while their products are celebrated as regional musical representations of a purported unified state. In the state-defined forms of classical music, musicologists, musicians and state agents promoted the Turkish-ness of Ottoman music in the 1940s-1950s while hyper-marking Armenian, Greek, Jewish and Romani compositions and performing style as heretical, thus re-making Ottoman court and urban traditions into a purported singular Turkish ethnic classical tradition. The legacy of these musical practices along with continued exclusionary policies in contemporary Turkey signify the existence of taken-for-granted practices of racial marking, and point to new pathways to engage a critical post-colonial theory that does not conflate Western European forms of racial colonization with other long-standing colonial practices, such as that of the Ottoman Empire.

The Place of (Big) Data in Ethnomusicology

Tamar Sella, Harvard University

With the onset of COVID-19, the racial and class violence of big data resurfaced. It was seen in the failure of increased data collection to rectify the disproportionate impact of the pandemic on working-class Black and Brown communities in the U.S., the increased surveillance of workers in the virtual workplace, and the rising resistance to data as a central tool in the policing of Black people. In this paper, I consider disciplinary responses from ethnomusicology to the pandemic and to anti-Blackness in the summer of 2020 as a catalyst from which to examine the place of (big) data in the field. I draw on critical digital studies and my experience as researcher for the digital public academic project from the Society for Ethnomusicology surveying "Musicians in America during the Covid-19 Pandemic" to address (big) data on disciplinary and institutional levels. I reflect on the proliferation of funding across North America and Europe for academic projects on artificial intelligence and big data in music and sound that is concurrent with the continued dwindling of resources for humanistic study in music departments. I examine the relationship of this turn to big data to Euro-American and colonial genealogies of comparative musicology and ethnomusicology. I draw on literature on big data across the humanities to explore its relation to the delegitimizing of grassroots, subaltern, anti-racist, decolonial and other forms of humanistic knowledges that form as a means of resisting violence. Finally, I ask what alternative relationships ethnomusicology fosters with (big) data.

Dancing Against Immobility in an East African Refugee Camp

Oliver Shao, School of the Art Institute of Chicago

What happens to the cultural practices of historically mobile peoples when confronted with severe restrictions on their movement? This paper addresses this question through critical analysis of the music and dance practices of a significant yet marginalized social group in the Kakuma refugee camp in Kenya - the pastoralist. Ethnomusicologists have long studied the ways migrants have drawn on the capacity of music to circulate across temporal and spatial boundaries (Reed 2016; Toynbee and Dueck 2011; Alim and Pennycook 2008; Bailey and Collyer 2006). In recent years, ethnomusicologists have also studied the relationship between music and immobility within contexts of limited mobility (Steingo 2015). In this paper, I build on these works through an ethnographic study that examines how and why members of select Dinka communities in Kakuma used weekly dance practices to negotiate the "sonic politics of belonging" within a site of regulated immobility. Facing bans on cattle herding, they drew on embodied songs and dances in ways that fostered linkages to their pastoralist lifeways and their wider social groups. During the time of my research, their resiliency was tested yet again when the camp administration halted their dances in the name of safety and security. Pastoralist dances were thus enmeshed with the dominant norms, values, and ideologies that constituted "proper" belonging in a "closed" refugee camp. As states and UN bodies continue using "the camp" for controlling human migration, this study offers critical approaches for understanding the resiliency of forced migrants and for de-naturalizing the inequities of migrant containment.

Balalaika & Domra Ensembles as "world music outliers": Serving the Discipline or the Community?

Anya Shatilova, Wesleyan University

Up to today, Russian traditional music, especially instrumental music, has attracted relatively little attention from ethnomusicology scholars in the United States; it is not an exaggeration to say that Russian music ensembles are typically not considered a part of the "canon" of world music ensembles offered for credit in North American music departments. However, the existence of so-called "balalaika orchestras" and/or "balalaika ensembles" affiliated with various American universities shows that despite this scholarly marginalization, this musical culture has been of critical interest for both music and non-music majors since the 1960s. The popularity of those extra-curricular groups among the students as well as their successful integration of community members demonstrate that such groups play/played a significant role in building a community of people with common scholarly interests or ethnic backgrounds on university campuses. Taking the example of three case studies - the University of Pennsylvania Balalaika Orchestra, UCLA Balalaika ensemble, and the University of Wisconsin Russian Folk Orchestra in Madison - this paper seeks to illustrate the significance of diversification of world music ensembles currently offered by music departments. Contextualizing it in the current discourse of performance training in ethnomusicology programs, this paper aims to provide insight into student considerations when deciding to join such classes, as well as how such insight can be used in reevaluating the current status of world music ensembles and their contribution to the academic experience of the students in and outside of music departments.

"Doing Gender" in the Church: Iranian Women and Christian Worship Songs

Golriz Shayani, University of Texas at Austin

Iranian women in the diaspora are often underrepresented in scholarship. Much attention is paid to Iranian women's oppression, yet there is little talk about their contributions to culture. This paper examines the social construction of gender among Iranians in the US diaspora through contemporary worship music. I argue that worship

songs and church serve as spaces for the exploration of gender and sexual identity. This paper answers how women influence traditional cultural practices and in what ways they both challenge and submit to church regulations. In doing so, I draw upon Chandra Mohanty's concept of daily feminist practices. Mohanty reminds us that since hegemonic states circumscribe women's daily lives and survival struggles, it is also at the level of these everyday activities that feminist practices occur. I argue that diasporic Iranian women challenge traditional patriarchal ideologies; they renegotiate and restructure gender roles by actively participating in the church service and performing music as an ordinary activity. Focusing on women's daily activities requires attention to space and body. Since these two are sharply under the surveillance of patriarchal systems, my analysis centers around these two aspects of women's daily life. This paper provides a microcosm of how social relations, music practices, and "doing gender" are mutually constitutive in the Iranian diaspora. To support my argument, I include online musical examples and my fieldnotes from Colorado and Texas Iranian churches. This study contributes to the discourses of gender, worship music, and women movements in the Iranian diaspora which currently lacks scholarly research.

Critical Deconstruction of Ethnomusicology's Historical Engagement with Caste in South Asia

Zoe Sherinian, University of Oklahoma

Tuning our ears to issues of caste and music, particularly, marginal, tribal, and Dalit musics/musicians in South Asia forces ethnomusicology to reconsider the valuation and power dynamics of our previous engagements with musical objects, subjects, and ideology of the subcontinent. This presentation theorizes this process by deconstructing the illusion of value free scholarship arguing that engagement with the marginalized South Asian musics has the potential to change the way we do ethnomusicology. I review and interrogate the history of ethnomusicology's engagement with elite musics from Sir William Jones to the Protestant missionaries of the 1920s. I show that our lineage's obsession with 'the great cultures' of Asia continues Indology and eighteenth-century orientalism, which Trautmann (1997) calls 'indomania.' While, further uncritical promotion of a unified classical culture by scholars at the least supports the postcolonial state's singular patronage of classical arts and their codification as national arts at the exclusion of regional and folk practices. At the worst, it supports the politics of Hindu fundamentalism (Chatterjee 1993). I instead advocate "an oppositional world view," (Hooks 1984: ii) focused on three elements: musical sound; ideology transmitted through music; and the agents who produce, use and propagate the music. I use case studies from folk music as Dalit Liberation theology, the contemporary change in status of the Tamil parai drum, and the historical shift in status of the parai from an instrument patronized by kings in the Sangam period (100 CE) to its development as 'untouchable' in the last several hundred years.

"Let's Talk About Love": An Exploration of African and African American Love Songs

Stephanie Shonekan, University of Missouri

"Love, let's talk about love." This is the first line in the Black Panther theme song by Kendrick Lamar and SZA. But love is not a concept that lives only in the imagination of afro-futurist movies. Black love is grounded in the here and now. That Black people experience the basic human impulse for the pursuit and cultivation of romantic love is a fact that has been ignored by Western societies, and rarely gets attention in Western film or literature. This paper examines the theme of romantic love in African and African American music, the only space that has consistently celebrated black love in its varied, nuanced, and layered forms. The sounds and lyrics of Black music send clear messages of a deep affection for lovers, family, and community. This is important

for Black folks on both sides of the Atlantic who have been consistently traumatized by public murders, social and political instability, war and genocide. From George Floyd to the #EndSars movement and massacre in Nigeria, there are many sites of trauma that are played and replayed. Love songs are important counterpoints of relief and hope. This presentation will explore the ways that black music has captured romantic love with a specific focus on songs produced by Nigerian and African American artists.

Rehearsing Transhumanism: An Ethnographic Analysis of Michel van der Aa's music theatre UPLoAD

Lea Sikau, Cambridge University

Furthering the burgeoning discourse on transhumanism in music theatre, composer Michel van der Aa creates an opera about transferring the mind to a server and dissolving the body, called *UPLoAD* (2021). This project incubates of animation software, motion tracking systems and vocal distortion on the rehearsal stage elicits a reorganization of cybernetic relationalities and operatic dynamics of body and voice. In this presentation, I examine *UPLoAD* by shifting the focus from score and operatic performance to processes that shed light on van der Aa's conception of transhumanism on site. Therefore, I unpack the composer's reconfigurations of the operatic network through the lens of Latour's actor-network theory. Drawing on rehearsal ethnography at the opera house as well as extensive interviews with creative team, film cast, tech crew and singers, this paper pulls back the curtain of contemporary music theatre and scrutinizes the epistemology of underexplored experimental processes in the intersection between digital technology and opera. While focusing on opera as process, this paper particularly addresses the interplay of technological experimentation and rehearsal in its effects on the singer's voice-body relationality. By dissolving the protagonist's body and modifying the singers' voices by external distortion and amplification, I examine the role of the opera singers and their deconstructed corporeality in rehearsals. The paper ends with harnessing the methodology of rehearsal ethnography as a fruitful approach to extend the scope of contemporary music theatre. Relating thereto, it proposes spatial ethnography as an uncharted entry point for examining mixed-media opera as process.

Music, Race, Subalternity, and Resistance in Black Popular Culture Music in Northeastern Brazil

Luis Ricardo Silva Queiroz, Federal University Of Paraíba

Brazil was colonized from a long stretch of violence and Christian white male domination which, from 1500 till date, has been promoting segregation and exclusion among different groups around the country, especially those constituted by Black people and their descendants. As part of colonization, Brazil established the most extensive official slave trade globally. It forcibly brought to the country around 5.8 million Africans between 1500 and 1850. Brazil was the last country in the Western world to abolish slavery, which happened on May 13, 1888. This historical trend has had a substantial impact on the Brazilian music scene, especially in the context of musical expressions created and performed by Black communities (Carvalho 1999; Lucas, 2002; Queiroz, 2020; Sandroni 2001). Considering the reality of exclusion, epistemicide, and coloniality that characterize Black culture around the country, the current paper presents findings from a wide-scale research project, analyzing how three Black communities' music performance nowadays reacts to prejudice, exclusion, and racism. The research project encompasses a qualitative seven-year ethnographic study in three Black communities in Northeastern Brazil, extremely immersed in a diverse set of Black music culture expressions. The results show how such people live in a vulnerable social situation and have historically faced a trajectory of subalternity and exclusion. However, their music practices have expanded enormously over the last three decades, incorporating awareness and strategies of resistance, anti-racist

attitudes, and the construction of collective Black identities in contemporary Brazilian society.

The Drive to Work: Punjabi Truck Songs and the Ethics of "Dis-Affected" Labor
Davindar Singh, Harvard University

A popular narrative about economic life claims that affective labor -- communicative work designed to produce subjective changes -- is both essential to contemporary economies and uniquely contemporary in importance. Commonplaces about the "knowledge" or "information economy" suffuse business publications, and are mirrored in academic rhetoric of "economic postmodernization" through "immaterial" and "affective labor." This paper describes how Punjabi songs about trucking, and the lives of truckers depicted in Punjabi songs, complicate these narratives and theoretical frames. Such songs are immensely popular, suggesting Punjabi trucking's affective payload in public culture, but the transportation industry they extol is the opposite of "immaterial." This paper posits that material circulation's importance to contemporary economies has widespread cultural effects that both shape Punjabi trucking and are depicted in popular trucking songs. By changing labor's valuations of spacetime, these cultural effects change Punjabi discourses about work -- especially musical ones -- and invest "material" commodities of labor, transportation, and consumer goods with affective significance. This paper examines implications of empirical research on logistics and transportation industries for the "affective economy" thesis. It then outlines discourses spanning popular musical media's depictions of Punjabi truckers' ethics, truckers' narratives of survival during genocide in Kashmir, and mass-mediated Ayurvedic prescriptions for work stress. Punjabi songs - discourses about truckers' interpersonal relationships indicate how work ethics' affective compulsions are coerced by markets. This paper proposes that production and circulation at their "least" affective both render commodities affective and depend upon affectively-pressured, yet disaffected laborers, thereby compelling musics that invest transportation's laborers with public affective significance.

Raising the Alarm: An Ethnography of a Sonic Sit-In

Peter Sloan, University of California San Diego

What can urgency in climate action sound like? On September 26, 2019, activists in SanDiego350 occupied the La Jolla, CA, office of US Representative Scott Peters, demanding he support the Green New Deal, filling the space with the sounds of whistles, sirens, and alarms. In this paper, I take an ethnographic look at the central role of sound, not only in achieving campaign goals, but in mobilizing, emboldening, and creating solidarity among the activists. In so doing, I apply within my own community methods developed in ethnomusicology in order to understand an activist intervention as a musical practice. I approach my analysis from multiple positions--as an organizer, campaign participant, and researcher. By examining social media posts and news coverage alongside a grassroots archive of Google Docs, I reveal themes of nonviolence, urgency, and incommensurability of listening experiences, painting a complex, intersubjective picture of the event. Notably, some observers staked their political delegitimization of the action on its sonic affect. Further, ambivalences that were not voiced during the organizing process due to a shared commitment to collective action emerged in interviews conducted after the campaign. Noriko Manabe (2015) and Ben Tausig (2019) have examined forms of sonic protest, as distinct from protest music, in Japanese and Thai social movements; with "Raising the Alarm," I build on their work to find similar sonic tactics at the heart of the recent turn towards nonviolent direct action in the climate justice movement in the United States.

Shape-Note Hymn Traditions in Athens, Georgia

Joanna Smolko, University of Georgia

As a university town surrounded by rural spaces, Athens, Georgia functions as a nexus both for traditional singing practices and for scholarly research into and publication of shape-note hymnals. Local singers participate in the diasporic Sacred Harp community articulated by Kiri Miller, but attention here is on collaboration within a geographic space. During the nineteenth century, Athens hosted local singings and participated in nearby conventions. Local newspapers featured booksellers selling the newest shape-note hymnals and ads for local and regional singings. The practice was shaped by the region's economic and social ties to slave-trading. Ads for hymnals were placed side-by-side with those selling enslaved peoples. Further, John McCurry of nearby Hart County both authored *The Social Harp* and actively participated in trafficking of enslaved people through his work at the local sheriff's office. Though local singing practices diminished in the early twentieth century, they revived in the early 1970s with John Garst's research on and publication of *The Social Harp*. This led to the establishment of a local singing convention that continues to the present. In recent years, singers, some using resources from the University of Georgia, have actively participated in the publication and republication of hymnals including the *The Sacred Harp*, *The Social Harp*, *The Christian Harmony*, and *The Georgian Harmony*. Athens models ways in which university resources can reinvigorate local practices through collaboration and dialogue. The ongoing recovery of this local history includes the need for honest assessment of the tradition's ties, past and present, to racist systems.

Text, Trace, and Tune: Sonic Pluralism and the Making of Modern South Indian "Classical" Music

Davesh Soneji, University of Pennsylvania

Since the mid-nineteenth century, communities of Tamil Muslims and Catholics from southern Tamil Nadu have engaged in the production, performance, and consumption of musical genres such as the kirtana and patam, often codified in the form of printed 'music chapbooks' (cankita puttakankal). In this paper, I examine how these genres are fundamentally mobile and flexible, and cannot be historicized exclusively in relation to upper-caste Hindu social identities. On the one hand, many Islamic and Catholic compositions were wholly original and drew from ritual, literary, and philosophical contexts that were independent of upper-caste Brahmanic musical forms. On the other hand, some of these compositions reveal deep, self-conscious interactions between diverse communities of music composers and performers. Connected through the reproducible sonic trace of the 'tune' (mettu in Tamil), or what Richard Wolf (2009) calls a 'borderline raga entity,' compositions in these genres moved across a range of aesthetic, social, and religious registers. In shifting our focus from raga onto tune (following the work of Matthew Allen [1998]), I demonstrate how these neglected Tamil Muslim and Catholic musical compositions illustrate the normative nature of sonic borrowing or repurposing in the realm of popular music prior to the 1920s. This robust and fundamentally polyvocal musical world was near-completely eclipsed by the 1930s, when music undergoes a radical transformation under the framework of cultural nationalism and 'classical Karnāṭ music' emerges in Madras.

Voicing Body Politics in Contemporary Ukrainian Rap

Maria Sonevitsky, UC Berkeley

The Ukrainian rapper and singer Alyona Alyona has upended norms of femininity in Eastern European popular music with her unapologetic embrace of fat-positive body politics. Starkly contrary to the normative depictions of young Ukrainian women as thin, high-heeled, and lipsticked, Alyona Alyona has attracted considerable media attention for putting forward alternate images of Ukrainian womanhood. In her earliest music

videos, Alyona Alyona is frequently portrayed as herself: riding a Jet Ski in a silver bathing suit, rapping against graffitied walls. Yet, later videos often remove the artist's body entirely: syncing her voice to an animation, or mapping her voice onto other bodies. In one video, she raps as a pair of cartoon lips, then legs. In another, a song about violence against women, Alyona Alyona's voice emanates from the body of a battered woman. In another, she is drawn as a gravity-defying breakdancer in the post-apocalyptic streets of an unnamed post-Soviet city. In this paper, I argue that Alyona Alyona harnesses the power of animation as a "structuring trope in the age of digital media" (Silvio 2010) to allow for a shape-shifting body politics, one that has given voice to Ukrainian women who fall outside of oppressive normative body expectations. Using digital ethnographic methods and "ethnotextual" analysis of music videos (Hemmasi 2020), I link the musical, rapping voicing projects of Alyona Alyona to emergent discourses of millennial Ukrainian feminism that refuse the enduring post-Soviet archetypes of "temptress or virgin" (Worobec 1990).

Setting the Stage: Diversity and Inclusion in the Beginning-Level Improvisation Classroom

Dee Spencer, San Francisco State University

This paper addresses the critical need for classroom instruction that embraces best practices of diversity and inclusion in beginning improvisation classes. Beginning-level jazz improvisation classes are widely prevalent at many colleges and universities. Most serve as requirements or elective courses for undergraduate degree programs in music or jazz performance. Many pedagogical approaches to teaching beginning jazz improvisation emphasize various content ideas and techniques such as the use of call & response, blues, scales and patterns, solo transcriptions, play-along records, performance analysis, jam session participation and live performance attendance. These are all valid instructional approaches. Focused methods to support students who lack confidence and experience difficulty participating in the creative performance environment are often lacking in these classroom settings, however. Often, these are students who already feel marginal to the academic (jazz) setting: women, students of color, and first-generation college students (Wehr-Flowers 2006, Goecke 2016). Based on over 25 years of experience as a college jazz instructor and a value-system instilled and nurtured by my HBCU education, I share the methods I have found to welcome students into jazz improvisation, including playlist sharing, group projects, and student self-evaluation. These methods are linked to values of collaboration and community rooted in the HBCU tradition and I demonstrate how they can offer ways to counter long-standing biases in jazz education that have left women, students of color, and other marginalized groups on the sidelines of jazz improvisation.

Meme and Variations: Video Mashups of John Coltrane's Giant Steps, and Hybrid Ethnography

Scott Spencer, University of Southern California

How do musical memes go viral? Why do certain musical subjects become base tropes for recontextualization and reposting in today's media-fueled information sphere? This study looks to an emerging genre of video memes referencing John Coltrane's jazz classic, *Giant Steps*. Memes are rapidly-evolving, short video pieces with deep meanings and multiple referential layers, often intended to be consumed and passed in our feverish and fleeting lacuna of tiny attention spans and ever-shifting digital spotlights. YouTube has become one of the most important testing grounds and repositories of longer-form musical memes, and currently functions as a canvas for artists in both visual and aural media. The field of Ethnomusicology has not been well equipped to work within this new realm, as much of our theory has been built on classic ideas of personal observation, co-spatial and co-temporal engagement, and ethnographic method. The intent of this study is to expand our field's toolset to better

deal with these digital texts; to tease out the cultural context around YouTube memes; to grasp and document the intentions behind the creation of pieces within a genre of memes; and to understand this trope's placement in larger meme culture. With this tailored approach and resulting perspective, extrapolations may then be projected onto the larger world to better understand (or at least better discuss) ideas of word-of-mouth networks in music, web-based or non-personal influence, and possibly even canon formation and means of musical appropriation in our more rapid-fire, modern-day reality.

Expanding Music Streaming Scholarship Beyond the West: Producing Diversity, Dependency, and Digital Orientalism through Streaming Services in Egypt

Darci Sprengel, University of Oxford

Over the last decade there has been a wealth of scholarship exploring how music streaming services (MSS) have transformed the music industry. There is a general sense in this literature that MSS enact a story of decline and renewal for a larger recorded music industry that is 'unfair' to musicians due to such issues as compensation and copyright. Yet, the majority of this scholarship has been limited to streaming in Europe and North America. It is only recently that MSS such as Spotify and Deezer have expanded to new markets in the global South, where they rely primarily on quantitative data to identify and meet the needs of diverse users. Using Egypt as an ethnographic case study, this paper examines how globalizing streaming platforms use quantitative data to enact 'diversity' in their efforts to engage new listeners outside Europe and North America. It suggests that the rise of MSS in the last decade is not only a story of decline and renewal of the music industry, as it is often told in existing scholarship. Rather, in a more global context, it is a story of expansionism, representation, and development across historically unequal relationships of power. Building on six months of recent ethnographic research among musicians and users in Egypt, this paper thus analyzes how MSS use data to know particular 'others' outside the global North in ways that engage global hierarchies of race, gender, and class, indexing longer colonial histories and the racialized dynamics of the previous World Music industry.

Water, Drought and Song in the Kingdom of eSwatini

Cara Stacey, North-West University

This paper explores ideas surrounding water within the musical world of eSwatini in southern Africa. As a country plagued by severe and regular drought and as southern African moves permanently into a state of water stress, the research presented aims to understand how indigenous musical forms of expression have portrayed ideas relating to water. In eSwatini, water is intrinsically linked to cattle (and so, to wealth and prosperity), to ecology and rural life and, to domestic, cultural and commercial work, and to spiritualism. Within the rich world of Swazi religious and cultural belief, water is a key signifier of power, communication and change. The supreme god, Mvelinchanti, is closely associated with the animals and land of this kingdom, with the river pools, the sea and lightning being symbols of or homes to other notable spiritual and ancestral beings. In order to retain power, the bemanti ('people of the water') and belwandle ('people of the sea') are involved in water collection rites for the King (Kuper 1944). These diverse meanings associated with water can be read in a variety of musical songs and genres. From regimental songs performed at the annual Incwala ceremony to makhweyane bow songs about courtship, rain, water, rivers and the sea perform a lyrical and relational function through these musics in this society. This paper investigates the forms these lyrical associations take on as local hydrospheres are drastically altered by environmental and climate flux.

Becoming Who We Were: Bernice Johnson Reagon and the Harambee Singers Performing Black Radicalism, 1964-1971

Stephen Stacks, North Carolina Central University

In 1964, Bernice Johnson Reagon had left the SNCC Freedom Singers and was living in Atlanta while she negotiated the raising of a small child, a career as a performer, and the completion of her undergraduate work at Spelman College. According to Reagon, this was a period of exploration for her as a musician and an activist; she and others were embracing the electrifying call for "Black Power" and reconsidering their "sense of what was good and beautiful about us." This paper argues, using frameworks from Black feminism and performance studies, that Reagon's music making during this period--especially her work with the Harambee Singers--expanded the practice of freedom singing to include Black radicalisms that were burgeoning around the country, which in turn helped to open up space within the Black Freedom movement for a wider spectrum of political identities. Although Reagon traveled around the country performing with the Harambee Singers and others during this time, her work was rooted in Atlanta, which was the center of the burgeoning Black Arts Movement. The network of intellectuals, activists, and musicians in Atlanta with whom Reagon associated provided the nurturing womb for Reagon's developing identity as a musician and a political actor.

Black Lives Matter and the Move for Musical Reparations in the US Recording Industry

Matt Stahl, University of Western Ontario
Olufunmilayo Arewa

As Black Lives Matter actions gathered momentum in the summer of 2020, African-American recording industry insiders led calls for musical reparations. The Black Music Action Coalition (BMAC), for example, highlighted longstanding contradictions between the value of black *music* and the devaluation of African American *musicians*. These problems been studied in terms of union membership, copyright, the practice of covering, and so on. But despite copious anecdotal evidence in biographies, memoirs, and documentaries, the institutional practices of royalty accounting by which black recording artists were routinely denied contractually-mandated royalty payments have been neglected by scholars. Our archival research on contracts and compensation in the fields of R&B and blues reveals and explains how royalty accounting impeded 1950s and 1960s performers' opportunities to accumulate (and bequeath) wealth. As coverage of the BMAC and related 2020 activism shows, this denial continues, and accounting and disputes remain largely hidden. This paper explores Black Lives Matter-fueled demands for reparations and the range of corporate responses to them, and it analyzes and evaluates new data resulting from internal audits (like BMG's of December 2020). Calls for royalty reform and reparations have arisen since the 1980s with little lasting effect. Examining new claims and new data regarding royalty accounting, we ask how contemporary political conditions, new technologies of music circulation and activism, expanded ranks of black executives, and growing symbolic power of black performers might give such calls new impetus and authority? How can America's racial wealth gap be narrowed in music?

Voices of Women in Langgam Jawa: Vocality and Gendered Performativity

Hannah Standiford, Pittsburgh University

What does the heavy vibrato and florid vocal improvisation of *langgam Jawa kroncong* reveal about the changing subject positionality of female singers in Java? Through ethnography and musical analysis, I will demonstrate how female *langgam Jawa kroncong* singers occupy evolving relational gender identities through performance. *Langgam Jawa* pieces are sung in Javanese language and use approximations of

tuning systems from gamelan (Yampolsky 2001). Since the initial popularity of *langgam Jawa* in the 1950s, this repertoire has flowed between varying social meanings and musical genres including *kroncong*, a popular string-band music from Indonesia, used to promote national identity after 1945. Although *langgam Jawa kroncong* was initially inspired by gamelan, *kroncong* singers use a markedly different performance style, expanding the already agentive and creative role of the *pesindhen*, a traditional female singer who performs with gamelan (Sutton 1987). *Kroncong* opened spaces for women to reimagine their subject positionality on stage. *Langgam Jawa* repertoire can now be heard in the contexts of both gamelan and *kroncong*, yet my ethnography suggests that expectations of vocal style and presentation of the body differ between *kroncong* singers and *pesindhen*: female *kroncong* singers stand center stage while performing, counter to the kneeling position and narrow bodily compartment used by *pesindhen*. By following unfolding configurations of women's vocal practice and staged embodiment, I will explore how shifts in structures of gender performativity in Java emerged with new ideals of national identity, enabling women to embody greater creative agency. This paper is sponsored by the Gender and Sexualities Taskforce.

Sen P'tit Gallé, Your Little House: Children's Media, Musical Participation, and Rights Discourse in Senegal

Lynne Stillings, The Graduate Center, CUNY

In 1999, The African Charter on the Rights and Welfare of Children (ACRWC) was entered into force, not to duplicate nor oppose the United Nations Convention on the Rights of Children (UNCRC), but to complement the universalizing document on children's rights. In practice, however, the UNCRC is often critiqued for advancing a "western notion" of childhood. In this paper, I examine how a Senegalese children's singing television show, which showcases children's talent while educating audiences, speaks to local constructions of childhood and children's rights in West Africa. Sen P'tit Gallé features participants from multiple West African nations, aged 11 to 16, who perform from repertoires of mbalax (Senegal's popular dance music), religious songs, and French- and English-language popular songs. The children also perform short theatrical sketches that address both children's rights issues (e.g., street children and early marriage) and children's responsibilities (e.g., respecting parents and being good Muslims). I argue that through this musical context, local interpretations and advocacy of children's rights de-center western constructions of childhood and posit an Africentered conceptualization of "global" children's rights. I draw on the Senegalese poet and scholar President Léopold Sédar Senghor's framework of *negritude* (Wilder 2005, 2015; Thiam 2014) to analyze this centering of Senegalese culture within universalist children's rights advocacy. Based on ethnographic research conducted in 2018 and 2019, I also interrogate children's agency and musical participation in the contexts of "tween pop" commercialism (Bickford 2020) and musical aid and NGOs (Ndaliko 2016).

Singing a Great Dream

Anna Stirr, University of Hawaii

This film (39 minutes, 2019) documents people's singer, songwriter, and Maoist cultural leader Khusiram Pakhrin's musical journey through nearly 4 decades of political movements and revolution in Nepal. This is the first film about Khusiram Pakhrin, and so far the only film that focuses on the songs of Nepal's Maoist movement. From the 1980s through 2006, their live performances were often banned and rarely photographed or recorded; hence we rely on Khusiram Pakhrin and his fellow performers for oral history and rare photos and footage of underground performances. The film details Khusiram Pakhrin's contributions before, during, and after the Maoist People's War (1996-2006). The excerpts I will show and discuss will address the following themes: 1) Khusiram Pakhrin's artistic contributions to uniting

identity-based and class-based politics within the Nepali Left through using his own indigenous Tamang language and music while also highlighting the sounds and social problems of rural central Nepal, and 2) Pakhrin's vision and its sometime conflict with his party's chosen lines of policy and ideology, and how the dialectic interaction between them influenced both his life course and our filmmaking choices.

Skyping Shakuhachi: How Internet Mediation Affects Transmission, Pedagogy, and Community Building of Shakuhachi Practice

Brandon Stover, University of Colorado Boulder

Since the invention of video conferencing applications such as Skype, Facebook Messenger, and Zoom, an increasing number of shakuhachi teachers provide music lessons in a digital space. In the era of digital learning, what happens to traditional instrument practices when they move online? This paper argues that the COVID-19 pandemic not only accelerated the growth of a digital global shakuhachi community, but also escalated the democratization process already ongoing within the tradition, thereby providing an exemplar of how other instrumental communities may behave as they move online. The results of participant observation, interviews with shakuhachi teachers, online surveys, and netnography conducted both before and during the COVID-19 pandemic show how shakuhachi practitioners quickly adapted to the move online, already possessing the infrastructure required to continue transmission of the tradition. As traditional instrument practices digitize, practitioners find themselves at a crossroads where their responses to the internet will forever shape the future of their tradition. By looking at shakuhachi practices, we may see what happens to other instruments as they move online and make the changes necessary for digital pedagogy in an era of digital learning.

Revitalizing Musical Heritage through Aural Discography, Archival Responsibilities to the Indonesian Jazz Community

Otto Stuparitz, University of California, Los Angeles

This roundtable explores archival theories and processes related to social and historical practices of listening under the ideas of access, agency, and the reformation of community discourse. New archival processes based on access have reinvigorated popular songs or genres that had been neglected and actively forgotten. Shifts in the creation and control of state and grassroots archives allow more stakeholders to use heritage materials negotiated by community-oriented archivists. Communities reshape their discourse through a new generation of listeners, targeted as end users of archival information systems. This roundtable aims to foreground models of working together towards decolonial and globally circulating frameworks to explore the processes of recordkeeping, selecting/appraising, interpreting, and storytelling of sound history

Co-presenters discuss the project Decolonizing Southeast Asian Sound Archives that addresses music and sound from Southeast Asia located in Europe. Another discusses the Anthology of Indonesian Music: Jazz and Popular as an example of listening communities reshaping their discourse. This is framed as part of the role of community-oriented archivists in generating and sustaining community support at the Indonesian Jazz Archive. Another draws on the experiences of an Indonesian "digger" turned grassroots archivist in finding consistent funding through various means. Another traces the contemporary circulation of "golden era" 1960s and 1970s Cambodian popular music recordings as a global media archeology. The last presenter illustrates how The Black Power Station generates Xhosa arts activism that re-animates a colonial sound archive through performed curatorial modes.

Buzzing in the Archive: Analyzing African Instruments in Museums for Changes in Listening Practices over Time

Althea SullyCole, Metropolitan Museum of Art

In this presentation, I observe evidence of a "buzzy" aesthetic in the material and morphological elements of nineteenth and early twentieth century musical instruments from the Mandé region of West Africa (present-day Mali, Senegal, Guinea, Guinea-Bissau, and the Gambia) at the Metropolitan Museum of Art. I focus on two types of buzzing mechanisms in particular: metal buzzing rattles, which are attached to the neck or bridge of various string instruments, and mirlitons (vibrating membranes), which are placed over small holes on the resonating gourds of wooden xylophones. The use of these mechanisms and the prevalence of the timbres they create, once a mainstay in music-making practices across sub-Saharan Africa, have gradually become less common in contemporary performance of African music. By considering the use of these elements over time, I present a framework through which musical instruments can be read for changes in the aural practices in the Mandé region of West Africa and their relationship to larger natural, political, and cultural changes. I also demonstrate how ethnomusicological analysis in the museum context may inform and enrich the concerns (especially sustainability and colonial legacies) shared by both the field of ethnomusicology and museum studies.

"To look forward and backward": Australian Aboriginal Survival and Agency in Post-Mission Contexts

Muriel Swijghuisen Reigersberg, The Open University

My contribution will focus on that of an atheist (myself) who conducted applied research in collaboration with an Australian Aboriginal Lutheran community in Northern Queensland, Hopevale. At the Hopevalian community's request, I became their 'choir lady' requiring that I immerse myself in localized forms of Lutheran Christian musicking whilst simultaneously facilitating the local community choir, which sang predominantly Christian themed songs

When I entered the field, I did so as a secularist student, viewing missionization and Christian proselytization as uniformly harmful and oppressive. Before having conducted my research, I naively and very much erroneously, assumed historical processes of proselytization had led to the undigested and wholesale adoption of the Christian doctrine in Hopevale, devoid of local agency or understanding. I based my assumptions on historical written records relevant to local Hopevalian history which I had reviewed in city archives and discussions with other secular academic colleagues who took a critical view of missionization and saw it as solely a mode of destruction and oppression.

During my research, however, I came to understand how one-sided my perspective really was and how my secularism had influenced my initial thinking about the effects of missionization. Through my conversations and musicking with Hopevalian Christians I came to understand how Hopevalians were all too aware of their former mission's oppressive practices and history. Many (not all) Hopevalians actively chose to, however, as they put it 'go forward' with their faith-based singing, highlighting their desire to actively take charge of their Christian futures and faith, despite their troubled mission history. They signaled agency and Indigenous survival whilst countering historical Australian and anthropological narratives of 'the dying race'. This local emphasis on agency and desire for positive momentum led me to revise my views on Indigenous Christian agency and to become an advocate for local, contextualized agency. My research I feel, became more balanced as a result, but to some colleagues, infinitely more suspect ethically.

Although I myself was encouraged to convert, I remain an atheist to this day. I hope though, one who is now better able to review Christian musical histories in their contexts before jumping to conclusions and without making under-examined, generalized and therefore un scholarly assumptions about the nature and effect of Christian missionization in post-mission contexts.

The Encounter between Blackness and Indigeneity in Taiwanese Aboriginal Popular Music: Aljenljeng Tjaluvie (Abao)'s Gospel Song "Thank You"
Chun Chia Tai, University of California, Riverside

Scholars exploring the intersections of Indigeneity and Blackness mainly concentrate on the Indigenous communities where white people are the settler colonizers (King 2019; Wilderson III 2010). Simultaneously, Taiwanese Aboriginal studies need to further discuss how Black cultural resistance to white supremacy directly shapes Taiwanese Aborigines' resistance to Han-Chinese colonization. What are the connections between Black communities and Indigenous peoples colonized by non-White people? My research centers on the Taiwanese Aboriginal musician Aljenljeng Tjaluvie (Abao) from the Paiwan ethnic group and her gospel song "Thank You" to demonstrate how Black music empowers Taiwanese Aborigines to resist Han-Chinese cultural domination. By categorizing "Thank You" as a "Yuan-gospel (Aborigine-gospel)" song and filming the music video in a Catholic church decorated with Paiwan cultural elements, Abao draws parallels between Taiwanese Aboriginal cultures and African American culture and renders Taiwanese Aboriginal culture distinct from Han-Chinese culture. Since this song was awarded "Song of the Year" at the 2020 Golden Music Award in Taiwan, many Taiwanese Aborigines understand this song and Abao as icons of resistance towards Han-Chinese colonization. I apply Tiffany Lethabo King's (2019) Black Shoal theory, examining the crossings of Indigeneity and Blackness, and Chun-Bin Chen's (2012) concept of double marginalization, locating the marginalization of Taiwanese Aborigines' in a global imperial context, to analyze Abao's "Thank You" and responses from Taiwanese Aborigines. In doing so, I also argue for the importance of examining the intersections of Indigeneity and Blackness in Taiwanese Aboriginal musical performance and media and other non-Western colonial contexts.

"Any art is automatically a part of the democratic process of asking questions: (De)colonizing Indian Classical Music of Hindutva Under Modi"
Angsumala Tamang, University of South Florida, Tampa

From the early 1990s to the current Modi-led government, the Bharatiya Janata Party (BJP) has promoted a "Hindu identity" for India under its "One Nation" slogan. Since then, India's ethos of multireligious cultural diversity and musical plurality have suffered, eroding the quintessential nature of India's secular fabric of communal harmony. Given this context, responses from Indian artists have been mixed - while nine hundred of them signed a joint statement supporting BJP's *Hindutva* ideology, few chose to oppose it. Subsequently musicians like O.S. Arun, T.M. Krishna, and Akkarai Subhalakshmi, who took a stand against *Hindutva*, were violently trolled and vilified with organizers cancelling their concerts in 2018 and 2019. Such political developments then beg cross-examining the notion of "Hindu," fundamentally considered synonymous with India today. For, in India's four thousand old deciphered history, one finds no mention of a "Hindu nation," let alone the idea of a homogeneous culture with one religion or language. Building on postcolonial theory to submit for a *critical* interpretation of decolonizing music, this paper examines coloniality in its multiple area/culture-specific forms to propose factoring in the role of indigenous social hierarchies and power structures to interrogate nationalist discourse on Indian classical music. Inclusion of native majoritarian elites' agency as a third party in the decolonizing project, usually set within binaries of the East and West, will help unearth what

essentially dictates the definition of "Indian traditional music," which despite its distinct native tone and semblance, I contend, is informed by and embedded within India's colonial history.

White Nationalists Sing La-La-La in the Age of Trump
Benjamin Teitelbaum, University of Colorado

My paper draws on years of ethnographic research to explore semantic opacity in general, and vocable singing in particular, in a scene of far-right music called neofolk. Though semantic opacity is a common feature of western pop music, the paper argues that audiences consuming neofolk invested indefinite expression with peculiar strategic and ideological meaning--as a tool for combating liberalism's political dominance--and that far-right celebration of this music has oscillated recently amid Donald Trump's political rise and fall. My paper introduces the genre as well as key characteristics of neofolk insiders far-right ideological milieu, tracing its emergence in 1980s Britain and highlighting its lack of standard political music's attempts at mobilization and sloganeering. I link insider's communicative disposition to intellectual icons like Italian Julius Evola, who argued that liberalism could no longer be confronted following WWII, and that instead radical rightists ought wait-out liberalism's inevitable fall while avoiding incrimination. I argue that the far-right's political impotence nourished those ideas and the musical expressions they inspired, but pessimism declined during the 2010s with the rise of nationalism in Europe and Trump in the United States. My ethnographic material enters as I explore the way far-right actors evoke the 2020 loss of Donald Trump in their discussions of neofolk and, with it, their renewed rejection of politics and activism as mean to achieve their goals. The paper not only exposes an underexplored sector of the far-right, it also investigates meaning-making through in semantic opacity and music's participation in unorthodox political behavior.

Sound Materiality and Rhythm Interaction in a Papuan Flute Music
Michael Tenzer, University of British Columbia

In this paper "Gomikail Bai Barok" --a recording drawn from a celebrated disc of music from Madang, Papua New Guinea--furnishes striking material for multi-level analysis and reflections-upon-analysis. Made among a latmul group, the recording exemplifies a signature diversity characteristic of the longstanding mutual isolation and inaccessibility of cultures in the region. But prior scholarship has barely broached the autonomy and intimacy of the performance dynamics and aesthetics that issue from their habitus; and none has touched on this music specifically. Transcription and sonic visualization technologies allow a fine-grained approach to macro-design and microtiming. The latter fluctuates as a function of the physical materials-- a garamut (slit drum), plus two long transverse bamboo flutes with a single blowhole each. Being able to produce only two tones each grants the flute music a distinctive pitch focus and powerful presence. The interaction between the slow-speaking flutes and the adroit garamut takes us into a realm of musical reflexes and split-second participatory actions. These situate the music in an iridescent temporality blending qualities of passage, in which the garamut's function swerves between metronome and independent polyrhythm. The whole unfolds in a charged cultural space, for the music is (or was) shrouded in secrecy as the voices of spirits, and played only at crucial rituals by the few allowed to even see the instruments. The analyst's challenge is to seek an appropriate positionality while sustaining dimensional awareness of structure, cultural belief, sonic materiality, and the physicality of response in the ensemble.

Herding Calls of the North: Voicing Affective Multispecies Relations
Jennie Tiderman-Österberg, School of Music and Theatre, Örebro Univ.

Herding is about relations -- relations between the shepherd and the animals, as well as relations with the environment. Previous research on the Nordic herding call, known in Sweden as *kulning*, has shown that the voice is a fundamental element in these relations (e.g., Ivarsdotter 1986). The herding calls are not just about communicative functionality; they are also a way to bond with the cattle, both when they are near and when they graze freely at a distance. Situated in the forest, the affective herder-animal relationship connects shepherd and cattle, while also engaging with nature. For example, studies have shown that the herders alter their calls according to the natural acoustics based on an attunement to the surroundings (Stomberg and Tiderman-Österberg 2019). Using the concepts of *assemblage* and *relationscapes* (Bennett 2010; Manning 2009), this paper focuses on multispecies relations as affective engagements. I argue for a turn away from anthropocentrism and towards a more affirmative attitude regarding capacities and agencies of nonhumans. My approach suggests that *kulning* could be understood as voiced affect in and in-between more-than-human bodies.

Flipping the Script: Intertextuality, Cover Songs, and Tori Amos' "Strange Little Girls"

Leslie Tilley, Massachusetts Institute of Technology

The concept of intertextuality has long been a useful framework for understanding popular music. Whether through the "strategic intertextuality" (Spicer 2009) of sampling, quotation, and borrowing or the "stylistic intertextuality" of imitation and individualization of genre conventions, we gain insight by considering popular songs via their relationships to other songs: as texts (both musical and lyrical) in dialogue with other texts. Nowhere is this interconnectedness more salient than in cover songs. Like jazz tunes, covers have clear and overt musical models, thus presenting rich possibilities for music analysis; we can both examine the fine-grained musical differences between song versions and offer more speculative and "interpretive readings of [...] the music and its referential elements and qualities" (Burns, Woods, and LaFrance, 2015:5). In this paper, I present a music-analytic exploration of Tori Amos' 2001 album "Strange Little Girls," a collection of male-authored songs radically retold from the perspective of the woman in each song's narrative. From the sparse, icy reworking of 10cc's gentle rock ballad "I'm Not in Love" to the brash, guitar-heavy reinterpretation of Neil Young's yearning "Heart of Gold" to the chilling reframing of Eminem's wife-murdering "'97 Bonnie and Clyde," a music-analytic examination of these songs in relation to their originals reveals how Amos, by transforming each musical text, compels us to hear alternate identities and perspectives. Understanding and analyzing these covers as intertexts, as "pop palimpsests" (Burns and Lacasse, eds. 2018), provides compelling insights into the ways songwriters, producers, and performers flip existing scripts to tell new stories.

Hindustani Music in the Post-Colonial World: The View From California

David Trasoff, Independent Artist/Scholar

While the spread of South Asian culture, especially music, in the post-colonial period was a worldwide phenomenon, the pathway for the dissemination of the Indian classical traditions took quite a different trajectory in the United States (particularly in California) than in Europe or the UK. It was driven primarily by institutions that brought master artists to Western students (and, later, institutions founded by the artists themselves) rather than through emigration of a South Asian population. These founding institutions - the American Society for Eastern Arts and the California Institute of the Arts - themselves were distinctive in that they were the result of singular visions by unique individuals - Dr. Robert E. Brown (1927-2005) and Walt Disney (1901-1966). The role of Dr. Robert E. Brown was of special significance to both. Dr. Robert Garfias in turn played a significant role in the subsequent founding of the Ali Akbar College of

Music (AACM) in the San Francisco area in 1967, which ranks as a seminal event in any retrospective view of the introduction and acceptance of Hindustani classical music in the West. In addition to the direct role played by the Ali Akbar College in spreading the music culture of India through teaching and performance, the history of the shifting interaction between Ali Akbar Khan and his college with South Asians in the Bay Area illustrates the changes that took place in the West Coast iteration of the social and economic conditions of the diaspora.

Easier Said than Embraced: Wayang Potehi as a Means of Representing Multiculturalism Understanding

Yuan-Hsin Tung, University of Hawai'i at Mānoa

Multiculturalism is regarded by the contemporary Indonesian regime as the cornerstone in creating an ideal democracy. However, understanding multiculturalism can be polemic and divided when applied to heterogeneous societies. This paper explores how Indonesian youth convey their comprehension of the spirit of multiculturalism in the development of Indonesia's democracy through playing a Chinese glove puppet tradition, *wayang potehi*. A *wayang potehi* troupe, Rumah Cinwa, is founded by a Javanese female Dwi Woro Retno Mastuti in 2014 and composed of Indonesian youngsters with diverse cultural backgrounds. Grounded by the framework of *wayang potehi* practice, these young practitioners' flourishing creativity has catalyzed new styles in performance practice displaying varying degrees of localization from the appearances of puppets to the content of repertoire to the music accompaniment. The Chinese cultural identity to which the genre is associated has morphed into an inclusive civic nationalist identity, which is believed to have effectively deconstructed the long-standing dichotomy of "ethnic Chinese" and "non-Chinese". While the general idea of multiculturalism in the Indonesian democratic system is paying respect to and tolerating cultural differences, I argue that the active participation of the members of Rumah Cinwa in *wayang potehi* practice and innovation promotes their understanding of multiculturalism as sincerely embracing all cultural others in society where various interests and cultural backgrounds can peacefully coexist.

"Merely a Mighty Good Fiddler": Downhome Virtuosity and the Stakes of Language

David VanderHamm, University of Central Oklahoma

In 1907, a *New York Times* article on a fiddle convention in Raleigh, North Carolina, wondered why anyone would self-identify as a 'fiddler.' The word was entirely synonymous with violinist, so the author claimed, except that "most of us call a violinist a fiddler when we want to give him pain." A fiddler was simply an inferior violinist. The next week, the *Nashville American* responded to the insult and declared that the distinction held regardless of skill level. A master fiddler was neither a violinist nor a virtuoso; they remained "merely a mighty good fiddler." This exchange powerfully demonstrates the stakes of valorizing language within musical discourse and the linguistic work required to maintain space for skillful display without ceding one's stylistic and regional identity. Drawing on newspapers, magazines, and radio scripts, this paper demonstrates how two homes of old-time and early country music--the fiddle convention and the radio barn dance--promoted and protected what I call downhome virtuosity. This phenomenon combined skillful display, rusticity, and humility while the discourse surrounding it regularly employed humor to claim a degree of pride, even as it offered backhanded concessions to classical music's cultural superiority. Notably, both fiddle contests and radio barn dances avoided the term virtuosity, opting for carefully deployed colloquial language about "kings," "wizards," and "naturals." By deploying virtuosity as a term of inquiry rather than categorization, I seek a delicate

balance between respecting the language of cultural participants and thematizing the phenomena that their language may strategically obscure.

'I think when you start you might have a little Gypsy envy:' Nostalgia and Romani identity in a Denver, CO, Flamenco Company

Jessica Vansteenburg, University of Colorado-Boulder

This paper analyzes strategies used by Denver-based Flamenco Fantasy Theater in marketing nostalgia and Spanish Roma identity to audiences and students. Flamenco guitarist René Heredia transmits an old style of flamenco through his dance company with a restorative nostalgia that constitutes a longing for a past place that may no longer exist (Boym 2001). Heredia came to Denver in 1968, from a Spanish Roma diaspora community in Los Angeles. Video evidence of that tradition lives on in two physical forms: 8mm home videos ca 1955-1963, where the Heredia family and guests dance, sing, and play guitar, and televised performances, choreographed and meticulously rehearsed. Neither scene can be recreated on a Colorado stage 50 years later, yet authenticity and *Gitano flamenco puro* style are central to Heredia's concert promotion and student recruitment. The ways in which Romani performers reproduce stereotypes to appeal to Western audiences are well-documented (Silverman 2012, Markovic 2015). This is further complicated when the Western audience is comprised of the student-performers themselves. Through feedback interviews, analysis of archival video, and participant observation as a company dancer, I trace the company's attempts to reify past Heredia performances through a nostalgic interpretation of Roma identity. This paper addresses the larger issue of personal expression and exoticism in cultural ensembles, as audiences and students are promised an authentic experience through an affective nostalgia that identifies simultaneously with self and other.

Indigenous Blessings, Musical Value, Institutional Values: Three Economies of Song and Speech

Lee Veeraraghavan, The University of Pittsburgh

In recent years it has become increasingly common to open group events in North America, institutional and otherwise, by acknowledging that they take place on Indigenous land. In addition to spoken acknowledgments, this often takes the form of a song, prayer, or blessing from an Indigenous person contracted by the organization to open proceedings "in a good way." This is understood as a step toward redress for colonial violence, and a form of remedial consciousness-raising. Indigenous scholars and activists have also contextualized land acknowledgments as a way to unsettle colonial maps, as speech-acts that are a necessary part of the constitution of the self, and sometimes--simply but powerfully--as the extension of an enduring traditional practice into a new context. For institutional actors like ethnomusicologists, though, this dense thicket of significances and desired ramifications also touches on issues such as intangible cultural heritage, immaterial labor, reanimation and repatriation. All of these topics point toward difference, the other, whether that refers to an ontological system or value system. How do we determine the value of an Indigenous land acknowledgment for the actors concerned, and how does that value accrue and circulate within and alongside the economy of the same? This paper explores what the changing practice of Indigenous land acknowledgment can tell us about musical value, institutional values, and difference, by tracing the role they play in three settings: a city council, a university, and the home economy of an Indigenous woman approached to perform these songs.

Solkattu Meets Parhant: The Creative Possibilities and Cultural Politics of Cross-Genre Applications of Indian Rhythmic Syllables

Vivek Virani, University of North Texas

Carnatic and Hindustani music use distinct syllabic systems of representing rhythm through vocal recitation. Syllabic recitation instills deep understanding of rhythmic structure and aesthetics within students, facilitating the ability to both reproduce and improvise complex patterns. Accordingly, these systems may be considered forms of embodied music theory. Hindustani parhant systems are primarily idiomatic, representing the sounds produced by a specific instrument (most commonly the tabla). Their onomatopoeic basis creates a unique aesthetic prized by tabla players, but also limits the system's adaptability and utility when applied to other instruments and genres. By contrast, solkaṭṭu syllables allow musicians a greater degree of interpretation and are not limited to a specific instrument; they have even seen widespread use in Western percussion pedagogy. Accordingly, tabla players are increasingly adopting solkaṭṭu syllables when collaborating with musicians from other genres, such as Indo-jazz fusion and contemporary world music. Many tabla artists find this empowering: solkaṭṭu syllables enable them to participate in diverse artistic contexts without obligating them to adapting their music to a Western (perceived hegemonic) paradigm of communication. Others, however, lament the movement away from a distinct tonal language associated with tabla's unique artistic heritage. This paper presents an analysis of a vocal rhythmic solo performed by a tabla artist in an innovative format incorporating both solkaṭṭu and parhant syllables. It explores how these related but distinct systems implicitly suggest different approaches to composition and improvisation, and what creative possibilities emerge when they are used in combination.

Not Just an Artifact of its Time: Joann Kealiinohomoku's 1970 Article "An Anthropologist Looks at Ballet as a Form of Ethnic Dance" as a Contemporary Strategy for Decolonizing Dance Studies

Pegge Vissicaro, Cross-Cultural Dance Resources, Inc.

In 1970, Joann Kealiinohomoku, pioneer anthropologist of dance, wrote the article, "An Anthropologist Looks at Ballet as a Form of Ethnic Dance," that is as controversial today as it was 50 years ago. That article illuminated how ethnocentric biases shaped perceptions and led to stereotyping unfamiliar dance forms. The basic premise was that all dance traditions are ethnic dance insofar as they reflect a particular cultural background. The text itself provides a critical foundation, informing many social science disciplines, and is among the very few examples of scholarship about dance culture included in most major dance anthologies over the past half century. In an effort to recontextualize her work, this paper examines the longevity of and consistent reference to Kealiinohomoku's article in dance research and higher education. It also explores the role of controversy, sparking interest in her article, and how that impacted ballet and ethnic dance practices. Another focus is to examine why she considered the settler-colonialist practice of ballet--an embodiment of Western European hegemony--an effective comparative strategy. Additionally, the paper interrogates Kealiinohomoku's own positionality and white privilege and relates the socio-cultural context in which she wrote, specifically xenophobic, sexist, and racist attitudes, to contemporary times. And most importantly, in what ways does Kealiinohomoku's article contribute to anti-racist discourse and resistant dialogue to decolonize studies of dance. It is this final point that offers future direction as well as pedagogical strategies, which underscore the inclusion of her work in dance curriculum today and why it still matters.

A Confluence of Post-Wild Streams

Konstantine Vlasits, New York University

The poem *Lækurinn* (The Stream) was written by Icelandic poet, Gísli Ólafsson, in the early-20th century. The narrative laments a changing environment and society - the liminal flows of an ecosystem. My study explores the connections of three streams: the poem, *Lækurinn*; the broad metaphor of streams themselves; and the real physical streams formed from glacial ablation. By grasping these phenomena in terms of a unitary force - the confluence where these streams intersect - I suggest how music practitioners and 'natural' phenomena are trans-corporeally and ecologically entangled (Alaimo 2010; Neimanis 2017; Vlasits 2019). In this context, collective human/nonhuman ecologies are important to framing management practices designed to preserve musics and ecosystems alike. As such, I challenge borealistic imaginaries of Iceland - as a locale characterized by an archaic, sublime, and fantastical nature - through the concept of 'post-wild' streaming, and through contemporary performances of *Lækurinn* (Marris 2011). In this way, both music and streams flow as continuous vitalities. They come from and go to somewhere; run against or adjoin with other forces; and grow or diminish in significance. And while streams and musical traditions are often imagined as birthing from a single source, countless factors contribute to their seemingly imperceptible cyclicity (Morton 2013). I aim to show how these sonic and fluvial pathways are established, and where they might one day lead.

Bodies, Walls, Streets: Music and Displacement

Kinh Vu, Boston University

Displacement, relocation, dissociation, disruption, trauma, otherness. Each of these terms elicits images of mass migration, homelessness, statelessness, or outsider-ness and exclusion of many kinds. While consideration of these realities might paralyze us, together they are cause for actions that affirm, support, uplift, and honor those who experience a reality of belonging nowhere, and those who work with them through music (Vũ & de Quadros, 2020). For this organized panel, we align our presentation with the annual meeting's aim to promote diversity, equity, and inclusion by sharing diverse fieldwork on displaced musicking and its impact on the lives of those people who have been denied rightful access to place. A discussant and three panelists will present conceptualizations of displacement as encompassing peoples forced away from their locations by political, social, economic, climate, resource change, injustice, and insecurity. Two of the panelists illustrate their conceptualizations with direct fieldwork engagement. One of the panelists presents an autoethnographic account of being controlled by the racialization of space in prison. It is our intention that this presentation will shed light on the dire circumstances and systems of displacement and recognize how music/musicians are working to free the silent and silenced peoples who have suffered the indignity of being between or without place.

We Are the Others: Thoughts on Disability, Music, Listening

Jeremy Wallach, Bowling Green State University

Many of my SEM colleagues are unaware of the extent of my physical impairments. They have caused me anguish and despair; I have not necessarily gained wisdom from them. But I have learned some things, with the help of disability studies, ethnomusicology, and phenomenology.

Musicians put inchoate feelings--too ineffable for speech--into tangible form. Their work is proof that the experience of being human both escapes that which is representable by society and still contains shareable elements. Selves are therefore not unknowable to each other because we are predisposed to encounter other humans as humans, as social beings. While there are things we "cannot share"--many of the

excruciating sensations I've experienced suffering from severe brain damage defy normal description--it is also common to find cultural forms that "speak to you"--that unlock, in other words, those experiences and hold them up for conscious examination in a new light. Employing ethnomusicological theories of music, culture, and emotion supplemented by the phenomenological systems of Emmanuel Levinas and Alfred Schutz, I investigate the relationship between symbolic forms, particularly music, and the experience of being human in its actual diversity, inclusive of those possessing non-normative bodies and sensory perceptions.

Creating Community: Social Media as an Educational Forum

Brandi Waller-Pace, University of North Texas

Social media is far beyond its infancy and users are learning the nuanced ways in which valuable interactions can happen online. Rather than venues like Facebook functioning as places for casual or shallow conversation, as many have previously perceived, they have shown to have potential as sites of deep connection, transmission of valuable knowledge, and the nurturing of critical thinking to enhance praxis. During a time where so many activities have shifted to remote formats, there is greater ease of incorporating online engagement into teacher learning and preparation. We will discuss the ways in which we have used our Facebook community to reframe conversations about whiteness, hegemony, and dominant practices through a long and ever-evolving process of engagement with educators, musicians, ethnomusicologists, music therapists, parents, and others. This process has included examining power dynamics, confronting discomfort, placing impact over intention, and understanding differences between equality and equity. We will also explore the ways in which our work has built and strengthened connections to peers near and far, fostered greater acceptance and safety for racially minoritized members, and the influences we have seen our community have in other online spaces.

In Exchange for Modernity: A Case Study on Musical Mnemonic Systems and Coloniality in Taiwan

Anna Wang, Harvard University

Musical mnemonics, while often perceived as objects of theoretical intricacy and pedagogical significance, are not typically discussed as sites of social transmission. However, along with notational systems (Schuiling, 2019; Nettl, 2005), diverse mnemonic systems are thoroughly embedded within their respective habitus of listening (Becker, 2004) and are imbued with musical and social values. I demonstrate this by drawing on my fieldwork among *liam koa* performers and *koa-a* opera performers to show how musical mnemonics have figured within 'transactions of coloniality' in Taiwan--transactions that exchange "the intangible (traditional values, indigenous identity, etc.) for material objects and technology" of the colonizing group (Kleeman, 2014). In particular, *gongche* syllables, the mnemonic system historically used among *liam koa* musicians and which are preserved in some *koa-a* opera arias, were widely supplanted by so-called 'modern' *solfège* syllables in the twentieth century. This shift followed on the heels of a new national music curriculum introduced under Japanese colonial rule and the rise of the Western-influenced genre known as *guoyue* "national music" (Qiu, 2015). I analyze the deep music-theoretical, performative, and aesthetic divergences that arise between *gongche* and *solfege* mnemonic systems, bringing to light indigenous constructs afforded by the former--e.g. virtuality, flexibility, and changeability (Shi, 2008; Thrasher, 2008)--that have been obscured by the latter. Finally, I consider an alternative narrativization of this history as maintained by some Taiwanese interlocutors, who frame the interchange of musical frameworks not as a form of colonization, but rather as the construction of a hybrid, post-colonial national identity.

Queer Cosmopolitan Soundscapes? Spatiality and Temporality in/outside Barranquilla's Carnival

Sebastian Wanumen Jimenez, Boston University

Barranquilla is one of the Caribbean's largest cities and the fourth most populated in Colombia. Barranquilla is a modernized city that attracts a large number of tourists every year. In addition to visitors who conduct business year-round, around thirty-five thousand people arrive to attend the Barranquilla Carnival, one of the largest and oldest Afro-Latin American festivals. The Carnival not only hosts traditional Afro-Latin parades but-during the last six decades-it has also hosted a "*Comparsa Gay*" [gay troupe]. Although the gay troupe's parade is one of the tourists' and locals' favorite events, several reports from non-governmental organizations have indicated that homophobia is a problem that has severely affected the LGBTQ+ population from Barranquilla. Based on fieldwork and netnography, this paper explores the intersections of spatial production and queer temporality and spatiality in Barranquilla's case of modernization and touristification. First, I posit that the local government has publicized Barranquilla as a modern city. Publicity presents Barranquilla's touristic infrastructure and its apparent cosmopolitanism, by associating the city with neoliberal attitudes such as gay friendliness. This strategy hides the city's high indexes of discrimination. I support this with publicity that represents Barranquilla's soundscape as one in which discrimination is muted. I compare such soundscapes with amateur videos and their sonic features and how they deny the existence of tolerant attitudes. Finally, I conclude that Barranquilla's process of touristification helps create simultaneous environments for queer people in which several spaces (both physical and relational) and temporalities coexist.

Ambiguities of Animation: Voice and Agency in Playback Singing

Amanda Weidman, Bryn Mawr College

By rendering ambiguous the relationship between the animator's "self" and the figure that is being animated, acts of animation can constitute a form of resistance to structures of power based on identity, visibility, authorship, and ownership. This paper explores this idea in relation to playback singing, a system in widespread use in popular Indian cinemas in which the singer's voice is first recorded and then "played back" to be lip-synced or danced to during the filming of the visual song sequence. I examine, historically and ethnographically, the way a generation of female playback singers who came into popularity in South Indian Tamil cinema in the 1950s and 60s constructed their role as being "just the voice." Rather than interpreting this as only a restriction of their role to conform to norms of female modesty, I instead consider the affordances that such an animating role presented. Adopting an animating role allowed female singers to combine celebrity with self-effacement. It enabled them to cultivate a front of inscrutability, one that refused the exposure implied in demands for "identity" and "expression," on the one hand, and the anonymity of a "behind-the-scenes" role, on the other. Examining their musical, vocal, and performative choices, and how these combined with on-screen visuals, I show how these women made full use of animation's ambiguities, disrupting boundaries between the human and the mechanical, the animate and the inanimate, the controller and the controlled.

Confronting Urbicide through Song: Memories from Bustan al-Qasr, East Aleppo

Clara Wenz, Hebrew University, Jerusalem

In the year 2016, Bustan al-Qasr, a neighborhood located in East Aleppo, dominated the forefronts of international media outlets. Once a center of creative resistance against the Syrian regime, the neighborhood turned into one of the frontlines of the battle between the Syrian military and Aleppo's oppositional forces and images of the heavily bombarded neighborhood circulated widely across the world. While these

images have today largely disappeared from public consciousness, a memory of Bustan al-Qasr's recent violent history has been preserved in song. Based on ethnographic research amongst Syrian refugees in Germany and Turkey, this paper examines the songs that Bustan al-Qasr's displaced residents remember being performed during the weekly demonstrations that took place in their neighborhood before the 2016 siege of Aleppo. While existing media and scholarly accounts have studied Syrian protest music as a vehicle for the expression of national dissidence, the songs presented in my paper, I argue, expose a much more localized history of the Syrian uprising and its violent aftermath. From musical comments on the brutality of the Syrian-Russian aerial bombardments, laments that mourn the death of Bustan al-Qasr's oppositional leaders, to songs that denounce the looting of a local sugar factory by soldiers of the Free Syrian Army (FSA) - my interlocutors' memories highlight music as an integral part of people's struggle to defend a neighborhood and its community against being dismembered by Syrian regime forces, oppositional fighters, and radical Islamists.

Impermanence and Performance: Changing Gender Across Time Through Performing Tale of the Heike

Katherine Whatley, Stanford University

The Tale of the Heike is a Japanese epic poem written circa 1330, performed for hundreds of years by travelling bards and monks with the biwa (Japanese lute). Through the story of valorous warriors fighting to the honorable death, the monks forewarned that all that is prosperous must decline. And yet as a text that was performed orally, one of the most intriguing characters is Gio, who is a shirabyoshi dancer, a type of crossdressing dancer and entertainer, often sponsored for both musical and sexual favors in the court until around the 14th century. Fallen out of favor in the court due to selfish whims, she too forewarns of the impermanence of all things. My paper will draw parallels between the performance practice of the shirabyoshi with that of a modern day biwa and Heike performer, Kinishi Tsuruta (1911-1995). Tsuruta, assigned female at birth, defied any gender conventions of the era. This performer had two distinct careers (that of a prewar woman travelling player) and that of an esteemed postwar biwa performer known for performing both traditional and avant-garde repertoire (including the works of contemporary classical composer Toru Takemitsu). During Tsuruta's post-war career, Tsuruta had a "wife" and presented to the world as a man performer. By drawing parallels between the shirabyoshi and Tsuruta's career, I will raise questions about musical and gender performance across time, and question the stability and permanence of categories of gender and performance practices. This paper is sponsored by the Gender and Sexualities Taskforce.

Music Lessons for the Masses: Podcasting as Educational Tool

Schuyler Whelden, College of the Holy Cross

In many ways, podcasts appear to be an ideal medium for music education. Because they are audio-based, they help re-orient students and instructors away from visual metaphors and aids. They can substitute for readings in formal classroom environments and are excellent supplements to remote learning. Due to the numerous distribution structures for podcasts, they are also easily disseminated to publics outside of institutions of higher learning, thus potentially playing a role in the internet's long-promised democratization of education. Characterizing a form of technology as inherently liberating, however, is problematic. Podcasts, like radio, television, and the world wide web before them, are subject to the same mitigating forces as all resources: social class, geography, language, racial and ethnic background, etc. Moreover, these tools can also reproduce and reinforce dominant power structures in the topics they approach and in ways they teach listeners to listen. In this paper, the authors investigate their own experiences in creating an educational podcast about Brazilian

music and culture. We discuss the challenges of translating musical cultures for non-experts, of describing and sharing musical sounds without falling back on Eurocentric language and approaches to musical study. We examine our own positionality in these efforts to open spaces for voices and communities that are either underrepresented or impenetrable due to linguistic barriers or geographic distances. In addition, we also explore the technological and structural challenges to producing and introducing a new podcast into a crowded media landscape.

Reframing Cultural Values and Public Policies on the French Mediterranean

Aleysia Whitmore, University of Denver

Politicians, tourists, and locals often praise the vibrant cultural diversity in the Mediterranean port city of Marseille. The contentious politics of multiculturalism in the region, however, often leave little room for community music projects to openly celebrate the non-White and non-Christian cultures that make up the city. Arts administrators and civil servants respond to this dilemma to create space for oft-marginalized local cultures in creative ways. Using their unique relationships with politicians, musicians, and community members, these cultural intermediaries (re)shape cultural values, and, in the process, public policies. They negotiate a complex web of stakeholders to create music projects that allow politicians', musicians' and community members' conflicting agendas to both coalesce and coexist.

By framing different musics and community projects in strategic ways, these intermediaries address politicians' interest in fostering 'high art,' intercultural exchange, and democratic access to the arts, while also offering community members tools to amplify their own voices and ideas. Some community music schools, for instance, place North African musics within Western classical music frameworks--assailing amateurism while claiming to foster 'noble artistic expressions' with complex melodies and virtuosic performers. Others wave the cultural democracy flag as they claim to offer people 'distanced from culture' access to music with community outreach projects that amplify migrant voices.

Drawing on ethnographic work with arts administrators, politicians, civil servants, and musicians, this presentation shows how arts administrators and civil servants work with politicians, artists, and community members to recreate cultural value and, in the process, rebuild public policies.

The syntax of vocables in Hindustani slow-ālap singing

Richard Widdess, SOAS

Styles of singing with non-lexical vocables draw our attention to the uncertain boundary between music and language (Patel 2008, Arbib 2013), and to the relationships between musical and speech sounds. In systems of 'oral notation' (where vocables onomatopoeically designate musical sounds for pedagogical purposes), phonetic features such as vowels and consonants may encode information about melodic pitch, rhythm, and/or instrumental sonorities or playing techniques (e.g. Hughes 2000; Kölver and Wegner 1992). But in slow-ālap singing in the dhrupad style of Hindustani (North Indian classical) music, the speech sounds used do not map directly onto these parameters of music sound, but appear to have a more syntactic function. Analysis of an ālap performance recorded by the late Aminuddin Dagar suggests that he uses sequences of vocables to articulate and nuance the hierarchical phrase-structure of the improvised melody, through schematic organisation, formulaic expressions, and recursive syntax, with the result that melody and vocables together comprise an integrated expressive utterance. Besides possible relevance for theories of music and language origins (e.g. Mithen 2007), this case suggests that vocable syntax can serve as an indigenous, real-time system of musical analysis.

Missionaries, Music, and Interreligiosity in Colonial and Post-colonial Indonesia

Dustin Wiebe, Canadian Mennonite University

I approach the topic of missions in ethnomusicology as a marginal Christian--an agnostic, a deist, but not a true atheist. I am largely non-evangelical but am fascinated by the seemingly blind conviction and faith of those who feel the call to proselytize abroad. My research examines the often-dialogic relationships between missionaries (broadly defined) and those they seek to serve. Wittingly or otherwise, missionaries often affect musical relationships, including the networks of knowledge required to maintain musical traditions. In Indonesia - where much of my work is focused - this has variously affected inter-religious relations since at least the nineteenth century.

My exploration of music and missiology seeks to ask the following kinds of questions: How does missiology affect the dynamics/demographics of musicking? In the case of the Dutch East Indies, how have missions contributed to the development of Indonesian music history? How has the cultivation or rejection of 'local' musics affected inter-religious relations throughout Indonesia in the past and present?

Disabled Ethnography: Reflexivity, Fieldwork, and the Diverse Body

Emily Williams Roberts, University of Chicago

The practice of ethnography has long been a topic of discussion within ethnomusicology. However, the field has historically been dominated by individuals who identify as able-bodied; thus, much of the literature used to pass on research methodology and practices reflects this demographic. Further, scholars often interpret disabled positioning as disclosure, rather than a methodological feature. I contend that this limited view of disability restricts the possibilities created through the process of conducting disabled ethnography--a practice which views the body, in both its strengths and weaknesses, as a fundamental perspective from which all research must be done. More critically, I argue that recognizing and supporting disabled ethnography as a beneficial research methodology reforms current practices and destabilizes able supremacy within academia. By analyzing vignettes from my fieldwork as a disabled scholar, I will demonstrate and advocate for the inclusion of disabled ethnography within our conception of ethnomusicological fieldwork. I frame this study through works borrowed from critical theory (Clifford, 1986; Geertz, 1973) and disability studies (Shakespeare 2006, 2010; Bauman and Murray, 2013), as well as intersectional work about race and gender (Hanson, 2019; Solie 1995; Koskoff 2014; Brett, Wood, and Thomas 2006). I contend that disabled ethnography is not restrained to a form of autoethnography, but rather exists as a broader reflexive research practice applicable regardless of the music, people, culture, or location studied. Further, I put forth that we will not build an inclusive ethnomusicology until all positionalities are viewed as equitable.

Jazz is Love: The Sacred Music of Mary Lou Williams (Performance-Lecture)

Deanna Witkowski, University of Pittsburgh

The pioneering African American jazz pianist-composer Mary Lou Williams (1910-81), born in Atlanta and raised in Pittsburgh, returned to her hometown in 1970 to collaborate with students at Clark Atlanta University in a performance of her third jazz Mass, *Music for Peace*, at the Atlanta Jazz Festival. While Williams had composed her first two Masses for specific communities (a Pittsburgh Catholic girls' school and a Harlem Catholic church), she composed *Music for Peace* with multitudinous "congregations" in mind: Williams wanted this Mass to become part of the regular music life of Catholic parishes. In 1975, she even created a simplified piano/vocal score with the intention that local church music directors perform the music in weekly liturgies. This performance-lecture explores Williams' methodologies in working with

students and amateur performers in churches and universities across the country to make her music accessible to parishes and schools. Viewing Williams's musical and corporal acts of mercy as part of a singular effort to create community no matter the context, this performance-lecture also examines how Williams created networks of support through her letter correspondence, her charitable work, and her tireless efforts to perform jazz in churches, community centers, concert halls, and schools. Through live musical examples from *Music for Peace*, this presentation merges musical performance, musical analysis and biographical data to illumine Williams's passionate mantra that "jazz is healing to the soul."

Unos morenos roncós con una voz bien linda: Valuing the Relationship between Melody and Vocal Timbre in the Musicians of the African Diaspora

Juan Eduardo Wolf, University of Oregon

Over the last two decades, the *tumbe carnaval* has been the primary music-dance genre used to accompany the Afro-Chilean activist movement. Tumble carnaval performance features parading dance troupes that focus heavily on drumming and rhythm, modeled after what the musicians participating in the genre's revival perceived were the most important characteristics of African diasporic music. The longer history of Afro-Chileans in the region, however, points to their participation in other musical genres, especially those that accompany the rituals of the *crúz de mayo* and the *morenos de paso*. In these contexts, the moral character of a Black performer and its realization through vocal timbre during the performance of popular Catholic devotional repertoire is especially valued. These qualities suggest other aspects of African diasporic music performance that local activists might emphasize beyond rhythm. In this paper, I first present the context and the discourse surrounding these two devotional genres. I then analyze the melodies and performance of this repertoire to examine how their features might connect with the characteristics valued in the discourse about Black performers. With this analysis in mind, I also explore similar expressions, the *crúz de mayo* and the *rosario cantado* in Puerto Rico, another region of the African diaspora. Comparing the discourse and musical characteristics associated with Black participation in Catholic practices in two different areas of the diaspora will contribute to a broader understanding of how Afro-descendants influenced music in the Americas and offsets the popular belief that this influence was largely limited to rhythm.

Two Poets and a River

Richard Wolf, Harvard University

Using the Oxus river as a topos, this film explores themes of love and loss through the lives and musical poetry of the two most prominent and innovative Wakhi musicians in Central and South Asia: Qurbonsho in Tajikistan and Daulatsho in Afghanistan. These two poet-singers share a common language, faith, and family network and yet remain separated by vicissitudes of the 19th c. Great Game in Central Asia. In this struggle for strategic control, the Wakhan homeland of the Wakhi people became a buffer zone between Czarist Russia and the British Empire, and the river Oxus, which became the border, ran right through the center of Wakhan. After the modern nation states of the USSR and Afghanistan shored up their boundaries circa 1930, the communities living along one side of the river were severed from their counterparts on the other side. The specific condition of being separated by a river in the region has been the basis for poetry about the feeling of separation (*firaq*) in Persian and Wakhi poetry more generally and thereby grounds the poets' discussions of love and loss in their own lives as well as in their musical arts. The ethnomusicologist-filmmaker shot and produced the film over 2.5 years (2012-2020) with the editorial collaboration of both Qurbonsho and Daulatsho, who narrate the film in Wakhi, Tajik and Dari. It experiments with visual editing techniques to suggest possible relations of identity between persons and other

persons or animals, and between emotions and landscapes. It also employs translucent overlays of photographs and moving images to evoke multiplicity and ambiguity, inspired by montage and collage in 20th and 21st century film and art (in particular the films of Sergei Eisenstein and the visual art of the filmmaker's own mother). Run-time 2 hours, in Wakhi, Tajik, Dari and Farsi, with English subtitles.

Never Satisfied: On a Musically Mimetic Encounter between a Jazz Clarinetist and a Humpback Whale

Heather Woodson-Gammon, New York University

Following the more-than-human turn in humanities research, multi-species ethnographers focusing on marine mammals have found that sound is a salient point of connection between our species. In the case of the humpback whale, whalesong is used to confront species alterity by scholar-artists like Annie Lewandowski, who samples humpback whalesong in electronic compositions, and David Rothenberg, who improvises with singing humpbacks in the wild. In studying the relationships between these artistic projects and the sonic behavior of humpbacks, I have observed what Taussig defines as a mimetic "yielding into the Other" through listening, musical evocation, and the hope for a response. [1993: 20]. To explore a mimetic musical encounter that would permit the animal creative agency, I will focus on *Never Satisfied*, David Rothenberg's 2007 recording created off Maui. This live clarinet-whale duet contains four minutes in which the humpback seems to improvise around and imitate Rothenberg's "whale-like" clarinet sounds, a rare event that has been corroborated by renowned bioacoustic scientist Jim Darling. If Rothenberg's clarinet can initiate a whale response, this implies a mutual understanding, through musical expression, between two species. In pulling apart the idea of mimesis in a reciprocal connection between a human performer and an animal, we can explore what it means to listen deeply while examining contested notions of nonhuman creativity. Interspecies music-making represents an untapped opportunity for sound studies to contribute to a broader movement of more-than-human scholarship that offers new perspectives on humanity's perceptions of wildness, art, and meaning-making in the Anthropocene.

The Zildjian Cymbal: Lineages of Blood and Alloy and the Reckoning of Modern Time

Audrey Wozniak, Harvard University

The Zildjian cymbal is marked as an instrument with an ancient Turkish, Ottoman and Armenian past produced by 'America's oldest family-run business.' It is paradoxically rendered an unremarkable 'humble object' in its assumed inclusion in military bands, marching bands, jazz bands, and orchestras. This paper analyzes the material qualities of the Zildjian cymbal and the narratives that accompany it which enable its objectification and also disrupt efforts to locate it firmly in one time-space. Drawing on multidisciplinary theorizations of time, materiality, and modernity, I examine how the Zildjian Company's narrative of blood and alloy lineages animates, objectifies, and commodifies the multiple time-spaces which resound in the cymbal, dialectically enabling and destabilizing the instrument's iconic status as well as its producers' racial and cultural assimilation in the United States. Tracing the Zildjian lineages through historical documentation, ethnography, and the materiality of the cymbals themselves, I situate the rise of the Zildjian cymbal in the context of Armenian migration from the Ottoman Empire to the United States at the turn of the 20th century, considering how the Zildjians' commercial success has been dialectically interwoven with their ability to navigate constantly shifting expectations of their identity as Armenians. In considering the material and narrative journey of the Zildjian cymbal and its creators, I explore its potential to resound multiple timespaces in the process, revealing the instability of our place in modern time.

Listening to the Anthropocene: The Case of Nakisuna in Contemporary Japan

Keisuke Yamada, University of Pittsburgh

This paper shows how sounds can be important indicators of environmental change across time. It specifically explores individuals who listen to *nakisuna* (singing sand) in contemporary Japan. There are several spots or coasts, such as Kotohiki Beach in Kyoto Prefecture, where people can hear sounds produced by sand; these sounds are created as they walk on the sand. However, *nakisuna* is today considered at risk of disappearing. Environmental conservationists understand that the sand sings only if the area maintains good environmental quality. The destruction of coasts and contamination of the sea by oil, radioactive substances, industrial chemicals, and other pollutants gradually led to the muting of the sand over the twentieth century. In 1995, local environmental conservationists and activists formed an organization called the National Singing-Sand Network. By conducting ethnographic research with those associated with the organization, looking at their archives, and learning their past and present activities, I investigate the ways in which industrialization has damaged surrounding ecosystems in an era of "slow violence" (Daughtry 2020). Looking closely at one's capacity for listening as "ecological knowledge" (Silvers 2015) often helps reveal broader environmental issues and is an important approach to understanding current conditions of the Anthropocene/Capitalocene (Haraway 2016; Moore 2016). This paper adds to a growing body of ethnomusicological literature that critiques and complicates human exceptionalism and triumphalist anthropocentrism that are inherent, for example, in the Western musical ontology (Sykes 2020) and the Global North's technological desires (Bates 2020) - all this helped generate the Anthropocene.

Sounding out Acoustic Triangulation: Locating the Stakes of Scientific Authority in the Acoustemological Labor of Endangered Species Population Surveys

Tyler Yamin, University of California Los Angeles

In a protected forest in Indonesian Borneo, an environmental conservation NGO monitors the local population of gibbons (endangered, arboreal apes) through the survey method called 'acoustic triangulation.' Analyzing the data produced by estimating the distance and compass bearings of vocalizing gibbons from multiple listening posts across the forest, conservationists synthesize a map on which the statistically probable location of each animal is plotted. For the members of the local indigenous community recruited to aurally identify and follow individual gibbons brachiating through the rainforest canopy, however, triangulation is a wholly immersive, embodied activity understood in terms of learned skills and labor. Rather than a mere set of technical or computational operations, triangulation thus imparts an acoustemological dimension to the very possibility of scientific authority. What forms of life does triangulation make audible? By implying that objectivity compounds as the number of distinct auditory perspectives available increases, triangulation recognizes the necessity of diverse 'listening positionalities' (Robinson 2020), but purports to transcend them "appropriating the radical situatedness of sounds and of listening" (Daughtry 2013:29) into the possibility of hearing the biopolitical, statistical aggregation that is a population "from everywhere and nowhere equally" (Haraway 1988:584). Following the conceptual transformation of gibbon vocalizations ethnographically as they move from the forest floor to the scientific publication, I demonstrate how environmental conservation's claims to authority over threatened ecologies are accomplished through the subordination of local knowledge and experience-safeguarding endangered biodiversity during a global crisis of material resource extraction through the appropriation, instead, of epistemological resources.

Poetic Text vs. Melodic Text in Sung Poetry of Timor

Philip Yampolsky, University of Illinois at Urbana-Champaign

Two rural traditions of sung poetry in Timor - separated by 300 kilometers and belonging to different language families - exhibit similar processes of poetic fragmentation. In both traditions, the poems are couplets, but each tradition has its own metrical pattern, applied uniformly to every line. Couplets, chosen extemporaneously by the singers, are sung to strophic melodies, one line per strophe. Each tradition's invariable meter divides the lines of poetic text into units, which, in singing, are interspersed among vocables and extraneous words that are *fixed*, always the same and falling in the same places in every statement of the melody. Thus there are two levels of sung text: the poetic text, changing with every strophe, and the *melodic* text, which *belongs to the melody* and must be repeated every time. Any couplet may be sung to any melody, but every melody has its own template of melodic text, so the same couplet will be realized differently in different melodies. Between couplets, singers may shift from one melody to another; this entails switching templates, which constitutes a challenge and, I suggest, an aesthetic pleasure. A search in the literature has yet to turn up counterparts to this system, but often published studies of sung poetry give 'fillers' short shrift, leaving it unclear whether they are fixed and requisite elements or casual and variable insertions. So, two questions: is this interweaving of fixed melodic text and changing poetic text known in other traditions? And how could such a counterintuitive system come about?

Echoing French Revolution Themes in the Protest Songs of Asian Politics: Case studies of Hong Kong, Thailand, and Myanmar

JITTAPIM YAMPRAI, UNIVERSITY OF NORTHERN COLORADO

Two hundred years ago, the song "La Marseillaise" was sung by working-class people who marched from the city of Marseille to Paris. The echo of the revolution and its spirit was maintained in the French National Anthem, which can erupt any time people call out for justice and when their beloved nation is at risk. An offspring of the anthem, the song "Do you hear the people sing," or its original in French *À la Volonté du Peuple* from the 1980 musical *Les Misérables*, shares the boldness and character that echoes "La Marseillaise," but in the English language, which can be understood by everyone of this twenty-first century generation and becomes an international protest song that functions in the Asian protests. The paper aims to examine music and symbols used in the demonstrations of 2019 Hong Kong, 2020 Thailand, and 2021 Myanmar and to analyze their functions, along with tracing the thread back to the French revolutionary song and its purpose in the three protests in Asia. The result provides a network of artistic expression through symbols drawn from film and social media and a logo based on the shared culture of Asia that made the youth of three nations join forces in their call for democracy. The songs that unified the three protests also shares the same structure, musical material, and message as their forefather from the French revolution as a re-statement that authoritarian regimes cannot stand against the will of the people.

Reimagining the Past and Reshaping the Tradition: The Visuality of Neo-traditional Guqin Performances in China

Xiaoshan (Ilsa) Yin, University of Maryland, College Park

Since 2019, a group of young performers from Zide Guqin Studio in Shanghai have posted videos in which they wear costumes recalling the clothing of ancient dynasties and play new compositions or new arrangements of traditional music in a chamber ensemble around the *guqin* (seven-stringed zither). The videos look like traditional Chinese paintings coming alive, and they were enthusiastically received online with millions of views and comments, both domestic and overseas. Such unprecedented

popularity of traditional instrumental performances attracted mainstream media coverage and performance invitations. In September 2020, the musicians began to perform live concerts in that style, employing additional visual technologies and artistic decorations to the stage setting, which brought further attention to the group. This paper argues that these performances reimagine the past and visualize such imagination, which functions to establish the authority of the musicians as revitalizers of the tradition and the authenticity of their works. Through such reimagination and representation, these musicians are reshaping the tradition of the *guqin*, situated in and situating its contemporary context. They are constructing a cultural identity of being both cool and traditional, where the cool helps to popularize the traditional. These musicians and their works have been framed as representative of the trend of *guochao* (China-Chic). These music performances can therefore be situated in a broader context of neo-traditionalism, including the Han Clothing Movement, and viewed as part of the construction of a contemporary version of Chinese national identity.

Late Night Radio Shows and the “undoing” of Hindi Film Song Domestication in Northern Ghana

Katie Young, Ollscoil Luimnigh/University of Limerick

In the mid-1950s, Hindi film songs arrived in the secondary city of Tamale, Northern Ghana. Hindi film music gained popularity amongst Tamale's Muslim Dagbamba communities, especially for women, who listened to these songs via gramophone records in their homes. Over time, multiple generations of women phonetically memorized Hindi film songs, performing these songs while cooking, cleaning, and during childcare. Hindi film music became associated with domestic contexts in Tamale, to the extent that they are now referred to as 'local' and 'women's music.' Given these gendered associations, Dagbamba men have until recently concealed their affinity for Hindi film music, often listening behind closed doors. However, in the mid-2010s, an increase in community radio broadcasting, coupled with a rise in internet access available via mobile phones, afforded new possibilities for Hindi film song listenership. Dagbamba men created late night Hindi film music radio shows, each with carefully curated playlists. Songs are punctuated by call-in questions from male listeners, who ask about musical meaning, lyric translations, composers, and playback singers. Hosts answer each question by consulting newly available online resources. Each radio show critically engages with Hindi film song content and context, developing male listening spheres predicated on musical facts, discourse, and debate, similar to gendered practices of connoisseurship found within record collecting culture (Straw 1997). In this presentation, I show how media circulation constitutes culture (Novak 2013), as Dagbamba men draw on radio broadcasting and internet access to reposition Hindi film music as transnational, 'undoing' Hindi film music's domestication in Tamale.

Mirāsīs: Secret Custodians of Hindustani Music

Suhail Yusuf, Wesleyan University

Mirāsīs are low caste Muslim accompanist musicians. Stigmatized by colonialists for being associated with courtesan performers, they have been discriminated against and marginalized within their own religion and society. However, adaptive and innovative strategies enabled Mirāsīs to dominate Hindustani music for much of the 20th century. This was possible in part by hiding their social identity and resisting identifying their communities as 'Mirāsī', a term that has taken on a pejorative use in written documentation, such as census reports and journal articles, in both colonial and post-colonial India. As an eighth generation Mirāsī musician myself, this paper presents a new study on the social status of Mirāsīs. I draw on ancient Indian philosophical and religious writings to propose a new theory - an alternative narrative to Mirāsīs -

subordinate role as accompanists in Hindustani music. By presenting the art of accompaniment as a dialogue between practicing musicians and a learned legacy, I reposition Mirāsīs as the custodians of Hindustani music. This role has in fact been recognized by solo instrumentalists and vocalists, many of whom apprenticed by accompanying instrumentalists. In reconnecting Mirāsīs with the heritage they carry for many Indian musicians, this theory is itself offered as a form of resistance to colonialist stigmatization. It also allows me to excavate unanswered questions related to caste. A respectable future for Mirāsīs is reimagined in which they celebrate their identity with the term, 'Mirāsitude.'

Reimagining Wuhan Identities through Minyao: Nostalgic Music Diaries and Songs on Wound

Wenzhao Zhang, The Chinese University of Hong Kong

Months before covid-19 affected hundreds of millions throughout the world, Wuhan went through 76 dark days of a city lockdown, from late January to early May this year. Oscillating between two prevailing but controversial narratives--'the city of the virus', and 'the city of heroes', multiple voices--including different forms of music--about Wuhan represent different but intertwined forms of response to the collective health crisis. This paper explores the voice of local chengshi minyao (literally meaning 'urban folk') as a significant form of such acoustic responses. Minyao as an emerging genre is characterized by poetic lyrics, narrative content set against the simple musical arrangement, and accompaniment dominated by the acoustic guitar. As an independent popular music genre with strong local consciousness, the circulation of minyao reflects and constitutes socio-political issues inside the city during and after the lockdown period. Providing an insider's perspective which might be different from official mainstream narratives, I assert that one special chengshi minyao form--minyao diaries--functioned as a significant medium (if not weapon) that local Wuhan minyao artists use to reimagine and reconstruct regional identity, rewrite the personal and collective histories, and renegotiate a nuanced socio-political environment. Inspired by online open diaries by local author Fang Fang and Xiao Yin, local independent artists such as Zhang Busan and Pi Yiran updated their new composed minyao pieces through social network platforms. I argue that 'city lockdown' minyao diaries function as important mediums for voicing personal and collective histories and the feelings of pain.

Guqin on Bilibili: Re-Hearing and Re-Imagining the Traditional Heritage Instrument in Modern China

Ye Zhang, University of Hawai'i at Manoa

Bilibili is the leading popular online media platform used by most of the young generation in China. *Guqin*, a seven-string plucked zither and a UNESCO Intangible Cultural Heritage, is inextricably linked to Chinese philosophy, the literati, and traditional culture. Due to factors such as difficulties in understanding, the privacy of performance, and socioeconomic restrictions, however, the guqin lacks public recognition. In 2020, the guqin experienced an unexpected rise in popularity after numerous videos of modernized performances were uploaded to Bilibili. How has this new form of guqin performance led to a revival of this heritage instrument, transforming the guqin from an elite, private, and museumized art into a popular, diverse, and accessible culture? By observing activity on popular guqin channels on Bilibili and interviewing participants, this paper explores the rationale for the acceptance of innovative guqin music. I argue that besides the innovation itself, the popularity of guqin on Bilibili cannot ignore the factors of political propaganda, changes of socio-cultural ideology, promotion from E-commerce, and the interclass public participation. Further, guqin communities on Bilibili function to invigorate a disappearing tradition and act as a living record of guqin's development in a modern era.

Embodying Alternative Narratives: The Transmission of Cambodian Pinpeat

Allan Zheng, University of California, Riverside

Following the Khmer Rouge genocide (1975-1979) and death of many teachers and artists, scholars of Cambodian music explored the use of oral and written transmission methods to maintain Cambodian traditional music (Sam 1988; Dyer 2018). Yet, the role of personal storytelling, an integral part of music transmission, remains relatively underexplored. My paper investigates the role of personal storytelling in the musical transmission of Cambodian pinpeat and shows how personal stories facilitate the embodiment of instrumental playing techniques and offers alternative narratives eliding the genocide. Drawing on Srinivasan's (2011) concept of the bodily archive, I show how these stories constitute and expand the bodily archive to include memories associated with instrumental playing techniques. Through interviews and autoethnography, I examine three stories from two of my pinpeat teachers in the United States recalling their experiences of studying pinpeat in Cambodia and the diaspora. Their stories, filled with pain and nostalgia, evoke distinct images of pre-Khmer Rouge Cambodia through describing village life and traditional teaching methods. While studying pinpeat and listening to these stories, these emotionally salient recollections are passed down from my teachers to my own body during music transmission. Instead of deliberately forgetting the Khmer Rouge, I argue that these embodied stories create feelings of nostalgia that expand the narrative of Cambodia to include memories of ordinary Cambodian life in addition to traumatic history. Thus, the narratives of ordinary life and genocidal trauma can exist in tension and be carried forward during the transmission of Cambodian pinpeat.

Intangible Cultural Heritage and Cultural Tourism: The Dynamics of an "Unconventional" Relationship in Preserving Endangered Cultural Heritage

Chuyi Zhu, University of Michigan

Many musical practices are facing extinction in contemporary society due to lack of continuous practice. The ritual-musical practice of the Tujia bridal lament in central-southern China is one such case. This paper examines how individual practitioners, the Intangible Cultural Heritage (ICH) preservation project, and the burgeoning cultural tourism industry operate collaboratively in preserving disappearing living heritage in the 21st-century Chinese context, where traditional values, gender dynamics, the momentum of cultural preservation, and the market economy interlock. I argue that in forming cooperative relationships, each sector has its own purposes--political, financial, or artistic--and manipulates musical objects and sites to serve these agendas. While individual practitioners actively engage in activities organized by the ICH organizations, the ICH sector provides institutional support by engaging in collecting and researching work. The tourism sector, on the other hand, offers a route for the ICH to becoming more community-driven and participatory by satisfying the audience's desire for participatory storytelling and engaging cultural experiences. Building on Benjamin Brinner's (2016) four processes of musical transmission, I design a set of five essential processes--selection, competition, collaboration, reproduction, reciprocity--in interpreting how three sectors in my case work together to build this extensive yet intricate web of connections. A demonstration of how these processes unfold can reveal common patterns for many other practices going through a similar path as the Tujia bridal lament and provides an alternative perspective to better preserve endangered ICH while engaging more voices, especially those of women and ethnic minority groups.

Irish Music in the Jazz Age: The Transformation and Modernization of Irish Traditional Music within Urban American Culture

Chelsey Zimmerman, University of Limerick, Irish World Academy of Music and Dance

This paper discusses the urbanization and cultural confluence in Irish traditional music performance in early 20th century New York City. The relocation of traditional music and its interaction with American urban culture compelled adaptations in its performance practice and aesthetic. This paper aims to assess the impact of these factors on Irish traditional musical style in the environment of New York. Drawing upon ethnomusicological scholarship about modernization and globalization of folk music (Appadurai 1996, Bohlman 1988, Stokes 1994), this paper provides a distinctive analysis of Irish traditional music within a diasporic urban environment (Schramm 1979). By looking at specific recordings, such as The Flanagan Brothers' comedy sketches and multiculturally themed tunes like "Fun at Hogan's" and "International Echoes" (Flanagan Brothers 1996), this paper examines the attitudes of Irish musicians toward other cultures and the extent of stylistically incorporating other music within a "melting pot" environment. It situates Irish music in "Jazz Age" New York, considering its modern development, as well as perceptions of its style, alongside popular and jazz genres. By referencing historical commentary in archival newspapers, such as the New York Times, Irish Advocate, and Gaelic American, research on jazz and American popular culture (Hobsbawm 2014, Miller 2014, Peretti 1992), and ideas surrounding tradition and authenticity (Ó Riada 1982, Hamilton 1996, Smith 2016), this paper analyzes the progression of Irish traditional music performance practice and investigate critical judgements of its style in relation to adjacent musical genres in New York City.

Ottoman Otherings: Musicking, Racialization, and (Post) Colonialism in the Ottoman Ecumene

Session: 7D

Chair: Sylvia A. Alajaji, Franklin and Marshall College

This panel draws on the framework of the Ottoman Ecumene--examining shared historical, political, economic, and social processes that shape musical practices--to study the impact of racialization and colonialism in Turkey, former Ottoman territories, and their diasporas. While ongoing interrelated processes of racialization and colonialism in Western Europe and the Americas have been extensively interrogated, racial dynamics in (post) Ottoman spaces have not received much attention. Ottoman approaches to ethnic and religious difference, governance, and economics were distinct from their European counterparts, but the advent of ethno-nationalist formations in the late 18th century brought European conceptualizations of race and colonialism into Ottoman territories. Intermixed with the Ottoman state's own colonial-racial policy, these changes informed musical practices in the region, and continue to resound in musical cultures of postcolonial ethnonational movements. By analyzing musical practice through this lens, this panel provides an Ottoman ecumenical perspective on the tension between racialization as a majoritarian project and the negotiation of identity in musical performance and histories. With panelists addressing erasure and pathologization of ethnic minorities in the late Ottoman Empire, the "racial borderland" occupied by Ottoman Armenian emigrants to the US, and racialization of Romani musicians in contemporary Serbia via the Ottoman legacy, we seek to unsettle Western-centric ontologies and the Orientalist gaze by offering unique perspectives from an empire and era often ignored by post/colonial theory.

Emerging Approaches to Afro-Diasporic Ethnomusicological Biography

Session: 13D

Chair: Ray Allen, Brooklyn College, CUNY

In the wake of the Black Lives Matters movement and SEM's current engagement in racial introspection, it is crucial that we continue to carefully reflect on how we study Afro-diasporic individuals and how we tell their stories. This Roundtable will focus on five Afro-Caribbean and Latinx subjects/partners who are recognized as exceptional artists in music, dance, theatre arts, and folklore. We, in our role as researchers/partners, are currently wrestling with ways to shape their biographies that will obviate asymmetrical power relations, avoid the overreach of scholarly authority, and foreground the voices of the artists whose stories we seek to tell. Presenters will draw on the literature on ethnomusicological biography, collaborative ethnography, dialogic co-authorship, and historical methodologies to recount the challenges of their respective works-in-progress: examining the insider/outsider cultural positioning and finding a collaborative voice with a St. Vincent/Brooklyn soca music arranger/band leader; reflecting on the complex ethics of reciprocity and representation that evolved over a long and organic

collaboration with a deceased, New York-based Haitian master drummer; confronting issues of race and gender with respect to a composer/conductor who has systematically rejected an identity label to describe herself; and narrating the life story of a Martinican bele musician when collective memory contradicts official records. Collectively we will explore different narrative strategies for empowering the voices of our subject/partners.

Analytical Perspectives on Possibility, Permutation, and Polytemporality in Improvised Drumming Traditions

Session: 5D

Chair: Michael Bakan, Florida State University

In this panel, specific gamelan and jazz drumming traditions serve as points of departure for new directions in the study of structure, interaction, and process in music improvisation. We ask how master drummers in these traditions conceptualize and actualize improvisational processes in relation to contextual needs and possibilities, whether in the accompaniment of dance, the meeting of aesthetic demands of style, or the manipulation of musical time within ensemble frameworks of interactional reciprocity. Presenter 1 offers a detailed case study of the improvised solo drumming practice of the revered Balinese *kendang* player I Ketut Sukarata, focusing specifically on his unique approach to accompanying *Jauk Keras* masked dance performances. We learn how improvisational prowess is the key to achieving *adung*, the idealized state of synchrony between dancer and drummer. Presenter 2 extends the focus on Balinese solo drumming in introducing an innovative computational approach to researching improvised drum patterns as the foundations of a Balinese drumming language. Presenter 3 shifts attention first to another Indonesian drumming tradition, that of Sundanese *wayang golek*, and from there modulates to a focus on the innovative approaches of two iconic jazz drummers: Jack DeJohnette and Brian Blade. The focus here is on polytemporality, and in particular on how modern Sundanese and jazz drummers use related yet distinct improvisational approaches to foster polytemporal spaces of ensemble interactivity, spaces where playing time out of time becomes a foundational aesthetic priority. The session concludes with commentary on all three papers by the panel discussant.

Practice and Praxis in Recent Research by Members of the British Forum for Ethnomusicology

Session: 3

Chair: Cassandre Balosso-Bardin, University of Lincoln

This panel presents recent work by members of the UK ethnomusicology community, focusing on themes of praxis and practice. Two presentations highlight the intersection of ethnography and activism: Luis-Manuel Garcia Mispireta looks at activist fieldwork conducted with queer rave collectives in Berlin, and Fiorella Montero-Diaz discusses a project building bridges between LGBTI activists in Brazil, Chile, Argentina, Colombia, and Peru. Alexander Douglas and Khyam Allami, meanwhile, discuss their own

interventions as practicing musicians: Douglas considers how his work as a composer stands in relation to musical languages of power; Allami discusses a browser-based application he has created to offer an alternative to the default equal-tempered tuning used in contemporary digital software and hardware.

SEM's Pedagogical Instincts and Efforts: Views from a Teaching Ethnomusicologist

Session: Thursday, October 28, 12:30-1:30 pm

Chair: Sarah J. Bartolome, Northwestern University

Alan P. Merriam once remarked on the presence of a few scattered teachers in SEM working at the cusp of ethnomusicology, and had referred to them as "sandbox ethnomusicologists." In fact, the early years of SEM were marked by a handful of teachers who appeared at meetings in search of workshops on "African drum and dance," "Indonesian gamelan," "Balkan folk dance" and Anglo-American shape-note song. Eventually, teachers formed their own (small) enclave, organized themselves to run their own (sparsely attended) workshops, developed their own mini-meetings within SEM, and plotted out ways to transform music education into a more inclusive and equitable practice that would give attention to diverse music cultures in the world and as represented by students in school classrooms. Over the years, public school teachers and university faculty of music education have continued to flow into the field of ethnomusicology in search of the music of many global and local cultures, and with an intent to know late-breaking perspectives on music enculturation, socialization and transmission processes, on children's musically expressive practices, and on pedagogical frameworks and methodological forms of research on music and human learning; in fact, these educators contributed to increased interest by ethnomusicologists within these realms of study. I've witnessed a change of heart within the field of ethnomusicology, with scholars now recognizing children as a critical piece in the study of music culture, and teachers as collaborators in school and community work by applied ethnomusicologists, and research on aspects of music teaching and learning as worth knowing in efforts to reach students in university classrooms, in the public sector, and in online ventures to teach music culturally. This recollection springs forth from my own decades-long active participant, as an educator with decidedly ethnomusicological leanings, in the work of the Society for Ethnomusicology. I offer observations of SEM's evolving identity as an organization with scholarship at the core and yet also with a genuine commitment, often through collaborative efforts with teachers, to understanding and activating on questions of music learning and education for learners of every age, experience, and circumstance.

Caring, Bonding, Reading: Herding Music as Sounding Human-Animal-Environment Relations

Session: 9D

Chair: Robert O Beahrs, Istanbul Technical University

In responding to the global climate crisis, ethnomusicologists have increasingly challenged the central position of humans in music-making

activities. Recent calls for a multispecies ethnomusicology have challenged key dualisms in the field such as nature/culture, human/nonhuman, and subject/object (Ochoa Gautier 2016; Silvers 2020). This work echoes research showing that musical creativity can be situated within sonic ecosystems and across species boundaries (Feld 1982; Ramnarine 2009; Post 2018). In these conversations, however, scholars of music and sound working directly with herders and their animals have so far been scarce. As founding members of the International Network of Herding Music Scholars, the four presenters on this panel are united by their attention to relational practices of caring, bonding, and reading that engage herders and domesticated animals. The perspectives and sonic expressions explored in their work vary by geographical region (Iran, Sweden, Tyva, Mongolia, and Angola), by species (cow, sheep, goat, yak), by gendered activities, and by function or context. Nevertheless, each scholar brings into relief the efficaciousness of sounding in situated interactions with humans, nonhumans, and their lived environments. By aligning these case studies, this panel seeks to demonstrate how herders are acoustic practitioners who work to secure livelihoods for multispecies communities in different parts of the world and suggests a grounded approach to researching sustainable futures.

Strategies of Musical Whiteness

Session: 10B

Chair: Patrick Burke, Washington University in St. Louis

Recently, both ethnomusicologists and historical musicologists have made important efforts to uncover the role of white supremacy in both global histories of music and our disciplines themselves. Rather than impose a single cohesive narrative onto this complex topic, our panel takes a transnational, transhistorical approach to reveal disparate but related ways in which white supremacy has been promoted and justified through music. The panel takes a wide view to examine Norway, the United States, the United Kingdom, and Haiti in papers spanning the early twentieth century to the present. In 1914, Norwegian audiences stereotyped Senegalese music as a primitive sideshow in order to shore up their own fragile status as a European nation-state. In contrast, white nationalist neofolk musicians in the contemporary US and UK employ semantic opacity to signal their rejection of conventional political engagement. In contemporary Haiti, music students and teachers redefine mizik klasik to encompass Haitian compositions even as others argue that the European classical tradition is inherently inauthentic to Haiti. In each case study, musicians and listeners negotiate colonialist and imperialist histories as they strive to mobilize music's racial resonances for their own ends. Taken together, our papers demonstrate the global reach of musical whiteness and the potential of conversation across disciplinary borders.

On "Music Colonialism," or Critical Global Studies of Western Art Musics

Session: 5G

Chair: Julia Byl, University of Alberta

This cross-career, international panel stems from an upcoming Oxford *Handbook* project aimed at exploring a newly-coined term, "music colonialism," through the groundbreaking juxtaposition of research chapters and personal testimonies. Our panel's objective is to provide fresh avenues for engaging critical global studies of western art musics both within and beyond historical ethnomusicological scholarship. Significantly, the conjoined term "music colonialism" denotes the intricate processes by which music and colonialism have become entwined. Indeed, recognizing these entanglements, past and present, helps to galvanize attention to the roles of Indigenous actors and the complex power relationships pivoting "global" practices of western art musics and local narratives. Building on the *Handbook's* agenda and featuring some of its contributors, our panel aims to workshop the methodological and practical stakes entailed in shaping critical global studies of western art musics, while honing in on the diverse settings in which everyday lived experiences still intersect with the legacies of colonialism. The four speakers will, in connection with their research, provide 20-minute papers encompassing the themes of music education and pedagogy, colonial interaction, and negotiations of music with race and other social signifiers, with topics ranging from enslaved violinists in the British colonial Caribbean to East Asian music students in contemporary North America. We will then have a 40-minute open discussion moderated by our invited chair. By enlarging the dialogue around inequalities, interactions, and identities, this panel will foster new conversations that are plurally interrogative of the modes of understanding traditionally perpetuated by Eurocentric frameworks of knowledge.

Speech to Music: Analyzing Cross-Domain Mappings in West Africa

Session: 8L

Chair: Aaron Carter-Enyi, Morehouse College

Speech surrogacy is a well-documented phenomenon in West Africa, celebrated as an indigenous means of long-distance communication. In *The World and Africa*, W. E. B. Du Bois wrote: "The development of the drum language by intricate rhythms enabled the natives not only to lead in dance and ceremony, but to telegraph all over the continent with a swiftness and precision hardly rivaled by the electric telegraph (1947)." Amanda Villepastour has updated Du Bois's analogy to the telegraph, referring to the Yorùbá practice of Batá drumming as "ancient text messages" (2010). Despite nearly a century of academic study, the full nuance of speech-to-music mappings is only recently becoming known through computational analysis, such as Seifart's study of Amazonian Bora drumming. Seifart revealed minute variations in speech rhythm were preserved in slit drum interpretations (et al. 2018). Through careful comparison of phonetic and musical features,

scholars may understand the depth of the cross-domain mapping, developing a phonological explanation of how surrogate speech is communication and the cognitive and physical limitations in different contexts. This 90-minute workshop will include live demonstrations of computer-assisted annotation and analysis of field recordings by an ethnomusicologist, linguist, and music theorist. The workshop leaders will present current methods applied to recent recordings from fieldwork in Mali and Nigeria funded by the National Endowment of the Humanities and National Science Foundation. Software covered will include ELAN, MATLAB, and Melodyne. Indigenous concepts and metalanguage for surrogacy drawn from ethnography will inform discussion of the validity of the analytical methods presented.

Global Consumption of K-pop Masculinities

Session: 10E

Chair: Stephanie Choi, New York University

While certain Western media commentators often describe K-pop male idol singers as "effeminate" or "androgynous" as a way of denigrating the K-pop music, academic works have striven to empower singers through terms such as "soft masculinity" that shed a positive light on Asian masculinities which have traditionally been emasculated and/or rendered invisible. Our panelists, however, depart from rejecting such Western-oriented theorizations and attempt to diversify theoretical understandings of the gender presentations of K-pop idol performers. First, Presenter 2 challenges the notion of soft masculinity by demonstrating how reducing contemporary Korean masculinity to notions of softness tied to heterosexual female fandom limits understandings of how K-pop may be locally received. Instead, as Presenter 2 presents in their ethnographic research, K-pop male idols' media presence shape different gender relations with Japanese gay male consumers. Presenter 1 explores a case study of the reciprocal homoerotic performances between Korean heterosexual female fans and their male idols. Presenter 1 argues that Korean female fans' homoerotic fanfic narratives and male idols' homoerotic fan service performances do not emancipate the Korean LGBT community but rather reaffirm South Korea's heteropatriarchy. Presenter 3's work demonstrates how K-pop male idols, as global media texts, are recreated as queer figures the Philippine K-pop fandom. Detached from the original heteronormative context, K-pop male idols are reimagined as Filipino locals in the alternative universe of K-pop shipping, a queer fan activity that serves as an empowering practice for local K-pop fans in the Philippines.

Musical Biography and the Writing of Critical Socio-Musical Histories in Iran and the Arab World

Session: 1D

Chair: Virginia Danielson, New York University

Featuring presenters from musicology, ethnomusicology, gender studies, and Middle Eastern studies, this roundtable will invite participants to discuss productive intersections between music studies and history. Particularly,

discussion will focus on creative uses of biography for writing critical social histories throughout Iran and the Arab world. While there have been calls in ethnomusicology to study "the individual" in the context of ethnographic research (Ruskin and Rice 2012), we will explore productive ways of transferring this conceptual method to historical study, building on existing biographical scholarship by ethnomusicologists (Danielson 1997; Stokes 2010). Each presenter will take the life, work, and commentary upon a particular musician as their focus, drawing on concepts and frameworks across disciplinary boundaries. Looking beyond the historical frameworks of genre, musical style, and nation-state narratives, we will discuss how music-centered and socio-historiographical methodologies dealing with "the individual" can provide critical perspectives to both the construction of, and intersections between, class, gender, ethnicity, and race, including how they were intertwined with politics, cultural production, and global mass media throughout the Middle East during the early twentieth century. Presenters will also discuss the different ways individual artists have been remembered and identified posthumously throughout the Middle East, whether in commentaries on their life and work in Persian and Arabic or other scholarly work. Thus, our approach to musical biography involves understanding how the interpretation of the musical past has been constitutive of the region's political present, and how individuals are recruited posthumously in recurring contestations surrounding cultural identity and musical authenticity.

Optimism and Musical Futurity

Session: 12D

Chair: Nour El Rayes, University of California at Berkeley

In the humanities and social sciences, studies on the future have tended towards either harrowing tales of neoliberal collapse, or more hopeful examinations of happiness and flourishing. Reflecting on these opposing currents, Sherry Ortner (2016:60) asks: "What is the point of opposing neoliberalism if we cannot imagine better ways of living and better futures? How can we be both realistic about the ugly realities of the world today and hopeful about the possibilities of changing them?" Following from Ortner's critique, this panel interrogates the role of optimism as simultaneously a framework, methodology, and tactic for navigating the difficult realities of the present while working towards better futures. Drawing from ethnographic fieldwork and participant observation across the aural terrains of Lebanon, South Korea, and Chile, we ask: how might sound contribute to a more nuanced understanding of the way these futures become sensed and imagined? The first paper explores the work of two bands whose music made audible the belligerent optimism with which alternative musicians navigated daily life and aspired towards better futures in Lebanon's increasingly grim post-civil-wars era. By listening for resonances of optimism in silence, the second paper concerns how voiced enactments of optimism exceed the realm of audibility among precarious Koreans who ceaselessly work towards a continuously displaced "good life." The final paper explores how, even in death, the voice of Chilean drag artist Hija de Perra animates the noise rock

of underground collective Coordinadora Femfest with hope and visions of radical feminist futurity.

Carceral Geographies of Race, Music, and Media

Session: 2A

Chair: Brian R Fairley, New York University

In the study of music and incarceration, complex dynamics of consent and collaboration have long troubled distinctions between investigator and informant, subject and authority--a reality often suppressed in the interest of collection (e.g., Lach 1928) or more recently embraced as a praxis of co-authorship (Harbert and Gaines 2019). The concurrence of racialized identity with state violence runs throughout this history, whether within the prison or in music drawing from the experience of incarceration. In this panel, we delve into two of the most famous archives produced in contexts of incarceration--the recordings of captured soldiers in World War I and the prison recordings of John and Alan Lomax--and also listen beyond the prison itself to examine how genres of music can help theorize the ubiquitous experience of carceral surveillance felt by Black Americans. Central to all three papers is music's capacity to define place and delineate space, whether in the auditory space of experimental recordings of Georgian POWs, which enact the anthropological separation of human beings into categories of race and ethnicity; in the use of the Lomaxes' recordings of incarcerated Black men in paradoxical celebrations of the USA as a land of liberty; or in the way that Black hip hop artists experience the South as a "trap," a literal and figurative space analogous to the criminal justice system portrayed in trap music. Drawing on perspectives from historical ethnomusicology, sociology, and media studies, these papers map the enduring legacy of incarceration in musical practices today.

Exploring the Digital Humanities as a Method for Decolonizing Ethnomusicology

Session: 1K

Chair: Jennifer A Fraser, Oberlin College

From growing pressure on traditional publishing platforms to the challenges of conducting fieldwork during an ongoing global pandemic, the digital humanities continue to hold increasing promise for ethnomusicology. Even as digital methods enable researchers to achieve scholarship goals that transcend print publications, digital work can also be used to promote causes of self-representation, community engagement, historical recovery, and social justice. The collaborative, multimedia, and polyvocal nature of many digital humanities projects encourages the development of new narrative forms, the integration of diverse materials and perspectives, and the amplification of marginalized voices. At the same time, digital methods reconfigure relationships among scholars, the communities with whom they work, and the audiences for their work. In university classrooms, digital humanities projects offer a wealth of new pedagogical possibilities and a potent means for

connecting teaching and social justice. Through accessible born-digital publications, the digital humanities hold the potential to create and connect communities within and beyond traditional educational institutions. This panel considers several unique affordances of the digital humanities in sharpening ethnomusicology's theoretical lenses, pedagogical methods, and community relationships. Each contributor teases out both the transformative potential and the challenges they have faced through close examination of a digital project designed within the context of their own research and teaching. Papers respectively highlight the possibilities of digital humanities as a tool for modeling local epistemologies; for decolonizing how ethnomusicological research is produced, presented, and accessed; for connecting students across the world in collaborative research; and for promoting community engaged and co-creative scholarship.

Sonic Relationality in Uncertain Times: Forging Connection through Sound Practices

Session: 5I

Chair: Sonia Gaiind-Krishnan, New York University

While previous research has examined the ways sound and musicking practices have influenced modes of relationality, the COVID-19 pandemic has radically reconfigured such relations in socially-distanced conditions, across porch stoops and balconies. Located at the nexus of sound studies (Pinch & Bijsterveld 2011), medical ethnomusicology (Koen et al. 2008), and posthumanism (Latour 1993; Wolfe 2010), the papers in this panel draw upon a range of ethnographic and digital methodologies in order to address modes of relating through sonic practices forged in recombinant conditions. The first presentation demonstrates how the increasing medicalization of the sounds of everyday life has instigated new forms of social and environmental relationality, as coughs were stifled and sirens wailed. The second paper turns toward interior spaces, both architectural and embodied microterritorial (Daughtry 2015), to an aesthetic exploration of the soundscape of home life in lockdown, which both facilitated and hampered reconfigured forms of relationality. Our third presenter explores the ways musicians were compelled to adapt to virtual settings, negotiating physically-distanced attempts to create music *ensemble*--together--sometimes over virtual platforms that distorted and delayed the transmission of sound. The final paper approaches ways zoonotic disease challenges the notion of what it means to be human, highlighting relationality with both non-human and cultural others as evidenced through aesthetic practices. This panel contributes to widespread discussions about the implications of the COVID-19 pandemic on social and musical life, as well as to methodological considerations regarding mental and physical health and wellbeing within ethnomusicology.

Complicating "Affective Labor" in Ethnomusicology

Session: 1H

Chair: Shannon Garland, University of California at Merced

Ethnomusicologists, increasingly interested in both affects and forms of musical work, use the term 'affective labor' to denote the feelingful dimension

of what musicians produce, whether or not they're paid. Work on "affective" or "immaterial" labor argues that the production of subjectivities, particularly through the consumption of cultural products like music, is key to neoliberal socio-economic organization, where wages are gained through affective performance. This panel offers a productive critique of "affective labor" and the concepts it rests upon. Specifically, in setting affective labor as a unique form of work, the term suggests a division between labor that involves thought and feeling and labor that involves "only" bodies, reproducing problematic conceptions of culture as "immaterial." Moreover, the term muddies the ability to discuss the relation between acts which produce feelings as part of social meaning, and those which (also) produce profit. Each of these papers addresses the relations between affect, labor, and wage. The first examines musical and personal narratives about Punjabi truck drivers' work ethics and disaffection, which reveal how patterns of circulation of material goods determine patterns of affect; the second focuses on musical leisure as a conceptual framework that questions the affective labor paradigm in the post-socialist context; and the third examines Brazilian Spotify contractors whose ability to curate branded playlists arose from their long involvement in unpaid, yet densely affective music production. The total panel, including a discussant, offers what we hope is a critical extension of an exciting new arena of ethnomusicological research.

Music in Digital Worlds: Power, Violence, and Ethics

Session: 1E

Chair: Kyra Gaunt, State University of New York at Albany

Across fields, scholars have long demonstrated the ways in which digital technologies are not politically neutral but rather rely on and further entrench unequal dynamics of power and systems of violence. This panel considers these issues of digital power, violence, and ethics from the perspective of music in the current age of big data and machine learning. The four panelists build on their research across sub-Saharan Africa, Northern Europe, the United States, and the Middle East to address the place of music and music studies within the political economy of contemporary digital worlds. How are technologies of digital media, upon which musicians increasingly rely, based on systems of power? How are music and sound used to develop technologies that contribute to surveillance, policing and violence against racialized and marginalized people? What are music makers and scholars offering as critique, resistance and alternatives? The first paper demonstrates the reinforcement of apartheid-era inequality across urban and rural South Africa in the distribution of digital technology along class and racial lines. The second paper examines issues of artistic labor and technological ethics under recent advancements of music Artificial Intelligence products in Northern Europe and beyond. The third paper explores ethnomusicological disciplinary approaches to big data particularly with relation to big data's role in racial injustice and policing as seen in the U.S. during the COVID-19 pandemic. The fourth paper interrogates the unequal global systems of power at play in the expansion of Music Streaming Services into the global south.

New Paths for Justice-Oriented Ethnomusicological Research

Session: 4K

Chair: Kyra Gaunt, State University of New York at Albany

Bringing together the co-editors of a new anthology on music and social justice, this roundtable promotes new paths and applied approaches towards a justice-oriented ethnomusicology. Considering our work on the volume's diverse case studies, which intersect with disability, critical race, gender and sexuality studies among other fields, we discuss the book's varied contributions to understanding convergences between music and social justice. We critically consider editing as a form of labor dedicated to critical self-reflection, coalition building, and direct action. We argue that addressing injustice requires engaging with the political dynamics of our work, locating ourselves within intersectional fields of position and privilege, and refusing the colonial legacies of the ethnographic encounter. The first presenter will discuss an egalitarian vision of vetting and editing the volume, advocating for building cross-racial coalitions. The second will address inclusivity and access within writing and research from the perspective of their ethnographic work and experience as an independent scholar. The third argues for an approach to protest music focused on the affective and instrumental roles of sound in political mobilization and direct action. The fourth will expand upon new directions for the development of a justice-oriented ethnomusicology in areas of theory and method. The fifth will discuss the book as a synergistic application to supporting social justice causes in music communities of practice, including academia. Together, these perspectives advocate for justice-oriented approaches in scholarship and aims to generate a lively roundtable discussion that provides a forum for new directions in confronting diverse injustices in ethnomusicology.

Sounding and Unsounding Safety with the "Noise" of Islam

Session: 10I

Chair: Denise Gill, Stanford University

Today's "Global War on Terror" rhetoric has forced Muslim bodies into particular behavioral expectations of dress and action. In turn, sounds of and around Islam that have deviated from hegemonic norms are deemed unsafe, criminal, and immoral. This panel seeks to unpack this understanding of sonic Islamic practices under dominating regimes, which include both Western Christian forces in the United States and Canada and the "neoliberal-Islamic" AKP government in Turkey. We build from studies of noise-making (Novak 2015, Ndaliko 2016, Rose 1994, Weiner 2013) to explore how Muslim bodies articulate safety and radical unsafety within this "discord." We also look toward studies of faith-based organizations to assert that safety is often cultivated through grassroots community organizing (Beaumont 2018). The first paper explores the criminalization of Islamic worship in the United States to argue that these silenced "noises" were archived as key idioms foundational to American popular music today. The second paper contends that Torontonians Muslims have cultivated safe-sounding spaces with their

own logics of noise and euphony which aurally circumvent the "mannered racialism" (Brown 2006) that pervades Canadian multiculturalism. The final paper turns toward Turkey to explore the aurality of femicides and the feminist movement in relation to the hegemonic Islamic populist state and its imposed ethical listening (Hirschkind 2006). Overall, this panel demonstrates the ways in which Muslims articulate and build their world of safety and unsafety against hegemonic Western Christian colonialities and right-wing Islamic populism, both of which operate under veneers of secular (neo)liberalism.

The Biopolitics of Sound Reproduction

Session: 11D

Chair: Annie Greenwood, University of California at Berkeley

This panel examines the intersection of music and sound recording with the ideologies, techniques, and practices pertaining to biological, and specifically human reproduction. Ethnomusicological scholarship from the past two decades explores the relationship between the sound reproduction and the human body, analyzing the ways in which forms of sound recording shape ways of listening, singing, and speaking (Sterne 2003, Ochoa 2014) and how they transform living bodies' relationship to the dead (Stanyek and Piekut 2010); and more recently, how listening practices in antenatal care establish ideas about personhood and reproduce social relations (Moreno 2019, Steingo 2019). Our papers depart from this emerging disciplinary turn to propose that music and sound intersect in profound yet unpredictable ways with practices pertaining to sexual reproduction--ranging from appropriate rules of kinship behaviour and the reproduction of racialized sexual relations to discourses that connect selective breeding and musical ability. In order to call into question the disciplinary privileging of twentieth-century sound recording technologies in analyses of sound and musical reproduction, the panel foregrounds studies of oral transmission and embodied performance as well as print, including musical transcription and inscription in its various forms. The first paper examines how state-sanctioned notions of motherhood were nationally transmitted via children's songs. The second paper places song squarely in a reproductive economy by looking at a repertoire that binds racialized discourses about interracial relationships and sexually transmitted disease. The final paper explains why arguments about hereditary musical ability were so central to twentieth-century American eugenics discourse.

SEM Public Sector Mentoring Network: Listening Session

Session: Friday, October 29, 12:30-1:30 pm

Convener: Nancy Groce, American Folklife Center, Library of Congress

SEM proposes to set up an on-going Mentoring Network that will match individual senior colleagues working in public sector/applied ethnomusicology with individual early career colleagues interested in pursuing similar career paths. The senior colleagues would be available for one-on-one bi-monthly consultations with their mentees over the course of a year. This listening session seeks to gather ideas and feedback about interest in such a program,

names of colleagues who might be interested in participating in the pilot project, and guidance on how such a program might be made as useful, open, and accessible as possible to colleagues in the early stages of their careers.

Jazz and Justice: Politics, Pedagogy, Genealogy

Session: 1B

Chair: Barbara Hampton, Hunter College of CUNY

Heightened calls for racial and gender justice in the 2010s, coalescing around the Black Lives Matter and #MeToo movements, have drawn increasing attention to inequities in institutions, including jazz education. Michael Worthy aptly summarizes "jazz education" as the study of jazz "style, improvisation, technique, composing, and arranging" (Grove), yet this distillation into technicalities has been routinely criticized by African American musicians as misunderstanding the music (e.g., Taylor 1982, Parker 2006). This panel explores a conception of jazz that exists outside of Worthy's definition, yet appears to be moving toward the center of formal jazz education. Our first two papers investigate jazz in the mid-twentieth century, examining the Lenox School of Jazz (1957-60) as a collaborative, genre-blurring, inclusive work-play space and the efforts of "female jazzmen" (Rustin 2017) to forge a "jazz feminism." These papers present jazz practice as multiple and complex and serve to contextualize recent changes in jazz curricula discussed in the following papers. "Setting the Stage" offers pedagogical practices influenced by the author's HBCU education to support women, students of color, and other marginalized groups in the jazz ensemble classroom. "Jazz Education After 2017" contextualizes the founding of the Berklee Institute of Jazz and Gender Justice within an African American musical lineage, arguing that Black feminism has always been embedded in jazz's "Afro-American value system" (Taylor 1982). Multiple and complex itself, this panel uncovers alternative jazz genealogies and pedagogies and demonstrates their importance for understanding jazz, race, gender, genre, and jazz education today.

Beyond the Nation-State: Un-national Perspectives in African Popular Music

Session: 9E

Chair: Yair Hashachar, The Hebrew University of Jerusalem

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 examines the musical triangulation of Guinea, Côte d'Ivoire, and South Africa in the 1970s-1980s as a site for conjoining diverse political, economic, and cultural spaces in postcolonial Africa. The third paper studies the paradoxical conflation of locally disassociated musical idioms and nationalist sentiments surrounding the music of a popular Togolese singer.

Racial In/Visibility and the Global Gospel Marketplace

Session: 2J

Chair: Birgitta Johnson, University of South Carolina

What do hip hop artist Kanye West, gospel star Kurt Carr, and gospel quartet Korean Soul have in common? They destabilize racialized sonic norms in the global gospel industry. This panel analyzes the ways in which the aforementioned artists negotiate the racialized gospel industry and congregational music-making spaces. Panelists will engage contrasting concepts of hypervisibility and invisibility to reveal the complexities of black gospel music practice and its increasing global influence. Panelist 1 examines the collaboration between South Korean gospel group Korean Soul and African American gospel singer BeBe Winans. Korean Soul's participation in black gospel raises questions regarding the relationship between hypervisibility, commercial viability, and perceptions of Korean masculinity in the transnational recording industry. Panelist 2 discusses how gospel artists engage multiple musical and discursive techniques to construct a theology of racial oneness. While their hypervisibility as leading gospel artists enables them to engage foreign cultures in their music, they render invisible the African American cultural conventions that shaped their music making. Panelist 3 explores Kanye West's hypervisibility in the gospel music marketplace resulting in his ability to help re-center black gospel choir music and disrupt global praise and worship's predominance in black American church music. Drawing upon interdisciplinary methodologies, the panelists examine how gospel musicians engage in the production of new social imaginaries and the power imbalances that subsequently emerge. Each paper illuminates the shifting ways in which gospel music is marketed and the extent to which it continues to engage diverse cultures within and beyond national borders.

Acoustemologies of Care and Control: Conservation, Restoration, and Land Management

Session: 11B

Chair: Alexander Karvelas, University of California, Santa Barbara

Each paper in this panel investigates a distinct set of acoustemological strategies utilized within land management practices. While a broad definition of acoustemology evokes listening as a form of knowledge and being, the papers herein are more concerned with the outcomes of these forms of

knowledge--namely, what do various ways of listening accomplish within different conservation or restoration projects? And together, they make audible the slippage between care and control that characterizes the management of more-than-human worlds--especially as Anthropocene-induced anxieties over socio-ecological precarity increasingly validate and/or obscure the costs of human intervention. Papers one and two exist in productive friction. The first considers how permaculture practices of ecosystem restoration in Northern California engage in intimate listening to, with, and as landforms within a worldview of nature-culture coconstitution, and the conflicting entanglement of permaculture listening practices with distinct Indigenous and settler epistemes. The second examines the processes by which an environmental conservation project, working to preserve endangered biodiversity in an Indonesian rainforest, reproduces extractivist hierarchies of labor and knowledge as it synthesizes the situated experiences of Indigenous field assistants into an auditory map of a species "population" only knowable through probability distributions and statistical abstractions. Paper three explores the precarity of preserving both music and natural phenomena through trans-corporeality, human/nonhuman ecologies, and metaphors of "post-wild" streams in Iceland. Finally, paper four investigates the phonographic practices informing the management of a New Zealand forest sanctuary where ontologies of sound evidenced in endangered bird conservation reflect aesthetic traditions in acoustic ecology.

Transnational Approaches to Organology

Session: 2D

Chair: Jayme Kurland, George Mason University

This panel presents three approaches to organology that consider the transnational contours through which musical instruments are developed and exchanged and, in turn, how they impact social life. The first analyzes how the Soviet Union's political and social influence on China from the 1950s to the mid-1960s has had an impact on the development of the Pipa, a pear-shaped plucked string instrument that has become emblematic of traditional Chinese music-making. The second considers how the material history of the Zildjian cymbal and the narratives that accompany it animate, objectify, and commodify the multiple time-spaces which resound in the cymbal. The third reflects on the symbolism and commodification of pianos from the USSR through the memories of the Greek refugees. Placing these perspectives side-by-side brings into dialogue new ethnomusicological perspectives about the role of musical instruments in social and political change through their transnational passages over time and space.

Who Can Dance?: Critical Perspectives on Dance and the Politics of Belonging

Session: 13B

Chair: Esther V Kurtz, Washington University in St. Louis

Dance and music have long been heralded for their ability to cohere community and foster belonging (Durkheim 1912; Hamera 2007; Turino 2008). This panel complicates this dominant perspective through examining

the politics of belonging and the ways music-dance spaces reproduce, negotiate, and contest social forces of inclusion and exclusion. Who belongs in different dance scenes? And why? How do dances create belonging for some people while excluding others? What connects dance to the institutional regulation of the human body? How do dances evoke sensations of lived or imagined pasts, and how do dancers activate historical memory in their claims to belonging? We explore these questions through four distinct case studies: The first paper explores how a Black movement community that includes non-Black members forges senses of cross-racial belonging, while still reproducing racist and colonialist dynamics. The second paper examines how a mostly-white dance community struggles with issues of appropriation in its adaptation of historically Black dance practices. The third paper questions the processes by which female dance professionals in the Iranian diaspora have become the principal innovators and leaders in the under-codified but growing discipline of classical Persian dance. The fourth paper unpacks what happens when a historically nomadic population uses dance to constitute belonging in a refugee camp where their movements are restricted and their traditions marginalized. Through these case studies, this panel contributes diverse, nuanced, and critical approaches for better understanding how the complexities of the politics of belonging can be negotiated through musical and choreological processes.

Configuring Decolonial and Critical Race Theory for Disciplinary Change: Beyond Conventional Wisdoms in Ethnomusicology

Session: 11H

Chair: Gavin Lee, Soochow University; Kyra Gaunt, State University of New York at Albany

Ethnomusicology is undergoing a crisis of legitimacy provoked by anti-racist and decolonial movements within the discipline. On the one hand, the urgency of correcting deeply rooted power asymmetries in the production of musical knowledge is widely recognized. On the other hand, anti-racist and decolonial dialogue has sometimes veered towards the regurgitation of established discourses, leading to a stalemate in the reconstruction of epistemic frameworks which are central to our conceptualization of what effective advocacy and activism is. Against the pattern of defensively rehashing arguments from the 1980s and 90s (insider/outsider, reflexivity, repatriation, constructivism), this panel focuses squarely on the persistence of oppression within ethnomusicology, and explores related epistemic, disciplinary, methodological, pedagogical, and professional issues. In thinking through the important distinctions and connections between the two related bodies of (i) anti-racist and (ii) decolonial knowledge, we focus in particular on the following: 1) the shared framework of confronting and countering systemic asymmetries, 2) the materialities of affect, ethnography, pedagogy, and faculty structure and processes, 3) the translation of counterhegemonic theory to real world practice, 4) the promise and pitfalls of constructing ethnomusicology itself as a form of response to cultural imperialism and neoliberalism, and 5) *new* research and publication strategies which address the unresolved structural distances (epistemic, economic and physical) between US ethnomusicologists, on the one hand, and US versus global bi-poc peoples, on the other. This panel takes apart ethnomusicological

conventional wisdoms, making the case for paradigmatic changes in research and practices.

Building the National Museum of African American Music

Session: 6H

Chair: Steven Lewis, National Museum of African American Music

In January 2021, the National Museum of African American Music opened to the public in Nashville, Tennessee. This 56,000 square foot museum, featuring the permanent exhibition, *Rivers of Rhythm: African Americans and the Making of American Music*, is the most comprehensive exhibition to date on the history of African American music from its origins in West and Central Africa to the present. The completion of the museum represents the culmination of more than a decade of collaborative effort from a team of museum professionals, historians, and ethnomusicologists from institutions around the country. This roundtable discussion, featuring the museum's founding curatorial team and Senior Scholar, will highlight the various considerations and challenges facing the scholars and curators who worked on this historic project. In addition to the making of the permanent exhibition, panelists will also discuss the relationship between the new museum and the Nashville African American community and provide insights on working in ethnomusicology outside the academy.

Tense performances. Exploring Aggressive Interactions in Music and Dance

Session: 5B

Chair: Giordano Marmone, University of Michigan

Over the last ten years, the relationship between music, conflict and violence has raised growing interest among ethnomusicologists, particularly in contexts of war (O'Connell & Castelo Branco 2010). Less attention has been paid to tensions, frictions or fights that arise from performances themselves. Without presuming causal relationships between sounds and behaviors, this panel examines the emergence of aggressiveness in music and dance as a modality of social construction in contexts ranging from rituals to political conflicts and from colonial to intra-generational interactions. The first paper shows how the pacification imposed by the British colonialists in Kenya exacerbated intra-generational rivalry among the pastoral Samburu, transforming their musical activity into an instrument of conflict between members of the same warriors' cohorts. The second paper analyzes how, during the Inti Raymi celebration in Cotacachi (Ecuador), sonic and physical confrontations produce conflictual relations between Kichwa communities. The third paper is dedicated to an "attempted coup" in the Amhara region of Ethiopia in 2019. It explores the circulation of musical video files and shows how musical and poetic fragments take part in growing tensions, suggesting imminent uprisings. From coastal Tanzania, the fourth paper investigates the weaponization of Swahili taarab songs in the act of performance and the impactful social consequences that can follow. Overall, this panel highlights

the ways in which performers and audience play with risk, introduce tensions in the public square, measure themselves against others, create factions. We argue that music and dance can enable both the creation and the intelligibility of antagonisms.

Recycling Archives in Louisiana and France

Session: 11A

Chair: Roger A. Mason, University of Miami

This panel will address the recycling of music archives, both sound and print, found in museums and universities in France and Louisiana. "Recycling" implies the transformation of field recordings, commercial recordings, and transcriptions into live performance through the creation of more contemporary arrangements. The first paper recounts the past and present success stories of recycling music by Cajun and Creole musicians in Louisiana. The second paper tells how a five-week tour in rural and urban France for a little-known Cajun group brought them broad recognition. This success contributed to the self-esteem among members of the Cajun culture in Louisiana and, at the same time, opened new directions for the performance of traditional music in France. The last paper recounts how archival research has revealed a number of yet unknown Louisiana Creole composers of piano music which may one day enrich the repertory of American piano literature.

Embodied Sound and the Transmission of Japanese Performing Arts

Session: 3F

Chair: Jennifer Milioto Matsue, Union College

This roundtable brings diverse artist-scholars into an interactive in-person and remote demonstration-discussion of the multiplicity of ways mind, body, and sound interweave as we learn Japanese performing arts. The unusual challenges that playing the shakuhachi poses reveal that what one wants to learn, and rationally understand about technique, does not always "synchronize" with what the body learns. Rather, the mind must "let go" of its control over the body in order to let one's body learn at its own pace. With nohkan, access to digital media, permission to record lessons, and easily available publications (geared mainly toward amateurs) have created "new modes of learning" in Noh, which greatly impact the transmission process between master and disciple. A variety of incidental and purposeful sounds in knock-down Karate mark individual competence and group coherence as practitioners embody and express membership in particular lineages and communities. Performing Kinpū Ryū style shakuhachi, including *komibuki* (a pulsating breathing technique), highlights distinctions between various professional players in contrast to the local players, the people and the environment, and body techniques in power struggles between urban and rural Japan. The somatic feedback loop created between humans and highly sensitive horses is a surprisingly effective tool to achieving deeper understanding of body, breath, energy, and mental intent in musicking, which

in turn aids in the transmission of *kata* (stances and patterns) in taiko. Collectively the presenters invite all participants to reflect on how ever-expanding ideas of sound and body impact not just Japanese Performing Arts, but the transmission of arts most broadly.

Towards Ethnomusicological Understandings of Violence

Session: 7J

Chair: David McDonald, Indiana University Bloomington

Over the past year, our spaces of safety have become marked by the trauma of the global pandemic, heightened economic instability, and political uncertainty. In reaction to this change in space, the utterances of organizers and activists were rendered more audible as slogans such as "Black Lives Matter" were chanted from the United States to Nigeria in reaction to ongoing incidents of police brutality. As these movements are heard more audibly, what are the physical, social, and psychological damages endured by sound practitioners as our spaces once labeled safe have become simultaneous sites of trauma and resistance? This roundtable strives to highlight the work of ethnomusicologists contributing to ideas about the intersections between music and violence ranging from its most extreme to slow, banal forms. Through brief discussions of their own research, the roundtable participants will reflect on the interface between music, sound, and violence in the following contexts: loyalist song production and conflict in Ireland, race and heavy metal in America, censorship in Moroccan techno, and the expressive arts of Korean victims of the "comfort women" system and the atomic bombing of Japan. Focusing on audience engagement, we are particularly interested in prompting a discussion about how ethnomusicologists can collaborate with communities experiencing violence and, furthermore, how sound becomes a method for uplifting and challenging systemic violence. Listening for sound and silence, what, then, becomes our role as ethnomusicologists researching these systems of violence without upholding the legacies of colonial violences inherent to our field?

Broadening the Ethnomusicological Toolkit: Perspectives and Approaches from the Digital Humanities

Session: 13A

Chair: James McNally, University of Illinois at Chicago; Rodrigo Chocano, Pontificia Universidad Católica del Perú

Ethnomusicologists have historically portrayed ethnographic fieldwork as the defining research method of the field (Barz and Cooley 2008; Rice 2014:88; Nettl 2015:250). Although fieldwork often points to broader questions that could be addressed with complementary quantitative and qualitative methodologies, only a handful of ethnomusicological studies (e.g. Becker 2004; 2009; Borgo 2005) adopt integrative approaches. In this roundtable, we explore how perspectives and tools from data science and the digital humanities can be used to develop analytical approaches and methodologies that complement ethnographic fieldwork and increase its comparative, spatial,

and analytical scope. Panelists' presentations incorporate a range of approaches, including social network analysis, GIS, linguistic phylogenetics, community music mapping, and digital updates of standardized cross-cultural databases of music (Cantometrics/Global Jukebox) and culture (the Ethnographic Atlas/D-PLACE). Their work ranges from individual research projects to collaborative public scholarship endeavors with state cultural institutions and local musicians. They examine musical case studies from Egypt, Peru, Brazil, and the U.S., as well as global comparative perspectives. They also engage with ethical questions raised by these ventures, including questions of privacy, inclusivity, cross-cultural comparison, differential power dynamics, and the legal and moral issues involving copyright and public data sharing of cultural heritage. We intend to open a conversation about how our own ethnographic projects have benefited from these complementary methodologies, and in so doing, offer a potential way forward for future integrative approaches. What new directions might this suggest for our field?

Ableism, Embodiment, and Popular Music: Disabled Ethnomusicologists Speak Out

Session: 8G

Chair: Katherine L Meizel, Bowling Green State University

The three papers in this panel demonstrate how popular music helps makes sense of embodied experience. To be disabled is to experience bodily difference often unintelligible in linguistic or even broadly cultural terms. This is even more the case with so-called "invisible" impairments discussed in this panel's papers: depression, brain trauma, chronic vertigo fibromyalgia, depression, and Ehlers Danlos Syndrome (a chronic illness affecting collagen synthesis). Yet to the disabled listener, music can express the frustration, pain, social isolation, and challenges of bodily difference and dysfunction. We hope this panel establishes the complex relationships that exist among non-normative bodies, musical experience, and culture. Chief among our concerns is an ethnomusicological route to addressing the issue that understands disability both as a stigmatized social category and a painful condition that must be continually endured across social contexts. It is our hope that the uncritical ableism of ethnomusicological assertions regarding the human universality of musical experiences and relationships to music-making can thereby be questioned.

Interrogating the Multiplicities of Pan-Caribbean Identities

Session: 4C

Chair: Jason Mitchell, Florida State University

Current endeavors in the field are moving towards the argument that cultural identities are not bound to a physical location, but rather are cultivated in socially constructed communities. Within the Caribbean and its diaspora, pan-Caribbean identities transcend geographical boundaries in spite of a colonial history entrenched in division and insularity. Throughout the physical place of the Caribbean, the culturally constructed diasporic communities of the United States, and the imagined shared space of recordings, pan-Caribbean identities are cultivated, performed, and constructed/reconstructed through

music and sound. Our panel examines the phenomenology of pan-Caribbean identities as they exist across differing spaces and places. The first paper provides a historical perspective on issues surrounding authenticity and representations of pan-Caribbean identity within the Eurodisco scene of the late 1970s. The second paper interrogates the politics of exclusion and inclusion in physical spaces of Aruba via participants' roles in the soundscapes of those locations. The final paper will examine how a Philadelphia steelband balances a pan-Caribbean identity with Trinidadian and Philadelphian identities through sound. Although these three papers employ different methodologies and theoretical perspectives, they engage with these differences to realize the multiplicities of pan-Caribbean identities. Our work lends itself to a better understanding of how Caribbean culture and identity is sonically constructed in opposition to geopolitical assumptions.

Santería Assemblages: Notes on Afro-Cuban Liturgy, Race, and Ethnicity in the Mid-20th Century

Session: 5C

Chair: Robin Moore, University of Texas at Austin

For more than a century, Afro-Cuban orisha traditions known colloquially as santería have circulated among devotees, artists, and scholars as a quintessential example of the African diaspora and the transnational network referred to as the Afro-Atlantic or Black Atlantic. At the beginning of the 21st century, orisha traditions play an increasingly prominent role in transnational, multilingual cultural networks. As the traditions themselves continue to proliferate, they have become increasingly visible markers of Cuban and Afrocentric identity while also, paradoxically, becoming less tethered to Black or Cuban identity. This panel examines several case studies of Afro-Cuban orisha musical liturgy in scholarship and popular culture at the middle of the twentieth century--a vital historical era in the development of the ritual and artistic canons of orisha tradition. Drawing on religious, intellectual, and creative engagements with santería across sound, print, and film media modalities, the authors trace disparate threads and nodes where traditions of orisha liturgy intersect with popular culture. By focusing on the multiple currents from which santería and its music consolidated itself at that crucial mid-century moment, this panel aims to illustrate the fractious but generative tensions which structure both the contradictions and the ever-increasing cultural importance of orisha spirituality and aesthetics today.

Popular Music and Media Flows Shaping Afro Asian Cultural Spaces from Lebanon to Morocco to Ghana

Session: 13E

Chair: George H Murer, Hunter College

Owing to circumstances arising from the legacies of colonialism and Eurocentrism, global circulations of popular music and culture are often portrayed as emanating from or converging in the United States, UK, France, and Canada. In recent years, ethnomusicologists have explored more nuanced and decentered approaches with respect to interregional musical connectivity and the multiplicity of centers for popular culture production in the

Global South (Díaz 2018; Eisenberg 2017; Mora 2019). This panel explores interregional musical flows that variously span disparate regions of Asia and Africa and illuminate the often unacknowledged complexity of constructs such as "the Arab world," which encompasses a plethora of inherently diverse geocultural outlooks across North Africa and West Asia. Most specifically, we engage with mediated platforms - including YouTube channels, televised music talent shows, and grassroots music radio shows - as sites for meaningful dynamics within interregional musical circulation. Each presentation considers relationalities amplified through interregional mediated musical flows: the nuanced translocal contours of Pan-Arab song competitions and comedy circuits; gendered negotiations of Hindi film music listenership in Ghana; and a reciprocal fixed gaze between Morocco and Korea resounding through the viaducts of social media and K-Pop.

"I feel I don't belong here": Impostor Syndrome and the Struggle Towards Diversity and Inclusion in Music Studies

Session: 5K

Chair: Sergio Ospina Romero, Indiana University

The notion of the Impostor Syndrome has been recurrently integrated into everyday parlance as a way to describe the experience of "not fitting in" or "not deserving to be part of" certain social or professional scenarios. Notwithstanding how common such an experience is among people from various backgrounds, it is significantly strenuous for people of color in academia. This roundtable offers an opportunity to discuss both the idea of the impostor syndrome and the implications of such experiences for students and scholars from underrepresented communities in the realm of music research. Each participant in the roundtable will shed light into specific situations and the way in which they may represent larger trends hampering the advancement of initiatives towards real diversity and inclusion. The lack of recognition given to women of color in academia increases the feeling of not-belonging. Drawing from her experience, the first presenter proposes ways to mitigate this sentiment by internalizing achievements, exercising self-care, and building community support. Based on different scenarios, the second and third presenters focus on the emotional labor related to not fitting in the "classical" --and shrinking-- job market, and how that leads minority scholars to either persist in pursuing tenure-track positions or consider alternative career paths. Finally, while the fourth presenter draws attention to language competence and the advantage of English native speakers over international students and scholars within the U.S. American academy, the fifth presenter reflects about the inner struggles of people of color pursuing a career in academia.

Music Subcultures in the US Deep South: Reckoning with Southern Historical Legacies

Session: 1A

Chair: Elizabeth Ozment, University of Virginia

Each region of the United States is endowed with a particular identity shaped by history and culture, but one particularly saturated with such historical weight and emblematic significance in its mythology, collective memory, and self-consciousness is the Deep South. To grasp how southern music subcultures operate, the primary question that emerges from the papers in this panel is how are southern music subcultures reckoning with these historical legacies? Music in the Deep South reflects amalgamations of geographies, cultural practices, performative imaginations, worldviews, and inescapable contradictions that are suspended in a dynamic relationship to the present and past. The first paper in this panel explores the celebration, self-empowerment, and cultural resistance of Mardi Gras music-making by a Black Alabamian organization; the second paper documents artistic hope and idealistic escapism at the root of a Georgian bohemian music scene from which a handful of American pop music icons emerged; paper three studies Georgian musical religiosity and a self-conscious crafting of Christian folk music; and the fourth paper discusses the political entanglements of music history and white power mobilization at an Atlanta, GA tourist attraction. Together, these four presentations dialog about the pervasive and mindful politics of race, class, geography, and religion that drive musical subcultures in the American South.

The Music of Hermeto Pascoal

Session: 7B

Chair: Adam Rasado, Iona College

Discussions regarding the music of Brazilian composer and multi-instrumentalist Hermeto Pascoal frequently center on the vastness of his output and the diversity of musical influences on his work. June 2021 marks the beginning of the 25th anniversary of Hermeto's unique collection of music, the *Calendário do Som*. The *Calendário* is made up of 366 miniature pieces, one composed each day for a year. It has inspired numerous recording projects and some scholarly attention, though most scholarship on the collection (e.g., Araújo and Borem 2015; Campos 2016; Zago 2012) comes from the composer's native Brazil. Among Hermeto's stated goals was to challenge the "worthy interpreter" (Pascoal, 1997) to use their musical knowledge to create interesting and unique versions of each piece. This paper session celebrates the *Calendário*'s anniversary by studying the collection's notated music alongside the composer's recorded works. The authors aim to contextualize the influences, soundscapes, imagery, musical genres, and performance practices associated with Hermeto's work, highlighting the duality of particularism and universality which constantly underpins his compositions. The first paper focuses on the composer's soccer fandom, positing that Hermeto's mentions of the sport in the collection's lead

sheets have musical connotations. The second paper investigates Hermeto's use of found sounds in recordings, particularly water, and their role in crafting Hermeto's sonic world. The final paper explores the role of birdsong as an influence on Hermeto through reflecting on evolutionary biology to understand his musical complexity. The three papers will be followed by a discussant connecting the session's overarching themes.

National Melodies, Global Harmony? Identity, Agency, and Youth Cultural Production at Ethno-World Camps

Session: 12E

Chair: Laura Risk, University of Toronto at Scarborough

Beginning as a one-off folk music camp in Sweden in 1990, the Ethno-World program is now a network of youth music camps that take place in an ever-increasing number of locations around the globe. These camps distinguish themselves from other post-revival folk and traditional music camps in Europe and North America (Dabczynski 1994; Livingston 1999, 2014; Miller 2007) through their "peer-to-peer" model of intercultural music teaching and learning and their stated goal of using nationally-associated repertoires to "combat xenophobia, intolerance and racism" (JMI 2020). Musicians at Ethno-World camps, typically ages 13 to 30, are called upon to stage national identity by teaching traditional music from their country or region of origin to their peers. Unlike the professionalized world of music learning and teaching, where expertise is the basis of authority, the authority to share and represent culture at Ethno camps is granted by virtue of nationality. This panel brings together scholars from ethnomusicology and music education to present conclusions from a two-year arm's length impact study of Ethno-World conducted under the auspices of an international inter-university collaboration. Through thematic analysis of 113 interviews, we explore the ways in which Ethno-World camps use traditional musics to produce a public-facing vision of nation-to-nation global harmony even as they celebrate a post-nationalist vision of global youth culture. We argue for increased attention to the role of voluntary associations and non-governmental organizations, such as music camps, in shaping present-day transmission of traditional repertoires.

Songs, Solidarity, and Latin American Social Movements in the Latter Twentieth Century

Session: 1C

Chair: Jonathan Ritter, University of California at Riverside

Tales of musical protest and resistance to repressive regimes in Latin America, as well as the role of music in sustaining social movements dedicated to political ideals of equality and social justice, constitute dominant themes in musical scholarship about the region and its history in the latter twentieth century. While transnational influences on this *música comprometida* (socially- or politically-committed music) are often acknowledged, the research frameworks utilized are typically cast in nationalist terms--the role of music in the rise and/or fall of particular

dictatorships, Marxist revolutions, or political events within specific countries. The papers in this panel, in contrast, foreground the broader transnational frameworks that informed musical activism during this era, including the role of forced migration, diasporic populations, and both secular and faith-based solidarity networks that extended well beyond the borders of individual countries. Case studies explored by panelists include the influence of Chilean nueva canción on local folk music in places as disparate as East Germany and Ecuador, U.S.-based Salvadoran bands that participated in the Central American solidarity movement of the 1980s, and the rise of communal singing and social-justice oriented music in the Family of God movement throughout Central America in the wake of Vatican II reforms.

Hearing Resurgence: Indigenous Sensory Relations to Water

Session: 11F

Chair: Dylan Robinson, Queen's University

Since the early 2000s, Indigenous scholars have offered numerous pathways toward the resurgence of Indigenous thinking and creative practice. Much of this work has centralized our relationships as Indigenous peoples to the lands and waterways from which our languages, governance models, epistemologies, and ontologies flow. At the same time, the question of sensory relationship to the "flow" of Indigenous resurgence has been less frequently examined. What structures of feeling with water give form to Indigenous peoples' core values and teachings? What kinds of immersion does resurgence entail? How is a politics of resurgence made buoyant through our experience of its currents and eddies? Moreover, this panel asks what we--as Indigenous people with various relationships to the elemental medium of water in its different forms--might learn about resurgence by considering what it means to listen to and with water. This panel takes the liquid materiality of water and our relationships to its surging and resurging movements as starting points through which to theorize a sensory politics, or sensate sovereignty of Indigenous sonic resurgence. Panelists will speak to Indigenous teachings about water and relations with water and sound that challenge Western single-sense orientations. Resurgence takes place when a stream re-emerges from underground. Our provocations around Indigenous sensory knowledge similarly seek to daylight streams of resurgent thought previously landfilled by settler colonialism's epistemic violence.

Zapatéale Mij@: The Invasion of Norteño Sax and the Digital Experience

Session: 10A

Chair: Lucero Saldana, San Antonio College

With the pandemic affecting our livelihoods, the demand for la musica Norteño Sax has been increasing on the radio waves and music streaming services across Mexico and the United States. It is becoming a part of a new generation of Mexican/Mexican American musicians that are generating an innovative and youthful sound in the U.S.-Mexican border, but also growing their digital content. This panel obtains insights to the genre of Norteño Sax

by observing the virtual musical practice in a Mexican/Mexican American cultural context, testimonios with the musicians of La Zenda Norteña, and the expansion of their streaming services. By adapting to COVID-19, this platica will provide an in-depth perspective of the musicians, an ethnomusicologist scholar, and the data-driven aggregator who has persevered the impact of the musical industry. Juntos, these musicians of the Norteño Sax genre and the digital content team are a cultural and virtual reflection of the current customs of the U.S.-Mexican borderlands. Thus, creating a Norteño Sax community and becoming "La Sensacion Juvenil Norteña."

Relational Ethnographies of Music in Public Policy

Session: 5E

Chair: Kendra Salois, American University

This panel analyzes how cultural intermediaries--arts administrators, civil servants, NGO workers, and researchers--shape public policies and (re)configure cultural value as they create music projects. These intermediaries build unique relationships between musicians, politicians, community members, and other stakeholders that shape political realities, civic society, and different forms of relational exchange. We elucidate the complex relationships these intermediaries negotiate as across local governments, international/non-governmental organizations, and community arts spaces. Drawing on ethnographic data from Europe and the Middle East, we analyze how intermediaries build trust and mediate intercultural (mis)understandings as they broker intersecting publics and politics. Panelists show how intermediaries negotiate rural policy governance and the relational value of music in the Scottish Highlands and Islands; music industry development as part of climate change policy in Greenland; the politics of immigration and multiculturalism in Southern France; and music's role in humanitarian work in a Za'atari Refugee Camp in Jordan. Cultural intermediaries (including ourselves) are uniquely positioned to build relationships in ways that shape public policy and hence affect the cultural, economic and social capital of musical communities in diverse contexts. These ethnographic studies of cultural intermediaries and public policy illuminate the unexpected relationships that shape how stakeholders engage with and value music projects.

Writing as an International Student (Professional Development Workshop)

Session: Thursday, October 28, 12:30 – 1:30 pm

Chair: Eduardo Sato, University of North Carolina at Chapel Hill

In this workshop, we imagine possibilities for ethnography beyond the norms of North American academic writing. We bring attention to examples of autoethnography and experimental writing in our discipline(s) and center discussion around questions such as: Who "gets" to do autoethnography? On what issues? What is the role, perceived and actual, of memory in ethnographic writing? What qualifies as "experience in the field," and how is

memory tied to experience? How do we empower both memory and experience to contribute to richer cultural knowledge, in and through writing? We invite students of international/multicultural backgrounds working in Western/North American academic institutions to collectively reconcile sensory and subjective experience with the "absolute archive" and imperative of the citation.

Syllabic Systems as Indigenous Frameworks for Analysis in South Asian Music

Session: 9G

Chair: Francesca R. Sborgi Lawson, Brigham Young University

Many systems of music and dance in South Asia extensively use vocabularies of syllables in pedagogy and performance. Our panel explores four syllabic systems from a regionally and stylistically diverse array of South Asian genres ranging from ritual music in Sri Lanka to folkloric dance in Assam, from classical dhruwad to contemporary Indo-jazz fusion. Our interest includes not only these systems' points of comparison, but the multiple "meanings" they communicate. Syllabic systems may explicitly convey directions to performers, or may implicitly encode information about the deep structure of a performance. Our ethnographic research reveals that the use of syllabic systems can also be implicated in larger cultural discourses about theology, or the politics of creativity, or even ethnic sovereignty. The first paper analyzes a dhruwad ālāp performance, arguing that the deliberate patterning of vocables reveals the underlying syntax of the improvised melody. The second paper explores the difference between North and South Indian recited drum syllables and presents an analysis showcasing the creative potential when combining both systems. The third paper analyzes Sinhalese-Buddhist ritual performance, in which musical rhythms draw on poetic conventions. The fourth paper describes how establishing a grammar for folkloric dance has played a role in a tribal separatist movement in Assam. Our panel approaches syllabic systems as modes of embodied analytical knowledge. In the spirit of ongoing conversations in our field, this panel decenters Western/colonialist frames of music analysis by foregrounding syllabic systems as indigenous frameworks and highlighting performers' perceptions and expressions of musical structure.

Choreomusical research perspectives

Session: 3K

Chair: Elina Seye, University of Helsinki; Kendra Stepputat, University of Music and Performing Arts, Graz

The roundtable discusses questions and challenges related to the research on the interrelations of dance and music. Although many ethnomusicologists over the years have noticed the significant connections between dance and music all over the world, and some have also analyzed them, the research approaches and methods developed by individual scholars have rarely been taken over by others. Consequently, the field we call choreomusicology,

referring to the various approaches that have been used for investigating the relationships between dance and music or movement and sound, has remained a marginal area of research until now. This roundtable is based on an international research collaboration between the participants of the roundtable and their joint efforts to form a stronger basis for future research. The participants will present the theoretical approaches they have developed with examples from their own fieldwork. The themes covered by the participants encompass choreomusical aspects in the fields of corporeality, social relations, translocal contexts, and local ontologies. After an introduction to the choreomusical research perspectives (10 minutes), each of these four areas will be presented (10 minutes each). A short summary with comments on future directions for choreomusical research will close the roundtable presentations. The following hour is dedicated to discussions between roundtable participants and the audience.

Caste and Music in South Asia

Session: 7C

Chair: Zoe C. Sherinian, University of Oklahoma

In this contemporary moment of decolonization of the academy, the publication of *Caste* by Isabel Wilkerson, and the movements for racial justice in the West and caste justice in India, it is time that ethnomusicologists critically examine the relation of caste and music in South Asia, and, simultaneously, its conspicuous absence in much scholarship on South Asian musics over the past century. This panel engages caste and music from multiple perspectives including Mirāsīs, low-caste Muslim accompanists marginalized within Hindustani music; the intersections of Tribal, Dalit and high-caste musicians in Jharkhand; the role of vocal discourse in maintaining the alterity and exclusion of lower-caste aspirational male singers in the Bollywood music industry; and sound, ideology and agency of Dalit folk drummers in Tamil Nadu. These papers probe the role of musical practice in reinforcing, challenging, and shifting structures of caste hierarchy, while investigating the intersection of caste with other aspects of social identity, including gender, tribe, class, and religion. Questioning and deconstructing the historical dominance of classical music throughout the subcontinent and in ethnomusicology, we illuminate the common experience of devaluation and marginalization as well as strategies of resistance used by these musicians to reclaim their musics and musical abilities as worthy of being heard and studied. Collectively, we argue that ethnomusicologists must better attune their eyes and ears to caste as a crucial, yet often unnamed, aspect of social life that is central to music and dance study in South Asia.

Pata Pata: African Women's Perspectives on Africana Life and Musical Arts

Session: 9A

Chair: Stephanie Shonekan, University of Missouri

In the midst of global injustice against Africans and African Americans, Miriam Makeba released her joyful African folk song, "Pata Pata," in 1967. The song followed her from the beginnings of her career in South Africa, through her 30 year exile, and her active advocacy for racial and social justice against US segregation, European colonization of Africa, and South African apartheid. The song signified a unique African woman's perspective on hope, joy, and love for Black people on both sides of the Atlantic. Makeba did this while also dealing with life as a daughter, mother, and lover. Continuing this tradition of illuminating Africana life through music and other artistic forms, four African women scholars on this panel bring nuanced analyses of different aspects of life--in the Motherland and in the United States--by presenting their research on the function, meaning, and aesthetics of musical life. Like Makeba, these scholars have gained a deep perspective and wide lens on the bridges that exist across the Black world because they have lived in both spaces, observed and experienced struggles that endure, and can therefore highlight the music that still has the power to uplift and empower. Like "Pata Pata," the African and African American music and other artistic forms that this panel explores are about the continual struggle against social and racial injustice, the endurance of culture-bearing and music-making, the joys of motherhood, and the pain and pleasure of romantic love, all from the perspective of African women.

Social Distancing, Musical Togetherness: the nexus of community music, health, and technology during the COVID-19 pandemic

Session: 6G

Chair: J.A. Strub, University of Texas at Austin

This roundtable will provide a forum for sharing research on COVID-era community musicking, with an area focus on North America. The Coronavirus pandemic has profoundly affected the ways in which music is performed, experienced, and researched. This presentation brings together researchers from the United States and Mexico who have been engaged in ethnographic and theoretical research on vernacular music, wellbeing, and participation during the pandemic. Participants will focus their discussion on four themes that recur throughout their research: 1) community music as a mechanism for promoting wellbeing and health-related norm-setting; 2) innovation, improvisation, and emergent digital infrastructure responding to the need for musical togetherness in times of lockdown; 3) approaches to contextualizing particular localized and diasporic responses within a pandemic worldscape; and 4) forms of inclusion and exclusion amplified by the mass-migration to digital musicking during COVID. Presenters will discuss findings from their respective projects, which include documenting the responses of individual musicians and promoters in the United States and Mexico, engaging in

participant observation in live-stream chatrooms, and appraising the mechanics of festival transitions from in-person to virtual events. In spite of the novelty of this research topic, presenters have begun to theorize these new phenomena by drawing from previous literature on music and wellbeing, social media and diaspora, culture access and the digital divide, transnational labor and culture flows, and studies of emergent resilience in times of crisis. The panelists encourage active participation from fellow scholars who are engaged in similar research.

Archival Processes and Social and Historical Practices of Listening

Session: 9I

Chair: Otto Stuparitz, University of California at Los Angeles

This roundtable explores archival theories and processes related to social and historical practices of listening under the ideas of access, agency, and the reformation of community discourse. New archival processes based on access have reinvigorated popular songs or genres that had been neglected and actively forgotten. Shifts in the creation and control of state and grassroots archives allow more stakeholders to use heritage materials negotiated by community-oriented archivists. Communities reshape their discourse through a new generation of listeners, targeted as end users of archival information systems. This roundtable aims to foreground models of working together towards decolonial and globally circulating frameworks to explore the processes of recordkeeping, selecting/appraising, interpreting, and storytelling of sound history. Co-presenters discuss the project Decolonizing Southeast Asian Sound Archives that addresses music and sound from Southeast Asia located in Europe. Another discusses the Anthology of Indonesian Music: Jazz and Popular as an example of listening communities reshaping their discourse. This is framed as part of the role of community-oriented archivists in generating and sustaining community support at the Indonesian Jazz Archive. Another draws on the experiences of an Indonesian "digger" turned grassroots archivist in finding consistent funding through various means. Another traces the contemporary circulation of "golden era" 1960s and 1970s Cambodian popular music recordings as a global media archeology. The last presenter illustrates how The Black Power Station generates Xhosa arts activism that re-animates a colonial sound archive through performed curatorial modes.

Bi-musicality, tri-musicality, and beyond: reconsidering world music ensembles today

Session: 3D

Chair: Sumarsam, Wesleyan University

In spite of being a major part of many academic ethnomusicologists' practice and job description, the body of literature about world music ensembles remains relatively small. In this session, we use Mantle Hood's concept of bimusicality as a point of departure in considering new possibilities for world music ensembles. The presenters address the significance of practice-based,

for-credit courses in twenty-first century tertiary education, and reconsider links of affinity within institutions that support and deepen the value of this form of study. As a mix of insiders and outsiders to the musical traditions they research, the panelists provide a diverse set of perspectives, each of which underscores the potential world music ensembles retain for integration with area studies departments, as well as for broadening students' cultural understanding. Ongoing discussions of ethnomusicology's colonialist roots have highlighted the need for a critical approach to world music ensembles that avoids complicity with a multicultural "diversity checklist" within music departments and offers new pedagogical approaches. World music ensembles present multiple modes of learning for students, reinforcing and complementing theoretical study from various disciplines. Each of the presenters considers how their experience with world music ensembles has factored into their own training and research, and reemphasizes their significance to both music students specifically and to broader tertiary education systems in which music departments are situated.

Music, Death, Trauma, and Grief: Ethnomusicological Implications

Session: 2L

Chair: Matthew M Sumera, Hamline University

This roundtable seeks to take stock of existing debates at the nexus of music, death, trauma, and grief as a way to suggest as yet underexplored implications. Specifically, roundtable participants will engage audience members in discussions related to four primary themes: the challenges of narrating the visceral nature of trauma and grief; the differences in theorizing and writing about personal versus collective responses to death and trauma; the disciplinary boundaries implicated by such study; and suggestions for the decolonization of this area of inquiry. Roundtable participants will reflect on these themes through brief discussions of their own research, which includes ethnographic engagements with trauma and death as experienced and performed by Iraqi women through intricate biographical songs; musical collaborations manifesting from psychic and collective trauma on the U.S. Mexico border; the militarization of grief among service members and their supporters in the United States in online music videos; and the intangible memorialization of Atlantic Canadian disasters in song. Rather than pursue a series of individual talks, however, time will be devoted to each theme, which will be framed by the moderator and then discussed by participants and audience members alike. In the end, we seek to expand existing scholarly debates about the intersections of music, death, trauma, and grief by discussing the implications of their study for an ethnomusicological engagement in a world increasingly defined by political turmoil, global pandemics, climate disaster, and their aftermaths.

A Touchy Topic: Mission, Agency and Advocacy in Ethnomusicological Research

Session: 5F

Chair: Muriel E Swijghuisen Reigersberg, The Open University

This roundtable will explore and problematize the relationship between the terms 'Mission', 'Agency' and 'Advocacy' within ethnomusicological research, including applied research and ethnodoxology. Panelists include: an ethnodoxologist; an atheist; a Catholic discussant; a marginal Christian and a Buddhist. Debates in ethnomusicological newsletters and on learned society listservs suggest that there is still a tension between the academic desire to remain 'objective' whilst also being 'inclusive' of scholars of faith and religious diversity. Whilst ethnomusicologists in today's academy are more comfortable studying Christian music topics as observers or scholars of faith working within their own traditions, questions of research ethics, post-colonial oppression and proselytization still arise when applied methods in Christian contexts are observed and discussed. Some of these discussions do not always acknowledge that a researcher's Christian or other beliefs, or a lack of belief and spirituality may influence their approach to their research context or the work of other researchers, even if a researcher prefers not to forefront their own religious convictions, or absence thereof. Neither do some discussions acknowledge that the (post) colonial communities engaged with have been Christians for several generations and have their own agency and preferences with regards to the practice of their Christian worship traditions. In some cases, the championing of local Christian 'agency' through 'advocacy' in applied contexts is also perceived as a form of 'missionization' in and of itself, even when localized Christian traditions have been in evidence for decades. The proposed roundtable seeks to explore these debates from a variety of perspectives. It aims to provide a safe forum in which panelists and audience can explore how their faith identity influences and challenges their approach to and views of (applied) research and questions of faith in secular academy. The panel will investigate how debates involving 'agency' and 'advocacy' have bearing on questions of research ethics and professional integrity and how a secular desire to advocate for 'de-Christianization' can also be conceived of as a form of secular proselytization, not always welcomed by religious communities themselves.

Mentoring for Professional Development: Praxis from Barbara B. Smith

Session: Saturday, October 30, 12:30 – 1:30 pm

Chair: Ric Trimillos, University of Hawai'i at Mānoa

Mentorship refers to advice, guidance, direction, training, and support provided by a mentor to a mentee. Mentoring involves specific categories of relationships for the mentor, such as with a student, with junior faculty, with professional peers, and with colleagues in other disciplines or outside academe. A good mentor is someone who can facilitate someone else's success. Mentoring has more recently been deployed in marked and critically directed ways to drive systemic change in ethnomusicology, and we take this

opportunity to reflect upon it. Our roundtable considers modes of praxis for mentoring in ethnomusicology and reflects upon "how we actually do it." What makes a good mentor? What are effective forms or modes of mentoring? How can mentoring be a way to promote diversity? Some modes are formalized and structured while others appear spontaneous and resistant to institutionalization. Modes of mentoring include nurturing, friendship, apprenticeship, and role modeling, among others. Effective practices can eventually become a multi-generational legacy of praxis. The dialogue concerning expectations, intentions, and needs between the mentor and the mentee can be intuitive and unspoken or, in other cases, explicit and verbalized. An important aspect of mentoring is enabling greater diversity and opportunities for empowerment in the field, currently with special attention to international students and minorities. The roundtable considers diverse aspects of a mentoring praxis, drawing on the life's work of Barbara B. Smith, founding ethnomusicologist and a mentor par excellence at the University of Hawai'i at Mānoa.

Indigenous Engagement and Refusal from Mexico to Canada: Performance, Community, and Method

Session: 9F

Chair: Lee Veeraraghavan, University of Pittsburgh

Indigenous performances and songs take place within networks of circulation that have experienced disruption from the "long pandemic" that is colonialism. This panel offers three case studies from geographically and culturally distinct Indigenous groups that speak to different ways Indigenous people are reconnecting with their communities, traditions, and songs. The papers share a focus on how Indigenous communities are taking (back) control of musical circulation as a means of healing the harm of disconnection, and address the ramifications for research methods in ethnomusicology with Indigenous people in North America. These methodological challenges have been framed as questions of decolonization, and can take the form of repatriation of musical materials, but include alternative communicative strategies between ethnographer and informants, and among Indigenous community members themselves. The efficacy of talking circles as an innovation in the group interview format is evaluated in the context of exploring contentious issues of intertribal relations and belonging in Danza and powwow. A libretto by a Métis writer recontextualizes what it means to repatriate intangible cultural heritage through a community-engaged, dramatic musical work. Haudenosaunee singers in eastern Canada and New York adapt to pandemic restrictions by sharing social dances through communications technologies that extend and reanimate traditions of blockade, control, and resistance, considered essential to community well-being. These contributions are offered as instructive models of the pressing need to act in good ways, decentering the academy in favor of the priorities of the diverse Indigenous communities we serve and into which we are welcomed.

Bodies, Walls, Streets: Music and Displacement

Session: 13C

Chair: Kinh Vu, Boston University

Displacement, relocation, dissociation, disruption, trauma, otherness. Each of these terms elicits images of mass migration, homelessness, statelessness, or outsider-ness and exclusion of many kinds. While consideration of these realities might paralyze us, together they are cause for actions that affirm, support, uplift, and honor those who experience a reality of belonging nowhere, and those who work with them through music (Vũ & de Quadros, 2020). For this organized panel, we align our presentation with the annual meeting's aim to promote diversity, equity, and inclusion by sharing diverse fieldwork on displaced musicking and its impact on the lives of those people who have been denied rightful access to place. A discussant and three panelists will present conceptualizations of displacement as encompassing peoples forced away from their locations by political, social, economic, climate, resource change, injustice, and insecurity. Two of the panelists illustrate their conceptualizations with direct fieldwork engagement. One of the panelists presents an autoethnographic account of being controlled by the racialization of space in prison. It is our intention that this presentation will shed light on the dire circumstances and systems of displacement and recognize how music/musicians are working to free the silent and silenced peoples who have suffered the indignity of being between or without place. Vũ, K. T., & de Quadros, A. (Eds.) (2020). *My body was left on the street: Music education and displacement*. Brill-Sense.

Caring for Asian America in Ethnomusicology

Session: 7K

Chair: Yun Emily Wang, Duke University

This roundtable explores different approaches to care—as labor, curation (Gopinath 2018), practice, and pedagogy (Horse and Nakagawa 2020)—within our work as Asian American music scholars. As a group of intergenerational scholars, we continue conversations on what it means to care for/about/through Asian America, a paradoxical group fractured and interpellated into a singular formation within liberal multiculturalism. By attending to the utility and slipperiness of "Asian America/ns" and "care," we seek to open up new possibilities in theory and practice. Panelists will consider the multiple care practices of Asian American settlers working under Indigenous leadership to restore relationships with nonhuman kin. They will remember disability and the braided (Powell 2020) relationships of Khmer, Black, and Indigenous peoples in Cambodian America. Another explores how the racialization of South Asians in the United States both obscures and complicates class, caste, and sectarian politics. Others discuss how the Asian American Movement and the roots of justice in Asian American studies provide opportunities for the simultaneous care required in scholarship, teaching, mentoring, and service. As scholars with multiple practices and concerns for Asian America, the participants grapple with the moral and

ethical stakes of collectivizing disparate Asian ethnic identities. Drawing attention to Asian America attunes us to the specificities of solidarity with decolonization projects and intimacies with Indigenous, Black, and Latin@ communities. The overarching purpose of this roundtable is to build discussions around a rigorous consideration and practice of care for/about/through Asian America/ns in the Society.

Acts of Vocal Animation

Session: 9B

Chair: Amanda Weidman, Bryn Mawr College

Recent discussions of animation have moved from a narrow association with cartoons and special digital effects to a broader concept of animation as a tool for thinking about possibilities for human creative and political action in the world. Various practices recognizable as animation share a common feature: the existence and exploitation (to differing degrees) of a gap between what is projected or heard and the animating agent, entity, or logic working "behind the scenes." While these reframings of animation have originated in thinking about linguistic interaction, and in the digital turn in cinema/media studies, this panel centers a consideration of animation around the constraints and affordances of the singing/musical voice. We explore the utility of animation as a framework for considering the meaning and efficacy of singing (and other forms of voice-like expression) in different contexts. Animation can provide an alternative to assumptions of "identity" and "expression" as motivations for vocal acts. Once voice is freed from having to express the truth of the inner self, confirm the reality of a physical body, or be the acousmatic "source" of a visible image, myriad strategies and possibilities of voicing emerge. Animation, allowing for different combinations of body, instrument, voice, name, and authorial intention, can also productively complicate ideas about agency, highlighting the multiplicity of agents and/or the dispersal of agency among a variety of roles. Together, these papers show how gendered normativities and racializing stereotypes can be destabilized or refused through acts of vocal animation.

Canon, classification, and Indian classical performing arts

Session: 12C

Chair: Amanda Weidman, Bryn Mawr College

A critical body of historical research on Indian classical performing arts shows in increasing detail the processes of reform and classicization that canonized these genres and marked them as respectable, modern, and national, while excluding other genres, and particular subaltern performers. In this panel, rather than looking at the reform or genesis of what are today known as the classical traditions, we contribute to the understanding of the categorization and canonization of the 'classical' by looking at forms of music that were not canonized or that stood at the edge of what became the classical canonical forms. Our aim is to draw focus on the extensive forms of music-making that employ key 'classical' features such as raga and tala, many of which exist to

this day, though are relegated, at best, to categories of 'light classical' or 'light' or 'devotional' music. The panel also focuses on decentralizing the idea of the classical from a model that incorporates, explicitly or implicitly, a model akin to marga ('elevating and spiritual') versus desi ('local and entertainment') music, as found in the Sanskrit treatises, or Singer's model of 'great' traditions that 'little' traditions feed into or from (1958). Exploring a diversity of genres and musicians through textual, ethnographic, and genealogical methods, both historically and in present-day India, we explore a multi-dimensional musical terrain where more complex forms of generic connection and autonomy have operated, and thus expose sharply the caste-, class-, religion-, and gender-based processes of canonization and classification.

Ethnomusicological Education Outside the Academy: Tools, Methods, and Frameworks

Session: 3C

Chair: Schuyler Whelden, College of the Holy Cross

The massive shift to remote learning during the COVID-19 pandemic has disrupted accepted boundaries between formal instruction and other kinds of learning. As students and educators transform their homes into classrooms, they confront the limitations of the available materials at hand and the methods they have inherited to study and teach them. Rather than leveling the playing field, this situation highlights persistent inequalities and brings new attention to long standing questions about the effectiveness of our pedagogical tools and systems. Educators have found themselves supplementing standardized formats with tools like collaborative web pages, instructional videos, podcasts, and conferencing applications. This panel brings together music educators who are employing some of these tools to share ethnomusicological research and practice with non-academic audiences. The papers examine the experience of scholars and educators using these tools to share ethnomusicological museum content, teach composition and musicianship, create audio-based lessons for non-academics, and to foster an online conversation about restrictive practices in the discipline. In addition to charting our successes with these tools, we also reflect on their limitations and ways they can be made more equitable, inclusive, and relevant. How might ethnomusicology contribute to reinforcing dismantling boundaries between academic and non-academic spaces? How do internet-based technologies make these practices more accessible? How might these practices contribute to decolonization or democratization efforts? What can bringing our research and teaching to a larger public tell us about the white supremacist, colonialist, and capitalist structures that inform and influence formal educational environments and methods?

A Conversation with Pioneering HBCU Music Educators

Session: 3

Chair: Loneka Wilkinson Battiste, University of Tennessee at Knoxville; and Fredara Hadley, The Julliard School

Historically Black Colleges and Universities (HBCUs) are hubs of musical ingenuity with strong reputations, robust histories, and distinct traditions that reflect the history and culture of the innumerable musicians who have passed through their gates. In this panel, we explore the complex, innovative world of HBCU music programs with legendary choral and band directors. The contributions of these musical leaders continued the legacy of building strong positive images of HBCUs, promoting institutional unity and pride, and undergirding the financial health of their institutions, following the model originally established by the Fisk Jubilee Singers in 1871. As a collaborative effort between the Gertrude Robinson Network and the Atlanta University Center's Robert W. Woodruff Library, this panel centers the experiences of HBCU musical leaders as they share insight into their journeys and the music programs they led, affirming the historical and present-day significance of music and leaders of the HBCU tradition.

Beyond Rhythm: The Coloniality and Decoloniality of an African Diasporic Trope

Session: 1G

Chair: Juan Eduardo Wolf, University of Oregon

Public and academic discussions of the African diaspora in the Americas often overemphasize the trope that African cultures provided the rhythmic component to many music-dance genres, suggesting that Europeans were the primary sources of these musics' melodic and harmonic aspects. This view relies upon problematic binaries such as culture/nature and mind/body, in which the former component of each pair is discursively associated with European melody and harmony and the latter with African rhythm. As Agawu (2003) and others have demonstrated, this reductive view is a legacy of the European colonialism that continues to be reified by scholars and practitioners across the Black Atlantic and beyond. In this panel, we deconstruct the recent discourse that supports this trope in African diasporic music creation, based on the work of scholars such as Agawu (2003), Munro (2010), and Garcia (2017), and offer our own contributions through a set of case studies in various Latin American locations. In these studies, we document a variety of approaches in which practitioners may embrace, resist, or disregard the trope, positing their approaches as forms of agency. We emphasize the ways that the voices of Afro-descendant and Black musicians have and continue to ascribe meaning to the musical tools they use. Our panel's discussion thus recognizes that musicians may reinterpret colonially inflicted tropes as decolonizing gestures and considers the implications of such gestures on ethnomusicologists' own contributions to decolonial discourse. To further scrutinize these contributions, an activist/musician Afro-Brazilian discussant will provide critique from outside academia.

CITED: Practicing/Praxis/Ethnomusicological Citation Habits

Session: 6A

Chair: Deborah Wong, University of California, Riverside

This roundtable proposes an ethnomusicological citation challenge. We will draw citations into sharp focus as a power-laden practice that we can collectively commit to changing. Our aim is to rechannel who ethnomusicologists cite and why. Have you audited your own writing lately? Do your references represent a range of perspectives from thinkers of different genders, race and ethnicity, sexual orientation, etc.? Is Judith Butler always the best scholar to cite? Bluntly put, what proportion of the references cited in your last essay are straight White men? This roundtable will move quickly, provocatively, and performatively through a set of interrelated questions, problems, solutions, and speculations. The roundtable organizer will introduce scholarly citation practices as a key technology for disciplinary formation and will acknowledge Eve Tuck's year-long Citation Practices Challenge as a methodological inspiration. Each presenter will then poke, prod, or bemoan a citation practice that narrows our futures by limiting how ethnomusicologists can think. The speakers will address erasure, continental theorists, the immutable authority of cultural anthropology, circular citations and dead ends, Google H index, syllabi as citational pedagogy, the pleasures of citing Sara Ahmed, calling women/BIPOC/LGBTQ genealogies into view, and more. One presenter will perform citation. Another will reflect on the affective contours of citation. We will all ask how citation makes, remakes, and cancels. Are you on mute? been muted? muted others? The first 40 minutes will feature panelists' statements followed by 50 minutes of open discussion with the audience, focused on the politics of citation.

Rethinking Climate Crisis and Climate Justice through Indigenous Musical Refraction

Session: 1L

Chair: Maxwell Yamane, University of Maryland at College Park; Tory Johnston (Quinault), University of California at Davis

Like ecological activists, ecomusicologists have sought to address current environmental crises of the Anthropocene by eagerly incorporating Indigenous perspectives. However, when both activists and scholars focus primarily on climate crises, they overlook the structural inequalities against Indigenous communities that are exacerbated by climate change and the political forces that fuel it. This panel seeks to engage both ecomusicology and Indigenous music scholars by examining how music and sound challenge frameworks of environmental change in relation to social, economic, political, and spiritual issues experienced by Indigenous communities. Panelist 1 will introduce the current literature on environmental justice within ecomusicology, arguing that better engagement with Indigenous ecological philosophers can shift our discussions, focusing on relationality rather than sustainability. Panelist 2 will show how aural praxes and knowledge systems relate to Quinault self-governance, investigating the role of sound and music in

addressing the disproportionate effects of climate change on the coastal community of Taholah. Panelist 3 will show how powwow songs in the #NoDAPL movement in Washington D.C. reject colonial and capitalistic structures that endanger human and other-than-human beings. Panelist 4 will discuss the appropriation of Indigenous traditional ecological knowledge (TEK) into right wing esoteric shamanism and how sound practices are implicated in spreading harmful misinformation about climate change. Panelist 5 will show how music orchestrates the year in the Bolivian Andes, looking at how music as an epistemic form interacts with local notions of climate change, and raising important ontological questions about the very existence of climate change as we know it.

Enigmas at the Language/Music Interface: Instances from Indonesia and Timor-Leste

Session: 1J

Chair: Philip Yampolsky, University of Illinois at Urbana-Champaign

This panel presents three studies from Island Southeast Asia concerning the interaction of words and music. Each study presents a mystery: how did the current practices come about? At this late date the mysteries are probably insoluble; the papers offer tentative hypotheses, but their real intent is to point out the puzzling nature of these practices. In Central Javanese gamelan music, vocal texts (*sindhenan* and *gerongan*) are largely unrelated in content or affect to the orchestral composition (*gendhing*) they are sung to, and singers may not know what the texts mean. Both the meaning and form of the text may be obscured by the music. In Balinese *gambang* music, melodies often share names with poems called *kidung*, as well as formal similarities with the verse-forms governing *kidung* prosody; but whatever performative linkage there may have been has disintegrated. This has left many wondering whether, historically, instrumental melodies inspired new types of literary creation, or were verses transformed into notated melodies played by instrumentalists to accompany the singing of the poems? And what eventually separated *gambang* and *kidung*? In Timor, *vaiho* and *kananuk*, geographically and linguistically unrelated traditions of sung poetry, require poetic lines to be broken into small units between which extraneous text is inserted. The insertions constitute an invariable melodic text, different for every melody, without which the constantly changing poetic lines cannot fit the melody. All three of these instances show a subordination of the communicative function of the poetry in favor of the music.

From Social Networking to Community Interventions: Music's Role in Health and Wellbeing During the COVID-19 Pandemic

Session: 10J

Chair: Felicia K Youngblood, Western Washington University

The COVID-19 pandemic has affected methods of musical participation in local, national, and global settings. Our presenters explore how this applies to health and wellbeing, ranging from the negative impacts of social isolation on

musicians to the application of music as an intervention strategy for improved health in marginalized communities. This interdisciplinary roundtable features a range of methodologies, evidence, and analytical and theoretical lenses. Our first presenter examines music innovation and creativity in providing new opportunities for healing and empowerment among Syrian refugees through the Sounds of Change Foundation. Our second and third presenters reveal insights gained from a collaborative study that assessed the wellbeing of US musicians during the early lockdown phase of the novel coronavirus response. Considering the role of virtual music programming in Veteran communities, our fourth panelist identifies barriers to participation for different generations of Veterans who are seeking to engage in virtual music workshops and ways to provide greater access by adapting online pedagogy for inclusive engagement. Our final presenter explores how Black music curators cultivate digital geographies of Black virtual care, nostalgic connectivity, and sonic wellness through the Verzuz webcast series to "music" themselves out of the fantastical horrors of the coronavirus pandemic. In each of these instances, music and its access are determined to be essential factors in the health and wellbeing of listeners and practitioners. Ultimately, we reflect on how virtual participation affects community engagement and the possible implications for health and wellbeing on individual, familial, and community levels.

Soundscapes of American Gentrification

Session: 9J

Chair: Christina Zanfagna, Santa Clara University

In this roundtable we will explore the "buzz" surrounding music, sound, and gentrification. Our presentations draw on ethnographic research with Black and Brown residents in U.S. cities while critiquing "creative class" initiatives that purport to benefit musicians and other culture workers. Individual contributions include: 1) Theorizing deadness as a state from which Detroit hip-hop artists create music, form identity, and enact generative spatial entitlements that resist gentrification. 2) Articulating the somatic sense of displacement experienced by Black musicians in New Orleans when they hear white transplant musicians from New York performing traditional jazz. 3) Interrogating the gentrifier in the mirror through an autoethnography of a white home owner in New Orleans in order to pursue how a music scholar is culpable in displacing musicians and other precarious culture workers. 4) Articulating the sonic markers of gentrification in Washington, DC as a way of moving toward emancipatory soundscapes. 5) Mapping Latinx queer listening practices and spaces such as bars and restaurants as forms of resistance to gentrification in the Silverlake neighborhood of Los Angeles. And finally, 6) Contextualizing discussions of benign neglect and gentrification through histories of Black music and ecology. Broadly, we will investigate how gentrification - linked to widening inequality and the displacement of low-income residents and people of color - has become one of the most pressing urban struggles in the U.S. Rather than "reading" gentrification optically, this roundtable asks: What does gentrification sound like?