

Ethnomusicology 62:3
Abstracts

1. Laudan Nooshin: “Our Angel of Salvation”: Towards an Understanding of Iranian Cyberspace as an Alternative Sphere of Musical Sociality

Abstract. This article explores the emergence of the internet as an alternative sphere of musical circulation, focusing on the case of Iran and specifically certain kinds of music for which the internet has become the primary arena of musical sociality, in some cases replacing its physical public presence entirely. In particular, it asks how the spaces opened up by new media technologies have shifted the conceptual boundaries between public and private. The article begins with an overview of recent scholarly work on Iranian cyberspace and on the relationship between “public” and “private,” which provide a grounding for the case examples that follow.

2. Liz Przybylski: Bilingual Hip Hop from Community to Classroom and Back: A Study in Decolonial Applied Ethnomusicology

Abstract. Education research often examines popular music as a tool for achieving classroom learning outcomes. Approaching pedagogical uses of music through applied ethnomusicology reveals even more useful conclusions about the social context and pedagogical applications of bilingual popular music. Research with musicians and teachers in Minnesota and Manitoba indicates that Anishinaabemowin–English popular music encourages revernacularization by extending language use and cultural knowledge beyond the classroom. Rather than working solely through the English language, this educational approach strategically uses bilingual hip hop music in Indigenous languages and offers opportunities for students to form their own critical decolonial consciousness.

3. Anna L. Wood: Like a Cry from the Heart: An Insider’s View on the Genesis of Alan Lomax’s Ideas and the Legacy of his Research

Abstract. I begin Part II here with a review and restatement of “Cantometrics theory”, referring specifically to Cantometrics and more generally to expressive style. It is not easy to pin down the protean Alan Lomax as he continually rewords and reformulates his ideas. He theorized that traditional and indigenous (mainly) vocal music was shaped by social organization and culture and could offer up his findings as gospel in the stentorian tones of a circuit preacher during the Great Revival; but, he also adhered to possibilities and probabilities.

4. Michael S. O’Brien El Bombo Loco: Sounding Alterity and Populism in Buenos Aires

Abstract: The bombo con platillo, a double-headed bass drum with a mounted cymbal, is a potent icon of murga porteña, a genre of Carnival art from Buenos Aires, Argentina. The instrument also has strong associations with other marginalized popular activities: soccer fandom and Peronist political demonstration. These historical associations alone are not sufficient to account for its importance, however. This ethnographic account considers the social life of the bombo as an agent with the power to generate effects that are sonic, corporeal, economic, and political, in the service of these marginalized popular identities.

Resumen: El bombo con platillo, un tambor grave de dos parches con un platillo montado, es un ícono potente de la murga porteña, un género de arte carnavalesco de Buenos Aires, Argentina. El instrumento también conlleva asociaciones fuertes con otros circuitos populares y marginales: la hinchada de fútbol y la manifestación política peronista. Sin embargo, estas asociaciones históricas no son del todo suficientes para explicar su importancia. Este análisis etnográfico trata la vida social del bombo como actor que tiene el poder de generar efectos sonoros, corporales, económicos, y políticos, en servicio de estas identidades marginales.

5. Eduardo Herrera: Masculinity, Violence, and Deindividuation in Argentine Soccer Chants: The Sonic Potentials of Participatory-Sounding-In-Synchrony

Abstract. Through an ethnographic study of Argentine soccer fans, this article explores the potentials of participatory moving-and-sounding-in-synchrony to construct a kind of masculinity that can promote physical violence, homophobia, and racism. I suggest that chants are a performative social space that frames the meaning and values of the discourse of aguante (endurance), a key concept in the construction of Argentine masculinities. Furthermore, the article demonstrates how participatory music-making contributes to a process of deindividuation that allows the public utterance of expressions, slurs, and profanity that most people might refrain to use otherwise, in resonance with Butler's concept of performativity of assemblies.