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Abstracts
SEM 2018 Abstracts Book – Note to Reader

The SEM 2018 Abstracts Book is divided into two sections: 1) Individual Presentations, and 2) Organized Sessions. Individual Presentation abstracts are alphabetized by the presenter’s last name, while Organized Session abstracts are alphabetized by the session chair’s last name.

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

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

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

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Ethiopian Reggae Artists Negotiating Proximity to Repatriated Rastafari
David Aarons, University of North Carolina, Greensboro

Although a growing number of Ethiopians have embraced reggae music since the late 1990s, many remain cautious about being too closely connected to the repatriated Rastafari community in Ethiopia whose members promote themselves as reggae ambassadors. Since the 1960s, Rastafari from Jamaica and other countries have been migrating ('repatriating') to and settling in Ethiopia, believing it to be their Promised Land. Ethiopians view this repatriated Rastafari community with ambivalence due to the community's use of marijuana and their veneration of Haile Selassie—an controversial figure in Ethiopian history (MacLeod 2014). Reggae, a global music genre, retains an elective affinity (Daynes 2010) with Ethiopian values, which immigrant groups can affect music practices of a host country by inspiring particular Rastafari beliefs and practices. This paper highlights some ways in which immigrant groups can affect music practices of a host country by inspiring new trajectories that are constantly negotiated and renegotiated.

“Thingified Other,” Musical Pasts, and the Insider Curse!
Ama Aduonum, Illinois State University

In this presentation, I take a critical look at my experience as an expatriate Ghanaian Akan female scholar investigating the musical pasts of an Akan Asafo warrior group, a mostly-male tradition, in Ghana. Ethnomusicologists have long grappled with the dichotomies between insider/outsider status. Who is an outsider or insider, and when and how one becomes the other gets confusing. What happens when a “native” goes totally out of field and is then excluded from the inside? More importantly, do these labels even help inform field methods, knowledge, and the production of texts? During my search for musical pasts, my walks and encounters, both challenging and frustrating, provided opportunities for questioning, destabilizing, and reimaging insider/outsider labels. The journey countered my field experiences in Senegal and the Americas, and opened up these ever-changing statuses to new significations. The alienation I experienced while learning about Asafo songs, and the homelessness I felt could only be remedied with ambiguous and ever-changing labels that rejected dichotomies. Expanding upon Smith’s observation that “The colonized personality is alienated not only from his color and traditional community...,”, and the legacy of feminist ethnographers—Kisluik, Abu-Lughod, Visweswarsan, Altorki, and others, who address and deconstruct dichotomies between “self” and “other” or insider/outsider labels, I developed the idea of a “thingified other” to explore how I managed the different markers that were assigned to me. I draw on years of field research, analysis of songs, and a “historiopoietic” enquiry to stimulate further conversations about the search for musical pasts, fieldwork, and identities.

“A‘Iran, A Bejeweled Land”: “Ey Iran”, the Unofficial Anthem for Iranians’ Unity and Patriotism
Nasim Ahmadian, University of Alberta

The dark political climate of Iran in 1944 during the “Anglo-Soviet Invasion” prompted the scholar-poet Hossein Gol-e-Golab and the composer Ruhollah Khaleghi to express the ideals of patriotism through composing the anthem of “Ey Iran” (“Oh Iran”). The composition was to become the most popular musical symbol of the Iranian nation. “Ey Iran” was never confirmed officially as the national anthem by the state, either before or after the 1979 Iranian revolution, and in fact was banned for years by the Pahlavi and the Islamic Republic regimes. Yet the song has better embodied Iranians’ voice of patriotism than the official national anthems during the last 70 years and has become a medium through which they have voiced their resistance to political suppression and established their unity in diaspora: Iranians sing it in public events and encourage their children to learn it in pre-school. What musical, symbolic, and social factors have caused “Ey Iran” to be used as the unofficial anthem and the “true meaning of patriotism” (“surūd-i milli-mihāni-yi Iran”) by three generations of Iranians, both in Iran and its diaspora? What does a song’s life say about people’s lives? My research positions this song in relation to the social and political climate of Iran during and after its creation. I argue that the song’s language choices and musical structures, aligned with classical aesthetic traditions, contribute to its consistent interpretation over seventy years as a voice independent from the socio-political and religious hegemony of its time.
Anti-caste Sonic Polities in Contemporary India
Rasika Ajotikar, SOAS / Georg-August-Universität Göttingen

In India, caste has preserved itself through colonial and post-independence eras which starkly reflects in the sonic and musical archives systematically organised to perpetuate brahmanical (dominant caste) hegemony capitalised and fortified by European colonial legacies. In contemporary western India, the vidrohi shahiri jalsa(rebellious music gathering), a musical, literary and performance genre developed by Dalit-bahujan (oppressed caste majority) youth has gained increasing popularity as it reclaims sound and music to invoke anti-brahmanical, anti-caste politics to create alternative epistemologies. This is particularly significant given the 2014 election win of the BJP, the right-wing brahmanical fundamentalist political party, which has facilitated unhindered state-legitimised violence on Dalit-bahujans among other marginalised groups, paired with the disastrous effects of neo-liberal economic reforms across urban-rural divides. These conditions have resulted in extreme turmoil and unpredictability in the struggle for basic survival and well-being especially for Dalit-bahujans. In this moment of religious fanaticism and economic crisis, the vidrohi shahiri jalsa (VSJ) asserts new mechanisms of building sonic polities in the absence of other coping mechanisms within the complex soundscape of western India. Drawing on case studies of performers of the VSJ and the aesthetics of a postcolonial music archive, I examine the sonic apartheid of caste in India and further investigate the mechanisms of the sonic cues offered by VSJ in the creation of affect and agency. I finally explore if/how similar sonic cues can be employed across different regions of India and South-Asia given the ubiquity of caste and hereditary musicianship.

Cumbia as a Social Noesis: The Cognitive Joy of Resistive Social Movements and Decolonial Jouissance
Arturo Aldama, University of Colorado Boulder

During the despair of grinding poverty, collapse of banks and astronomical unemployment after the 2000-2002 financial meltdown in Argentina with massive devaluation, cumbia re-emerges as a musical source of joy, euphoria, sparking what is now known as the Cumbia Villera Movement. Especially among working poor and communities living in Villas (shantytowns/ or emergency villages) Cumbias act as a space for disenfranchised communities to survive and try to feel “good” in situations of hunger, violence, and lack of resources. In Monterrey México, Celso Pina brought the vallenato form into the urban industrial barrios, gaining international fame by the 2000s introducing audiences to the “ronda Bogota” sound especially to disenfranchised communities that also have underemployment, substandard housing and lack of opportunities for marginalized youth. He helped to shift music and cultural practices for criminalized youth to seek respect and feelings of joy away from gang driven violence(s) and promote cumbia dance competitions. This paper presents a comparative, hemispheric, theoretical examination of how cumbia music, culture and dance travels from Argentina, the cumbia (cholo) cultures of Monterrey, México, and the 3rd space sonic geographies of the US/Mexico borderlands in California with a focus on cumbia and Latinx teenage struggles for sexualities in the 2012 film Mosquita y Mari. This paper re-maps cumbia travels to areas of social despair and violence providing a creative ethno-audioscape that produces a type of endorphin and a sense of cognitive freedom and decolonial jouissance for subjects made abject in the hemispheric borderlands.

Queens, Cows, and Country: Sounding Gay Rodeos and the Social Dance Swirl
Kathryn Alexander, University of Arizona

Quintessentially American, country western music promotes a vision of Americanness predicated on independence, political conservatism, traditional gender roles, Christianity, heterosexuality, and whiteness. Queerness seems antithetical to this vision, yet queer country subcultures exist across the United States. In this paper, I examine the intersection of two country communities in the U.S.: LGBT country and western (C&W) dance communities and gay rodeos. Social dances and the use of country music comprise two of the primary sonic and embodied mechanisms through with country culture gains queer potential, and this paper focuses on how “countryness” is sounded at gay rodeos and the social dances that accompany them. This challenges assumptions of LGBTQ dance culture as primarily urban, and disrupts assumed cultural norms within mainstream country dancing communities. LGBTQ urban dance, often focused on losing control or sexual outcomes, is challenged by country dancing’s use of a conservative dance practice to build alternative gay cultural communities. This paper expands on ethnomusicological work that has situated the sound of country as a linguistic phenomenon, but expands this to include the ways this is employed strategically and even ironically in gay rodeos and LGBT C&W dances. My purpose is to examine the nexus of gender, sexuality, and whiteness within the sonic spaces of queer country culture, a field of inquiry as yet unexamined. To do so, I draw on two years of on-going fieldwork across four states.

Scenes Remembered: Oral Histories of Von Freeman’s Musical and Social Networks at the New Apartment Lounge.
Michael Allemana, University of Chicago

Music scenes consist of individual participants of varying degrees of commitment where people engage in different types of labor to ensure a musical style’s survival. Over time different social and musical networks coalesce through scene participant relations. This paper investigates the articulation of those networks connected to the South Side of Chicago’s jazz scene, specifically ones catalyzed by a musician and from a place: the late saxophonist Von Freeman (1923-2012) and his over thirty-year jam session at the New Apartment Lounge (NAL). On Tuesdays, Freeman became the center of a variety of networks of professional musicians, young players eager to learn (affectionately called his “horses”), and club patrons. For the last fifteen years of Freeman’s run, this author was his regular guitarist and observed the creation and development of these associations. The resulting connections were not limited to Chicago: they reached to New York and Amsterdam and back to the NAL. Through interviews in living rooms, at jazz clubs, and on drives to past venue sites with those who knew Freeman, this paper builds on work that researches scenes, socio-spatial phenomenon, and the ways people integrate past musical experience in the present, arguing that the particularity of jazz scene experience must attend to the contingencies, tensions, and camaraderie within these networks. Investigating the relationships and knowledge catalyzed by Freeman and the NAL challenges views of jazz that center
on canonic performers, without taking account of the shifting roles played by scene participants in places local, translocal, and transnational.

**Emergent Engagement, Translocal Musicking, and Multi-Sited Ethnography at HONK! Brass Band Festivals**  
Erin Allen, Ohio State University

Recent research has made use of the concept of "translocality" to discuss the tensions between mobility and locality in understandings of socio-spatial dynamics, interconnectedness, and identity formation. Translocal phenomena transcend boundaries beyond those of nation-states, emphasizing both global flows and situated local dynamics (Greiner & Sakdapolrak 2013). The HONK Festival of Activist Street Bands began in Boston and has since spread to an additional eight American and four international cities. These festivals gather together street bands with similar musical repertoires, performance practices, and political philosophies in order to share music and foster dialogue about the role and practices of brass bands in local civic and political life. As such, they constitute an emergent and translocal socio-musical network, and thus necessitate multi-sited ethnographic inquiry. Musical mobility and the politics of circulation within the HONK community impact not only how musical repertoires and performance practices circulate internationally and manifest locally in order to facilitate public engagement in distinct cities across the U.S., but also influence understandings of contemporary fieldwork and the role of the ethnographer as an active participant in "the field." This paper presents a critical appraisal of my fieldwork with artists involved in American HONK festivals in the context of a multi-sited (mobile and translocal) study. I address the possibilities and risks of multi-sited ethnographic inquiry in music and sound, considering what rigorous and responsible ethnography might look like in an emergent and translocal musical circulatory system, and discuss how this project might contribute to the endeavor of "decolonizing ethnomusicology."

**Hasidic Songs, Sephardi Voices: Constructing Modern Religious Selves in Istanbul's Jewish Community**  
Joseph Alpar, The Graduate Center, City University of New York

An understudied dimension of the contemporary Islamic Revival in the Middle East is how it is altering the spiritual trajectories of the region's religious minorities, particularly how communities reconcile being religious with notions of being "modern." In Turkey, early twentieth-century exclusionary policies of secular governance circumscribed religious activities of minorities, labeling them as anti-modern. A corollary of the current trend toward Islamism, portrayed as a modern religious movement in Turkey, is how it has inadvertently created a space in which minorities reconsider and reshape their own religious identities and understandings of modern-ness. In this paper, I examine a newly religious, upwardly mobile population of Sephardi Jews in Istanbul who are engaging in the musical and spiritual styles of Lubavitch Hasidism. They eagerly draw on these practices, framing them as constitutive of the active, sustainable, and modern Jewish lives to which they aspire. Focusing on weekly Shabbat luncheons at the Chabad House in Istanbul, I argue that participants recast conceptions of Turkish-Jewishness through the songs they sing. Eastern European Hasidic music, with its joyous melodies, accessible lyrics, rhythmic energy, repetition, and emphasis on group singing, contrasts with local sacred musics that emphasize stately, florid chanting, based on Ottoman-Turkish performance practices. I will show that during these lunches, Turkish Jews shift between both styles: they remain connected to their sense of locality while forging new selves, claiming Hasidism and its musics as effective expressions of the contemporary and broadening Jewish identities they wish to create.

**“Drag for a Dream,” or How Drag Turned Me into a Queer Immigrant Activist**  
Adrienne Alton-Gust, University of Chicago

As the need for social justice movements appears greater and more evident than ever before, progress and real social change requires attention to intersectional identities and multiple levels of marginalization. In this paper, I present ethnographic research I have conducted with a grassroots nonprofit organization that advocates for the rights of LGBTQ migrants and people of color in Phoenix, Arizona, a borderlands region. Composed primarily of transgender and queer undocumented (undocuqueer) migrants, this member-led organization engages in multiple social justice projects, including legal defense, family acceptance, and economic justice. Art and activism come together in their Queer Artivism(o) programs and other events, using the performing arts--especially drag, dance, and theater--as a platform to educate the public about issues such as the need for comprehensive immigration reform and for racial justice in LGBTQ rights movements. This work is a case study of people using performance and art to navigate life outside systems of oppression, while simultaneously working to dismantle those systems. Drawing on works on queer latency by Ramón Rivera-Servera and Juana María Rodríguez, as well as my own participant-observation, performance ethnography, and interviews, I argue that the participants experience an even greater benefit. As they place their multiply-marginalized identities at the center of artivism projects, with a focus on queer cultural production in predominantly Latinx spaces, engaging with the performance process empowers and heals the community from within.

**Performing the Radif: The Case of Dastgāh-e Māhur**  
Farzad Amoozegar, UCLA

The performance practices of Iran's mūsīqī-e sonnatī-e (traditional music), at once improvisatory and grounded in pre-composed compositions, are situated within an extensive prescriptive framework known as the radif (musical repertoire). The radif is the collection of melodic and rhythmic figures preserved through the practice of sinah-ba-sinah (oral tradition). The oral transmission of the radif takes place between master musicians and students. During the master musicians' classes, each pupil is responsible for memorizing a small part of the repertoire. As a modal system, the radif is based on complex subsets of melodic and rhythmic patterns called dastgāh, āvāz, and gūsheh. Behind each melodic and rhythmic structure lies a set of complicated musical features that range from modulations, accidentals, and folk melodic motives. Melodies are often memorized based on the deep connection between the radif and Iranian classical poetry. In a segment of the workshop, we will collectively learn to memorize a small part of dastgāh-e māhur. I will use a visual presentation to explain the main components of dastgāh-e māhur--as a cyclical trajectory of life's journey; the growth period, the vitality and...
The Noise of Silent Machines: A Case Study of LinkNYC
Audrey Amellem, Columbia University

In early 2016, the city of New York and the Google-owned company CityBridge launched LinkNYC, a communication network that enables residents and visitors to access Wi-Fi, browse the web, charge their phones, and make domestic calls—all for free. The ten-feet tall kiosks scattered around the city are equipped with screens, cameras, a tablet, speakers, microphones, and 30 different sensors. Almost immediately after its launch, the public raised several concerns about LinkNYC: noise complaints concerning users listening to loud music, homeless people gathering around the kiosks, moral outrage regarding users watching pornography, as well as the potential threat to privacy the kiosks present. This paper argues that LinkNYC functions as a neoliberal apparatus of listening and reporting noise complaints concerning users listening to loud music, homeless people, and conflicting notions of the public space by historicizing noise containment in New York City, as well as discuss forms of resistance against LinkNYC. Although primarily based on fieldwork, this paper is at the theoretical intersection of sound studies, urban studies, and post-structuralist and legal literatures on privacy and data gathering. Through this case study, I demonstrate how power and control circulate through sound, sound politics, and listening practices.

Petitioning the King: Kete Songs, Lineage and Kingship in Asante
Kwasi Ampene, University of Michigan

In contested formal spaces involving court ceremonies and rituals, how do you navigate the complex web of Akan formal communication strategies to directly articulate the collective anxieties of the masses to the king following the death and burial of the Asantehemaa? In my paper, I will address the above question by examining the performed petition presented to the king by female members of the Kete chorus at the Awukudae ceremony on January 25, 2017. I argue that in their privileged position as members of the exclusive Kete chorus, they used their artistic immunity to subvert communication strategies in formal events in order to present contrapuntal voices of the masses directly to the king. As a form of political dialogue that indexes diverse registers of concerns, they implored the king, through songs, to not only choose the most qualified member of the Royal Yyoko lineage to succeed the late Asantehemaa, but also to remind him of his obligation to his forebears who made untold sacrifices to establish a state with enduring socio-political and cultural institutions.

Japanese Tango Musicians in Shanghai, 1920-1945
Yuiko Asaba, University of Oxford

This paper examines Japanese dancehall tango musicians in Shanghai between 1920-1945, bringing to light the nexus of economy, politics, and emotions that took place between Tokyo, Shanghai, and Buenos Aires. Central to this research is the site of the dancehall in the first half of the twentieth century as a key intersecting space of politics, modernity, cultural difference, as well as “exotic” and erotic fascinations (Mackie, Vera 2013). Key contexts for this presentation are Japan’s colonial history with China, mass Japanese immigration to South America, and the Japanese fascination for the “continents” (tairiku), China and South America, in the early to mid-twentieth century (Tajima, Hayato 2009). Under this lens, the paper’s central aim is to examine Shanghai’s influence on Japanese tango musicians who had migrated there and, conclusively, their critical role in constructing the Japanese fascination and even longing for an imagined “south American continent” through the sounds and imageries of tango, which encouraged further Japanese immigration to the distant continent. Crucially, tango and Argentina became the representative image of “the South America” for many Japanese people at this time. Based on ethnomusicological and historical methods, and building on the author’s previous study on tango in Japan, this multi-sited approach illuminates how the countries’ major cities of this time, Tokyo, Shanghai, and Buenos Aires, became economically interlinked, showing music’s central role

Cowboys, Confederate Flags and American Masculinity: Role Play and Irony in the Swedish Country Music Scene
Claire Anderson, University of Washington

The image of the American cowboy is ubiquitous at Swedish country music events, often seen alongside symbols Confederate flags, Civil War paraphernalia, and other icons of white America. At Swedish country festivals, it is not uncommon to see men in wide brimmed hats and leather boots line dancing in the back, while American car enthusiasts stand in front wearing vests embroidered with Confederate flags. On stage, musicians are often impeccably dressed in ensembles befitting a glamorous singing cowboy of mid-20th century America. While immediate credibility is given to those who can claim a direct connection to America through heritage or professional music experience abroad, a large portion of participants in the Swedish country music scene embrace American iconography with their clothing and spirit as a way to claim an authentic connection to the music. Along with the cowboy hats, chaps, and popgun sidearms comes a specific expression of masculinity with connotations of heteronormativity and whiteness that are largely sidelined in Sweden’s otherwise egalitarian mainstream culture. This paper examines the way in which icons of a particular American Southern white identity, through the image of the cowboy or display of the Confederate flag, are used to embody a specific mode of American masculinity in the Swedish country music scene. Based on 14 months of fieldwork in Sweden, I argue that both role play and irony allow audience members and musicians alike to avoid questions of authenticity when playing or enjoying this distinctly American genre of music.
in economic migration during one of the most turbulent times of the twentieth century.

“Jump Jim Joe” or “Jump Jim Crow”: Children's Songs as Sonic Monuments
Kara Attrep, Northern Arizona University

In October of 2017, an Ohio middle school choir sang the song "Cotton Needs Pickin" for their fall choir concert. One parent walked out during the performance of the song while others looked at each other in disbelief. A recording of the concert by one mother, with her real-time reactions, was included with the local newspaper article about the song. Soon after the concert, the school fielded phone calls and emails from concerned parents who questioned the singing of a song they heard as clearly racist. The use of songs connected to minstrelsy, in particular, continue to be sung and performed in U.S. schools and early childhood music programs. How do we reconcile our musical past with our present? This paper seeks to examine several songs that have made their way into children’s repertoire in spite of their racist material. Akin to the recent discussions of the removal of confederate monuments in (predominantly) southern states, how do music educators in the United States approach the performance of this material? Should music educators “dismantle” these songs and retire them from the repertoire or should the music continue to be performed, but with social and cultural context provided-- or should these pieces be replaced by different repertoire, one that promotes a different sonic interpretation of the United States’ past? Through a close analysis of three common children’s songs as well as documentation of contemporary performances of the pieces, I provide possibilities for grappling with our complex musical past.

Performism in Argentine Pachamama Ceremonies: The Reframing of Urban Music as Epistemologies of Sonic Purification
Hannah Balcomb, University of California, Riverside

Each summer thousands of tourists from Buenos Aires and other Argentine cities flock to the northern regions of Salta and Jujuy for an “authentic” experience of the interior. They partake in local festivals, carnival celebrations, and rituals like pachamama (mother earth) ceremonies. Deploying Ruth Helfier-Tinoco’s term performism, I analyze the multiple processes, actions, and strategies that create the performance of these ceremonies. I focus in particular on two songs: “El Condor Pasa,” part of a Peruvian zarzuela that has undergone multiple transculturations to become a quintessential part of Andean-folkloric popular music, and “El Carnavalito Humahuacaño,” a carnavalesco, invented by Edmundo Zaldívar, a Buenos Aires native, who not only created a genre, but also codified a fictitious instrumentation by describing a Northwestern carnival celebration that he never actually witnessed. I argue that implicitly glossing imbrications between classical/popular/traditional definitions in these songs allows for a musical framing of pachamama ceremonies as unadulterated vestiges of a northern, mestizo or indigenous culture. This slippage of genres further demonstrates Ana Maria Ochoa’s theory that sonic recontextualizations and purifications, molded with infinite possibilities of political articulations and interpretations, have been crucial to an aural modernity in Latin America. Ultimately, I argue that reframing urban musics is key to making the interior, both exotic and familiar for the consumption of national tourists.

Hybridized Instrumentation in Ilayaraja's Tamil Film Scores: A Quest for Village Identity
Balraj Balasubrahmaniyan, Wesleyan University

This Tamil film music study spotlights a reaffirmation of traditional Hindu values within a changing, modern society in India. Drawing on Ilayaraja’s film scoring, instrumentation, and musical materials used, the presenter demonstrates how the musical craftsmanship confronts the deeper societal issues. Ilayaraja’s hybridization of Tamil folk music, South Indian classical music (Karnatak), and western popular music in his film scores not only marks his personal journey from a Tamil Nadu village to the city and abroad but in a larger sense India’s ability to juggle its local, pan-Indian, and international profiles. His infusion of village music to the big screen gave the ignored masses of Tamil Nadu a voice, offering India and the world a rich insight into its diversity. The local Tamilians flocked to the cinemas to see their lives writ large on screen and Ilayaraja’s status as the preeminent Tamil film composer went unquestioned for over two decades. How the cinematic display of theater, music, and dance spells out an ancient ideology in modern terms is fundamental to the local Tamil film industry, as it vies against the dominant Bollywood industry. This presentation examines the virtuosity of Ilayaraja the composer, his seamless hybridizations of multiple musical genres, and also their concomitant ideologies celebrating the local village identity as its narrative journeys into the city and abroad. This insider research contributes to the ethnomusicological scholarship on Indian film music, offering an oft-neglected Tamilian soundscape into the national Indian discourse on cinema.

Queer Choral Musicking for Social Justice: The San Francisco Gay Men’s Chorus 2018 Lavender Pen Tour
Julia “Jules” Balén, CSU Channel Islands

In an era that according to GLAAD’s 2018 report on acceptance has turned back progress on the acceptance of LGBTIQ peoples, queer choral musickers have been asking how their musicking practices might be put to more effective use. The SFGMC’s Lavender Pen Tour offers one of the more direct examples of a chorus asking itself how they might better stand up to hate. After the 2016 elections they scrapped their plans to tour internationally in 2018 for plans to tour the southern US—specifically targeting states with, by one report, “the most egregious homophobic and transphobic laws on the books: North Carolina and Mississippi. These would be essential pit stops. The neighboring states of Alabama, South Carolina, and Tennessee would round out the seven-day trip.” In doing so, they “set out to open minds, change hearts, and be a beacon of hope to LGBTIQ youth in some of the most socially conservative states in the country.” Based on the frameworks for analysis set out in both Playing for Change and A Queerly Joyful Noise: Choral Musicking for Social Justice, this presentation will explore what is at work in such musicking practices.
American Strains: Listening for “Loyalty” in U.S. Sites of Japanese American Involuntary Confinement during World War II
Alecia Barbour, West Virginia University Institute of Technology

Following their mass expulsion from the Pacific Coast in 1942, Japanese Americans were involuntarily confined in "camps" under the administration of the War Relocation Authority (WRA). Overarching policies and camp-specific systems effectively provided and delimited avenues for musical expression to those in confinement (cf. Barbour 2017, Howard 2008, Roxworthy 2008, Waseda 2005). Extensive descriptions of confined Japanese Americans' musical practice and participation can be found in administrative documents, including social scientists’ field notes and official reports, educators’ records, minutes from administrative meetings, and other related files. These primary source materials clearly indicate that WRA administrators heard the musical choices of those who were confined as signifying either “Japaneseness” or “Americanness,” but never both. As a historically focused ethnomusicologist with an interest in the roots and legacies of applied anthropology, I assert that music was a key site of intervention as WRA administrators sought to “Americanize” the American-born citizen Nisei and, largely through them, the immigration generation Issei. With a central focus on the camp at Poston and inspired in part by Deborah Wong’s theorization of listening as a site where “slippage occurs between agency and coercion” (2004, 258), I claim that the engagement of forcibly confined Japanese American civilians with musical programming was regimented and interpreted by an array of listeners. Furthermore, I assert that WRA administrators were listening for loyalty with the goal of gradually shifting the musical practices of confined Japanese Americans in accordance with the WRA’s deployment of a targeted program of Americanization.

Atlantic Counterpoint: Sailors, Song, and Slavery between Early Modern Africa and Europe
Brian Barone, Boston University

From the first moments of European oversea trade with Atlantic Africa—not least in what we know today as the Atlantic slave trade—European auditors were riveted by the sounds of African musicking. Describing the first landing of a large number of captive west Africans in Lagos, Portugal in 1444, Gomes Eanes de Zurara writes in the Chronica do descobrimento e conquista de Guiné of families and neighbors sundered one from another by their captors. Some, Zurara says, "made their lamentations in the manner of song, according to the custom of their homeland, and although we could not understand the words of their language, it well represented the degree of their grief." Early modern Africans were likewise intrigued by European music: Around the turn of the seventeenth century, west African marines interdicted a Dutch privateering vessel on the Ilha de Idolos—off the coast of what we now call Sierra Leone. Aboard the ship was a German horn player. He was quickly taken before the king of a polity called Fatema, pressed into service in the king’s court ensemble, and, according to a Jesuit missionary, soon began teaching a cadre of young local brass players. Analyzing these and other sonic, material, and human exchanges between cosmopolitan centers of the eastern Atlantic in the early modern period, this paper reaches back before the crystallization of colonialism and race—indeed, even “music”—to recover the contested and cross-cultural origins of Atlantic musical modernity, and with it the very terms of ethnomusicological inquiry.

Little Buskers of Istanbul: The Ethico-political Soundscape of Children's Street Labour
Nil Basdurak, University of Toronto, Faculty of Music

Child labour has been an increasing and neglected socio-economic, political, and ethical problem in Turkey since 2012. This has mainly been a result of the growing number of refugees—nearly 3.5 million in total, from which 1.6 million are under the age of eighteen—and internal migrants in urban areas, a failure to absorb refugee children in the national education system, and changing employment strategies. This paper examines the sonic and aural dimensions of extreme modes of vulnerability and precarity in “hazardous child labour” (busking, street hawking, drug dealing, etc.) that has become common on the increasingly insecure streets of Istanbul. Drawing on my ethnographic research in Istanbul (2017) and theoretical perspectives presented by scholars focusing on “ordinary ethics” (Lambeek, 2010; Das 2006), I will examine the curious question of how music as child labour misconstrues the ethico-political paradigm in the governmentality of identity, labour, precarity and security. I argue that “affective” forms of child labour (Hardt and Negri, 1999) have been intentionally or unintentionally but mutually exploited by the performative acts of ethical subjects involved in virtually and physically constructed and reconstructed spaces in favour of their own financial, emotional, and political benefits. I critique the drastically shifting speech acts and listening practices of “the ethical consumer” (Harrison and Turner, 1989) towards different forms of child labour in different formations of ethico-political space, the continued exploitation of the children through online video broadcasts of their sounding and performing bodies, and the disconcertingly inconsistent and ineffective intervention by government forces.

Collaborative Art-making as Ethnographic Research in Iran’s Digital Arts Scene
Hadi Bastani, Queen’s University Belfast

As an Iranian artist and researcher living in exile, I seek to uncover via this paper the processes that mediate the contested space between artistic practice and systemic control in Iran with a focus on the developments in digital arts and experimental music. The field under scrutiny here has formed a small “scene”, which is now recognised beyond the Iranian geopolitical borders and is represented in public venues across the country. The public presentation aspect is crucial for a large portion of the music/art produced has never found the opportunity to manifest this way due to the state’s mechanisms of monitoring and filtering. The equation, however, has changed increasingly in favour and partly as a result of the cultural producers’ consistent and uncompromising practice. An ethnographic investigation of the said mediations in my case has been “naturally” informed by my own practice as an artist while benefitting from my position as a long-time collaborator within the scene, echoing further what Steven Feld saw as the significance of art-making to anthropological thinking (2013). As such, here, I will particularly focus on examining how collaboration as a meeting point of practices, senses, energies, ontologies, and histories, can provide a substantial framework for the study of artistic process and its situatedness, bringing artistic practice and ethno-sounding documentation in a fruitful collision. Given that some participants’ politically-cautious disposition would not favour more direct approaches of ethnographic scrutiny, I have used the medium of sound/music composition as a collaborative platform for creativity, communication, and commentary.
Transduction Everywhere! Autoethnographic Documentation and Instrumental Encounters in the Eurorack Modular Synthesis Culture
Eliot Bates, The Graduate Center, City University of New York

Eurorack-format modular synthesis is an emergent, transnational musical culture fundamentally defined by encounters between users, instrument designers, and technological objects, much of which normally transpires online but leads to neighborhood meetups and regional trade shows. In contrast with other electronic music cultures, the modular synthesis community is obsessed with producing and sharing ethnomusicographic documentation of itself. But what defines the nature of these ethnomusicographic productions? Fundamentally, they stage two things: the interface and materiality of the human-material encounter, and the myriad forms of transduction inherent to modular synthesis performance. This paper will analyze Eurorack-format modular synthesis as an emergent, transnational musical culture and materiality of the human-material encounter, and the myriad forms of transduction inherent to modular synthesis performance. This paper will analyze the community’s autoethnographic practices with a particular attention to interface and transduction. While we typically take instrumental interfaces for granted (keyboard keys, drum skins), many synthesizer modules innovate by providing unconventional interfaces that necessitate the player be especially attentive to the role of their own body in sound production. Transduction (Sterne 2003, Helmreich 2007) is everywhere, from the conversion of alternating current into an analog signal, from analog signal to digital data, from electricity to acoustic sound, and from physical/embodied gesture into control voltage. As I will suggest, even the production of videos acts as its own form of transduction, converting a fleshy, embodied real-time musical encounter into digital content that itself is designed to stimulate online social interaction. This paper will contribute new conceptual terrain to the critical organological literature, and will demonstrate the central role of instruments, as a kind of technological object, in the formation of music communities.

“O Selvagem da Ópera”: Brasiliidade and the Question of Indigeneity in Carlos Gomes’ Il Guarany (1870)
Chris Batterman, Emory University

Brazilian composer Carlos Gomes has presented historians and musicologists with perplexing contradictions—his works were accepted and acclaimed by European audiences and he often spoke out against the new Brazilian Republic, yet his opera Il Guarany was met with such fanfare in Brazil that it became an unofficial national anthem. The 1854 Brazilian novel on which the opera was based formed part of the 19th-century Indianismo movement, one that used indigenous peoples to personify the burgeoning Brazilian nation in the defining decades after independence in 1822. However, many scholars have dismissed the nationalist significance of Il Guarany, citing Gomes’ loyalty to the Portuguese-born monarch and anti-Republic sentiments. Drawing from scholarship on Brazilian national identity in the 19th century (Lesser 2013, Skidmore 1974), Indianismo and indigeneity (Bosi 1992, Guzmán 2013), and on Gomes’ opera (Volpe, 2001), I will interrogate the representations of Brasiliidade (“Brasilianness”) and examine the place of racial and indigenous identities in the construction of the imagined Brazilian nationalism present in the piece. Informed by archival research conducted at Brazil’s Biblioteca Nacional (Rio de Janeiro) and at Gomes’ family archives (Campinas), my paper argues that Gomes’ Brasiliidade is in line with the dominant discourse of branqueamento (“whitening”), in which the Brazilian elite saw racial mixing towards an erasure of indigenous identity as Brazil’s path to modernity. Specifically, I will discuss the ways through which Gomes’s operatic adaptation of an Indianist novel presents an eclipsing of indigeneity as the impetus for a Brazilian cultural pride.

Movimiento Music as Nueva Canción: Conjunto Aztlán, the Chicano Movement, and the Mexican New Song
Erin Bauer, Laramie County Community College

Cultural resistance to the hegemonic power of the Institutional Revolutionary Party (PRI) in Mexico during the 1960s-1990s parallels cultural resistance to Anglo-American hegemony in the United States through the Chicano Movement of roughly the same time period. Both movements connect with the social engagement of musicians in Chile, Argentina, Brazil, Cuba, and Spain in the second half of the twentieth century to create a Mexican/Mexican-American style of Nueva Canción, or New Song. Through traditional genres and instruments combined with politically and socially charged lyrics, the music of the Chicano Movement, or movimiento music, connects to the Nueva Canción movement throughout Latin America and, in particular, Mexico, to affirm a powerful sense of cultural identity and carve out a new musical space for the Mexican diaspora in the United States. Movimiento artists in Texas and California draw from their indigenous, Spanish, and mestizo heritages to root an art in ethnic Mexican culture and society and contribute to Mexican-American activism alongside César Chavez, the National Farm Workers Association, and the general pursuit for bilingual education, integration in schooling and housing, and a more open job market in the United States during the 1960s-1990s. Using the movimiento music of Conjunto Aztlán as a case study, this paper will examine the work of Chicano/a musicians in the United States during the 1960s-1990s, drawing connections with the cultural resistance of artists in Mexico during the same time period and analyzing both regions with reference to the more widespread social engagement of Nueva Canción.

DIY World Music Education as Applied Ethnomusicology: The High School World Musicians Project
Kaia Berman Peters, Saint Ann’s School

Most high school students haven’t heard of ethnomusicology. Music in school means orchestra, band, choir. But music defines our lives. We’re musically literate listeners, we can hear “world music” strains in pop and rap, and we like (and are curious about) unfamiliar music: the kind of “strange” sounds that most adults hate. At the same time, this country is full of musicians who play music unfamiliar to U.S. audiences and wish they could be heard. Many have come to the U.S. only recently, face language, cultural, and immigration barriers, and have trouble finding resources and opportunities: gigs, teaching, and more. Our fledgling High School World Musicians Project brings underrepresented musicians, styles, and instruments into high schools for paid workshops, performances, and teaching. Our program is led entirely by student representatives (including many who immigrated to the U.S. recently and can translate for musicians). Students not only run the visits but document them, through videos, interviews, and “ethnomusicological” essays for our website, intended as a showcase for events and musicians. My paper will describe the project’s rationale, progress, and obstacles, and discuss how it draws on alternative conceptions of the field: first, as applied
Ethnomusicology (promoting cross-cultural exchange, building communities, creating opportunities); second, as experiential pedagogy; third, as a reversal of traditional ethnomusicological relationships (here, musicians represent themselves, and observers are students, not experts); and finally, as ethnomusicology whose product isn’t text but intangible value, issuing in a forum (the website) that is constantly changing, multimedia, collectively authored, and nonlinear.

Ethnocentrism 2.0: The Impact of Hearing-Centrism on Musical Expression in Deaf Culture
Katelyn Best, Florida State University

At the 2013 Bonnaroo Music and Arts Festival, hip hop artist Killer Mike spontaneously began freestyling with a sign language interpreter who had been translating his lyrics to American sign language. While Killer Mike pushed the limits of real time translation during their interaction, the interpreter never missed a beat. Despite the creative translation and performance executed by the sign language interpreter, the delineation between musician and interpreter was never questioned. Conversely, when deaf hip hop artist Signmark first performed in public and used a hearing vocalist to translate his lyrics, distinctions between musician and interpreter were misconstrued and he was perceived by many as an interpreter for his vocalist. In Signmark’s case, notions of authorship were distorted by assumptions that did not take into account a Deaf realization of music, one that decentralizes an aural experience of music to other sensory realms of the body. Signmark’s initial public reception illustrates challenges faced by Deaf artists due to hearing-centrism. As applied to music, hearing-centrism is defined here as the process of judging musical expression based on values formed by a mainstream experience of aural sound. Drawing from interviews conducted with Deaf hip hop artists, this paper considers hearing-centrism as a form of musical ethnocentrism and investigates cultural mechanisms and institutions that perpetuate a hearing-centric ideology of music while examining their effect on musical expression in Deaf culture.

Political / Apolitical / Impolitical: A Diachronic Study of Affective Politics in Buenaventura, Colombia
Michael Birenbaum Quintero, Boston University

Life in the Colombian city of Buenaventura is marked by racist exclusion, systemic neglect, and unprotected violence, but also by ubiquitous and odds-defying joy, tied to ludic practices using loud sound systems. If politics is unthinkable without a future toward which political action is directed, then the foreclosure of possible futures in Buenaventura exemplifies the end of politics, making of Buenaventura’s musical joy simple escapism. Or perhaps it reveals a new politics of the present tense, which relinquishes systemic change for fleeting but joyous solidarity, making it, like Roberto Esposito’s notion of the “impolitical,” less apolitical than politically agnostic. In Buenaventura, these same “escapist” sounded practices were fundamental to the surprisingly widespread, disciplined, and successful citywide strike of 2017, moving musical joy firmly into the political sphere. Nonetheless, the return of familiar negro-political exclamations, with the 2018 assassinations of grassroots leaders, has again shunted these sounded practices beyond politics, even as their affective ferocity seems to stand in political reserve. This paper compares performative listening practices at three moments in Buenaventura’s recent history: neighborhood musical gatherings in bloody 2012, the use of sound systems in police-occupied neighborhoods and road blockages in the 2017 strike, and the musicalized funeral of assassinated leader Temístocles Machado in February 2018, to compare the political ramifications of sounded practices in Buenaventura at these three moments. In doing so, this paper aims to describe diachronically how the affective politics of music work across the waxing and waning of the horizons of the political.

“The Prettiest City to Visit”: Soundscape Disruption in San Miguel de Allende, Mexico
Amanda Black, University of North Carolina at Chapel Hill

San Miguel de Allende, Mexico, has thrice won the accolades of “Best City in the World,” “Best City in Latin America,” and “Best Small City in the World,” in magazines Condé Nast and Travel Leisure. Along with hoards of visiting tourists, thousands of US Americans have resettled more permanently in the town as lifestyle migrants. As Gárriz Fernández’s (2017) notes, in lifestyle migration, foreign resident populations are in the “privileged position to exercise the right to the city over (or vis-à-vis) local residents.” The soundscape of the center of this city of 161,000 is thus curated to favor the folkloric or the autochthonous. Authenticity, charm, and difference are all central to the tourist experience of Mexico’s public spaces, the embodiment of these imaginaries found in the drums of indigenist dances, the wail of the mariachi’s trumpet. In this paper, I detail how bboys and rappers from San Miguel protest their lack of access to public space for musical events, rising social inequality, and an increase in cultural displacement by interrupting the soundscape of the touristic central garden. I argue that touristic enterprise and gentrification are strengthened in tandem with a limited soundscape catering to, and amplifying the voices of, a wealthy minority. Timothy Rommen (2014) describes tourist spaces as “often caricatured and always contested”; drawing methodologically on traditions of participatory action and decolonization, I examine the strategies employed by musicians excluded from the touristic enterprise to reclaim contested public space through sound.

Teaching Islam in Song: Sindhi Kāfī Performance on India’s Western Border
Brian Bond, The Graduate Center, CUNY

This presentation examines the use of Sindhi-language kāfī song performance as a tool for the transmission of Islamic teachings in rural Muslim communities of Kachchh, Gujarat. I analyze how performers utilize storytelling (dīstān) and verse explication (bayān) to enrich listeners’ understanding of the allegorical Sufi poetry of Shāh ‘Abdul Latīf Bhiṭā’ī (1689-1752 CE) and later Sindhi poets. Through analysis of kāfī performances recorded during my dissertation fieldwork from 2016-2018, I discuss how singers deploy Islamic interpretations of allegorical poetry to effect and reveal its resonance on multiple semantic levels. Prior studies of Sufi music have often focused on the use of music in ritual/shrine contexts and on practices associated with specific Sufi lineages. This presentation complements such studies by shedding light on a South Asian Sufi musico-poetic performance.
practice that has prevailed independently of the more formalized aspects of Sufi practice and tradition. I historically contextualize contemporary kāfī performance in Kachchh as a borderland genre that emerged due to Pakistani radio's cross-border reach and the petty smuggling of Pakistani cassettes on camelback in the late 1970s to 1990s. This presentation thus demonstrates how Kachchhī Muslims' ardor for Pakistani Sindhi music ushered in a musical culture on the Indian side of the border that continues to facilitate Islamic learning in communities with limited direct access to Islam's foundational texts.

"Music is work": The Marginalizing and Alienating Effects of Msafiri Zawose's Affective Labor Within and Without Neoliberal Tanzania

Peter Breithaupt, University of Texas at Austin

Drawing on recent critiques that consider the potential "negatives" of Michael Hardt's and Antonio Negri's notions of affective labor as work intended to create or manipulate peoples' emotional experiences, this paper illuminates the marginalizing and alienating effects of Tanzanian Afrofusion musician Msafiri Zawose's mode of affective labor. Msafiri's aspiration to reimagine a "Tanzanian" musical identity drives his form of original music with its strong connection to cultural heritage. Msafiri's music sounds and signifies in seeming contradistinction to the "Westernized" music dominating Tanzania's popular music economy - music through which many contemporary Tanzanians make important claims for a shared participation in global socio-economic cultural practices. Reminiscent of the state's nation-building interventions in cultural production - a period in which such participation was severely precluded - I argue that it is Msafiri's mode of affective labor that places him and his music on the margins of the local music economy. This marginalization has impelled Msafiri to seek support from transnational non-governmental organizations (NGOs). Focusing on Msafiri's recent collaboration with UK-based NGO Santuri, I extend recent political economic analyses of the relations of power and property between recording artists and their employers. By unintentionally disregarding the carefully crafted musical basis and deeply embodied nature of his affective labor, Santuri caused Msafiri to experience acute social-psychological alienation - a stark reminder of the inequalities that mark his work within and without neoliberal Tanzania. This paper is based on ethnographic research that I conducted with Msafiri and several other Afrofusion musicians in Bagamoyo, Tanzania, August 2016 and June-July 2017.

Ethnomusical Missionaries, Ethnodoxologists, Christian Ethnomusicologists, and Evangelists: Responding to Encounters in “the Field” and in the Field

Mason Brown, University of Colorado

Early in this century, ethnomusicologist John Vallier coined the term "ethnomusical missionaries" in a critique of ethnomusicologists he saw as using the discipline unethically in service of missionary agendas (2003). Some he targeted responded directly to this critique (Schrag and Coulter 2003), but Vallier seems to have received little response from the wider discipline. Some of those invested in utilizing ethnomusical methods to advance missionary aims took his charges seriously nonetheless, and adopted the term "ethnodoxologists" (coined by David Hall in 1997) to describe themselves (Aniol et al 2015; Stallsmit 2015). What are we to make of this debate fifteen years later? Should we be cautious about relying on seemingly valuable ethnomusical research publications written by missionaries? Is it not equally important to recognize the work of ethnomusicologists who are (1) transparent about their positionalities as evangelical Christians, (2) committed to responsible research methods that are respectful of the populations they work with, and (3) remain fully within "the field" of ethnomusicology? Finally, how should we respond to missionaries we encounter in the field of our research sites, who often work to undermine the "cultures" they embed themselves in? This paper is a reflexive attempt to answer such questions, based on the relevant literature and on my experiences in my research sites in Nepal.

Movements of Identification: "Engesturing" Gender in Samba Performance

Carla Brunet, UC Berkeley

The last two decades have witnessed a growing interest in the physicality of music performance, including the role of inaudible movements, as an important aspect of music making. Many scholars have argued that musicians’ movements are a fundamental part of performance practice and signify a level of information complementary to the sound being produced. Within the context of samba schools, competence in drumming involves moving in space in very specific ways. For instance, when playing large bass drums, surdos, percussionists tend to bring the arm holding the mallet high up and around their heads before striking the drum and, at the moment of attack, the torso moves up and down from the waist. These movements are neither simply the aesthetics of a musical practice nor just produced as a visual effect. I argue that, because drumming has traditionally been circumscribed as a masculine practice, the particular repertoire of bodily movements utilized by samba school percussionists is profoundly gendered and gendering. In this paper, which is based on ethnographic fieldwork conducted in São Paulo city, I investigate how specific bodily movements for playing surdo are cultivated and negotiated, particularly in the last few years, since women began to play in such percussion ensembles. More specifically, I analyze how performers, as they seek to attain competence in their performance roles, draw upon traditional and innovative repertoires of movement to reaffirm and/or contest perceptions of gender identification and representation.

"Tiny Little Screw Cap:" Children's Songs of the Chinese Cultural Revolution

Lei Ouyang Bryant, Swarthmore College

In 1942 Mao Zedong presented an influential policy for revolutionary culture in his "Talks at the Yan'an Conference on Arts and Literature." Mao detailed how the arts could act as a "powerful weapon" in uniting and educating the masses, "attacking and annihilating the enemy," and simultaneously foster solidarity in the struggle (McDougall, transl. 1980). Accordingly, revolutionary music should focus on the three pillars of socialist society: the workers, peasants, and soldiers. Many children's songs were composed and disseminated in attempts to educate the next generation of Chinese socialist society. Songs such as "I Love Beijing's
Calculated Gamble; How the New Canadian Global Music Orchestra
Embraced Canadian (im)Migration
Hannah Burgé Luviano, Centennial College

In December 2016, the New Canadian Global Music Orchestra was created to mark the celebration of Canada’s 150th year of Confederation. After auditioning one hundred candidates, twelve musicians from around the globe that currently live in Canada were chosen to spend a year in residence at The Royal Conservatory of Music, in Toronto. The musicians hail from: Brazil, Burkina Faso, Canadian Indigenous (Métis), China, Cuba, Greece, Iran, Mexico, Pakistan, Peru, Tibet, and Turkey, and are comprised of both multi-generational musician families and institutionally trained musicians. Funded by all levels of government, and seven cultural institutions, the NCGMO were tasked to build a new method of composition and interaction that would showcase how they worked out musical community. Each professional musician holds expert knowledge of her heritage traditions and learned traditions across the musical spectrum. Performers were never asked to perform “in the style of” a given cultural music - how could they? Instead, they were asked to truly listen to one another, to struggle through a frustrating and difficult process, and to become musical alchemists, using intuitive knowledge of themselves, and their heritage styles. Members of the NCGMO showcase a model for inclusivity without hierarchy, where equity between men and women performers is evidently displayed. Using documentary audio and video, this paper will examine the parallel musical and social challenges and successes that enabled the New Canadian Global Music Orchestra to portray a new vision of nationhood. Find out how twelve global musicians “play Canada.”

The Belled Voice: Timbral Ethnoaesthetics and Cosmological Resonance in Bulgarian Women’s Singing
Donna Buchanan, University of Illinois, Urbana-Champaign

The assertion that in western Bulgaria, the most affective traditional women’s narrow-interval partsinging is likened to ringing bells is well-established in the ethnomusicological scholarship of Timothy Rice, Nikolai Kaufman, Lozanka Peicheva, and others. But what is the actual sonic basis of this aesthetic ideal, and how do women conceptualize, talk about, and manipulate their voices to achieve it? Based on ethnographic fieldwork and vocal study with western Bulgarian vocalist since 2008, in this paper I explore the ethnoaesthetics of women’s vocal polyphony, particularly in relation to issues of timbre and resonance, in villages surrounding the capital city of Sofia. Situated in a broader inquiry concerning the pivotal significance of pastoral and ritual bells in Bulgarian culture, my analysis embraces mythology, gender, ecology, ritual, local metaphors of musical expression, and the mechanics of ornamentation and singing technique. My findings reveal that in this region, men’s instrumental music and women’s singing are linked in a resonant and reciprocal sonic cosmology: shepherds bell their animals to emulate women’s singing, powerful women’s voices echo and resound, gifted maiden singers are called “little bells,” the finest singers are said to have bells in their throats, vocal ornaments emulate and are designated by terminology pertaining to bellringing, while vocabulary describing properties of bell sound also characterizes beautiful music.

Celebrating Kinship in Song with the Bilou Gibbon on Siberut Island, Mentawai (Indonesia)
Linda Burman-Hall, University of California, Santa Cruz

Mentawai Archipelago is part of a non-volcanic chain that runs parallel to Sumatra about 84-90 miles and further to the West. Siberut, the large northern island, is considered the ancestral home, the place of first settlement. The biogeographical isolation of the archipelago has evolved a unique biotic community with nearly as many endemics as the Galápagos; similarly, cultural isolation has produced unique hunter-horticulturalist lifeways interwoven with rainforest resources. The most significant of Siberut’s endemics are four primates, and among these, the Kloss’s gibbon (Hylobates klossii), -- a small monogamous singing ape called bilou, -- is central to this traditional animist culture. Considered simultaneously a changeling human, a rainforest spirit guardian, a resource for shamanic healing, the bilou spirit may sometimes also appear as an evil trickster or death predictor. Understanding how music expresses the bilou’s multi-faceted roles is a central challenge. This study references the two published Siberut clan song CD collections (Schefold/Persoon: Songs from the Uma, 2009; Yampolsky: Music from the Forests of Riau and Mentawai, 1995), as well as my fieldwork in Southeast Siberut in 2012, 2016 and 2018. I have recorded elderly shamans (70s-80s) forbidden to sing or practice their traditional spirituality until very recently due to forced mid-1950s Christian conversion to align with Pancasila (only 5 monotheistic religions). A selection of song and dance videos with translations will detail the bilou’s central role in Siberut tradition, as Feld has famously shown the centrality of birds to Kaluli Papuan culture (1990).

What Makes Christian Music Pop?: Genre Formation and Christian Worship in the Marketplace
Joshua Busman, University of North Carolina at Pembroke

Pop-styled worship music gained traction in evangelical communities during the 1980s and 1990s primarily through an argument about the inherent neutrality of music. Musical “styles” or “forms” were seen as empty containers devoid of their own moral or spiritual content, and one needed simply to fill them with appropriately Christian texts in order to make them suitable for Christian use. This logic of neutrality helped create the conditions during the 1990s by which every imaginable genre seemed to suddenly spawn a Christian counterpart: Christian hip-hop, Christian metal, Christian punk, etc. At the same time, however, “worship music” was becoming increasingly enmeshed in the recording
industry’s genre system, representing approximately 10% of the total Christian market by 2003. So, as worship music was slowing gaining theological momentum on the grounds of musical-stylistic neutrality, it was also forging a strong sonic identity through record sales and radio play. The rhetoric of neutrality actually helped to create a climate that is largely allergic to strong stylistic markers other than the presumably “neutral” pop-rock sounds of worship music that emerged in the mid-1990s. The result of this is that “worship,” both as a category of music-making and as an act of religious devotion, has a particular sound. By drawing on my ethnohistoric work with evangelical worship leaders in local churches, I use this paper to explore the tensions generated by the “genrefication” of worship and explore the broader phenomenon of genre formation as a process that concretizes social relationships into sonic signifiers.

Archival Absences: Music Preservation Projects in Post-revolutionary and Neoliberal Mexico
Elizabeth Bynum, University of Pennsylvania

In this paper, I consider the past and present of music preservation in Mexico to investigate the borders between safeguarding and erasure at institutional and individual scales in the distinct contexts of post-revolutionary and contemporary neoliberal Mexico. Thinking with the personal archive of Yocasta Elvira Gallardo Ramos, former Ballet Folklórico de México dancer and member of pan-Latin American folk band Los Folkloristas, I contemplate modes of memory outside official processes and archives to reevaluate the absences I encountered in Mexico’s Centro Nacional de Investigación, Documentación, e Información Musical (CENIDIM) historic collection. Placing my work in conversation with theorizations of archives and broader discourses on cultural nationalism in post-revolutionary Mexico, I first read the CENIDIM historic archive to assess how folkloric music was defined and deemed valuable for solidifying national identity after the revolution. I then compare post-revolutionary musical conservation and current UNESCO formulations of intangible cultural heritage to consider ideological stabilities and transformations in preservation projects over time. In assessing UNESCO frameworks, I incorporate evaluations by Mexican ethnomusicologists Georgina Flores Mercado and Carlos Ruiz Rodriguez on the recent UNESCO inscription of the p’urhépecha indigenous musical practice, pírekua. I suggest that both post-revolutionary and neoliberal efforts to document folkloric musics consistently deprioritize individuals’ and communities’ relationships to folklore, favoring outcomes that situate musical practice in explicitly nationalistic or touristic frames. Together, these considerations provide an opportunity to study uses of music in constructing both the past and the present, clarifying the current stakes of preservation projects.

Is the Repertoire of Sammy Musiker the Real Jewish Jazz?: Expressions of Jewish American Identity in the Mid-Twentieth Century
Clara Byom, Independent

In secular Jewish American music, the 1950s through 1970s are often viewed by scholars and musicians as a period of discontinuity. Building on Kirshenblatt-Gimblett’s (2002) call for a greater understanding of music from this time, I show that the work of Sammy Musiker, a second generation klezmer clarinetist, saxophonist, composer, and arranger, maintained the traditional characteristics of his predecessors and foreshadowed the creative innovations of the klezmer revitalization beginning in the late 1970s. Drawing from Musiker’s recordings and my interviews with Pete Sokolow, I demonstrate that Musiker’s compositions demonstrate the overarching trends in mid-century Jewish American instrumental music while simultaneously pushing the boundaries of klezmer music further than any other repertoire of the time. Musiker and his contemporaries did not merely preserve a waning tradition; they primed the scene for changes to follow, through the continued development of the bulgar genre, incorporation of popular American dance styles, more rapidly changing and complex harmonic progressions, and increased use of chromaticism and the major scale. Musiker inhabited an audiotopia, a social space and time of musical contradiction, where the seemingly opposite binaries of Jewish cultural tradition and American popular culture, religious and profane, English and Yiddish coexisted. His career, repertoire, and musical advancements are evidence of the shifting sensibilities in Jewish music and the increasing fluidity of Jewish American identity throughout the twentieth century.

Raconteurs: Cultural Sustainability through the Preservation of Cajun Folk Songs
Nancy Carey, University of Memphis

Through a comparative analysis and discussion of Cajun folk songs and their lasting presence in contemporary American francophone music, this paper explores the recent trajectory of Louisiana Cajun folk music and considers the reasons for its longevity. While the evolution of Cajun music from its origins until 1950 has been well documented, there has been little scholarly analysis of the still-evolving tradition in subsequent decades. Indeed, despite the marginalization of Cajun culture, a significant number of Cajun folk songs continue to be performed and recorded regularly, often reinterpreted as traditional music or reimagined as popular music. Among those songs still heard today are the earliest known published transcriptions of Cajun folk songs compiled by Irène Whitfield. In analyzing and discussing Whitfield’s transcriptions and their relative contemporary reinterpretations and reinventions, this paper illuminates contemporary performance trends and shows how individual folk songs have been instrumental in the preservation of Cajun culture by reinforcing the distinctive Cajun cultural narrative. In the process, it reveals the integral role that art music plays in the preservation of this living folk tradition. As such, this paper builds on the research of Alan Lomax, Irène Whitfield, Barry Anelet, and André Brasseaux, which traces Cajun folk music from its earliest origins in France and Acadia to the emergence of Swamp Pop in 1950, and contributes to current academic discussions of contemporary Cajun folk music and its persistence. This is significant considering the historical and continued marginalization of Cajun culture and cultural identity in the United States.
Promoting Social Justice Through Traditional Irish Music: A New Model for Applied Research
Alexandria H Carrico, Florida State University

The recent proliferation of applied ethnomusicology projects focused on social justice makes evident the musicological community's concern with conducting socially relevant research. In this presentation, I use my doctoral fieldwork as a case study to propose a model for engaging in applied research that places the ethnomusicologist at the locus of social change. My dissertation project is the first of its kind to provide an opportunity for neurodiverse adults to engage with musicians from the community through traditional Irish music in Limerick, Ireland. The overall goal of the project is to explore how a community-based genre, such as traditional Irish music, can provide a space for diverse musicians to bridge neurodiverse-neurotypical gaps and, in so doing, break down negative stigma about people with disabilities. In this paper, I describe the structure of the project, which was divided into two phases. The first involved creating and facilitating traditional Irish music workshops for neurodiverse adults while simultaneously embedding myself within the traditional music community comprised of mainly neurotypical performers. In the second phase, I united these two groups by organizing a session (informal music gathering) in which the members of the workshop performed alongside local community musicians. The social and musical exchange that took place during the sessions broke down barriers between these communities and expanded opportunities for future interaction. Though still in the inaugural stage, the success of this pilot project provides an important opportunity to examine the place of innovative research models in furthering social justice in ethnomusicological research.

Listening Exchange and Digital Media: Transfiguring Musical Repatriation in Vaupés
Juan C Castrillon, University of Pennsylvania

During the last three decades, Amerindian communities living in the southeastern region of Colombia have been receiving copies of sound recordings made by foreign scholars at the beginning and mid-twentieth century. Some of the reasons why these recordings are gaining public attention include the legal status' indeterminacy regarding indigenous notions of copyrights and ownership, and its emerging value of indigeneity promoted by the UNESCO and Colombia's Ministry of Commerce, Industry and, Tourism. In 2016, Yurupari Estereo, a grassroots radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice, radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice, radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice, radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice, radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice, radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice, radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice, radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice, radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice, radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice, radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice, radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice, radio station broadcasted many of these recordings through a listening experiment in Vaupés with detailed explanations in Cubeo and Spanish languages about voice. Through this relocation, the historical value these recordings may have was taken by means of 'transformation way' (Lagrou 2012) to join indigenous socio-cosmological calendars; thus, enhancing an audible world in which voices, sounds, scenarios, and people are in constantly becoming.

Internet Memes but Explained by Ethnomusicology?: Decoding Music-Making in the YouTube Meme Subculture
Casper Chan, University of Michigan

The current Internet meme subculture (2015 onwards), beneath its surface value of absurdist humor and witty commentary on recent events, entails much more. An ethnomusicological approach to interpreting musical memes brings to light the collective innovations in modes of music-making and appreciation, musical aesthetics, and even "musical instruments," all of which are made possible by Internet culture and technology. This paper examines the YouTube 'But' memes that took shape in 2016 - a large group of humorous videos that involve song covers and video editing, and investigates how music-videos are painstakingly reworked by following arbitrary rules, how songs are reduced to rhythmic/melodic semblances and performed with a coffee stirrer on a table edge, how musical exchanges between “producer” and “consumer” warrant at once technical competence and incompetence, and how memetic “canons” are collectively constructed and reinforced. Memes are symbols, ideas, or practices that primarily carry humor, sarcasm, and reference to daily life. They are apt to be transmitted, re-used, appropriated, combined, and meta-commented, and they have surfaced as a significant mode of entertainment and cultural exchange on the Internet over the past decade. While music has played important, even indispensable roles in memes, the YouTube 'But' memes re-define it entirely. Such remixes on the Smash Mouth song “All Star” as “All Star but Every Word Is in Alphabetical Order” and “All Star but It’s Played on Two Calculators’ exemplify not only Internet creativity/absurdity, but the under-theorized mechanism in which musical values and practices are negotiated collectively in meme-subcultural spheres.

This is What Democracy Sounds Like
Alex Chávez, Notre Dame University

In this paper, I draw upon my decade of research among Mexican migrant musicians in the United States with an emphasis on the social and political mandates shaping their art within the context of intensified attacks on their communities (i.e. the rescinding of DACA, mass deportation efforts, and the assault on sanctuary cities in the wake of the 2016 presidential election). I ask: as emergent communicative modalities, what politics of visibility, belonging, and incorrigibility do these performance practices acquire vis-a-vis competing/dominant/national representations of migrant personhood? In pursuit of this very question over the years, my research has extended beyond the academy and into adjacent forums of publicly engaged scholarship, cultural advocacy, and work with high profile institutions like Smithsonian Folkways. I draw on this experience to speak of the ways migrants are increasingly challenged to engage and reorganize the ways that they identify as residents of the United States, transforming their soundings as aesthetic sites of democratic citizenship that both ethnomusicologists and anthropologists can learn from.
Macau’s Seminary of Saint Joseph and the Practice of Polyphony in a Transcultural Context
Jen-yen Chen, National Taiwan University

During the early eighteenth century, Jesuit missionaries to Asia established the Seminary of Saint Joseph in Macau as part of their continuing evangelizing activities in the region. Though less known and studied than the famous College of Saint Paul founded over a century earlier in the same city, the seminary has remained in operation up to the present day and preserved extensive materials related to the training of clerics and other adherents of the Catholic faith, in diverse areas including music. The present paper examines the impact and reception specifically of the liturgical polyphonic idiom advocated by the Cecilian movement in Europe since the nineteenth century. Drawing in part upon the interpretive approaches of scholars such as Geoffrey Baker and David Irving (in their studies of Cuzco and Manila respectively), who regard Western counterpoint or harmony as symbolic of colonial aggression and imposition, the argument pursued here similarly emphasizes the aspect of violence inherent in the attempt to acculturate a colonized people yet points equally to an individual native response to the European polyphony; it thereby aims to foster recognition of a heterogeneous, multivocal, and transcultural situation. The materials which will support this viewpoint include Chinese-language textbooks in the seminary’s collection by twentieth-century authors such as Wang Guangqi, Wu Mengfei, and Hwang Yau-tai, who variously appropriated Western polyphonic-harmonic techniques as the means to a reform of Chinese music and as the pathway to formulating a distinctive new voice in the domain of Chinese folksong.

Shifting Roles of Scholarly Intervention in Intangible Cultural Heritage Systems: Case Studies from Taiwan
Mei-Chen Chen, University of California, Los Angeles

Ethnomusicologists’ engagement with musical sustainability, conservation, and revitalization has emerged as a major focus within the field of applied ethnomusicology. In particular, the world of intangible cultural heritage (ICH) governance, which developed initially in Japan and South Korea in the 1950s and 1960s and has since become a major international phenomenon, has depended in large measure on input from professional scholars of the arts. In one pioneering volume edited by Huib Schippers and Catherine Grant (2016), nine case studies present “successful” practices in scholars’ cooperation with communities to ensure the sustainability of music traditions; in another, edited by Andrew Weintraub and Bell Yung (2009), several ethnomusicologists critique such interventions, especially UNESCO ICH initiatives. However, the multiple and shifting roles that professional scholars play as facilitators and participants in the relationships between local communities and government officials have not been adequately addressed. In this paper, I focus on scholars’ participation and intervention in the ICH system, particularly in the state-subsidized cultural transmission plan of Taiwan. Based on three years’ work with designated traditional performing arts culture-bearers and with Taiwan’s Bureau of Cultural Heritage, I argue that ethnomusicologists undertake multiple roles in the process of ICH production, including those of government consultant, policy mediator, activist, experimentalist, and self-conscious conservator of tradition. Especially in the latter case, scholars’ exhaustive academic knowledge of a genre’s history and original ethnographic context can be useful, but may also prove stultifying. It is indispensable for scholars to consciously and reflexively negotiate various roles when intervening in traditions.

Tao Singing and the 2017 Anti-Nuclear Waste Concert, Lanyu, Taiwan
Chiao-Wen Chiang, EWC Foundation Scholar, East-West Center University of Hawai'i at Manoa

On August 4, 2017, the Taiwanese indigenous Tao ethnic group mounted a protest against the dubbing of nuclear waste on their homeland Orchid Island by the Taiwan government since 1982. The event was accompanied by a concert that made use of the traditional Tao chant genre called anood. What is unique about this concert is not that indigenous music was used as a protest but the way anood was creatively used to articulate a sense of Tao identity and as an impetus for self-determination. Anood, one of the genres of Tao people’s traditional chanting, is based on a repetitive brief melody with improvised or precomposed texts that are rich in cultural metaphors. This paper focuses on the way a marginal group such as the Tao people voiced their concerns publicly while critiquing the unjust treatment of their community by the central government. Although this event foregrounds what Marc Abélès calls “the politics of survival,” I argue that traditional chanting not only reinforces Tao people’s cultural identity, it also perpetuates indigenous knowledge and constitutes the community. By analyzing the musical and textual context of anood, along with the new-composed song "Jikangai (Don't Come)," I intend to show that anood is more than a protest song for the concert but a call for unity and group cohesion for the Tao people. Anood encapsulates the experience of marginality and is a performance of indigenous self-determination against internal colonialism by the post-colonial nation-state.

“I Became Your Fan For My Own Pleasure”: Claiming Hegemonic Femininity in K-pop
Stephanie Choi, University of California, Santa Barbara

From the Beatles to Justin Bieber, a celebrity’s private life and off-stage relationship with fans in the Western pop music industry have been influential factors for their publicity, although they have never been determinants of gauging professionalism in one’s singing career. Meanwhile in the realm of K-pop, fans always demand their male idol to be professional by demonstrating full emotional and physical devotion to them. Very often, fans infantilize their idol, order him to behave like a child, ask to treat them like his girlfriend, and demand to share every aspect of his private life. If not, fans question his sincerity and retaliate against him by boycotting or officially announcing suspension of their support. Korean heterosexual female fans, in particular, consolidate their position of superiority in the fandom by building an intimate relationship with idols, alienating non-Korean fans, leading online protests and feminist movements against entertainment companies, and appropriating homosexuality in the production of fan fiction and fan service. Because of the consumer power of the Korean fans, idols and their agencies respond to them more readily than other fan groups. In this paper, I investigate K-pop fandom as a site of reconstructing social orders of gender, race, and nationality. By exploring interactions among Korean and non-Korean female fans, male idols, and entertainment companies, I
**Musical Lineage After Material Rupture: Restoring Ritual Music in the Northern Song Dynasty**

Lars Christensen, University of Minnesota

Following the recent turn toward historical ethnomusicology, a few scholars have begun to consider ethnographically how discourses of music history can shape perceived historical time. However, thinking about the musical past has long been a widespread practice, and pre-modern considerations of one’s place in music history can further contextualize the music-historical temporalities of extant societies. Using a close reading of historical sources, I investigate the aftermath of the loss of the Chinese imperial heirloom ritual instruments in 947. Understood materially, these ancestral instruments worked because they could invoke the spirits of those who themselves had been part of a lineage using the instruments. But without such a physical connection, scholars had to reevaluate their role in the transmission of the music of the past and determine how they could still achieve the benefits of the state ritual with new instruments. In doing so, they moved beyond the simple goal of restoring the heirlooms as they were, toward a recognition that the set had not truly been ancient and had shortcomings compared to more distant layers of a past that could now be investigated in manifold ways, through transmitted texts and images, permanencies encoded in mathematics and language, and recovered antiquities. I argue that Northern Song dynasty music specialists thought of themselves as an important historical node, recovering the true legacy of the ancients, drawing on tropes of historical rupture or decline to explain its eclipse, and passing it down in restored form for the benefit of future generations.

**Conventions and Fictions: Ugandan Performative Discourses on Gender**

Linda Cimardi, University of Music and Performing Arts, Graz

This paper deals with the concepts of gender mobilized through the activities and performances of folk music and dance groups, as well as women's associations, in Western Uganda. Both locally and nationally, gender has been at the core of Ugandan discourses and harsh debates about women's empowerment (supported by the Government) and homosexuality (punished by life imprisonment), condensing tensions about past “traditional” conceptions, human rights movements' influences, international financial support and individual struggles for recognition. Traditionally, in Western Uganda folk music and dance were marked by specific roles assigned to men and women, based on a strong dualistic conception of gender. Although this paradigm is still valid today, it is at the same time implemented and challenged during current performances through the cunning employment of what have become performance conventions. Women’s associations usually include all women music and dance sections, in which they also perform traditionally male roles by making up and dressing as men; similarly, in folk groups some individuals use the costumes of the opposite gender and perform that dance part. The paper analyzes the negotiation of performance codes by reflecting on the devices challenging gender roles’ division, as well as allowing the expression of homosexuality. I argue that the system of "traditional" performances is contested from the inside by using its own representation means to destabilize it, while at the same time the positive traditional allure of folk repertoires allows (non-traditional) performers to be accepted by the community. Paper sponsored by the Gender and Sexualities Taskforce.

**"Wiet Wiet, Kiauwpp": Sounds of Human and Avian Co-Migration from Suriname to the Netherlands**

Emily Hansell Clark, Columbia University

On Sunday mornings in Paramaribo, Suriname, dozens of men gather in the central Independence Square to “race” twa-twas, small songbirds native to the region. The birds are caged and trained to sing competitively in elaborate months-long tournaments that are considered a Surinamese national sport. Since Suriname’s independence in 1975, turbulent economic and political conditions have caused a steady stream of migration to the Netherlands, the former colonial metropole. The same birdsong competitions can now be witnessed in Dutch cities, often using birds illegally smuggled from the Caribbean. This paper examines the circulations of, and sounding relationships between, these Surinamese human and avian migrants. As the men socialize the twa-twas to sing the “correct” melodies and not to get stage fright, the birds in turn help their human owners construct a sense of self within the racial, ethnic, gendered, urban, postcolonial, and migrant spheres they occupy. The paper dialogues with ethnomusicology scholarship (Mundy 2010, Seeger 1987, Feld 1982) that considers birds and birdsong not as an aural realm of nature separate from the human, but rather as the grounds for taxonomies and discourses that organize human concerns and experiences of self in a world where nature and culture cannot be disentangled, whether in the densely green tropical climate of the Caribbean coast of South America or the cosmopolitan urban environment of the Dutch metropolis. This project thus contributes to literature that challenges problematic reifications of nature, culture, and species in ethnomusicology and related fields (Ochoa Gautier 2016, Tsing 2012, Haraway 2008).

**Comparative Musicology and Antiquity: The Need for a Consensus-Based Methodology for Incorporating Ethnographic Parallels into the Study of Ancient Music**

Stef Conner, University of Huddersfield

In the wider community there is a hunger to engage with the music of antiquity, yet within music scholarship and pedagogy the topic remains marginal. The scarcity of evidence pertaining to detailed musical characteristics is undoubtedly problematic, and still more problematic is the level of philological expertise required to interpret what little evidence there is. It is archaeologists and classicists who currently steer research, while musicologists, in particular ethnomusicologists, are underrepresented. In this paper I propose that the discourse could be greatly enhanced by ethnomusicological perspectives, supporting the development of an agreed methodology for drawing comparatively on ethnographic evidence to enhance the study of ancient music. Dipping into previous treatments of ancient Greek and Mesopotamian music, I point to
instances in which important propositions have relied on ethnographic parallels, and/or generalisations based on the broad comparative analyses of the 19th and early 20th centuries, and examine how these arguments might be re-examined in light of contemporary ethnomusicological methodologies. I also highlight the potential of the revived field of comparative musicology and its associated methods and technologies—statistical analysis of large samples of data, for example—to facilitate empirical studies of living musics that could help us to better understand lost ones. I conclude by discussing collaborative research projects I have been involved in that seek to build ‘working constructions’ of ancient music, emphasizing the significance of ethnographic evidence for these projects and suggesting how its interpretation could be strengthened by input from ethnomusicologists.

Folklore, Invisibility, and Transparency in a Time of Austerity: Contesting Roots in Florianopolis, Brazil
Jamie Corbett, Brown University

The current climate of economic austerity and political instability in Brazil have thrown into relief the way musicians interact with politics of representation via government funding for performances, CD releases, and festivals. This presentation explores these issues by examining the political life of traditional music in Santa Catarina, a state in the southern region of Brazil. There, budgets for cultural funding have been halved since the impeachment of President Dilma Rousseff in 2016, exposing both old patterns of inequity alongside new ideas for funding avenues. The city of Florianopolis, the island capital of Santa Catarina, reserves relatively healthy funding for “Azorean roots” folklore (from the Portuguese archipelago of the Azores). Conversely, Afro-Brazilian folklore has been left underfunded or unfunded altogether. This failure to recognize and properly fund Black contributions to islander folklore - what local scholars refer to as invisibility - unevenly squares against the recent push toward transparency in municipal and state funding decisions, such as affirmative action categories and online application platforms. Though creating specific categories for Afro-Brazilian folklore is a first step toward addressing inequity, the opportunities remain few and the applications lie beyond the reach of many musicians. I take the relationship between fiscal transparency and Black invisibility as a point of departure to address how ever-dwindling funding mechanisms stop short of fomenting Afro-Brazilian folklore. As such, the current crisis provides an angle to examine the relationship between folklore, funding, and social inequity, and thus the changing roles of musicians and culture workers in contemporary Brazil.

An Organ-Chimes-Ology of the Dapper Dans’ Angklung at Walt Disney World’s Magic Kingdom
James Cunningham, Florida Atlantic University

Since it opened in 1971, the Disney Magic Kingdom in Orlando, Florida has featured a barber shop quartet named the Dapper Dans as a part of its Main Street entrance attraction. The group was an offshoot of the original Dapper Dans Barber Shop Quartet, a popular ensemble at Disneyland in Anaheim, California since the 1950s, known for riding their bicycle-built-for-four throughout the park. Bub Thomas, an original member of the Dapper Dans in the Magic Kingdom, introduced a set of hand-held metal chimes into the act when the new Orlando park opened in 1971. That same set of chimes has been an integral part of the Dans’ schtick up to the present day. Originally patented and manufactured by the J.C. Deagan Co. as “organ chimes,” and sold as novelty instruments to circuses and vaudeville performers from the turn of the century into the 1920s, they bear a striking design similarity to bamboo *angklungs* from West Java, Sumatra, Kalimantan, and Bali, Indonesia. According to Gary Goss, “John Calhoun Deagan got the idea for the chimes when he attended the 1893 Chicago World’s Fair, where he saw an Indonesian group perform on the bamboo *angklungs*.” The diatonic Deagan Organ Chimes simultaneously express and represent a temporal voyage from the nineteenth to the twenty-first century, and an organological journey from Southeast Asia to “the most magical place on earth.” This paper will present the Deagan Organ Chimes as a locus for initiating a dialog about musical adaptation and appropriation in American popular culture.

Kids on the Run: Musicultural Engagement in Sweden’s Programs for Newly Arrived and Unaccompanied Children from Syria and Afghanistan
Carrie Danielson, Florida State University

Sweden has long prided itself on its reputation as a nation that champions humanitarian causes and multicultural tolerance, acceptance, and inclusion. Since 2015, however, the Swedish proclivity for global citizenship has been stretched by the international migrant crisis, which has brought over 200,000 refugees—approximately two percent of the country’s population of ten million people—to Sweden. The number of displaced children arriving in Sweden from Syria and Afghanistan, moreover, is disproportionately high. Affording these children opportunities for artistic and cultural expression has become a priority among Swedish communities looking to respond creatively to the influx of unaccompanied and newly arrived children and youth. The kulturskola—Sweden’s system of voluntary and publicly subsidized music and arts schools—has long stood as an institution committed to the provision of such experiences for children, and the efforts of one institution, the Simrishamm Sommarkulturskola, to adapt to the new sociocultural and political landscape through their “Kids on the Run” program is the focus of this paper. Drawing upon my fieldwork in Simrishamm, I aim to reveal not only how musical institutions such as the kulturskola create and challenge discourses and practices surrounding citizenship, immigration, and belonging, but also how the participating children understand and confront these issues. I argue that participants in “Kids on the Run”—a program aimed at providing displaced children with better educational opportunities through music—mobilize national and international discourse about these topics through musical engagement, challenging and reinforcing the ideologies of the Swedish welfare state in the process.

Violence, Forgiveness & the Limits of Voice in Guinea
Nomi Dave, University of Virginia

In January 2016, a Guinean hip-hop artist, Tamsir Touré, appeared in court for sexually assaulting a young girl. The case had generated intense coverage over several months after a video of the assault was circulated. Tamsir became a local cause célèbre for both feminist activists in Guinea and for his supporters. On the one hand, activists were galvanized by the public display of the crime and the
In 2018, the song “Movimiento Naranja”, which featured a small Wixárika boy named Yuawi in an advertising campaign for a political party launched on Youtube, managed to exceed the expectations of its producers and become a product of mass consumption beyond the Mexican border. This video, which went viral in the midst of an election year, offers a particularly striking and meaningful example of the use and abuse of Indigenous identity in the present context of mass-mediated environments. The paper will describe and analyze the different factors in this case in order to understand the ways in which voice registers individual and collective pain, conflict, and points of solidarity in Guatemala.

Music and Power in Advertising Alchemy; Movimiento Naranja (Ciudadana), Yuawi and the (Ab) Use of Indigenous Identity in Mexico
Rodrigo De la Mora Pérez Arce, Instituto Tecnológico y de Estudios Superiores de Occidente

In 2018, the song “Movimiento Naranja”, which featured a small Wixárika boy named Yuawi in an advertising campaign for a political party launched on Youtube, managed to exceed the expectations of its producers and become a product of mass consumption beyond the Mexican border. This video, which went viral in the midst of an election year, offers a particularly striking and meaningful example of the use and abuse of Indigenous identity in the present context of Mexico. The author integrates audiovisual analysis, journalistic notes and internet user comments from the present election year to supplement research projects from 2006 to 2016 and triangulates it with theory on music and identity (Turino 2003; Corona and Madrid 2008); the strategic use of ethnicity (Comaroff & Comaroff 2009); advertising (Granjæer 2015) and the Internet (Van Dijk 2016).

The paper will describe and analyze the different factors in this case in order to understand the ways in which the strategic use of indigenous identity by indigenous producers and artists takes place, as well as how the aesthetic principles of the musical style of regional Wixárika music are deployed as a key resource in this communicative piece in order to understand the emerging viralization of this video clip on the Internet and in conventional media. The context of the production, circulation, and consumption of this clip offer important clues to understand the implications of this video clip in terms of interethnic social relations in a context of marked social inequality.

Women Resisting Irresistible Music: Masculine Susceptibility and Feminine Precarity in Indonesian Dangdut
Andrea Decker, University of California, Riverside

Dangdut has maintained its position as the most popular music in Indonesia for almost fifty years. Over the same period, live dangdut concerts have become infamous nationally and internationally for exploitation of women’s bodies, prostitution, drunkenness, and riots among the mainly male viewers. Men explain dangdut’s popularity and their own behavior through relationships of power; the sound of the drum combined with the appearance of women in revealing clothing make them unable to control themselves. As a result, women rarely attend the large, rural live concerts for which dangdut is famous for fear of assault. However, in private and mass-mediated situations, like karaoke with friends or watching dangdut competition shows, women sing, express pleasure, and dance. Women claim to be susceptible to the call of dangdut in much the same way men do, but women internalize a social responsibility to guard themselves (and, by proxy, surrounding men) from too much pleasure and desire for movement in order to avoid excess and violence. Narratives and practices surrounding dangdut thus make explicit javanese beliefs surrounding power, gender, and the body. Utilizing participant observation and interviews at family karaoke clubs, I investigate how young women challenge, embrace, and make situational the dominant narratives about the power of music, the power of their bodies, and their own fandom.

"All That Matters Here Is Talent:" Musical Talent as Merit in Liberalizing India
Anaar Desai-Stephens, Eastman School of Music

In contemporary India, discourses about talent circulate widely through sites of popular music performance. On reality music television shows such as Indian Idol, producers, directors, and judges invite talent to fan the aspirational dreams of young contestants striving for professional futures in the Bollywood music industry. In these contexts, talent is a densely multivalent term that at once indexes an individual’s musical potential and points to the possibility of a previously unimaginable social mobility. I situate these musical discourses of talent with larger neoliberal ideologies emerging in India today. Building on recent critical work on American Idol (Meizel 2010, Stahl 2013), I posit that talent has come to function as a privileged form of merit within a new social myth of meritocracy and a valuable form of social capital. Indeed, cultural entrepreneurs and media producers alike figure talent as a natural resource that must be excavated from deep within the nation’s interior to sustain India’s emergent aspirational economy. Meanwhile, singing teachers in Indian popular music schools use “talent” as a discursive site from which they articulate conservative critiques of this new social order. This paper thus explores the social and ideological work that talent performs across these varying realms of popular music practice. Drawing on fieldwork in the Mumbai music-media industry, it argues that popular music has become an important site wherein rising neoliberal ideals of individualism and meritocracy are promoted, negotiated, and critiqued in modern India.

Berimbau Orchestras: Percussive and Melodic Performances of Africanity in Bahia, Brazil
Juan Diego Diaz, University of California, Davis

The berimbau musical bow is one of the strongest symbols of Brazil’s African heritage. Present in various musical genres, it is most importantly featured in the capoeira musical ensemble, where it has been the signature instrument since the early 20th century. Alone or in groups of three, the capoeira’s berimbau leads a percussion ensemble and responsorial songs, controls the flow of the performance, and is a vehicle to transmit and demonstrate key knowledge of this art. Since the 1990s, however, some capoeira groups have formed a new type of berimbau ensemble called berimbau orchestras, which explore musical possibilities of the instrument beyond the context of capoeira performance. These possibilities include playing various grooves in sequence connected by rehearsed breaks or tuning the berimbaus to form together melodies and chords. Berimbau orchestras may have taken distance from capoeira’s rituals and physical expression, but not from the instrument’s associations to Afro-Brazilian culture. This presentation discusses the music and discourses of two berimbau orchestras in the city of Salvador, Bahia, one of the epicenters of capoeira and Afro-Brazilian culture. Both orchestras take inspiration from capoeira, Candomblé religion, and other diasporic genres but offer…

anger it stirred in Guinea, and took to the streets and airwaves in angry protest. On the other hand, Tamsir’s young supporters and fans made numerous public pleas, including musical ones, for him to be released and for his crime to be forgiven.

In this paper, I explore the limits and possibilities of the voice in addressing sexual violence in Guinea. Voice is a key site of aesthetic and social power in Guinea, but men have long been the privileged speakers, while women’s voices are accorded less prestige and public space. Perpetrators of sexual violence claim social, legal, and musical ground to ask forgiveness, while survivors are largely expected to forget and be forgotten. Yet new vocal practices by women’s rights advocates are beginning to shift these dynamics in the country today. I examine here responses to the Tamsir Tourné case - from songs to street protests, from courtrooms to talk radio - to consider new and old forms of vocal exclusion and participation, and the ways in which voice registers individual and collective pain, conflict, and points of solidarity in Guinea.
importance of indigenous music and dance in addressing cultural resiliency within the oceans.

Global narratives about the ocean have increasingly addressed the threat of sea level rise and its impact for indigenous communities of the Pacific Islands. These accounts portray the ocean world as largely disconnected from the island societies it surrounds, and in turn, they represent Pacific communities through notions of environmental vulnerability—communities and cultures easily washed away. In this presentation I argue that in contrast to such commentary, Pacific music and dance demonstrate more complex relationships with the sea, and they emphasize local knowledge of and experience with saltwater environments. Drawing on perspectives from ecomusicology, this presentation examines these ideas in performances from the Federated States of Micronesia in the western Pacific, and where music and dance are a primary means of knowing the sea, and a multi-sensory means of environmental engagement with ocean places. On the atolls of Chuuk, songs record the named channels, reefs, passes, and currents as well as ocean inhabitants of marine organisms, birds, and spirits. Moreover, practices of wayfinding and ocean-mapping across the deep sea are largely enacted through vocal music repertoires. Performance in Micronesia reveals a significant means of relating to the ocean as place, and which refutes global perspectives of the sea as an empty and unknown expanse. Examining performance in Micronesia challenges terrestrial-based notions of place in ethnomusicology, and it emphasizes the importance of indigenous music and dance in addressing cultural resiliency within global environmental crises.

White Nationalism, BLM, and Irish America: A Critical Reading of “Lord of the Dance” in the Age of Trump
Aileen Dillane, University of Limerick

In the days following President Donald Trump’s inaugural ball, there was much furor on social media regarding the late inclusion of Irish-American dance entrepreneur Michael Flately’s “Warlord” from his show “Lord of the Dance”, and the degree to which Irish-American communities should be “proud” or “ashamed” (O’Doherty 2017). In the months that followed, the Irish-American presence in Trump’s cabinet was increasingly noted as various senators invoked this heritage to support Trump’s agendas, particularly on migration and social welfare (Van Gosse 2017). Concomitantly, there was an increase in the online use of Irish slaves” memes amongst certain Blue Lives Matter and white nationalist groups (Fanning 2017; Hogan 2018). This paper attempts to critically locate Flately’s output within this highly politicized context. My argument is three fold. First, aesthetic resonances with tenets of white nationalism (including exceptionalism and sexism) in “Lord of the Dance” (1996) and “Celtic Tiger” (2005) may be interpreted as foreshadowing Trump’s ascension (Attali 1985), something further underscored by Flately’s autobiography (2006). Second, Flately’s extravaganzas may be partially viewed as artistic manifestations of the more recently articulated and controversial argument that historical and generational Irish migrants and their institutions helped to form rather than challenge the American racialized state (O’Neill 2017). Third, Flately’s output is therefore not anomalous; rather, it may be located within a historical continuum of publicly staged/mediated Irish and Irish-American music and dance performances that (sometimes unwittingly) perpetuated nostalgically-inflected Irish stereotypes that compounded structural inequalities in/for black lives.

Ocean Voices Rising: Performance, Resiliency, and Indigenous Knowledge of Saltwater Places in Micronesia
Brian Diettrich, Victoria University of Wellington

The Sound of One Hand Clapping: Deaf Gain through Deaf Zen
Fugan Dineen, Boston College

In Mahayana Buddhism, hearing is considered an effective vehicle for liberation. Adherents may awaken (spiritually) hearing Buddhist teachings, chanting sutras, or in response everyday sounds like a bell ringing, a twig snapping, or a shout. In Zen, as in other Mahayana sects, sounds also have practical meanings. Meditation begins and ends with audible signals, chanting is a central practice form, ritual movements are coordinated through instrumental cues, and group activities are organized according to sounded structures. What does this mean for Deaf/defaf practitioners’ Zen teachers have long recognized that true hearing goes well beyond the ear. As master Dongshan Liangjie (807-869) puts it, “If you use your ears to listen, you’ll never understand-- Only when you hear in your eyes will you know” (Cleary and Cleary 2005:613). In this paper, I document how a Deaf Zen community in Washington, DC is breaking new ground by altering the (sonic) models of American Buddhism to meet its needs. At No Barriers Zen Temple, the sounds of Zen are heard through the eyes and felt in the bodies of its diverse-abled practitioners. With ASL, TSL (Tactile Sign Language), and other modalities, the community is in the process of transforming chanting, meditation, teacher-student interactions, and group expressions of Zen. And in a powerful example of Deaf gain, these models are opening new pathways for hearing students fortunate enough to encounter Deaf Zen. Works Cited: Cleary, Thomas, and C. J. Cleary. 2005. The Blue Cliff Record. Boston: Shambala Publications.

Parading to a Different Beat: Bounce Music in the New Orleans Second Line
Benjamin Doleac, The University of California, Los Angeles

The brass band parading tradition known as the second line has been a staple feature of African American life in New Orleans for nearly two centuries. In the dozen years since Hurricane Katrina, the second line has drawn increased attention from scholars as a seminal, politically potent form - a tradition that gave rise to jazz and that provides a voice for a dispossessed people today. But while brass bands still provide the basic pulse, modern second lines also feature an oft-ignored second beat: the rapid-fire 808 drum machines and ribald call-and-response chants of the homegrown hip-hop variant known as bounce. Though brass band music and bounce have existed in a symbiotic relationship since the 1980s, it is the former that has prestige and pride of place within the parade, in media representations of black culture in New Orleans, and in public arts initiatives. Perhaps not coincidentally, these two styles are differentially gendered: brass
bodies - and the most celebrated dancers who follow them - are almost exclusively male, while bounce music and its accompanying dance style are increasingly identified as queer and/or female. Drawing from Rachel Carrico’s pioneering scholarship on second line dance and from my own fieldwork, I argue herein that even while it continues to be marginalized in scholarly and media discourse around the second line, bounce is both an essential component of the parade and an expressive means of contesting the oft-misogynistic sexual mores and masculinist values that still dominate second line culture today.

Invisible Ink, Invisible Women: Promiscuity, Mobility, and Power in the Music of Josephine Baker in Wartime Europe
Kira Drale, University of California Santa Cruz

During a time when Duke Ellington was playing to packed houses at the "whites-only" Cotton Club in New York City, Josephine Baker navigated her life as a black, American musician very differently as a spy in wartime Germany. Much of the scholarship on Baker in fact rarely situates her as a vocalist. Indeed, the life and body of Josephine Baker have been the object of the historian’s fetishizing gaze - her nakedness has been theorized into oblivion, objectifying the shine of her skin as modernist architecture itself. How exactly did the poise of Josephine Baker appeal not only to the masses in France, but also to the highest ranking Nazi officers? What can be said about the sexuality of the black diva, of the primitivism of Amerikanismus, of jazz itself as protest? How might the concept of celebrity as political activist challenge Adornian constructs of the culture industry and its ties to fascist propaganda? This paper illustrates how popular music and feminine excess were both policed and propagated within Nazi Germany, and yet how Josephine Baker used that to gain unimaginable power.

In Search of Svarasvasti: Re-Envisioning the Liturgy of 7th Century Indian Buddhist Chant Using Medieval Japanese and Tibetan Sources
Stephen Duran, Tokyo University of the Arts

This paper details the process by which textual evidence can be used to reconstruct the liturgical structure of the extinct 7th century Indian Buddhist chant tradition of Svarasvasti, the parent tradition of the esoteric strands of Tibetan and Japanese Buddhist chant. Until now, work on Svarasvasti has focused on the Tibetan tradition, and has been complicated by philological issues, namely, the inability to distinguish between inherited Indian musical terminology and Tibetan accretions to the musical vocabulary. This has impeded progress on the transnational history of Buddhist chant in the ancient world. It is proposed that some of these philological issues can be resolved by comparing the earliest Tibetan and Japanese treatises, which are extant in both traditions from the 13th century. Writings in both traditions describe the application of specific melodic types to chant texts based on the phonetic shape of text syllables. Furthermore, in the Tibetan writings, the various parts of the liturgy are described as featuring specific melodic types. Therefore, it may be possible to infer the liturgical structure of the parent Svarasvasti tradition from the melodic types employed in the liturgy of the descendant traditions, and by extension, to begin solving more localized terminological issues. This has applications for historical ethnomusicology, as it reveals a transcontinental ideology of sound with roots in the Indian subcontinent, the full rediscovery of which can greatly improve our understanding of concrete musical links in the ancient Buddhist world.

By Royal Decree: The Slide Guitar and Burmese Music
Andre Elias, Hong Kong Baptist University

The slide-guitar’s 100 year history in Burmese culture is interlaced with narratives that bind together themes of romance, modernization, royal patronage, and colonial maritime economies. This paper details the development of the instrument including its first adaptation to tonalities and aesthetics of Burmese classical music to its role in a renaissance of urban art music in Yangon during the 1960s. Parallel to the Burmese piano, slide-guitar experienced a liminal period of indigenization which resolved discrepancies in tuning systems and its symbolic character as a foreign import, resulting in humorous and contentious stories that highlight the tensions between local and colonial influences. The slide-guitar was symbolically stripped of its alien associations by charismatic performers who were supported by two contrasting figures of royal status at the beginning and end of the 20th century, revealing the history of shifting sources of patronage and development from a feudal to post-colonial culture. Drawing from fieldwork and musical study with the last living Burmese slide-guitar master, U Tin, I argue that the integration of slide-guitar into Burmese musical genres is due to the adaptability of the slide-technique and its ability to mimic vocal inflections with stunning accuracy. Connected to a broader discussion about the indigenization of foreign objects during the colonial period, this research fills a lacuna of historical, organological, and theoretical work left in the wake of the slide-guitar’s navigation through Asia.

A Continuum of Steel: High School and Community Steel Bands in Florida
Stephanie R Espie, University of Florida

Originating in Trinidad and Tobago in the mid-20th century, steelpan has grown exponentially in the United States in the last 30 years. Simultaneously, music education programs have begun to advocate for the inclusion of cultural diversity in American schools by incorporating world music ensembles into their curricula, and many have added steel bands to their list of offered ensembles. In addition to these school steel bands, community steel bands have also grown in popularity amongst Caribbean diaspora communities throughout the past few decades. While a breadth of research is dedicated to both K-12 steel bands (Moses, 2008; Haskett, 2014; Boyce, 2015) and diasporic community steel bands (Nurse, 2007; Martin, 2011) little work has focused on connecting these two facets of American steelpan culture. My research seeks to begin to fill this gap by analyzing similarities and differences between community steel bands and high school steel bands done through ethnographic fieldwork and interviews in Tallahassee and Orlando, FL throughout 2017. Using Schipper’s (2010) Twelve Continuum Transmission Framework, I argue that while these two settings of steel have a
shared cultural history, they currently represent fundamentally different approaches to the transmission of steel culture. In spite of the fact that both ensembles are musically similar, the two differ in their pedagogical techniques, performance opportunities, and the cultural contexts in which the ensembles operate. These differences suggest larger differences between diasporic identities and institutionalized educational values within music communities and help to illuminate debates of authenticity within world music pedagogy and community settings.

Tunes and Word Scrambling: Dhivehi-Language Sung Poetry of the Maldives
Garrett Field, Ohio University

Dhivehi is the national language of the Republic of Maldives, the South Asian nation-state of twenty-six atoll islands located southwest of Sri Lanka in the Arabian Sea. Prior to the onset of the twentieth century the most widespread form of Dhivehi sung poetry was known as raivaru. It is said that many Maldivians could improvise raivaru almost as easily as they could speak. Singers improvised raivaru stanzas in various fixed tunes or “raagu.” In this two-part paper I first explore how these fixed tunes added melodic structures on top of the poetic form. Second I attempt to identify standard strategies found in the most difficult feature of raivaru: word scrambling (bas olhuvun). Bas olhuvun refers to the way in which the singers of raivaru scrambled some words of each line of poetry into nonsensical lexical items. I suggest that singers of raivaru jumbled these words as a standard method to satisfy the strict poetic rules regarding end-rhyme, assonance, and the lexical items. I suggest that singers of raivaru jumbled these words as a standard method to satisfy the strict poetic rules regarding end-rhyme, assonance, and the lexical items. I argue along with Steingo (2016: 189) that listening can be akin to a “form of production” because listeners of raivaru unscrambled the nonsensical lexical items in real time to understand the meaning of the poetic lines.

Han’guk Namja: Hee Moon Lee, Gender Mayhem and the New Kugak Cool
Hilary Finchum-Sung, Seoul National University, College of Music

International audiences first encountered Hee Moon Lee on a mass scale through Ssing Ssing’s 2017 NPR tiny desk performance. Touted as “Korean folk meets glam rock” and “irreverent,” Ssing Ssing fed the incongruous world music market need for idiosyncratic performance styles which fit into current pop-fusion global trends. This and other projects under the Hee Moon Lee performance brand–teeming with afro wigs, sparkling costumes and stacked heels–superficially appear to represent a breach of gender norms for entertainment purposes. A closer look reveals a complex homage to and subversion of performative and gendered social norms underscored through a play on male gender dysphoria. In this paper, I examine Lee’s performance imagery, vocalizations, and bodily presentation of Korean traditional music (kugak) as a challenge to the endemic stagnation of a music overburdened with the responsibility of preservation. Citing the gender neutrality of Prince as inspiration for his performance style, Lee aims to create a “new rice bowl” (saeroun pap kŭrŭt), re-envisioning the roots of folk song and lyric poetry performance. Lee dives into the identity crisis haunting kugak through careful juxtaposition of play on the body and image of the Korean man with reverence to the weight of musical lineage. By doing this, he also questions gendered assumptions regarding performance aesthetics as well as the unfair burden on kugak musicians to “represent.” Through analysis of live performances and interviews, I argue that Lee’s tactical ambiguous masculinity acts as a metaphor for the untapped potential of kugak in the 21st century.

Drumming as Embodied History in the Indian Himalayas
Stefan Fiol, University of Cincinnati

How can rhythmic patterns reconstruct ancient history? In a remote Himalayan region of India, where hereditary caste drummers facilitate the movement of people and gods by performing on two interlocking indigenous drums, the dhol and damaun, how might sound augment insights about local history from sociolinguistics, archaeology, oral histories and human geography? Given the fragmented archaeological and written historical record in the Uttarakhand Himalayas, I argue that drumming–regarded by most folklorists and historians as the epiphenomenal and ephemeral accompaniment to orally-transmitted texts–can be a critical source of historical information about royal processions, marriage and ritual practices, and large-scale migrations. Many dhol-damaun patterns are heard as sonic manifestations of gods and goddesses; thus studying the ways in which these rhythmic patterns have been disseminated and unconsciously modified across time and space offers a means of reconstructing the pathways by which divinities and associated ritual practices have traveled across the landscape. This research also uncovers a range of conceptual schema used to organize rhythmic patterns such as repeating motives, verbal formulas, and extramusical concepts (e.g., iconic imitations of thunder or Hanuman’s leap); such schema significantly expand our understanding of South Asian rhythm beyond the well-studied mātra-based approach to organizing rhythmic cycles (tāla) in Hindustani and Carnatic systems. Through the mapping and comparative analysis of dhol-damaun repertoires from more than fifty villages over the past two decades, this presentation demonstrates how rhythms can serve as a valuable historiographic tool when used in conjunction with evidence and methodologies in allied fields.

Transducing the Field: Vibrational Practice and Sonic Capture in Berlin’s DIY Scenes
Lauren Flood, University of Pennsylvania

How are sounds of “the field” captured and manipulated in public culture? Taking its cue from recent analyses of the life of field recordings beyond ethnomusicology, this paper draws on fieldwork conducted in Berlin’s underground/DIY music scenes to explore how music-inventors are building new, unconventional gear that allows them to engage with a growing interest in field recording. But what counts as “the field,” and what counts as “recording” in these sonic capture activities, which blend elements of sound ethnography, soundscapes, found sound, and electronics tinkering/hacking? My interlocutors employ tools such as contact microphones, electromagnetic pickups, radio receivers, environmental sensors, and machine learning software; they build “Field Kits,” perform electronic music, bend circuits, and run experiments in artificial intelligence. This paper brings together discourses on the ethics and aesthetics of field recordings (Veal and Kim 2016) and the sociotechnical worlds that sound technologies inhabit (Holmreich 2007). It investigates the role of microphones - and their experimental alternatives - as
transducers mediating between not only sound waves and electrical impulses but also ideas about fidelity and artistry, considering audile techniques (Sterne 2003), vibrational practice (Eidsheim 2015), and anthropological trap theory (Gell 1996) to question the notion that one may "catch" something "real" through field recording. I argue that my interlocutors’ intimate, expressive relationships with their gear reveal a fascination with methods of transduction as a way to capture an elusive "real" world brimming with music and sound - and a belief that an ethnochoric, vibrational "field" is where to find it.

Lukumi Music, Lost and Found in Translation
David Font-Navarrete, Lehman College, CUNY

This paper explores the role of translation in studies of Afro-Cuban religious and cultural traditions known variously as Lukumi, Orisha, Anago, Yoruba, Regla de Ocha, or - sometimes pejoratively - Santería. As a cultural phenomenon, Lukumi traditions have not only become emblems of national identity in Cuba; they have also been transplanted from Cuba to the United States, Mexico, Venezuela, and elsewhere. The African languages which form the basis of Lukumi liturgy are tonal - that is, melodic contours determine the meaning of speech as much as consonants and vowels. In Cuba, these African languages gradually lost their tonal qualities, except in the context of song melodies. In this sense, Lukumi music can carry both linguistic and historical data. Moreover, Lukumi liturgy is characterized by dense layers of both literal and poetic meanings which resist reductive, singular, authoritative translations. Following Wirtz’s notion of a ritual lexicon, this paper also reflects on methods for discerning singers’ understanding of literal meaning, a process that necessarily involves navigating problematic issues of identity, authenticity, and artistic identity. Similarly, translating the words of Spanish-speaking scholars and ritual specialists into English presents a difficult set of technical and ethical dilemmas. Finally, the paper reflects on the ways Lukumi ritual specialists function as indigenous scholars, particularly in their use of written documents.

Acadian of the World: Pilgrimage, Performance, and Belonging in the Acadian Diaspora
Meghan Forsyth, Memorial University of Newfoundland

From pilgrimages to the Acadian "homeland" and celebrations of intradiasporic relations, to the symbolic erasing of territorial borders and technologically-mediated connections, the centennial Congrès mondial acadien (Acadian World Congress) has been a site of convergence, renewal, and redefinition for the global Acadian community since its inaugural meeting in 1994. In this paper, I consider how, two decades later, Acadians came together at the most recent Congrès, held in 2014 in the "triplet" territories of l’Acadie des terres et forêts, a borderlands region encompassing parts of two Canadian provinces (New Brunswick and Quebec) and the northern portion of the U.S. State of Maine. At the same time, tensions between the unity and diversity of the diaspora were exposed as regional differences between Acadian communities separated by the Deportations (1755-1763) were debated and celebrated, and Maritime Acadians’ political and musical connections to their First Nations and Celtic neighbours and American “cousins” were embodied through musical citation, collaboration, homage, and themes of perseverance and shared minority experience (Savoie 2009). The globalization perspective of Acadia was perhaps most vividly articulated in Algonquin rapper Samian’s call for participants to recognize Acadians’ and First Nations’ historical - and often romanticized - alliances and common goals of cultural and linguistic retention. I demonstrate that the musical enactment of intradiasporic transnationalism and other relationships afforded by the Congrès provide a platform for members of "la grande Acadie" (the full diaspora) to negotiate the relationships between their diverse, local identities and transnational identity.

Aaron Fox, Columbia University

The intertwining of commercial, (pseudo-)scientific, personal, and political motives that animated a widespread practice, by professionalized collectors, of recording vernacular musical expressions in the United States during the first half of the 20th century has been well documented by scholars such as Whisnant, Brady, Peterson, and Szwed. Likewise, scholars of American popular music’s formation into a commercial industry in the 20th century increasingly attend to the role of racial segregation and racialized logics of desire and exploitation in shaping "popular music" throughout the century, as scholars such as Hagstrom Miller, Lott, Pecknold, and Troutman have shown. In this paper I bring these perspectives together to examine three figures whose motives were particularly complex in their intertwining of commercial, political, and scientific ambitions. The three are 1) music collector/travel writer Laura Boulton; 2) folk music performer, collector, and impresario Bascom Lamar Lunsford; and 3) sound engineer/music collector Walter Garwick. Each produced distinctively shaped "collections" of music that reflected and perpetuated racist understandings of the field of American musical expression. The fact that they each constructed their fields of work and its purposes under conditions of racial segregation and inequality allowed them to work as they did, and must shape our understanding of what they left behind. My question is ultimately how to practice restorative work to "de-segregate" as well as "decolonize" the archive of American vernacular musical traditions.

The Dangers of Sex Work: Researching Musical Erotics in Sumatra
Jennifer Fraser, Oberlin College

In a 2015 article published in Women & Music, Deborah Wong called passionately for an ethnomusicology that has a greater infusion of erotics. "What," she asks, "are the implications of erasing, ignoring, refusing, and disarticulating erotics from the musics we study?" (179). This paper asks a different question: what are the dangers and challenges of working with musics in which erotics are deeply imbedded? What happens when the “cultural systems of erotics” that we are interested in studying bleed over into unsolicited verbal and corporeal encounters between bodies? How to write about one’s own body becoming part of a pornographic song text? "Erotics are central to our fieldwork," Wong declares, "wherever (or whenever) it takes place." And sometimes, as I argue, they are so
central and disruptive that they have methodological, career, and personal consequences. This paper, then, is a part reflexive, personal narrative that brings the "metoo" moments involving sexual abuse and harassment front and center in fieldwork over the past 20+ years in Indonesia. It explores the ways in which unwanted eroticism seeps over and maps onto my body, the ways in which my gender and sexuality have been defined for me, and how those roles structure and limit the people and knowledge that are accessible, along with the nature of the collaborations possible. Is it conceivable to engage in work on sex while remaining safe?

**Lyric Formulas and the Art of Traditional Compositional Processes in the Folk Blues of Furry Lewis**

J. Tyler Fritts, Rhodes College

Folk blues of the Deep South commonly use rhymed couplets (often in AAB or AAAB form) to create non-linear texts that addressed themes of love, money, anxiety, wanderlust, injustice, and loneliness. The art of blues lyric composition is not in the memorization and recall of lines or in the lexical and semantic treatment of themes, but in the spontaneous combination of traditional, borrowed, and original lyric formulas. According to Milman Parry, Albert Lord, and David Evans, the foremost scholars of formulaic composition in sung poetry, a formula is a group of words that are regularly employed to express an essential idea. While each folk blues musician utilized formulas in his or her own way, some like Memphis's Furry Lewis (1899-1901), are considered by scholars and musicians alike to be masters of the craft. Using original historical and ethnographic research in conjunction with the work of Henry Louis Gates Jr. (The Signifying Monkey, 1988/2004), this paper builds on theories presented by Parry (1930), Lord (The Singer of Tales, 1960), and Evans (Big Road Blues, 1982). Specifically, I map and compare lyrics in Lewis's three most important blues (the family of blues known as the "Judge" blues, "Pearlie Blues"/"Why Don't You Come Home Blues," and "Furry's Blues") to better understand the traditional processes behind blues lyric composition and to advance a new, culturally relevant understanding of folk blues as an art form.

**Facing the Music: The New Orleans Revival on Screen**

Andy Fry, King's College London

Typically located among scratchy 78's and toothless musicians, the New Orleans Revival Movement of the mid-twentieth century is also a story of cutting-edge technologies: from multi-track recording to stereophonic sound to television networks. Despite considerable recent interest in both the Revival (Suhor 2001, Baerburn 2009) and jazz's role on film and television (Gabbard 1996, McGee 2009, Heile 2016, Pillai 2017), the prominence of old-time musicians in these audiovisual media has rarely been scrutinized. My paper considers, first, the venerable New Orleans musicians awarded on-screen roles in post-war films: from Mutt Carey and Zutty Singleton in the historical melodie New Orleans (1947), through Willie the Lion Smith and Pops Foster in the experimental live capture Jazz Dance (1954), to clarinetist Edmond Hall in the Sinatra/Crosby/Armstrong vehicle High Society (1956). Second, it reviews appearances by veteran musicians on 1950's television: from the Colgate, Dupont and Edsel variety shows to a New Orleans Special of Art Ford's Jazz Party. (Given limitations of time, illustrations will be provided mostly in the form of screen shots, supplemented by two or three short clips.) I locate these performances both as sites of nostalgic and, paradoxically, as signs of renewed interest in the music of the US South. Finally, following Slobin 2003, I argue that commercial sources such as these, "rather than being the...
Stop to Smell the Pixels: A Digital Field Guide to Nonhuman Musicality in Proteus
Kate Galloway, Wesleyan University

Video games can operate as environmental texts, forging connections with the environment and participating in identity formation through sensuous experiences of place. Human beings are “placelings” Edward S. Casey argues, “we are not only in place but of them” (Casey 1996: 19). Game audio serves as an entry point to understanding how visual, ludic, and game audio design models ecological processes, environmental stewardship, and human identification with virtual representations of nonhuman materiality and musicality. Human existence is situated in time and place, and place-evens the virtual and non-specific environment of Proteus (2013)-participates in identity formation. Through exploratory gameplay that emphasizes interaction with the spatiality of the game world, players fashion a spatial identity by performing the virtual environment. The player controls, plays, and performs the environment, manipulating its physical and sonic materiality through their gameplay as they explore the spatiality of the virtual environment. The soundscape in Proteus changes in response to players’ movement, location, and mode of sensing place, communicating to players that their activity and navigation composes the “virtual” soundscape, just as they are collaborative composers of their “real world” soundscape. Informed by digital ethnography, game lab gameplay fieldwork, and performance ethnography of these environments that play and are played, I argue that the interactive game audio of Proteus connects players with nonhuman nature, using game audio to model ecological principles, facilitate ludic interaction with the materiality of nature, and sense the spatiality of the game environment’s digital naturalism.

Coyote Deliberations from U.S. Latina/o Borderlands and ChicanoX Studies: Musical Promiscuity, Sonic Border Activism, De-colonizing Performatics, and “Story-World-Art-Performance-as-Activism”
Peter Garcia, California State University Northridge

Latina/o Studies Association 2016 bi-annual meeting encouraged promiscuity in scholarship - moving beyond disciplinary comfort zones and identity constructions - in order to pose risky questions and radical methodologies within neoliberal shifts within the academy. Organizers challenged participants to consider more seriously the political stakes of Latina/o Studies scholarship, especially when we are continuously reminded that our growing numbers do not translate into progressive shifts in economic resources, or freedom from violence. Jennifer Post reminds ethnomusicologists “What was once understood as ethnographic fieldwork has also grown to encompass a broader range of meanings.” (2004) This panel stretches and expands our understanding of U.S. Latina/o borderlands ethnomusicology, anti-colonial teaching, and decolonial performance studies. Michael Tenzer explains how “there are many justifications and goals for analysis. But today one of them surely ought to be activism.” (2006) The trickster figure is indexed by the local term coyote which has particular relevance in contemporary and colonial New Mexican parlance and Pueblo Indian mythology. “Coyote” as an actual casta from colonial times passed into modern popular discourse, visual and material culture, especially in Santa Fe (see Wilson 1997). What Latina/o scholars are calling testimonio is similar to ethnographic work, but it emerges from a need to create social awareness and consciousness to marginalized groups and the exploitations they face. As ethnographers, organic intellectuals, and musical activists, our work extends our “coyote” methods and trickster principles to ethnomusicology research, teaching and performance blending memory, travel notes, interviews, testimonials, documentary, ethnography, and storytelling that press against traditional forms of legitimate scholarship.

When Club Cultures Clash: DJing, Gender, and the Racialization of Space
Tami Gadir, University of Oslo

My presentation addresses the politics of gender and race in DJ and dance music cultures. The association of New York disco, Chicago house, Detroit techno, and Goa trance with radical politics continues to inform scholarly and journalistic discourses about dance music, including that the “right” music played on exceptional dance floors can facilitate euphoric experiences that dissolve dancers’ everyday identities (e.g. Lawrence 2016; Rietveld 2013; St. John 2001). Ethnographic research is usually conducted by insiders who have experienced such states, and who share and reiterate similar utopian interpretations. However, my field work, practice-led research as a DJ and clubber, and interviews with 70 global dancers have led me to a different conclusion: dance music is an ordinary culture that reproduces everyday social inequalities. I provide the foundations for this argument firstly through interviews with women, transgender and nonbinary DJs, demonstrating the impact of their gender identities on their work. I then consider the case of night clubs and music venues in Oslo, where clashes between non-white and white Norwegian dance music industry workers and participants have ostensibly stemmed from gender-related conflict, and which have rapidly escalated into a struggle between racialized spaces, police, and the municipal government. Finally, I draw the above cases together as an example of the simultaneous effectiveness and limitations of ethnography as a research method. This is of particular relevance for ethnomusicologists researching musical communities to which they have already formed attachments.

Sounding Public Space in Manila’s Palengke
James Gabrillo, University of Cambridge

Manila’s public marketplaces, palengkes, buzz and throb to a dense urban overture: one that reflects the rich diversity of layered sounds that Filipinos experience daily. Voices cisscross across the open-air marketplace, merchants holler and bargain with customers, peddlers-cum-performers burst into song and dance to entice passers-by, and vendors blast music from loudspeakers, as though stifling the acoustic allure of nearby rivals. Grounded in observational and participatory ethnography, and supported by interviews with merchants, customers, and passers-by, my study examines the sounds that emerge in Divisoria, the largest dry-goods market in Manila. Typically open for business seven days a week, palengkes are the preferred commercial source for the household needs of Filipinos, given the cheaper prices they offer when compared to supermarkets and air-conditioned malls. In listening closely to sounds that emerge in these environments - and analyzing what these sounds mean in the contexts of personal and collective expression, as well as of the country’s evolving cultural traditions - I offer an alternative way to look at public spaces in Manila. My research contributes to work on soundscapes of urban spaces, such as the ongoing audio portraits of cities around the world by the Community Innovators Lab at MIT. My project expands on their methodology as I conduct interviews with the people who work, shop, and pass through the spaces of palengkes, providing concrete evidence of how soundscapes shape human experience.

Performatics, and “Story-World-Art-Performance-as-Activism”
Coyote Deliberations from U.S. Latina/o Borderlands and ChicanoX Studies: Musical Promiscuity, Sonic Border Activism, De-colonizing Performatics, and “Story-World-Art-Performance-as-Activism”
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Jennifer Post reminds ethnomusicologists “What was once understood as ethnographic fieldwork has also grown to encompass a broader range of meanings.” (2004) This panel stretches and expands our understanding of U.S. Latina/o borderlands ethnomusicology, anti-colonial teaching, and decolonial performance studies. Michael Tenzer explains how “there are many justifications and goals for analysis. But today one of them surely ought to be activism.” (2006) The trickster figure is indexed by the local term coyote which has particular relevance in contemporary and colonial New Mexican parlance and Pueblo Indian mythology. “Coyote” as an actual casta from colonial times passed into modern popular discourse, visual and material culture, especially in Santa Fe (see Wilson 1997). What Latina/o scholars are calling testimonio is similar to ethnographic work, but it emerges from a need to create social awareness and consciousness to marginalized groups and the exploitations they face. As ethnographers, organic intellectuals, and musical activists, our work extends our “coyote” methods and trickster principles to ethnomusicology research, teaching and performance blending memory, travel notes, interviews, testimonials, documentary, ethnography, and storytelling that press against traditional forms of legitimate scholarship.
Musical Memories of La Leyenda de Nuevo Mexico? Adios Al Hurricane, Decolonial Activism, and Echoes of New Mexico Popular Music
Peter Garcia, California State University Northridge
El Godfather, La Leyenda de Nuevo Mexico- Al Hurricane Sr. performed his original hit and popular cover songs since the 1950s. He also played backup guitar for early Rock 'n' Roll and Motown artists such as Fats Domino and Marvin Gaye. However, Hurricane is also recognized for nurturing longstanding ties with Latin American musical traditions while rendering his original regional re-interpretation on the corrido, ranchera, and the cumbia. Al Hurricane was “brought up,” as he said, “on New Mexico music” beginning his professional music career by singing in Albuquerque Old Town restaurants before releasing his first songs, “Lobo” and “Racer” under the band Al Hurricane & The Night Rockers in 1962. His first album, “Mi Saxophone,” was released in 1967. The album contained his signature song “Sentimiento,” a ballad composed for his first wife. He recorded over 30 albums and received several awards while touring with his band internationally. On May 7, 2017, a Concert Celebrating Al Hurricane was held in Albuquerque featuring several New Mexico musical artists and local dance bands. On May 1st, the City Council passed a resolution celebrating the six decade career of Al Hurricane renaming the stage and buildings on Civic Plaza as the “Al Hurricane Pavilion at Civic Plaza.” The New York Times published Alberto Sanchez obituary describing Al Hurricane as an “influential New Mexico balladeer” (who) “died at Age 81.” Hurricane’s funeral was held on October 24, 2017. This paper examines Hurricane’s original musical sound and musical activism.

The Creolized Soundscape of Indian Jazz Fusion in Singapore
Leonardo Garcia Fuenzalida, Pôle Supérieur D’enseignement Artistique Paris-Boulogne Billancourt
Among studies of local popular music in Singapore, those approaching jazz fusion are relatively rare. However, since its beginnings, Singaporean jazz has featured an intercultural fusion of local and global music elements. Over the twentieth century, the immigration (particularly Filipino and Russian) and circulation (via the Pacific jazz network) of musicians to Singapore fostered the emergence of new creolized blues, jazz and Latin genres. This music played an active role in the flourishing local media of radio and cinema that placed Singapore at the center of regional media production since the 1930’s. This paper examines the development of jazz fusion in Singapore in the late 1970’s, in particular among musicians linked to Indian music. Their performances and recordings featured a new sonic hybridity, transforming raga and tala through Western harmony or recomposing Indian melodies with jazz idioms. Through oral history and analysis of musical practices, I examine the creative work in two emblematic albums: Jinkly Nona (1981), led by bass player and pioneer Singaporean music educator Joe Peters, and Flame of the Forest (1980), involving different generations of the musical Tan family, who have been associated with Ravi Shankar’s artistic and education network. The integration of instruments such as the Spanish guitar and Latin percussion, and the incorporation of jazz techniques, highlight the complexity of this local musical practice in which traditional and global ideas are fused.

The Cachet of Cache: The Value of Money and Public Prestige in Brazilian Independent Music
Shannon Garland, UCLA
This paper discusses practices and debates in the Brazilian independent music context over cache, the payment a band receives for live performance. Related to the English-loan word cachet (prestige), and the French cache, (stockpile), cache offers a lens for considering the ability for a band and its music to be recognized as valuable within a larger public sphere, and the need to accrue resources for the continued production of music. The paper first discusses the rise and activities of the music organization Fora do Eixo, which spurred debates about band payments starting around 2008. It then analyzes the contradictory arguments made by Fora do Eixo regarding the use of its own currency to pay bands, as well as a cache crowd-funding mechanism it developed to ameliorate criticisms of band exploitation. Using this case, the paper analyzes the differing modes of organizing and exchanging media of value in both concept and practice, as well as the implications of these logics both for the sustainability of music production in Brazil and for the way musical quality is understood. Drawing upon anthropological work on money, value, exchange, and representation, this work connects the acts of value storage and value recognition to the metaphysical bases undergirding the view of the aesthetic quality of music as autonomous from social relations. It considers this in contrast to the evidence presented by this case that musical aesthetics emerge from the delimitation of a particular sphere of social production.

Towards a Political Economy of Praise: A praise/exchange cycle in the Sultanate of Oman
Bradford J Garvey, The Graduate Center, CUNY
Poetry is rarely accounted for in political economic analyses. However, poetry is often causally related to the formation of desires and goals of economic actors. Praise is crucial to this social development, but few analyses of praise poetry as economic activity exist. This paper presents a political economic analysis of a system of praise poetry functioning in the Arab Middle East. Praise poetry in the form of a war-dance, razha, and the choral ode, ‘âzî, mediate the circulation of goods between rulers and the ruled in the Sultanate of Oman over the last hundred years. During a year of ethnographic fieldwork in the Interior region of Oman, I documented the ways in which praise poetry and goods and infrastructure development from elites were rhetorically and symbolically linked in cycles of exchange and response. I argue that performers understand praise as both a response to the generosity of rulers and elites and as a guarantor of future relations. Good leaders are mythopoetically constructed as those that give generously to their subjects, and so leaders are pressured to give generously to fulfill this social expectation. Likewise, leaders expect their giving to accrue them a reputation as generous, which befits a leader. In the past, this system operated within many smaller communities and tribes. With the rise of the modern state starting in 1970, this system became increasingly centralized but never obsolete. What can we learn from analyzing music as a constitutive element of a political economy, rather than as functioning within it?
“Shake ‘em on Down”: Realigning "Mississippi" Fred McDowell and His Promotion by Alan Lomax
Leslie Gay, Jr, University of Tennessee

In analyzing the career of "Mississippi" Fred McDowell (1904-1972) and his relationship with Alan Lomax, I explore a historical instance in which black musics encountered new kinds of movement, publics, and forms of identity. Set against the U.S. Civil Rights movement, Lomax’s “discovery” of McDowell occurred at a time when assumptions about racial identities were contested and reconfigured, even as Lomax cultivated an old-fashioned, racialized patronage position with McDowell. Yet, importantly, McDowell developed a cosmopolitan identity independent of Lomax, characterized by movement across the United States and Europe, and his own realignment of social and political positions as an African American and blues performer. At the same time, Lomax and his then-partner Shirley Collins continued to claim credit for McDowell’s career and to idealize their view of his isolated origins. My analysis relies on Paul Gilroy’s discussion of the privileged position that placelessness holds for some communities across the black Atlantic, whereby the “curse of homelessness” and forced exile become “reconstructed as the basis of a privileged standpoint” (Gilroy 1993, p. 111). Additionally, I employ Amiri Baraka’s argument concerning “psychological realignment,” which explores how African Americans experienced shifting geographies as tied to social philosophies that redefined their relationships with the nation (Baraka 1963, p. 96). I especially apply these ideas to Lomax’s racialized staging of McDowell’s debut at the 1964 Newport Folk Festival, and reveal within McDowell’s blues changing, elastic sonic geographies.

Cuba’s Postcolonial Present and the Revival of its Colonial Past: Ars Longa de la Habana and the Contemporary Early Music Movement
Aimee González, University of Chicago

Studying the contemporary revival of early music in Cuba offers a unique window into the creative ways an island nation reimagines and reworks its colonial past into the context of tourism. Ars Longa de la Habana is Cuba’s foremost early music ensemble and a pioneer in Latin America’s HIP movement. The ensemble was founded in 1994 at the height of Cuba’s economic crisis, a time when revival of 17th and 18th-century sacred music conceive this repertoire and its textures within Iberian Baroque traditions. How do Cuban musicians involved in the revival of 17th and 18th-century sacred music conceive this repertoire and its role within dynamics of colonial past and postcolonial present? What roles do tourism, the Cuban government, and international politics play in this movement? This paper addresses these questions and the inherently reflexive nature of revival through an ethnographic study centered on Ars Longa. Attending the ensemble’s performances and interviewing musicians and Cuban scholars engaged in the revival of colonial music illuminate the ways in which Cuba’s colonial past resides in the minds of its early music movement practitioners.

From Micro- to Macroaggressions: Women-Identified Ethnomusicologists Doing Fieldwork
Lillie Gordon, University of Tennessee, Knoxville

Since the reflexive turn in ethnomusicology and other disciplines, scholars have acknowledged and considered how their own complex identities impact research conditions, possibilities, outcomes, and the ethnographic representations that result. We have far less frequently interrogated the small and large-scale aggressions—from vocalized doubts about knowledge or musical competency to physical assault—that ethnomusicologists who identify as women encounter in the process of completing fieldwork and in their professional lives. In this paper, I draw on interviews with women-identified ethnomusicologists and my own experiences conducting research in Egypt and the United States to analyze the connection between the micro- and macroaggressions we encounter while doing fieldwork, arguing that the causes of different types of dehumanization are more interrelated than they may initially appear. This study, part of a larger project, includes the anonymized voices of women ethnomusicologists from different generations, backgrounds, sexualities, gender identities, abilities, and research specializations, acknowledging fully the role of our intersectional identities on our experiences in the different political and cultural contexts in which we work. Investigating and understanding these issues of safety and struggle heeds Judith Butler’s important call for us to consider how our scholarly and political actions impact the livability of our very lives (2004). At the same time, it helps us to present nuanced research, and advise future ethnomusicologists in the delicate balance of safety and scholarship.

Pink Menno Hymn Sings: Gender, LGBTQ Activism, and Mennonite Singing
Katie Graber, Ohio State University

Mennonite Church USA’s history of visible nonconformity and pacifism has left marks on expressions of gender. For example, “plain” clothing obliged past generations of Mennonites to weigh society’s beauty ideals against church rules, and antimilitarism still challenges stereotypes of masculinity as tough and violent. In recent decades, Mennonites have engaged in and responded to activism calling for inclusion of LGBTQ people, which has spurred further conversations about gender expectations around and within the denomination. Since 2008, an LGTBQA group called Pink Menno has conducted public hymn sings at biennial national Mennonite conventions. These singing events primarily consist of four-part a cappella songs selected from the denominational hymnal, and they take place in open spaces of the convention center where passersby can join in. The hymn sings serve several purposes: to stake a claim on a traditional Mennonite singing practice, to make the group known and heard, and to create a space of belonging for LGBTQ people. What, though, does SATB singing do for gender performance? For a group interested in dismantling hegemonic understandings of gender, do four-part voicing arrangements reinforce binaries and force people to choose a traditional role? Furthermore, how does the primacy of the English language and European heritage of the hymns exclude Mennonites who are not European American? This paper will rely on recent scholarship on these intersectional issues in Mennonite contexts (e.g. Hinojosa 2014; Krebbiel 2015), as well as interviews.
and writings by Pink Menno participants and others associated with the Mennonite denomination.

Bat/Man: Echolocation, Biomimicry, and Spatiality in New Music
Julianne Graper, University of Texas at Austin

Recent forays into sound studies have demonstrated that practices of hearing and listening are culturally constructed and historically contextual. However, most sound studies research to date has restricted itself to anthropocentric notions of hearing. Rather than relegate the hearing practices of other species to biologically deterministic notions of "the natural," in this chapter I draw on recent writings by authors such as Donna Haraway and David Rothenberg to reconsider the ways in which non-human animal listening practices are not only culturally constructed, but deeply entangled with human endeavors. In particular, I examine the phenomenon of echolocation, the history of human–bat laboratory interactions that define it, and biomimetic echolocation practices utilized by blind and visually impaired humans. I focus on the notion of "sonic sight," in which echolocation is envisioned as a method by which bats can "see" using their ears. Popular conceptions of echolocation such as this one blur the boundaries between the visual and auditory senses, suggesting new ways of conceptualizing sound’s relationship to spatiality. I conclude with an analysis of "Bat/Man," an experimental musical piece by Austin-area composer Steve Parker, whose work uses sound itself to comment on issues of trans-species communication and the spatiality of sound. Following Karen Barad, I argue that biomimetic practices such as those used by Parker are not futile or anthropomorphic, they offer important inroads to reconsidering process of knowing.

Aural Resuscitation: Reconstituting Meaning and Value through Repatriation
Robin Gray, University of Toronto

Within the context of settler colonial societies, and from the vantage of Indigenous nations who are constantly combating schemes of dispossession, the archive has become a critical site of settler colonial power. Here, the archive has primarily administrative, educational and proprietary qualities -- it helps to organize the documented lives of populations targeted for elimination, claims to be a source of knowledge, and operates as a locus for institutionalizing intellectual property regimes. Furthermore, where it concerns Indigenous cultural material, gatekeepers are concerned with issues of preservation, management, ownership, and control, but they are almost always framed according to non-Indigenous terms of engagement.

Altogether, this has worked to create new meanings and values for Indigenous cultural heritage while also making it vulnerable to ongoing appropriation and exploitation by non-Indigenous authors and users. In this paper, I will discuss the implications of this scenario for Ts’msyen who are working to repatriate their recorded songs and oral histories based on Ts’msyen laws. This case: (1) confronts the Laura Boulton Collection of Traditional and Liturgical Music, (2) actually reconstitutes the use-value of Ts’msyen songs based on Ts’mayen ways of knowing, being and doing, and (3) shines a light on the fallacy of archival authority and universality.

Understanding Native American Indigeneity through Danza in University of California Powwows: A Decolonized Approach
Jessica Gutierrez Masini, University of California, Riverside

Since the mid-1970s, the Indigenous ritual dance known as Danza has had a profound impact on the self-identification and concept of space in Xicana communities, but how is this practice received in the powwow space? My project broadly explores how student-organized powwows at UC Davis, UC Riverside, and UC San Diego, are decolonizing spaces for teaching and learning about Native American identities. Drawing on Beverly Diamond’s alliance studies approach (2007), which illuminates the importance of social relationships across space and time, as well as my engagement in these powwows, I trace real and imagined acts because between Danza and powwow cultures. Today, powwows are intertribal social events organized by committees and coordinated with their local native communities. Powwows not only have restorative abilities to create community for those who perform, attend, and coordinate them, but they are only a small glimpse of the broader socio-political networks that take place throughout the powwow circuit. By inviting and opening the powwow space to indigeneity across borders, the University of California not only accurately reflects its own Native student body that puts on the event, but speaks to changing understandings of "Native Americanness" by people both north and south of the United States border. Ultimately, I argue an alliance studies approach to ethnography and community-based methodologies in music research are crucial, especially in the case of Indigenous communities, who are committed to the survival and production of cultural knowledge embedded in music and dance practices.

Female Masculinity and Cultural Symbolism: A History of the All-Female Cast Theatrical Genre, Yŏsŏng Kukkŭk
Ju-Yong Ha, University of Hartford

The concept of female masculinity (Halberstam 1998) implies a subordination of "heroic masculinity" (male presentation of masculinity) mapped on non-male bodies. Critiques of female performers in male roles have suggested "gender variance masquerading as female masculinity disrupts the music text" (Macarthur 2016). Although it has been common for men to take on female roles in East Asian theater (kabuki and Korean masked dance dramas as notable examples) the phenomenon of women taking on male roles is much less common. In the early 20th century, Korean kisaeng (female entertainers) began to perform a musical theater version of p’ansori called ch’anggŭk. While p’ansori had been dominated by male performers, ch’anggŭk became a vehicle for training and presenting female singers, and the skills garnered from ch’anggŭk training led many to create all-female performance troupes, yŏsŏng kukkŭk (female national theater). Yŏsŏng kukkŭk performances incorporated p’ansori and folksong singing style to create dramatic stories performed by women. Often considered less-than-average novelty acts because the performers were women, these performances gained enormous popularity among mostly female audience members. In this analysis I examine the "alternative masculinity" constructed in the process of yŏsŏng kukkŭk musical
performances. In their re-interpretation of gender roles in 1950s Korea, the performers presented an idealistic reality, along with sexual fantasies, which appealed to predominantly disempowered female audiences. The paper considers yŏsŏng kukkŭk’s performances as contorted and re-packaged idealizations of gender relations as entertainment with cathartic underpinnings.

“How Can We Forget the Great Cockroach?”: What the Study of ‘Drum History’ Can Teach Us about Ghana’s Precolonial Past and Post-Independence Politics
Karl Haas, Massachusetts Institute of Technology

Scholars of Ghanaian history have long accepted that the armed warriors of the precolonial savannah states were Asante migrants who settled in the region following a military victory of the Asante empire over the kingdom of Dagbon in the 1770s (cf. Wilks 1975, Weiss 2011). However, Dagbamba warrior musicians I worked with over the last decade have called this accepted narrative into question, arguing that the written archive has been unfairly biased by Southern voices who were better positioned—through education and geographical proximity— to influence the findings of scholars working in Accra during the formative years of historical research following independence in 1957. The stakes of this debate are high, as perceptions of Asante cultural hegemony inflame ongoing frictions between Ghana’s South and its under-developed, and purportedly less civilized, North. Through analyses of drum language, praise-songs, and ethnographic interviews with warrior musicians, this presentation challenges the written record by suggesting that the progenitors of the Dagbamba warrior lineage were not Asantes, but conscripted slaves from neighboring ethnic groups and Akan-speaking mercenaries from northern Togo, the most famous of which was the Great Cockroach, who died fighting the Germans in 1896. I argue that these praise-songs represent an act of self-determination and counter to the perceived whitewashing of their history. The goals of this presentation are two-fold: to present new data regarding Ghana’s national narrative in a way that honors historically marginalized voices; and to illustrate ways in which ethnomusicological research can have an impact beyond the discipline and academia.

“It’s gold dust what she’s doing!” Female Engagement in Transforming the Cornish Music and Dance Revival
Lea Hagmann, Bern University

When the Music and Dance Revival of Cornwall (UK) started in the late 1970s, it was primarily male-dominated. Musicians and researchers aimed to revive Cornish music as “Celtic Music”, thereby excluding traditions which were considered “English” and therefore “foreign”. However, about two decades later, women started actively to engage in the Revival, giving it a completely new direction, which has been severely criticised by the former (male) revivalists. They aimed at transforming the Revival from being part of the Cornish nationalist movement, whose primary aim was to represent Cornwall at Interceltic festivals, towards an all-inclusive hybrid form of community music making and dancing. Three women in particular have played essential parts in founding the Cornish Nos Lowen-movement, which differs significantly from the former Revival. This paper explores in what ways these three women engaged in the Cornish Music and Dance Revival and follows their main projects: 1) Cumpas: the Cornish music project, which aimed at disseminating Cornish culture by means of school projects, teaching resources and community events; 2) Bagas Crowd: the cross-generational community fiddle group, where people engage in learning and developing Cornish instrumental music; 3) Second Wave Dance Arts, which not only serves therapeutically for families in trouble and disaffected teenagers, and 4) The Red River Singers, who engage in researching, reviving and creating Cornish singing traditions.

To “Reaffirm Dominican Identity” or “Motivate Musical Performance”?: Competing Systems of Value in Regulating Alibabá and Traditional Groups at East Santo Domingo Municipal Carnival Parades
Jessica Hajek, University of Cincinnati, College-Conservatory of Music

With increasing frequency and intensity, local carnival bands known as “Alibahá” groups from East Santo Domingo, Dominican Republic have started taking to the streets to protest the perceived failures of their local governing officials and cultural agents - often to the sound of rapid-fire snare drums and PVC-pipe trumpets, but also in the form of silent protests. As the only carnival groups in Santo Domingo associated with live music-making, these groups are currently mobilizing the power of carnival music (or sometimes, its absence) to bring attention to the disconnects between the goals of performers and event organizers - and especially to those aspects of carnival in East Santo Domingo that are deemed more valuable to some but apparently less valued by others. Based on my experiences in Santo Domingo between 2015 and 2018, this paper examines the effects that hierarchies of social, economic, and cultural value systems can have on music and musicians through a discussion of the competing narratives of “reaffirming Dominican identity” while also “motivating musical performance” at carnival parades in the capital city. Using East Santo Domingo as a case study, I analyze the shift among carnival organizers to a philosophy of protecting traditional groups by enforcing diversity, and its impact on the presence of Alibabá music at these parades. More specifically, I focus on the events of the 2015 municipal carnival parade to show how carnival groups themselves are operating with one mentality regarding prize allocation, while the judges are operating under a different set of assumptions.

Sounding Afrikaner: Sonic Whiteness in Afrikaans Popular Music
Nicol Hammond, University of California, Santa Cruz

The changing sound of whiteness, and Afrikaners’ relationship to whiteness, can be traced through the voices of Afrikaans popular singers. In particular, over the past century it has been in the voices of women, whose bodies are the site of either ethnic continuity or disruption, the shifting notions of the value and proximity of Afrikaners to whiteness have been made audible. In this paper, I trace a history of white sound alongside a history of Afrikaner nationalism from the earliest recordings of popular Afrikaans singer Annie Visser made in 1910 to a recent 2017 album by Afrikaans rock musician Karen Zoid. I demonstrate how femininity has been policed to become the bearer of Afrikaners’ anxieties about survival during anti-British imperialist struggles at the dawn of the 20th century, fears of
annihilation during the anti-apartheid struggles of the latter half of the 20th century, and guilt over apartheid at the turn of the new millennium. I suggest some readings of Afrikaner voices that demonstrate how Afrikaner women attempt to navigate post-apartheid non-racial nationalism, and I argue that the changing approaches to policing femininity and policing whiteness evident in these voices illuminate the gendered violence that continues to affect South African women disproportionately. By listening across history, I argue, we can see how white nationalism continues to produce widespread violence in the New South Africa.

A Return to “Tradition”: Searching for Cultural Identity in the Performing Arts of Lombok, Indonesia
David Harnish, University of San Diego

For decades, reformists on Lombok were “Arabizing” Islamic practices and rejecting Sasak (the ethnic majority’s) “traditional” musics and adat (localized socio-religious customs) to purify praxis and discard a painful, colonized past. With added pressures of urbanization and modernization, some older forms of music related to adat disappeared and the future of others looked gloomy. By 2017, however, organizations studying adat arose with an avowed mission to construct a 21st-century Sasak cultural identity. Since “traditional” musics - those with longstanding use not considered Islamic or popular - connect to history, these groups have revitalized select forms. This paper discusses the appropriation of traditional musics to formulate contemporary identity by elite stakeholders and the localized spiritual and sociopolitical rationales. A partial rejection of both globalization and reformism, Sasak leaders have looked inward to find roots of culture and reinvented identities that are both Islamic and traditional. Several forms, such as pepaosan (sung recitation of old texts) and wayang Sasak (local shadowplay), factor into the reified identities and are newly appreciated, as are gamelan-type ensembles used in life cycle rites. While this embrace of adat cannot restore defunct forms, several musics are now cherished foundations of reimaged histories and local agents on Lombok are acting to sustain those musics for the perceived survival of Sasak cultural identity.

Horse, Human and Horse-Human: Musical Representation and Embodiment of the Nation in Freestyle Dressage
Jack Harrison, University of Toronto

This paper explores the hierarchy between humans and animals in European thought and how this hierarchy relates to the representation and embodiment of nationality in the Olympic sport of freestyle dressage. My analysis of British rider Charlotte Dujardin’s performance at the London 2012 Olympics frames her winning routine as a celebration of Britishness both musically signified and embodied - Dujardin instructs her horse Valegro to perform difficult skills and demonstrates horse-rider “harmony” by matching his movements to the music. However, despite Dujardin and Valegro’s “natural” chemistry, it is Valegro himself who poses the greatest threat to the collective sense of national belonging fostered by the routine’s orchestral track. This threat - stemming from Valegro’s potentially disruptive, horse-like behaviour - is placated by Dujardin’s exploitation of music’s power to simultaneously represent, embody and intercorporeally constitute social interaction: Dujardin privileges a humanly-composed musical narrative representing the horse-rider relationship over more spontaneous interactions between herself and Valegro so that Valegro’s animality can be disguised while foregrounding his humanity and national belonging. The simultaneous representation, embodiment and constitution of lived interactions between humans and nonhumans in music and dance has thus far been explored by only a handful of scholars (Auslander 2009; Ramnarine 2009; Ikuta 2011; Feist 2014; Sutherland 2014); this approach not only furthers a posthumanist ethnomusicology that challenges anthropocentric notions of a humanly-determined world, but offers a new understanding of the significance of music as a site where signified and lived-in worlds shape and constitute one another.

Bodhráns, Lambegs, & Paramilitaries: Political Dissidence in Northern Ireland
Colin Harte, NYCDOE

From its humble beginnings as a ritual instrument to its development as a new national symbol of Ireland, the bodhrán or Irish frame drum, is an instrument that is found in a variety of contexts from professional ensembles, tourist outlets, school bands, and international football matches. However, this is not just a story of popularity or even iconicity. It is about the sophisticated, technical development of a small frame drum by maker Seamus O’Kane during the height of the Northern Ireland Troubles. Situated in Co. Derry, O’Kane’s brilliant organological experimentations and innovations altered the bodhrán design, contributing to a rapid expansion of new performance practices and a greater interest in the drum. One of O’Kane’s signature innovations was the use of lambug skins on his drums. Despite his involvement with continued Irish republican political activity and eventual imprisonment, O’Kane established strong drum maker ties with select, militant, Unionist lambug makers. O’Kane’s had to precariously negotiate paramilitary politics and drum making in Northern Ireland in order to produce a superior instrument. This paper explores the complex, intertwined nature of Irish political dissidence in Co. Derry during the Troubles in relation to significant bodhrán developments and drum making. O’Kane’s bodhráns draw from both Irish and Unionist drum making traditions in order to produce an innovative, tunable drum representative of the shared musical cultures of Northern Ireland within a violent, politically divided milieu.

Producing Musical Pan-Africanism: Transnational Music Entrepreneurship in 1970s-1990s Abidjan
Yair Hashachar, The Hebrew University of Jerusalem

Amid weakening of socialist states in West Africa, which led to a decline in state patronage of the arts, and due to liberal policies of Cote d’Ivoire, the city of Abidjan emerged as a central African musical hub during 1970s-1990s. Prominent musicians such as Cameroonian Manu Dibango and Malians Boncana Maïga and Sahif Keita lived and worked in the city for prolonged periods; singers from the entire region came to record in the local JBZ studio, often backed by studio musicians from other countries; and a host of local music producers and record stores contributed to a flourishing music industry. In contrast to studies on African popular music that emphasize the role of music in distinct nation-building projects, I suggest that the music scene in Abidjan should be understood in the context of the dense pan-African musical flows facilitated by the co-presence of musicians and music entrepreneurs from different African countries. These intra-African
exchanges resulted in a blending of different musical genres and grooves, were characterized by a vision that is attuned to urban African tastes and contributed to the emergence of a contemporary pan-African aesthetics that challenges simple identifications with specific states or ethnic groups. Drawing on personal interviews, music analysis and archival work, I will examine the role of the Abidjan music scene in creating musical forms of pan-Africanism that are not entirely subsumed under the logic of World Music, widely investigated in the ethnomusicological literature.

Of Music and Other Diversions: The 'Amis Music Festival
DJ Hatfield, Berklee College of Music

In this presentation an ethnomusicologist and a Taiwanese indigenous musician discuss the 'Amis Music Festival (AMF). AMF was first launched 2013 in Atolan, an 'Amis / Pangcah community on Taiwan's East Coast. Although some activists and scholars suggest that indigenous groups meet settler representations with strategies of refusal, AMF actively attempts to divert these representations and to assert control over how tourists engage with indigenous communities. Concerned that tourism encroached upon annual rituals and overlooked indigenous businesses, AMF organizers hoped that AMF would divert tourism from ritual events, promote traditional music, and boost locally owned businesses. At its core was an ideology of cooperatives managed by age sets and labor exchange. As the festival developed, it became an international gathering, with performance groups from Okinawa, the Philippines, Tahiti, New Caledonia, and Australia. These international connections have provided opportunities for sharing among Pacific Islanders and aim at negotiating recognition of a common Austronesian identity. Yet AMF has sparked controversy: Is it appropriate to hold the festival on the ancestral domain of an indigenous community rather than in an urban center? Can one employ the ethnonym 'Amis for an international festival held in one particular 'Amis community in Taitung? These concerns reflect a more general anxiety about the role of cultural representation and tourism in indigenous communities. Drawing from the AMF case, we hope to explore both the promises and difficulties that indigenous musicians face when they employ music festivals to support projects of indigenous sovereignty.

Compromising beauties: Contesting and Controlling Gender Hierarchies within Women’s Competitive Tufo Dancing in Northern Mozambique
Ellen Hebden, University of Wisconsin-Madison

Dance societies have long been documented as an important part of social life, providing a platform outside of official power structures where men and women rework social relations and hierarchies through competitions (Ranger 1975; Fair 2001; Gunderson & Barz 2000; Askew 2002). In Mozambique’s northern and central coastal provinces, changing gender and generational hierarchies are being re-worked through women’s participation in competitive dance groups that perform tufo - a traditional performance genre. As tufo dancers, women gain access to new forms of mobility through group travel, expanding social networks, and community visibility. However, this increased social power elevates anxieties among men excluded from the labor economy and unable to fulfill the “man-as-provider ideal” (Archambault 2016). In this paper, I draw on twelve months ethnographic research as a member of a dance group in Pebane, Mozambique to discuss how being a tufo dancer-simultaneously revered and feared for their seductive abilities as a muthiana horera (beautiful woman)- can be a form of honor and a significant restriction for women. While gender hierarchies are being contested by women through choreography and lyrics during public competitions, this paper argues that these public articulations of changing gender norms are largely contested and policed within the private sphere-through intimate relationships with friends, family, spouses, and lovers.

The Ethnomusicologist as Expert Witness
Adriana Helbig, University of Pittsburgh

Scholars have appeared as expert witnesses in a wide range of legal cases. Ethnomusicologists are increasingly called to share knowledge of in-country conditions for asylum seekers and to comment on cultural specificities relating to communities with whom we work. This paper describes the nature of this work and draws on more than ten years of involvement with Roma asylum seekers from communities in Central and Eastern Europe where I have conducted fieldwork since the late 1990s. Expert witness testimonies require written and oral documentation of statistics and ethnographic data that strengthen the applicant’s case for asylum. The tightening of rules for granting asylum under Trump’s administration has required an increase in the coordination of efforts between scholars and lawyers in the United States and scholars and activists abroad. This paper calls for a broader awareness within ethnomusicology of this form of activism, the critiques of which I analyze alongside its merits.

The “Strong Woman Song”: A Song of Indigenous Resilience and Transformation
Anna Hoefnagels, Carleton University

Mainstream media platforms in Canada commonly project Indigenous women as resilient victims, most frequently through the establishment of a national inquiry on the significant number of murdered and missing Indigenous women and girls. Much literature also frames Indigenous women as victims of colonization, of lateral violence, and of mistreatment, and attention has also been given to the history of federally legislated marginalization of Indigenous women in Canada. In this paper, I argue that focusing on narratives of empowerment, survival and resurgence more respectfully engages with contemporary Indigenous women and offers an important perspective characterized by resilience and hope for the future. To do this, I examine the origins, history, teachings and performance contexts of the “Strong Woman Song,” a First Nations intertribal song that is often performed by Indigenous women to invoke strength and to celebrate strong women in their society.

Music, the Politics of Leisure, and Alternative Forms of Life after Yugoslavia
Ana Hofman, Research Centre of the Slovenian Academy of Sciences and Arts

In the former Yugoslavia, the post-socialist privatization of socially owned companies has introduced radical changes in working patterns, conditions, and rights. Consequently, this has contributed to structural feelings of vulnerability, uncertainty and instability related to the radical reconstitution of work-leisure relationship. In this paper, I engage with musical transformation in the field of
leisure in order to detect potential modes of resistance to vulnerable modes of existence after Yugoslavia. I focus on "self-organized choirs" (samoorganizovani horovi) across the former Yugoslavia. These choirs, through collective singing, call for a politicization of the field of leisure and offer a critical response to the lack of "institutional care" for leisure in the commodified cultural production of the post-socialist neoliberal state. Self-characterized as participatory and decentralized collectives, these choirs prove the important relation between collective singing, self-organization and social engagement. By analyzing their internal structures, performance strategies, and repertoire politics, I question whether, when and how communal music activities have the potential to shape livable life (Butler 2005) beyond neoliberal work-life restructuration. I ask the following questions: How do collective leisure activities like collective singing mobilize people in the former Yugoslavia to co-opt, endure, and resist precariousness and feelings of uncertainty? How do amateur choirs generate new affective mobilizations enabling one to think and practice the "political" in what is usually seen as "just enjoyment"? In what way does the active recollection of the socialist amateurism develop strategies of (self-) care and new political agency after Yugoslavia?

Sound Pedagogy: Two Perspectives from Southern Benin
Lyndsey Hoh Copeland, Stanford University

While helpfully drawing attention to how cultural attitudes toward deafness inform pedagogical positions on deaf education, scholarship in Deaf Studies has been dominated by data drawn from the Global North (e.g., Akiko and Tohan 2015; Horejes 2012; Marschark and Spencer 2011, 2010). In contrast, this paper offers critical perspectives on music pedagogy for deaf students in the Global South. Drawing on fieldwork within two schools for the deaf in southern Benin, I examine and compare the schools’ approaches to music education, listening practices, and pedagogies of sound. My two institutional case studies serve a comparative methodology well because of their different educational models (Beninese versus French derived), student demographics (integrated versus deaf only), and music and dance curriculum (an emphasis on sound-producing versus soundless practices). The first is a fee-paying school for both hearing and deaf students located in Porto-Novo. Funded and staffed by a Beninese non-governmental organization (NGO), this school offers lessons in both French and West African Sign Language, as well as a robust music and dance curriculum. The second is a public trade school and information center for the deaf located in Cotonou. Supported by a French NGO, this school focuses on artisanal skills, such as tailoring and hairdressing, yet also offers academic courses in French Sign Language and dance. In my discussion, I compare music curricula developed by both Beninese and French educators, collaboratively evaluate their efficacy for Beninese students, and question how the schools’ competing pedagogies inform global debates on sound-making practices in deaf education.

Living the National Cultural Property: The “Hidden” Creative Adaptation within the Heritage Making of Paiwan Laledigean and Pakululu in Contemporary Taiwan
Chia-Hao Hsu, University of Texas at Austin

There is increasing recognition of creativity’s role in the preservation of intangible cultural heritage (Howard, 2014). Nation-states often promote these selected cultural forms as the collective expression of a particular group, thus “hiding” the creative adaptation of the individual. Such creative adaptation, however, is not simply a new reconstruction of tradition or a promotion aimed for popularization. Rather, it revitalizes particular kinds of tacit knowledge and social capital that are not recognized by institutional mechanisms. In 2011 the Taiwanese Council of Cultural Affairs declared laledigean (Aboriginal Paiwan nose flutes) and pakululu (mouse blown flutes) National Important Traditional Arts. However, this national cultural production has resulted in several levels of intervention: 1) the institution determines which elements of creative adaptation would be allowed based on their contributions to ethnic-based Paiwan arts; 2) the efforts of Aboriginal practitioners to maintain and revitalize the Paiwan flutes and its related practices have not been recognized by the institutional mechanism. Building upon Hardt’s theory of immaterial labor and Sennett’s theory of craftsmanship, I interpret Aboriginal practitioners and their musical practices as a habitual experience and a holistic craft to understand how they re-present such social capital and produce ethnic solidarity. Drawing upon data collected from my fieldwork and archival research in Taiwan, this paper offers insight into Aboriginal musicians’ subjectivities in relation to the making of national cultural heritage.

Sounding the National in Taiwanese Music: Social Hierarchy and Gender Difference in Okinawan Folksong Duet Performance
Rujing Huang, Harvard University

This paper unfolds with a portrait of the Divine Music Administration (hereafter DMA) at the Temple of Heaven in Beijing, the imperial training institute for court musicians during the Ming and the Qing dynasties. Based on my ethnographic study of DMA’s ongoing revival program to restore the “Divine Music” of the QIng empire, this project brings to the fore the life of an institution that has otherwise been exclusively examined through a historical lens. I argue that underneath DMA’s seemingly robust revival program is brewing tension between the state-driven campaign in China to restore its traditional culture and the contentious historiography of the Qing dynasty, a Manchu empire. At issue, here, is the increasingly nuanced inter-ethnic politics between China’s dominant Han majority and its ethnic minorities. I then go on to build a case for rethinking the dialectic between music as a divine creation and its efficacy as a mundane, political instrument. At a time when narratives concerning China’s ancient past become increasingly important in shaping its political present, a re-evaluation of music—a crucial player to empower this re-constructed past—becomes all the more valuable. Throughout, I place my work in dialogue with ethnomusicological writings on the role of music in negotiating ethnic and national identities, and with sinological discourses on the Chinese empire. I also engage existing scholarship on musical tourism, nationalism, and the politics of musical meaning.

Performing Practice as Social Practice: Analyzing the Embodiment of Social Hierarchy and Gender Difference in Okinawan Folksong Duet Performance
Wan Huang, Shanghai Conservatory of Music

Ryukyuan min’yo, or Okinawan folksong, has a form of duet performance that popular after WWII. This duet singing is accompanied by sanshin (stringed lute), taiko (drum), sanba (percussion instrument), yubi-bue (finger whistling), and chorus hayashi (interjecting shouts, or kakegoe). Ryukyuan min’yo duet is often performed in intimate and informal setting like private gathering or min’yo izakaya, a type of informal pub, and is characterised by a lively interaction involving both musicians and listeners, using often-ignored vocal, gestural or bodily hints. The duet performance thus comprises of composed part prescribed by kunkunshi (traditional Ryukyuan music notation) and improvisational part determined by the interaction between musicians, or between musician and audience (similar discussion see: Clayton 2007). Based on participant-observation fieldwork (2017-18), this paper examines representative case-study of senior musicians Kinsho Kadekaru, Sejin Noborikawa, and Ooshiro Mizako, focusing on
their vocal, gestural or bodily hints that inform analysis and provide a new insight into understanding Okinawan folk musicking. I argue that, firstly, the improvisation is the result of interaction between musicians and audience who engage in music decisions, including the length of prelude, the role as leading or subordinating voice and sanshin, the melodic pattern of accompanying sanshin, the responsibility as hayashi, and the timing of yubi-bue during climax. Secondly, the interactive duet performing practice is also a complex social practice, within which social hierarchy, master-apprentice relationship, gender and generation differences of musicians can be heard and guide the frames through which they interpret music.

**Policing Bodies: Gendered Boundaries, Music, and Membership in Capoeira**
Ashley Humphrey, University of Pittsburgh

Throughout the past 30 years, capoeira music has simulated a tone of inclusivity by gradually reducing songs with misogyny as a central theme and including more women singers and musicians. Despite this, an increasing number of virtual capoeira communities that cater exclusively to women are appearing on social media. Online membership to groups for women signify the necessity for spaces outside of physical communities. Physical capoeira institutions, are often policed by unspoken community guidelines based on the hyper-masculine and machismo culture present in Brazil and Latin America. Virtual membership to these women-only spaces provides an alternative space designed to augment the support needed for women to thrive in capoeira. Drawing on my experiences playing capoeira in São Paulo during the Cordão de Ouro 50th anniversary event and conversations with women capoeiristas, my presentation examines how women maintain virtual communities to circumvent deep-rooted misogynic practices within capoeira. Capoeira is a practice that has been historically marked by boundaries. These boundaries denote membership through language, music practices, and movement styles. With the growth of capoeira outside of Brazil, coupled with the growth of online communities, certain boundaries have shifted from physical markers of community into virtual ones. The founder of Cordão de Ouro (Golden Cord) capoeira school, Grand Mestre Suassuna, puts capoeira in his popular anthem "Tem Que Ter Axé" as "pra homem, menino, mulher" ("for men, children, and women.") The inclusivity of capoeira boasted by such rallying cries of camaraderie are often inconsistent with lived experiences of women who play capoeira.

**The Rise of “Pussy Power”: An Exploration of the Queer Identity within Desi Music and Virtual Spaces**
Bianca Ianniitti, Wesleyan University

In many South Asian languages there is no defining word to refer to one’s sexual identity as a “lesbian.” The absence of this word association is reflected not only in the lack of historical documentation, but has also carried over into the 21st century, creating a gap between the representation of queer Indian males and queer Indian females in the performing arts. What challenges do these women face? Using digital ethnography in the form of social media platforms and online message boards, I analyze the music and Internet representation of the self-identified queer female Desi hip-hop artist, DJ Bianca Maieli, to explore the representation of queer musicking women of color on social media and online music platforms. With tracks such as "Pussy Power" and "Eyebrows On Fleek", her unique musical style places emphasis on female empowerment and brown beauty and are premiered exclusively on online platforms such as SoundCloud and Instagram. With an impressive online following, she has cultivated a virtual space to uplift and promote budding female artists through her podcast, "Brown Hive." I suggest that through her music, LGBTQ representation, and social media presence, DJ Maieli contributes to the growing visibility of queer female Indian artists.

**The Saraswara Method in Contemporary Yogyakarta: Javanese Education in a Globalized City**
Gillian Irwin, University of California, Davis

In the Taman Siswa schools of pre-independence Yogyakarta, Indonesia, Ki Hadjar Dewantara pioneered his revolutionary saranwara method for teaching children Javanese songs. Dewantara, a respected educator and key player in the struggle for independence, meant for this method to teach Indonesian students about their Javanese language and identity while preserving beauty and elevating moral values. The Taman Siswa school system, built on Dewantara’s principles, was long considered a pillar of Javanese artistic values and practice, evidenced by the proliferation of gamelan, dolanan anak (children’s games), and other traditional music, dance, and visual arts. Recently, however, the enrollment in Taman Siswa schools has dropped drastically, and members of the community are questioning the extent of Taman Siswa’s success and relevance in the current age. Based on a year of fieldwork in Yogyakarta schools and analysis of Dewantara’s writings, I argue that although the sariswara method is valued by educators and government agencies, in contemporary Yogyakarta, people outside of education circles do not see its practical utility. In a city where globalization from Western countries and the Middle East is perceived to threaten traditional ways of life, the ways people think about and discuss the Taman Siswa schools’ music teaching methods reflect their attitudes on the values that are important for education, politics, and musical practice in modern Indonesia.

**Dance as Cultural Expression vs Practice of Piety: Acehnese Dance in a Javanese Court City**
Maho Ishiguro, Wesleyan University

"Because it has Islamic aspects, I can keep practicing Acehnese dance," a Muslim dancer from Yogyakarta, Central Java explained to me. She had left her training in Javanese dance of her home for Acehnese dance, a form from the culturally, historically, and geographically distant Aceh province. In this presentation, I discuss how Yogyakenese find religious meaning in their practice of Acehnese dance and music, and further confer status upon the art forms because of their origin in a region, well-known for being deeply Islamic. Contrarily, the native Acehnese primarily practice their arts as cultural expression. Recently, with Aceh’s increasingly conservative religious climate, Muslim women’s practice of dance and music has been contested. While acknowledging the historical role of Acehnese dance as dakwah (a performative method to spread the teaching of Islam), some Acehnese practitioners strategically avoid seeking religious meaning and emphasize Acehnese performing arts’ current roles as unique identities of the locale. By doing so, Acehnese practitioners place the arts out of religious leaders’
critiques against the practice of dance and music as part of pious Muslim’s lives. Contrastingly, in Yogyakarta, Islamic aspects in Acehnese dance elevate its perceived virtues, and allow female Muslims, who might otherwise have moral conflicts with performing, to dance on stage. Islamic aspects of Acehnese performing arts motivate Yogyanesian participation and connect them to the modern reformist Islam. My study on Acehnese dance in the changing Islamic climate in Indonesia is a case study that builds on the existing scholarship about Muslim women’s performing arts.

The Sonic Heritage of Incarceration: The Lomax Collection Prison Recordings and the Question of Repatriation

Velia Ivanova, Columbia University

The public’s encounters with recordings made by John and Alan Lomax in the segregated prisons of the American South have been enabled not only by the inmates whose voices appear on the recordings and by the Lomaxes, but also by a variety of institutional agents: public research facilities, non-profit organizations, and commercial corporations. As a result, these materials have been treated at times as objects of archival heritage, at others as commercial musical products and, most often, as something in-between. This paper explores the legal and ethical issues that arise out of the medial status of these recordings by focusing on the work of the Association for Cultural Equity - a non-governmental charitable organization founded by Alan Lomax in 1983. Consistent with their mission “to reconnect people and communities with their creative heritage,” in recent years the ACE has embarked on a series of site-specific repatriation projects in regions where the Lomaxes worked. Repatriating music recorded in oppressive prison conditions, however, creates a quandary: the transient populations of prisons and the opacity of the carceral system complicate the issue of locating communities with which these materials should be reconnected. Motivated by this quandary, I examine the current state of the Lomax prison materials and suggest ways to address the issue of repatriation and to have these materials brought into dialogue with modern conditions of incarceration in which prisoners continue to have a role in producing objects of cultural and commercial value under oppressive conditions, but receive scant remuneration and recognition.

Translating Mário de Andrade: Meditations on Decolonizing Ethnomusicology

Michael Iyanaga, College of William and Mary

This paper examines the role that the translation of academic texts can play in the decolonization of ethnomusicology by exploring the complexities involved in translating the work of Brazilian musicologist Mário de Andrade. Given that nearly all of his music scholarship remains in the original Portuguese, translating Andrade’s writings into English is an important step in giving non-Portuguese speaking scholars access to the Brazilian scholar’s work while also providing a more complete history of the discipline of ethnomusicology. After all, the broad, global influence of Andrade’s activism, publications, ethnographic work, and field recordings make him a vital part of our disciplinary genealogy. But if indeed, as Eric Chewayfitz (1991) and others have suggested, translation distorts and even silences the translated, how can our scholarly translations avoid committing such epistemic violence? And since many of his texts were ethnography based, how do we avoid aggravating the Othering that Andrade himself may have inflicted in his own translation of regional words and concepts into Portuguese, a colonial language in its own right? That is, how can the translation of Andrade’s work be a tool for decolonization rather than simply a means of appropriating the academically marginalized Portuguese language and re-colonizing the voices, ideologies, and experiences represented in his original texts? By placing postcolonial translation theory in dialogue with Andrade’s own attempts to decolonize his writing by way of colloquialisms and neologisms, I problematize the decolonial promise of translation and its role in destabilizing global hegemonies and hierarchies.

“After the Revolution Comes, We Can Talk About the Details”: The Black Corner Ultras and the Politics of Crowd Performance at Ice Hockey Club Dynamo Berlin

Max Jack, UC Santa Barbara

Exploring the communicative role of chants between hockey supporters, this paper examines the Black Corner Ultras—hardcore supporters of Eis Hockey Club Dynamo Berlin. Driving crowd participation at matches through continuous singing, chanting, clapping, and dancing in the stadium, ultras rub against the normative logics of public space (Eisenberg 2013), performing a radical left-wing political ideology adopted from a transnational socialist and political movement called Antifa. Black Corner actively positions itself against capitalism and fights to eliminate perceived manifestations of racism in the arena. Yet historically, EHC Dynamo’s broader fan base has held a notorious reputation in Germany as “The Nazi Club,” due to its right-wing extremist fan base—in addition to being the state-sponsored sport club of the secret police at the time of the German Democratic Republic. These markers have branded EHC Dynamo as the living embodiment of Germany’s historical and political specters, enflaming anxieties in the public sphere in which a perceived “Ossi (the East German subject) converges with being Rechte (Right-Wing)” (Shoshan 2008). Black Corner’s political discourse is motivated by a conflicting impetus to honor the tradition of the club and to atone for the past—in the process attempting to change the outlook and complexion of the broader fan base. Challenging notions of the crowd’s “decivilizing” capacities (Mazzarrella 2010, Gaonkar 2013), I argue that the politics of crowd performance at EHC Dynamo are integral to processes of subjectivity-in-the-making, in which the political and historical narratives of the club are not enshrined, but contested and debated.

Our Ways of Dance and Their Meanings: Yuraryarput Kangiit-llu In World Music Festivals

Theresa Arevgaq John, University of Alaska, Fairbanks

Yup’ik dance was banned in 1930’s and was slowly revitalized, starting in the 1950’s. Yup’ik music and dance has played a functional role in organizing and maintaining various societal infrastructures (kinship, social, political, subsistence/economic, and spiritual) within Yup’ik culture (Pienaar-Riordan, 1996; John, 1996; Kingston, 1999; Mather, 1985; Wallen, 1990; Wolf, 1999). Indigenous dance contexts promote humor, honoring child’s first dance, elders, sharing of food and gifts, spirituality and sovereignty. Indigenous oral narratives as told by elders are essential and are embedded within music and dance. Today, regional dance leaders collaborate to plan three-day festivals within their geographic areas. Meanwhile, youth recognize and embrace world music festivals. In the hub of Southwestern Alaska, the Camai Dance Festival presents Yup’ik cultural dances in a “world” context by blending diverse global performers. International
performers are given a half-hour each on stage. Their dances are mainly set for brief entertainment and not for cultural resilience. One public potluck is served in this three-day event. Organizers are mostly non-indigenous members of Bethel Council on the Arts. This paper will discuss the essential cultural context nuances between the village community dances and Camai Festival’s international scope. These festivities will be compared based on the notion of cultural meaning, cultural resiliency, sovereignty, spirituality, leadership collaboration, decolonization and organizational structure.

"For the Sake of the Choir’s Splendor": Sexual Abuse as Musical Pedagogy at the Columbus Boychoir School, 1970-1982
Jenny Olivia Johnson, Wellesley College

The Columbus Boychoir School in Princeton, New Jersey, a nonsectarian boarding school for choirboys aged 10-14, was the center of several high-profile investigations of sexual abuse between 2001 and 2004. These alleged violations were purported to have taken place between 1970 and 1982 by the School’s then-choir director, Donald Hanson, and a teacher’s aide, William Sargent. Three of the most publicly visible survivors of sexual abuse at the school—Robert Byrens, Lawrence Lessig, and John Hardwicke—have each described, through various media, memories of being molested by Sargent and Hanson, the latter of whom once, according to Lessig, defended his sexual relationships with students as being "essential to building a good boychoir.”

This paper presents an acoustemological analysis of the Boychoir School’s complex abuse history, articulated in conjunction with close listenings of selected commercial recordings of the choir that were made during this time. By attending to these recordings of the choir’s “pure” and “angelic” voices as aural archives of unspeakable traumas, I seek to arrive at a more nuanced understanding of Donald Hanson’s ostensibly vision of sexual relationships with his choir boys as a form of musical pedagogy. I will also question whether the Boychoir’s recordings from this period can or should be heard as transcendent from their traumatic contexts, or whether these artifacts should instead be preserved as crucial reminders of a particular kind of reprehensible and ritualized technique for the production of musical beauty by children.

Dreams of P'yŏngyang: Border Crossing in North Korea's A True Daughter of the Party
Stephen Johnson, Eastman School of Music

Kim Jong-il commissioned the Five Great Revolutionary Operas to celebrate his father's sixtieth birthday in the early 1970's. They served several purposes relating to international cultural politics, domestic ideological education, and Kim’s personal ambition. Researchers on North Korea such as Suk-Young Kim, Heonik Park, and Byung-He Chung have studied the effects of these productions on citizens lives outside the theater. However, this paper contends that the operas merit study on their own as ritualized musical events that illuminate North Korean identity and ideology as asserted by the state. In this paper, I examine the eleventh-hour dream sequence in 1971's A True Daughter of the Party, in which the protagonist Yŏn-ok envisions her post-Korean War future in P'yŏngyang. The scene presents a series of disruptive border crossings. Not only do the characters cross the physical border between South and North Korea, but they breach the divides between past and future, reality and fiction, immediacy and hypermediacy, and theater and worship. Drawing upon research regarding Soviet socialist realism and the Maoist model works, as well as the speeches of Kim Jong-il, I propose that the opera constitutes a secular hagiography that models ideal political behavior, enacts leader worship, and advances policy aims that continue into the present. Ultimately, I demonstrate that totalitarian propaganda’s effectiveness often lies as much in transgressing borders as in erecting them. In breaching the line between otherwise distinct categories through musical performance, the Kim regime constructs and asserts control over its people’s past, present, and future.

Correcting Our Vision: How "Musicking" Helps Us Recognize the Musicality of Students with Multiple Disabilities
Michelle Jones, Texas School for the Blind and Visually Impaired & Texas Tech University

What does the development of musical skill mean for a person whose physiology alters their ability to sing, read notation, or play an instrument? Pedagogical guidelines for age-appropriate competencies in music assume strength of both reading and verbal communication. Such a limited understanding of the development of musical skill discounts the engagement and musicality of many students who have multiple disabilities. However, the ethnomusicological understanding of musicking is more expansive. It encompasses not just performing music, but engaging with music and through music with other individuals. By analyzing ethnomusicological texts to determine (a) the range of activities that constitute musicking, and (b) the logical extension of those activities to their most subtle action, we can construct a scaffold of musical skills appropriate for individuals of all abilities at any developmental stage. This would enable teachers of students with multiple impairments to assess the abilities of their students and focus on actionable instruction that is appropriate to the student’s age and developmental level. It also allows us--within our respective roles as teachers, ethnomusicologists, and cohabitants in a world that includes people with disabilities--to appreciate a more inclusive understanding of musicality. This presentation explores modes of musicking demonstrated by individuals with multiple disabilities as they are understood through both ethnomusicological and pedagogical scholarship.

(White)washing Our Sins Away: Race, Music, and Symbolic Violence in American Churches
Deborah Justice, Cornell University

History is written subjectively by the victors, and many Americans generate identity narratives that rest upon (re)creating an idealized past. This past becomes particularly "useable" when it can advance contemporary agendas and desires. Institutionalizing this type historical (re)creation can magnify its scale and evolve into symbolic violence, described by Bourdieu as "violence which is exercised upon a social agent with his or her complicity." This type of violence is particularly dangerous because it is not recognized as violence, but rather understood as legitimate modus operandi by all involved. While few of the 72% of white Americans are intentionally editing their history to make it more useable, music--and particularly religious music--can plays a key role in this process. This paper positions case studies from predominantly white Christian congregations to demonstrate how religious institutions’ musical choices often unwittingly involve participants in self-perpetuating, racially-charged symbolic violence. Following
The “Tar Sands Songbook”: Music, Memory and Autoethnography in Climate Research
Tanya Kalmanovitch, The New School

By now, the figure of the scholar/performer/activist is a familiar in ethnomusicology, but its gaze is often fixed on a distant place. As research processes and products, “autoethnography” and “research-creation” describe methodological and epistemological interventions. They challenge canonical practice by augmenting the kinds of questions we ask, the kinds of places in which we look for answers, the kinds of information we capture, and the kinds of perspectives we acknowledge in our research. In this paper, I discuss how autoethnography and research-creation shape my work on the Tar Sands Songbook, a multimedia theatrical performance that animates my research on the social-environmental impacts of oil development in my hometown of Fort McMurray, Alberta, Canada. In my lifetime, rapid development of the Athabasca Oil Sands has transformed Fort McMurray into “the largest and most destructive industrial project on earth”. This paper examines how I use my knowledge as an ethnographer, performer and citizen to drive a critical exploration of a challenged landscape and its diverse population. I discuss how my dual citizenship (at once, a ethnographer, performer and citizen to drive a critical exploration of a challenged landscape and its diverse population. I discuss how my dual citizenship (at once, a

Giving Voice to Disaster Victims: The Morality of Reciprocity and Aid in Post-3.11 Musical Relief Efforts
Nana Kaneko, Independent Scholar

Following the March 11, 2011 triple disaster of the earthquake, tsunami, and nuclear fallout (3.11) that struck northeast Japan, an array of musical relief efforts were developed to bring comfort to victims in disaster-affected areas. Based on two years of ethnographic fieldwork, this paper focuses on the moral challenges faced by the Sendai Philharmonic Orchestra’s Center for Recovery through the Power of Music, and the El Sistema-inspired Children’s Orchestra and Chorus in Sōma, Fukushima. While the former primarily provides free concerts by Philharmonic members to express solidarity with audiences in disaster-affected areas, the latter offers free classes led by premier musicians from Tokyo and gives local children the opportunity to perform, albeit sometimes exploitatively, at prestigious venues. Because reciprocity is a deeply-ingrained cultural standard in Japan, 3.11 victims were sometimes reluctant to receive volunteer assistance because they were not able to reciprocate the favor. To address these issues, several relief organizations carefully frame their activities as requested services in order to help lessen the burden for aid recipients. However, volunteerism can also burden the providers especially in the case of professional musicians who are expected to “donate” their means of making a living. Drawing from the anthropology of humanitarianism (Redfield and Bornstein 2010), and applied ethnomusicology, this paper investigates the ways that performance has become valued for its ability to encourage, educate, and unite communities, while also devalued when expectations of “free performances and services” become too standardized in post-3.11 musical relief efforts.

Searching for “Social Song”: Classifying Oppositional Music in Colombia Through Fifty Years of War
Joshua Katz-Rosene, Universidad de los Andes

The leftist musicians who pioneered a grassroots movement of oppositional music in Colombia’s capital, Bogotá, in the late 1960s, categorized their music as “protest song,” a term that was widely used in Colombia through the late 1970s. When I arrived in Bogotá in 2011 to conduct research on this movement, however, I found that the music appeared to have been rebranded as “social song”—in the media, on recordings, and by people with whom I spoke. Determining when and why the term social song came into usage—and whether people distinguished social song from protest song in meaningful ways—became a minor obsession in my research agenda. In this presentation, I discuss the methods I employed to make sense of the categorical shift described above in the absence of clear-cut explanations from interlocutors. I begin by presenting the chart I compiled tracking the use of “protest song,” “social song,” and related terms in published documents from 1966 to 2016; it outlines a perceptible—albeit, not always linear–terminological transformation. I then foreground the most salient constellations of meanings that my interlocutors attributed to protest and social song. I argue that while the social song label may diffuse the confrontational edge of a musical repertory that was originally tied to an intensely revolutionary moment, its milder connotations may incubate “residual” oppositional values (in Raymond Williams’ terms), allowing it to be heard in a country where a half century of armed conflict has made the population weary of revolutionary rhetoric.

A Multisensorial Affective Ecology of Sonic Worship: The Sikh Sacred Song Culture
Inderjit Kaur, University of California, Santa Cruz

The notion of “affective ecology” has been used in sound studies to denote an ecology of affect mobilization and contagion (Goodman 2010), where affect is defined broadly as the capacity to affect or be affected (Massumi 2002). In this paper, I draw on these concepts to analyze sonic worship and its associated activities as an affective ecology of multiple sensory modalities (Howes 1991, Classen 1993, Smith 2007) which mutually enhance embodied experiential
knowledge of the ineffable. I focus on the worship practices of Sikhism, a minority religious tradition from India, founded at the turn of the sixteenth century in the western part of un-partitioned Punjab, and due to a long history of widespread migration, now practiced in many countries across all continents. While the singing, chanting and listening of sacred verses form the core of Sikh worship, it is almost always combined with communal food and other service activities. The setting and activities form an ecology that is a nexus of sound, objects, people, place, events and memory that mutually mobilize and intensify an affective dynamic. Participation in worship events entails a complex of sensory modes -- song being audio-centric as well as haptic, and other activities centered variously on the ocular, tactile, gustatory, and olfactory. Based on several years of fieldwork in different parts of India and the US, including participant observation and semi-structured interviews, I investigate the mutuality between bodies, human and non-human, that invigorates and sustains this affective ecology and its epistemic potential.

Our Own Sound and Space: K-Pop Soundscapes Created by Women's Ttechang
Jungwon Kim, U1 University

K-pop can be understood as an inclusive cultural phenomenon. Among diverse elements forming this phenomenon, fandom constitutes a participatory culture of K-pop in various ways. However, female fans, especially in Korea, are frequently disdained in mainstream Korean culture, and their fandom has been undervalued and even derided because media have represented female K-pop fans as mere celebrity worshipers squealing, sobbing, and swooning with enthusiasm for K-pop stars. Challenging this negative view of female fandom, this paper examines how Korean female fans construct K-pop soundscapes through their voices. For this examination, I draw on my participant observation of female fan practices at K-pop concerts in Korea. First, I will illustrate a variety of scenes and sounds which were observed at the venue before, during, and after the concert. More specifically, I will explore how Korean female K-pop fans make sounds around the venue, as well as what they do on the day of the concert. Further, I will analyze fan chanting and singing (also known as "ttechang" in Korean) performed by Korean girls and women in response to K-pop musicians' live performances. I will then argue that Korean female fans not only create soundscapes of K-pop by making use of their voices, but also construct their own space within the K-pop scene along with their creation of K-pop soundscapes.

Mapping Klezmer Music in Contemporary Europe: A Case Study of the Jazz'n Klezmer festival
Douglas Kiman, Wesleyan University

Over the past twenty years, the revival of klezmer music in Europe has led to a continuous growth of individual, social and institutional initiatives. However, scholars focused on the klezmer revival in Germany and Poland, while other European sites of klezmer revival (e.g. Amsterdam, London, and Paris) also underwent substantial developments, notably through festivals. In November 2017, the Jazz'n Klezmer festival, based in Paris, celebrated its sixteenth edition in seven different locations. In this paper, I closely examine the history of this festival as a case study of klezmer music in Europe. Drawing on my own attendance over several years, festival ephemera (press releases, artwork) and an interview with the director, Laurence Haziza, I analyze how the festival negotiates concepts of Jewishness and musical hybridity. I attend to the spatiality of festival culture, examining how the festival's cultural, geographic, and musical dynamics simultaneously challenge and reflect klezmer as a musical concept and as a practiced performance. This analysis incorporates geospatial methods, using GIS mapping technology as a tool to understand how festivals shape and are shaped by cities where they take place and how the networks of musicians and audiences experience the festival and the city. By constructing its identity through an eclectic demographic of local and international performers, emerging talents and prominent figures, Jazz'n Klezmer expanded within the urban landscape of Paris, transforming the musical geography by challenging where klezmer can be encountered and diversifying the network of musicians, venues, and listeners that klezmer circulates alongside.

Sauti za Busara; Music Festivals, Cosmopolitanism and Postcolonial Disputes in East Africa
Annemette Kirkegaard, University of Copenhagen

In the island of Zanzibar off the east coast of Tanzania a spectacular music festival has taken place in the center of the old Swahili Stone Town for 14 years. The Sauti za Busara presents "African music under African skies" and waves an open-minded take on music performances, while also acknowledging the cultural standards of local Muslim life. The festival is closely related to the international "world music" scene and annually adds an extra month to the tourism season, from which business sectors as well as local musicians benefit economically. However, despite the inherent cosmopolitanism of past and present and the joyful atmosphere, the festival often becomes a platform for postcolonial cultural clashes between religious leaders, the municipality, the citizens and the festival organizers. Based on five years of ethnomusicological fieldwork during the festival month, this presentation critically addresses the complex encounters of artists, audiences and music during the festival and examines the role of race, gender and religion in performances and interpretations of the events. Further it explores the role of the individual agencies of musicians, festival crew and foreign sponsors and in particular questions the problematic agency of the many journalists and scholars who write and report from the festival. The ethical questions are regarded as critical in the play of power over the contemporary soundscape of a third world music festival. The key musician to exemplify my discussion will be the late singer and drummer Bi Kidude Baraka of Zanzibar.

Reconsidering Sounds and Sentiments: Birders, Birdsong, and the Affects of Climate Change
John Klaess, Yale

Birdsong has long been an object of ethnomusicology inquiry. Beginning with Steven Feld’s landmark work on acoustic ecology, and continuing through more recent scholarship in the burgeoning fields of eco-criticism and ecomusicology, birdsong has enjoyed a privileged position in research examining the imbrications of sound, music, and lived environment. What has gone largely unrecognized,
however, are the many ways that hobbyists and amateurs learn to engage the sonic dimensions of the "natural" world, and how those efforts can inform our understanding of the affects and experience of life in a time of profound precarity. Drawing on fieldwork with hobbyist birdwatchers around the United States, this paper explores how "birders" learn to identify and assign meaning to the vocalizations of North American avifauna. Situating their practice within a historical network of specialized pedagogical materials, personal relationships, and the resurgence of "natural history" as a hobby in the 1970s, I demonstrate how birders learn to hear birdsong as an index of place, seasonality, and environmental health. As birders interpret the timing, location, and density of birdsong as evidence of inexorable ecological transformation, the encounter between humans and our non-human kin is suffused with a sense of loss, dislocation, and helplessness. In short, the space of encounter becomes one shot-through with the affects of climate change. In connecting the skilling of the sensorium to the intensities of precarious life, I show how the community of birdwatchers uses their affective awareness to galvanize action and devise strategies against climate injustice.

Live Music & Memory: An Interactive Approach to Performing for Elderly Audiences
Paul Klemperer, PKSAX

There is a growing cultural awareness of the unique relationship between music and memory. Clinical studies and therapeutic applications of music with elderly populations have shown dramatic results, and music is increasingly being utilized by senior centers, nursing homes and memory care facilities. But there has been less attention paid to the different effects of recorded and live music in these settings. Drawing on my observations as a professional musician performing for the senior demographic, I describe some of these differences, using the theoretical framework of music as a social interaction. While recorded music has demonstrable beneficial results with Alzheimer and other memory-impaired patients, including memory retrieval and increased motor skills, live music adds a relational dimension. Visual cues, spontaneous musical variations, and audience participation are just some of the layers of communication enacted in the live performance context. Further, I describe the ways the audience influences live performance, and the importance of this component in populations with decreasing control over their environment and their own bodies. This moves the discussion beyond using music as a therapeutic tool, raising questions of music as an adaptive linguistic tool. Music as therapy helps memory-impaired individuals function in the physical present, but music as a linguistic tool may be a means of communicating with the memory-impaired in their subjective mental space, where linear time-sense and discursive communication are problematic.

Dave Brubeck, Whiteness, and Cold War Racial Politics
Kelsey Klotz, Emory University

In October 1958, white jazz pianist Dave Brubeck announced that he cancelled a proposed South African tour because the country's apartheid-era laws refused entry to Brubeck's black bassist, Eugene Wright. In explaining the cancellation, Brubeck connected global racial realities to the United States, declaring, “We have to realize how many brown-skinned people there are in this world.” Brubeck’s decision, made just months after returning from a United States State Department-sponsored tour along the Iron Curtain, marked a subtle shift in his views toward race, but a dramatic change in urgency toward Brubeck's actions within the sphere of American racial politics. I argue that Brubeck's encounter with whiteness abroad (made manifest through his encounters with musicians of color), along with his newfound responsibility as a Cold War cultural diplomat, shifted his aggressively colorblind views from "all are equal" to "all should be equal." Following his tour of Poland, Turkey, India, Pakistan, Afghanistan, Iran, and Iraq, Brubeck began to cancel concerts at segregated institutions, wrote a musical documenting the racial hypocrisy of the State Department tours, and began supporting racial justice organizations, such as the NAACP and SNCC. Others have noted the change in Brubeck's music following the tour, which amplified his previous experiments with rhythm and meter. Like the shift in his music, I argue that the increased volume of Brubeck's protests in the United States stemmed from a global understanding of American racial dynamics that placed responsibility for racial prejudice squarely in the hands of American whites.

Dancing (Away) Local Extinction: The Buffalo Dance at Tvlwv Pvlvcekolv
Ryan Koons, University of California, Los Angeles

American Bison have been locally extinct in the Southeast of North America for several centuries. Indigenous oral histories, archeological records, settler colonial accounts, and "buffalo" places names, however, demonstrate bison's centuries-long southeastern presence. As the United States settler colony nation-state took more land, humans changed the ecologies bison required in the Southeast, resulting in their local extinction. Despite local extinction, bison continue to play a present-day role in the ritual music and dance performance tradition of Tvlwv Pvlvcekolv, a Muskogee Creek American Indian community in north Florida. Their Buffalo Dance features choreography derived from historic bison migration patterns. By performing those patterns, human performers take on the habits of bison. In this paper, I examine the confluences of performance practice, interspecies relationships, and extinction. When viewed from an Indigenous perspective, Pvlvcekolv community members maintain bison’s presence in the Southeast via multispecies performance. At the invitation of Pvlvcekolv elders and using ritual documentation and participation, archival research, and extensive oral history interviews, I examine how the Buffalo Dance functions as a ritual space in which human performers "become with" nonhuman entities like animals and plants. These processes, which simultaneously alter and combine humans and nonhumans, feature interspecies communication and empathy. When humans "become with" an extinct species, ritual dynamics shift. Centuries of "becoming with" bison via the Buffalo Dance mean that community members corporeally "maintain" bison through performance. In conversation with literature in Indigenous, extinction, and multispecies studies, this paper examines how this Indigenous community culturally constructs extinction through performance.

Raga-Rasa Agency: A Phenomenological Study of Karnatik Raga.
Thanmayee Krishnamurthy, University of North Texas

According to traditional Indian aesthetic theory, rasa ("juice" or "essence," something that is savored, that is tasted) is an embodied aesthetic experienced through an artistic performance. Beyond the facets of grammar and syntax,
Karnatak rāgas signify a deeper ontological meaning as a way to experience rasa, idiomatically termed as rāga-rasa by South Indian rāga practitioners. Rather than the academically codified system of nine distinct emotions, I take rasa as a musical way of being in the world. A vocal performance of a rāga ideally depends on a singer’s embodied experience of rāga and rāga-bhāva (emotive expression of rāga), as much as it does on his/her theoretical knowledge of a rāga’s svaras (the scale degrees), gamakas (ornamentation), lakṣhaṇas (emblematic phrases), and so on. Through a dialogic process between a phenomenological description of the process through which a vocalist embodies rāga (including how a guru transmits this musical embodiment to his shishya [disciple]), and a case study of a performance of an alāpana (unmetered improvisation), this paper will offer an analysis focusing on the movement of gamakas in Bairavi rāgā. I explore how the form and essence of an alāpana organically grow as a single entity resulting in the experience of “rāga-rasa.” Engaging with scholarship on gamaka analysis (Swift 1990, Pearson 2016) and musical embodiment in Indian classical music (Neuman 2012, Rahaim 2012, Weidman 2012), I argue that the rāga-rasa itself has agency in determining the nature of svaras and its gamakas in a rāga performance.

The Shanghai Grassroots Jasmine: A Case Study on Shanghai Workers’ Union Art Troupe and the Jiangnan Silk and Bamboo Tradition
Lanlan Kuang, University of Central Florida

Extensive researches have been done on China’s Jiangnan silk and bamboo tradition (also known as Jiangnan sizhu genre) by scholars such as Witzleben (1995) since the 1980s. This study adds to the existing literature on the genre with a focus on the contemporary development of the Jiangnan silk and bamboo tradition from the grassroots level. By examining the performance boundaries that intertwine with local union workers’ everyday life, this study presents findings from the author’s ongoing ethnomusicological research on the Shanghai Chinese Orchestra of Jasmine Art Troupe (SHCOJAT), a performing art entity sponsored by Shanghai Federation of Trade Unions since the early 50s. Today, the Shanghai Chinese Orchestra of Jasmine Art Troupe is one of the most dynamic players in Shanghai’s traditional music scene. With a legendary history of 67 years, the orchestra is now the largest and arguably the most charismatic amateur orchestra in Shanghai. This study shows that other than its historical significance during the CCP formation years, the SHCOJAT has also been playing a critical role in creating, conserving, changing, and challenging the performance boundaries of the Jiangnan sizhu tradition with its amateur folk musicians from the Shanghai Workers’ Union. Under the guidance of Chinese Orchestra Music Committee of Shanghai Musician Association and regarded as the amateur folk music orchestra of professional competence, the SHCOJAT carries responsibilities beyond promoting folk music and culture among workers. As an institutionalized grassroots movement, it also serves as the soundscape where sociopolitical and economic infrastructures negotiate with performance traditions.

Rural Samba of Bahia as a Practice of Freedom as Marronage
Esther V Kurtz, Brown University

The capoeira group Backlands Angoleiros creates a fugitive Black space with its weekly samba de roda circle on a city street in Bahia, Brazil. Evoking the drumming of Candomblé religious ceremonies, the samba attracts diverse Afro-Brazilian community members, from street cleaners to Black Movement activists. The affective forces of the music build axé, collective euphoria-power, pulling together living and ancestral bodies in dance. Fleeing (several hours) and enduring (over twenty years), I frame their ritual as a practice of “freedom as marronage” (Roberts 2018), proposing a sonic-embodied intervention in Africana political theory. Drawing on the thought of enslaved and fugitive theorists of freedom I expand understandings of freedom practices, arguing for attending to their sonic and corporeal temporalities. As Afro-Brazilian bodies move and sound on the street, they protest the stigmatization of blackness and sustain Afro-Brazilian ways of knowing and being. Yet they intend their communication to be legible to community members, but not state actors, asserting their autonomy from formal power structures. They form a space of refuge, fortifying the Afro-Brazilian community through disengagement with a political system that continues its genocide of Black people. Thus the capoeira group claims their samba as a form of cultural-political action that requires practice and repetition, sound and movement. In this way, I mobilize music and sound studies to contribute to debates about democracy and what constitutes effective political participation. I argue that this moving, sounding practice of freedom reveals the perpetual motion and incomplete nature of ongoing flights toward freedom.

Transnational Improvisation: Groove, Modernity, and Blackness in Samba and Hard Bop
Marcelo Kuyumjian, University of Illinois

An important scene of instrumental music emerged in Rio de Janeiro and São Paulo as direct result of the increasing influence of jazz in 1950s Brazil. Based primarily on the piano-bass-drums trio and heavily influenced by hard bop, the style became known as Samba Jazz and had large implications for the future developments of samba in the 1960s. Historian Brian McCann alludes to this style incorrectly as a sub-genre of Bossa Nova, but while the latter appropriated jazz in the process of whitening samba, the former emphasized the connections between the two African diasporic musical traditions. By focusing on conceptual approaches to improvisation instead of mimicking stylistic elements, Brazilian musicians created music that was connected to local and transatlantic musical practices. Hard bop musicians, expanding from the bebop tradition, developed a unique approach to improvisation in which groove and swing were understood as both a connection to the historical social character of jazz and as a space for individual, artistic expression and experimentation. This paper discusses the relation between groove and improvisation in jazz as important expressions of both blackness and modernity, employing a transnational framework to the study of jazz and black popular music. Through archival research and musical analysis, I examine how circulation of commercial recordings transmitted meanings of blackness and influenced the development of performance practices in Rio de Janeiro and São Paulo leading to the creation of music that challenged hegemonic racial ideologies of a “race-less” Brazil and samba as representation of national unity.
Empathetic Asian American Queer Masculinity, Juxtaposed Narratives, and Double Consciousness in the Music of St. Lenox
Donna Kwon, University of Kentucky, School of Music

Existing literature on Asian American music has tended to focus on performers in rap, jazz and classical music. In this paper, I focus on singer-songwriter Andrew Choi, who goes by the moniker St. Lenox. In October 2016, Choi released his second album titled Ten Hymns From My American Gothic, which was hailed as "a 21st century pop masterpiece" (PopMatters). The themes of this work were later expanded in a visual concept album released in June 2017 that addressed the aftermath of the presidential election. In this paper, I will explore various creative techniques that Choi employs in several key songs of this visual album. Through video analysis, I hone in on his prominent use of juxtaposed extra-lyrical narrative and horizontal split-screen video production. I posit that these techniques reinforce a sense of "double consciousness" (Du Bois) often experienced by many "hyphenated" Americans. By drawing on performance observations and interviews, I will examine Choi's double-ness (or other potential hyphenations) in light of his immigrant experiences and queer identity. While Choi's writing is ostentatious and his voice arrestingly potent throughout, his image is deliberately drab. Rarely dressed as a performer, Choi is more commonly seen walking, eating, and performing what Ju Yon Kim calls the "embodied everyday racial mundane" (2017). I argue that St. Lenox conjures a self-determined vision of Asian American masculinity, one that resists stereotypes and empathetic in ways that might just "inspire people to do good works and better understand the humanity in the people around them" (Choi 2017).

Musical Instruments as Scriptive Things: Instrument-Body Interactions and Racial Play in the Brazilian Music Scene in Austin, Texas.
Cory LaFevors, University of Texas-Austin

The body is as central theme in the scholarship on Brazilian music and dance ensembles in North America (Pravaz 2010 and 2013; Mercier 2013; Robitaille 2014). If North Americans come to successfully embody "Brazilianness" via music and dance (Robitaille 2014), then instruments are an essential element of embodied knowledge and performance. In this paper, I borrow from thing theory (Brown 2001) to draw attention to musical instruments as "scriptive things" (Bernstein 2009) in the Brazilian music scene of Austin, Texas. In this perspective, musical instruments are material objects that "assert" themselves, demanding that humans interact with them in specific ways thus scripting or broadly structuring the performative encounter. Instruments serve not only as visual and sonic markers of Brazilianness, but they also offer a window into the physicality of the performance experience, a means to examine how racialized ideas come to be learned and embodied via particular subject-object relations. This paper is part of my dissertation in which I argue that white Americans' embodied performances of Brazilianness constitute a form of racial drag or play, wherein ideas about--and the boundaries of--both blackness and whiteness are ultimately reified. In the broader context of racial drag, focusing on instruments as things enables us to uncover the mutual constitution of the subject-object that performs embodied notions of race and gender. As such, this paper contributes to a growing body of ethnomusicological research that reexamines the social significance of musical instruments (Downey 2002, Dawe 2005; Bates 2012; Rancier 2014).

Disdained at Home but Embraced by the Motherland: The Revitalized Tamil Folk Drumming Ensemble in Singapore
Gene Lai, Wesleyan University

This study deconstructs why urumi mēlam, a Singaporean / Malaysian Tamil folk drumming ensemble, became a big sensation back in the motherland of India through musical hybridization. Transplanted from Tamil Nadu, the urumi mēlam became popular within the Singaporean Tamil Hindu community in the mid-1990s. Although in high demand for Hindu and non-Hindu events, a government statutory board banned these ensembles from performing at the major Hindu festivals and temples since 2011 due to "scuffles" and "rowdy behavior" among the participants. While the ban tempered the public acceptance of urumi mēlam, the Singaporean practitioners skirted those roadblocks by strategically hybridizing the Tamil folk music with western popular music, Tamil film, and television music. That Singaporean musical maneuver oddly resurrected the popularity of urumi mēlam in India. This study dissects the musical and cultural transnational traffic between South Asia and Southeast Asia by using the presenter's field research among the Singaporean urumi mēlam practitioners as a point of departure. The complex diasporic identity politics, musical hybrids, and performance practice sustain a vibrant interactive conversation between Singapore and India. This insider's work adds to the growing ethnomusicological literature about music-cultures in the Indian diaspora, problematizing the notion of Tamil Hindu identity in India and abroad.

La Cautiva Plácida Romero (1881-1882): The Poetics of Authority in Nuevomexicana Women's Captivity Narratives
Enrique Lamadrid, University of New Mexico

In the Southwest borderlands, the most compelling captivity stories are about women. Since the unspeakable and unspoken ordeals of captives are implied or assumed, their voices can disappear almost immediately. Appropriated captivity narratives are heavily mediated when told by interested others who feel compelled, even obsessed by the telling. Testimonials of captive women were easily politicized to serve the interests of a state more interested in conducting warfare against rebellious Natives than in the welfare of victims. The poetics of New Mexico’s extraordinary Indita ballads allow women's voices to resist appropriation and sing of their own stories, often from within a spiritual framework of faith and redemption. The captivity of Plácida Romero in 1881-1882 is richly documented in multiple venues, from military records and newspaper accounts, to family stories and the poetic narrative of her Indita, which entered the oral tradition immediately and today has over ten variants. Where the corrido bristles with male energy, the inditas belong to women. Insistent first person voicing and repeated emotive refrains insures the narrative authority of captive women over their own stories. As female descendents sing of Placida’s faith and perseverance, her voice continues to resist appropriation even over several generations.
The Sound of the Favela: Carioca Funk and its Discursive Construction in the West
Samuel Lamontagne, UCLA

Over the course of the 2000s, a few western music producers in search of new sonorities visited the favelas of Rio de Janeiro. While attending the "baile funk," parties hosted in favelas, they encountered the particular genre of carioca funk. Upon their return to Europe and the USA, the music they brought back from their musical travels was edited into compilation albums and released on independent labels. The two compilations Favela on Blast and Favela Booty Beats (2004) can be seen as the starting point of the new diffusion of Brazilian music in the West.

Understood as the "sound of the favela," carioca funk became strongly associated to an imaginary of place. The popularity of carioca funk quickly grew among music enthusiasts within the global underground networks of DJ culture, strongly attracted by its raw aesthetic in relation to the imaginary of the favela. Further, carioca funk entered a distinct dynamic. Thanks to western producers emulating its characteristic rhythmic pattern, the "tamborzão," its sonorities started to be heard in mainstream pop music. While influencing the work of artists such as Major Lazer or Beyoncé, the reference to the imaginary of the favela was erased. While first contextualizing the development of carioca funk in Brazilian culture and history, I show how its discursive construction in the West is built upon simplistic representations of the favela. Relying on anthropology of globalization and on Stuart Hall’s idea of "representation of the other" I analyze the diffusion of carioca funk in the West.

Multidirectional Migration: The Piano Music of Joshua Uzoigwe
Jenn LaRue, University of Georgia

Joshua Uzoigwe (1946-2005) was a Nigerian composer known for his vocal compositions as well as his piano works. In addition to being a composer, he was a scholar, an ethnomusicologist, and professor at Obafemi Awolowo University in Ife, the University of Nigeria Nsukka, and the University of Uyo. Uzoigwe’s compositional style can be traced to composers he worked with and studied while in Nigeria, such as Harcourt Whyte and Akin Euba; and abroad, such as Schoenberg and Webern. Uzoigwe’s piano compositions especially exhibit Akin Euba’s concept of African pianism, where, among other traits, the piano functions in ways similar to certain African percussion instruments. Synthesizing the scholarship of Godwin Sadoh (2010), Mary Agatha Ozah (2013), and Stephen Ayodamope Oluranti (2012), this paper will locate the migrational influences on Uzoigwe’s music. An analysis of his Four Nigerian Dances for piano will provide concrete examples of these influences, as well as hints of what Euba referred to as “creative musicology.” Furthermore, Four Nigerian Dances itself has travelled, finding audiences through piano anthologies, recordings, and recital performances in Africa, the United Kingdom, and North America. Nigerian art music in general, and the music of Joshua Uzoigwe in particular, can be viewed as result of migration in and out of Nigeria. Because of Uzoigwe’s choice of piano for many of his compositions, his music becomes accessible to performers across the globe, performing its own kind of migration.

Music at the Fingertips: Music and Ageing in Deaf Communities in Montréal
Véro Leduc, Université du Québec à Montréal

In our audist societies, where superiority is ascribed to those who hear or behave like those who do (Humphrey, 1977), the common perception is that music constitutes a solely auditory art form, one that Deaf people cannot fully perform as artists, have access to, or appreciate. Combined with ageist discourses that tend to associate (popular) music predominantly with youth (Forman & Fairley, 2012) and to focus almost exclusively on its therapeutic function for seniors, a narrow definition of music strongly affects ageing Deaf individuals, adding to obstacles to their social participation (Gaucher, 2012). Yet, music has played an important role in Deaf cultures (Maler, 2013), and Deaf artists have developed a range of musical forms (Cripps, et. al. 2015). How have ageing Deaf people accessed and experienced music as a cultural practice in the past? How are they doing it now? What media and technologies shape their “musicking” (Small, 1998) and inform their attachments (Hennion, 2014) to music? To which music cultures do they feel a sense of belonging? How does music mediate the experiences of ageing Deaf seniors? These are the key questions guiding Music at the fingertips, a project that explores Deaf music in Montreal as it is practiced and/or experienced by ageing Deaf individuals. The paper offers a preliminary analysis of video recorded interviews conducted in Quebec (LSQ) and American (ASL) Sign Languages which, combining life histories (Chazel et. al., 2014) and techno-biographies (Blythe et. al., 2002), focus on the participants’ music trajectories across their lifecourse.

The Performance and Politics of Amateurism in Singaporean Song
Gavin Lee, Soochow University School of Music, China

The Singaporean blogger known as “Mr Brown” (Lee Kin Mun) has been producing parodies of what are known as “National Day” songs (composed annually for the celebration of the nation’s independence every year on August 9) since 2008. This presentation explores how the figure of the musical amateur—as a representation of “the people”—becomes a key nexus of political contestation in music videos produced by the state and by Mr Brown. The music video for the widely lampooned 2013 National Day song One Singapore portrays extraordinarily happy crowds of “ordinary” Singaporeans singing the song in their amateur (as opposed to professionally trained) voices - which are paradoxically sounded in a highly polished music video featuring film montage and complex musical arrangement. In response, Mr Brown, in the music video of his parodic songs from the same year, deployed a mixture of deliberate anti-lyrical singing, awkward swaying movements, Singlish (colloquial Singaporean English), the Chinese Hokkien dialect, and references to characteristic “everyday” Singaporean practices, such as using merely a slim tissue paper packet to “reserve” a table at crowded food courts-practices that contrast with the professional speech and body language of state technocrats. Mr Brown’s performance of musical amateurism and his cultural anti-elitism stand in opposition to the state capture of amateur voices in One Singapore, highlighting “the people” as a ground of political contestation.
Musical Responses to Violence: Creating Cultural Trauma in South Korea
Jeongin Lee, University of Texas, Austin

The paper examines musical responses to violence against female body in South Korea. Female musicians’ response to violence became more visible after the comfort women agreement in 2015. Female musicians called for more attention to the issue by creating compilation albums, reflecting survivors’ traumatic memories. The Gangnam murder incident in 2016 set off online/offline debates about misogyny and further creates “a new feminist movement” in South Korea, including the “feminist” music festival in 2017. Unlike the conventional notion of trauma, “cultural trauma” arises only when a social group finds a violent event “to be a useful foundation for a new group identity” (Alexander 2004). Constructing and maintaining cultural trauma is a difficult and painful process that involves research, the arts, political action, and the whole affected community. Although there has been a good amount of research about song and music in the lives of survivors, musical responses of professional musicians have largely remained unseen, or even underrated as a mere secondary reflection. Drawing on Jeffery Alexander’s theorization of collective identity, this paper focuses on musicians who, through the medium of music, hope listeners to become more politically active, self-reflect, put historical events into larger contexts, and begin a healing process. I argue that female musicians attempted to construct a new collective identity by using the medium of music, as a medium that can illuminate about the sexual revolution in Cuba.

Transforming the State: Gender Performance, Racial Formations, and Sexual Revolution in Cuba
Matthew Leslie Santana, Harvard University

Music and dance—particularly in the context of gender performance (transformismo)—have figured prominently in Cuba’s so-called “sexual revolution,” an effort on the part of the state to update popular thinking about and government policy toward sexual diversity. Nevertheless, recent ethnomusicological scholarship on sexuality in Cuba has mostly overlooked performance as a category of analysis. In this paper, I consider what the lives and work of gender performers (transformistas) can illuminate about the sexual revolution in Cuba. Drawing on a year of ethnographic fieldwork among transformistas, audience members, and state sexual diversity workers, I argue that the racial and gender politics of the transformismo performance complex—particularly its reliance on the music of Black women and simultaneous exclusion of Black lesbian gender performers—inadvertently expose some of the internal contradictions of the sexual revolution. Supposedly striving to be an autochthonous queer movement that goes beyond the limitations of US-style gay rights, the sexual revolution has failed to adequately account for the needs of lesbian women, transgender men, and Afrodescendants. Through this paper, I hope to contribute to a long line of scholarship in ethnomusicology that examines the role of racial formations in Cuban music and dance as well as more recent areas of inquiry that bring insights from queer and transgender studies to the field. Most urgently, I hope to gesture toward some possibilities for a queer of color ethnomusicoology that considers the role of performance in efforts toward racial, sexual, and economic justice in the Americas.

Drumming to Poetry in South and Central Asia: The Afghan, Pashtun, Sindhi, and Panjabi Bāj of Tablā
Michael Lindsey, University of California, Santa Cruz

Ethnomusicological scholarship on the tablā has been dominated by discussions of the drum’s solo repertoire and its status within the elite genres of Hindustani music, which comprise a small portion of the instrument’s use and personality. Little attention has been given to the set of drums and the musicians who play them within the myriad of other musical genres throughout South and Central Asia. My paper situates the tabla outside of elite musical contexts and discusses the instrument’s position within Sufi (mystical Islam) devotional genres. I discuss the use of the tabla in various geographical regions (bāj) of music including Afghan, Pashtun, Sindhi, and Panjabi/Qawwali. By doing so, my paper develops more clearly the history and character of the tabla as a multi-national and multi-musical genre instrument. An analysis of the tabla within these genres introduces new musical histories and frameworks of musical information and performance practice. In my paper I argue that these narratives and practices help inform and shed light on current debates regarding the tabla’s early and formative years. This paper draws from research conducted for my dissertation, which investigates the use of the tabla outside of the classical Hindustani stage. It includes research conducted among hereditary musical families at Sufi shrines including Nizamuddin, Delhi and Fatehpur Sikri, Uttar Pradesh (India), among Sindhi musicians in Kachchh, Gujarat (India), and among hereditary families of tabla players in Kabul, Afghanistan.

“Orphans of the Forest”: Politics and Syncretic Environmentalism in Jola Music of Southern Senegal
Scott Linford, Berkleee College of Music

Following a lineage of ecomusicological scholarship concerned with indigenous understandings of the natural world and their implications for local politics, this presentation traces connections between music, politics, and syncretic environmentalism in the Jola culture of Senegal. I begin with Aline Sitoué Diatta, one of the heroes of Jola resistance to French colonialism in southern Senegal, who composed songs urging Jolas to return to traditional rice farming methods, leveraging a Jola understanding of the land as a spiritually nourishing non-human agent in contrast to the commercial agriculture promoted by colonial authorities. Local understandings of the natural world— and their connection to music-making—continue to play a role in post-independence Senegalese politics. An ongoing separatist movement in the southern Casamance region is understood by many Jolas today through the federal government’s perceived underdevelopment of natural resources, controversial foreign contracts for environmentally dubious mining and fishing operations, and the fundamental relationality of Jola people and the natural world of the Casamance. Much as Jola musicians have worked to syncretize their traditional music resources with internationally popular styles, some have likewise emplotted Jola understandings of nature within the international environmental movement to create environmentalist narratives that are at once locally inflected and globally oriented. Based on ethnographic interviews and analyses of historical and contemporary songs, I suggest that the conjunction of Jola music, Senegalese geo-politics, and syncretic understandings of nature goes beyond an “environmental imagination” expressed in song to become a distinctly Jola way of participating in the world at large.
Sensory Medicine / Sensory Mediation: Experiencing Hospital Acoustemologies
Ailsa Lipscombe, University of Chicago

Listening in a hospital means entering into a dialogue not only with human voices, but also with machines and architectural spaces, where all factors create and mediate sound. Listening, in this context, involves a tripartite conversation between the interlocking and intra-dependent forces of human, machine, and architecture. It means asking how one’s role as patient, physician, or visitor changes their relationship to place and time. In this presentation, I reconceptualize sources of knowledge by considering how ways of being and ways of knowing can be gleaned through attentive listening. Foregrounding ethnographic work I have undertaken in New Zealand and Chicago, I ask how sensory and sonic cues shape our individual environmental knowledge. My attentiveness to experience builds upon Steven Feld’s theory of relational acoustemologies, where listening and sounding are dependent on “histories of listening” (2015): activities that always rely on one’s agency and various positionalities. Inspired by Feld’s reflexive relationality, I argue that time-consciousness in hospital environments— that is, one’s perception of real and experienced time— leads to a re-orientation of the sensory world. Where the subject’s hearing, sensing, and feeling are significantly altered by how they experience the passing of time. This is especially true for those experiencing illness, where relationships to society and time can become fractured and fragmented (Leder 2016). Ultimately, I turn our attention to how hospital acoustemologies shape— and are shaped by— the wide array of people whose lives take place within its margins.

Opportunity and Conflict: The Gentrification of Khazunes
Jeremiah Lockwood, Stanford University

The past two decades have seen a remarkable revival of early 20th century cantorial styles among Chassidic Jewish singers. Despite ambivalent attitudes in Chassidic Brooklyn toward the importation of “art” aesthetics into prayer practice, a young cohort of Chassidic singers is achieving star status in the world of Jewish music by reviving “Golden Age” cantorial style. In this paper, I analyze the prayer leading of Chassidic cantors who hold prestigious Modern Orthodox synagogue pulpit positions in New York City. Pulpit positions outside of their home communities offer cantors high visibility, scope for self-expression, and remuneration, but also demand sonic accommodation. Musical tastes at Modern Orthodox synagogues are informed by non-Jewish trends; prayer services include congregational, pop-oriented melodies in which the cantor serves as a community song leader. Sing-along prayer leading is aesthetically distinct from the “Golden Age” style preferred by Chassidic cantorial revivalists. Cantor Yanky Lemmer has referred to this hybrid cantorial format as the “gentrification of khazunes,” a telling phrase signifying conflict between socio-economic classes and modalities of religious expression. Emerging cantorial aesthetics reveal contestations of what constitutes Jewish prayer sound, and it exposes competing desires, fantasies and self-conceptions between cantors and the congregants they serve.

Sounding Canarian Blackness: Astral Entanglements and Errant Afrofuturisms
Mark Lomanno, Northeastern University

Highlighting the ambivalence of Canarian aislamiento (isolation), this presentation explores the connections among Canarian ecology, science and technology studies, and futuristic (musical) sound. Since the colonial era blackness as both an environmental condition and racial category has been cast aside in the Islands, through the strategic deployment of whiteness by indentured Canarians arriving in the western hemisphere; covering the Islands’ black-sand beaches with imported Saharan sands; and current state discourses on sub-Saharan immigration. This history has propagated an oversight in the social sciences where canonical modes of inquiry (e.g. Gilroy’s Black Atlantic) further isolate the Islands and their inhabitants. In contrast, the blackness of the geographically isolated Canarian night sky supports a robust astrotourism industry— which capitalizes on tropes of the Islands as uninhabited natural spaces— and facilitates major astrophysical science research. Inasmuch as Canarian ecology has nurtured science and pleasure economies, this presentation explores how Canarians are redressing the oversight and inaudibility of blackness in the Islands’ populations and cultural heritage. Contextualizing black canariedad through Weheliye’s sonic Afromodernity, Russell’s tonal gravity, and Rutsert’s recent work on “fugitive science,” I discuss how Canarian musicians imagine the cosmos as a more accessible domain for navigating the aislamiento they encounter in local and regional cultural industries which promote Canarian spaces but not those who inhabit them. Examples will include the psychedelic space-rock ensemble GAF and the Love Supreme Arkestra, avant-garde guitarist Manolo Rodriguez, and StarMus, the internationally famous astrotourism and music festival founded in 2011 on the island of Tenerife.

Decolonizing through Repatriation: The Frances Densmore Dilemma
Jay Loomis, Stony Brook University

Salvage ethnography has been duly characterized in contemporary ethnomusicology as a regrettable legacy of colonial ethnographic practices. However, repatriated materials that arose from the moment of salvage recording are today considered valuable by a number of Indigenous communities. This paper considers the complex legacy of Frances Densmore, a founding member of the Society for Ethnomusicology who stands out for her prolific writing, her tireless fieldwork, and her pioneering ethnomusicographic audio recording practices. As an early twentieth century practitioner of salvage ethnography, Densmore perpetuated racist and colonialist perspectives in her interactions with the Native people whom she researched. Discourse on authenticity is at the heart of engaging the Native people whose voices are now part of the Densmore archive in the Library of Congress. Scholarly literature which addresses the complexities of
repatrification projects amongst the Hopi (Trevor Reed), the Pawnee (James Riding In) and the Inupiat (Aaron Fox), supports my argument that repatriation can serve as a decolonizing practice, despite a problematic history of colonialist salvage ethnography.

We're Fighting for Freedom: Singing for Change, Contesting Grid in Uganda
Charles Lwanga, Skidmore College

In September 2017, Ugandan Member of Parliament (MP) of Igara West, Raphael Magezi introduced a controversial private members’ bill to amend section 102(b) of the constitution. This would result in the removal of the 75-year age limit for presidential aspirants, allowing the long-serving Museveni another chance to contest in 2021. Commissioned by the speaker of Parliament to consult their “constituencies”, opposition MPs coined the slogan togikwatako (do not touch it!), which became a performative expression against the proposed amendment. In multiple constituencies, MPs of the ruling National Resistance Movement (NRM) encountered hostilities for supporting the “Magezi bill.” Others were denied audience. Consequently, musician and MP for Kyaddondo East, Robert Kyagulanyi (a.k.a Bobi Wine) composed the song “Freedom” and circulated it on the Internet. Going viral over social media, the song contests the “Magezi bill,” as well as Museveni’s hostility and grid, and calls for sanity in order to enhance the smooth transition of power. Drawing on Street, Hague and Savigny’s (2007) framework on music and political participation to discuss data from fieldwork in Uganda’s capital, Kampala, I examine the sociopolitical circumstances that gave rise to the song “Freedom.” I analyze the idioms that Wine employed to articulate the togikwatako slogan, which has come to occupy an important place in the political culture of Uganda’s leftists. I contend that despite its censorship by the Uganda Communications Commission (UCC), the production and circulation of “Freedom” was organized, legitimized and performed in ways that enhanced political action and participation in the public sphere.

Ziryab and Us: The (A)Political Currency of an Arab-Andalusian Musical Myth
Matthew Machin-Autenrieth, University of Cambridge

The 9th century figure of Ziryab is often upheld as the foremost exponent of Arab-Andalusian music, inherited from Muslim Spain. But Ziryab is also seen as a musical bridge between the Arab world and Europe; a discursive “trop” in which people “hear their own cultural roots and heritage” (Shannon 2015: 40). While some scholars have sought to analyse the historiography of the Ziryab “myth” (Reynolds 2008; Shannon 2015), there has been little consideration of what Ziryab means for musicians today. In this paper, I examine how Ziryab functions as an “organizational strategy” (Stanley 2004) for the structuring of musical collaborations between different cultural groups. Specifically, I draw on ethnographic research conducted in 2016 with a collaborative project entitled “Ziryab and Us”. Comprised of French, Israeli, Moroccan and Spanish musicians, the project encouraged the performers to interpret the legend of Ziryab through the lens of their own individual traditions and conceptualizations of musical heritage. At one level, the musicians sought to promote a sort of “bottom up” cosmopolitanism built on the ideals of a shared musical heritage, interculturalism and apoliticism. I argue, however, that the project can also be read as a microcosm of wider cultural and political relations, which nuanced how the musicians related to each other artistically and personally. By framing the project according to postcolonial relations between North Africa and Europe (and the wider Arab world), I examine how the performers negotiated tensions surrounding their musical/cultural affinities and the project's political ramifications.

Remembering (and Forgetting) out Loud: Sonic Engagement of Holocaust and WWII Memorials in Berlin
Ian MacMillen, Oberlin College & Conservatory

A common assumption in music studies is that sound aids memory. Sound-recording devices can preserve ephemeral practices, songs transmit epic histories across millennia, and sonic triggering dates back early in human evolution. Unsurprisingly, memorials to past violence commonly employ sound recordings to preserve and represent reactions to traumatic experiences. But might sound also be complicit with the revision or even erasure of memory? In this paper, I examine the role of music and other sounds in memorializing the atrocities of the Holocaust in Berlin, Germany, the site of significant historical contributions and contemporary memorials to the victimization of diverse peoples during WWII. I draw upon interviews with tourists, guides, and memorial artists and upon ethnographic fieldwork on tourism at and between four sonically striking (and overlapping) memorial experiences: loud speech at the Memorial to the Murdered Jews of Europe, silent film at the Memorial to Homosexuals Persecuted under Nazism, the creation of “quiet” through Sinti jazz violinist Romeo Franz’s composition for the Memorial to the Sinti and Roma Victims of National Socialism, and Berlin Philharmonic lines near the Memorial and Information Point for the Victims of National Socialist Euthanasia Killings. I analyze how historical and newly composed sonic artifacts interact with broader soundscapes to enact shifts in listening (for the hearing) and other forms of sensorial attending in order to distract, help people move on, figure presence/absence, and forget. I conclude by considering broader ethics of remembrance and “praise of forgetting” (Rieff 2016) in contemporary politics of memorialization and listening.

Trans*vocality in the Music of Lucas Silveira
Victoria Malawey, Macalester College

Canadian singer-songwriter Lucas Silveira is known not only for his musical artistry, but also for courageously sharing his story of coming out as female-to-male transgender. Through his journey, fans witness the dynamic aspects associated with his ever-evolving vocal quality as he undergoes testosterone hormone therapy. This presentation explores how the material aspects of Silveira’s vocal delivery have changed over the past decade through analysis of “self-covers” (songs recorded and re-recorded by the same artist at different times) and offers a conceptual model to guide the analysis of the sonic aspects of vocal delivery. The model involves three overlapping areas—(1) pitch; (2) prosody (the pacing and flow of delivery); and (3) quality—and conceptualizes the intangible, ineffable aspects of singing voices, thereby benefitting scholarship that engages vocality deeply but lacks a systematic method for describing the material aspects of singing. Application of the model shows how multiple dimensions— including timbre,
registration, grain, turbulence, resonance, and clarity-synthesize to create Silveira's dynamic vocal qualities. Although sonic markers of identities are fluid social constructions rather than static essential attributes, qualitative elements may serve as signifiers of artists’ gender, racial, and cultural identities. Recognizing the complexities involved in identity formation and drawing upon Mikhail Bakhtin's categories of "social" and "individual" voice, the presentation concludes with an exploration of iconic and indexical aspects of vocal quality as they relate to cultural identities and genre in Silveira's music.

Narco Rap, Masculinities and Ethical Sense Making
Hettie Malcomson, University of Southampton

Scholarship suggests that musicians servicing Mexican narcos have little agency due to the dangers of challenging orders (Burgos Dávila 2011, Simonett 2001). Interviews with an ex-narco and rappers who willingly accept narco commissions in Tamaulipas, Mexico, indicate that many rappers exert power creatively, despite the risks. Rappers determine the sonic aspects of songs and draw on experiences of narco life to advise narcos on lyrical content, shaping narco ethics and masculinities. In this paper, I contend that narco rap songs promote an ethics that goes beyond bravado and hedonism. Hyper- and vulnerable narco masculinities are shaped in Mexican narco rap songs, where men have romantic outpourings, shed tears in mourning, and tremble in shoot-outs. Narco rap serves to reassure narcos that the emotional and physical traumas of engaging in armed warfare are manageable; promote a work ethic of being astute, loyal and firm; and affirm that redemption is possible. Yet within the scope of vulnerable narco masculinities, only certain feelings and sensations are embraced. For example, mourning is signaled mostly as a means of remembering, rather than a traumatic process. And crucially, the agony of physical suffering and death are absent in these songs. Instead, narco rap provides assurance that respect, belonging and salvation are achievable, whatever atrocities narcos commit and however scared they may be.

Singing, Healing, and Ideological Transmission in Post-nuclear Hiroshima and Nagasaki
Noriko Manabe, Temple University

Since the nineteenth century, choral singing has been an important tool in community building and proselytizing in Japan. In post-nuclear Hiroshima and Nagasaki, choirs bear traces of the techniques and affect of wartime marches, applied to healing and peaceful ideology. While scholarship on Japanese nuclear music documents the repertoire, less attention has been paid to the social processes by which music contributes to healing and re-indoctrination. This paper demonstrates how group singing has served as a site for both healing from trauma and peace indoctrination in Hiroshima and Nagasaki, as analyzed through affordances (Stige, DeNora). The prewar structure of school and workplace choirs was reconstituted and augmented by community choirs, into which ideological practices were naturally transferred. The Korean War swept up worker choirs into the left-wing utagoe singing movement, with its antinuclear message. But particularly in Nagasaki, group singing in churches, schools, and memorial services also mourned and comforted the populace, with songs by local hero Nagai Takashi capturing the longing for deceased loved ones. The Nagasaki chorus Himawari, composed solely of atomic bomb victims (hibakusha), provides a safe space enabling members to acknowledge their hibakusha-hood. Through testimonials and songs about the bomb, they work through stages of mourning and gain strength to work as witnesses in the peace movement. Yet the uniqueness of hibakusha make them vulnerable to fetishization and exploitation. Through these examples, this paper demonstrates the ways in which the arenas, artifacts, and agents of choral singing can support seemingly contradictory purposes and ideologies.

Sounding Erasure: The Boise Valley People and the World Village Festival
Kimberly Marshall, University of Oklahoma

A Lakota Drum Circle opened the 2016 “World Village Festival” in Boise, Idaho. This festival has, over the past few years, celebrated the growing diversity of the Boise Valley (largely due to refugee resettlement) through music, dance, and storytelling. And yet, while Lakotas (who are not from Idaho) were invited to the World Village Festival to represent “our” Native American heritage, another festival was simultaneously happening only two miles away that gathered the descendants of the Shoshoni and Püte people who were scattered to various reservations by forced removal from the Boise Valley in 1869. Over the past seven years, this “Return of the Boise Valley People” festival has attempted to send the message that, as they put it, “we’re still here.” In this talk, I draw upon fieldwork conducted at both events to illustrate the ways in which the disconnection between them speaks to broader processes of representational erasure of the specific native histories of the Boise Valley. I argue that World Music Festivals like the Boise World Village Festival can act to promote indigenous sovereignty, but that in order for them to do so, organizers need to reconsider the meaning of sovereignty. Drawing on critical indigenous literature, I demonstrate how reframing sovereignty as a holistic cultural process built on interdependency (following Warrior 1994, Singer 2001, Trafzer 2002, and Cobb 2005) opens new possibilities for the World Music Festival, transforming it from a celebration of alterity (Strong 2004) to a cultural production that reasserts indigenous presence in spaces of erasure.

From French Ballads to Tribal Music: Exploring Musical Indigeneity in Grand Bayou, Louisiana
Roger Mason, Frost School of Music, University of Miami

Between 1970 and 1975, I made field recordings of the ballad singer Alma Barthelemy (1900-1980), native of the Atakapa-Ishak-Chawasha tribe from the village of Grand Bayou in Plaquemines Parish, Louisiana. Barthelemy spoke colonial French and possessed an enormous repertory of traditional French ballads. Returning to Grand Bayou in 2018, I discovered that spoken French and the singing of these songs had seriously diminished. The same was true for the practice of French Catholicism. In their place, I found a strong new taste for English and the religious music of evangelical Protestantism. A new tribal interest, however, was apparent for both Cajun and Native American music (tribal drumming and chant). With the help of tribal elders, I administered a questionnaire focused on music, tribal identity, religious affiliation, and use of the French language. Drawing on both qualitative and quantitative research methods, my study offers a portrait of the village today and highlights the struggle of Grand Bayou to preserve its cultural identity in the face of oil spills, hurricanes, land loss, rising waters, climate change, ongoing discrimination, and the administrative
Informal Economy, Urban Space, and the Politics of Ethnic Minority in the Ga Hɔmɔw Festival
William Matczynski, University of California, Los Angeles

Critical perspectives on neoliberalism have often highlighted what anthropologist Steven Gregory describes as the “nightmare face of globalization,” focusing on populations of the dispossessed and excluded who are denied access to global capital and the promises of neoliberalism. This presentation examines how a community of ethnic minority musicians in Accra, Ghana creates value in the informal economy working in the margins of capitalism. As members of the Ga-Dangme ethnic minority, these musicians navigate the materialities of music production employing diverse strategies of self-promotion, networking, and patronage. As “ethnopreneurs” who also market and manipulate aspects of their ethnicity (Comaroff 2009), they embed their livelihoods in Accra’s historically Ga neighborhoods by linking music with funerals, community events, and the annual Ga Hɔmɔw Festival. These musicians significantly engage in emerging reconfigurations of Ga ethnicity occurring amid neoliberal policies and gentrification in Accra—in particular, the hardening of ethnic boundaries, shifts in historically fluid identity categories, and ethnicity as a political resource. Drawing on ethnographic fieldwork in the Ga-Mashie community, I consider the intersection of ethnic minority and the informal music economy, moving away from narratives of fragmentation and powerlessness in capitalism’s margins to instead emphasize agency, creativity, and resistance. In particular, I focus on recent celebrations of the Hɔmɔw Festival amid anxieties surrounding urban development, gentrification, and a looming chieftaincy crisis. Tracing the intersections of music, sound, and urban space during the festival, I emphasize the oppositional politics of ethnicity amid struggles to define the very meanings of space and community in Accra.

Uneasy Solidarities: LGBT Organizing in Turkish-Armenian Musical Diplomacy
Alyssa Mathias, UCLA

Research on musical diplomacy has typically focused on large-scale state-run initiatives like the tours of American jazz musicians and Soviet string quartets during the Cold War (Davenport 2013; Tomoff 2015). Less studied are the decentralized, small-scale projects that typify musical diplomacy today. This paper investigates recent musical diplomacy initiatives between citizens of Turkey and Armenia. Due in part to Turkey’s refusal to recognize the massacres and deportations of Armenians from the Ottoman Empire as genocide, the land border between Turkey and Armenia is closed, and the two countries have no formal diplomatic relations. Nevertheless, local NGOs and international organizations invested in regional stability have sponsored musical projects to establish civil society dialogue. Of particular success are initiatives designed for LGBT individuals, where participants use song to identify shared experiences of subjugation based on ethnicity, gender, and/or sexuality. The possibilities for queer-Turkish-Armenian solidarity, however, are hindered by two recent developments: severe repression of alternative viewpoints by Turkey’s ruling AKP party, and vocal anti-LGBT sentiment in Armenia. Based on ethnographic fieldwork in both countries, this paper considers how LGBT organizing presents new possibilities and challenges for Turkish-Armenian rapprochement. How do Armenian musicians reckon with their anti-LGBT politics in light of new performance and diplomatic opportunities in Turkey? How do Turkish participants view the relationship between LGBT rights and Armenian genocide recognition? Combining work on music, politics, and intersectionality, this paper sheds light on the complexity of solidarity building in a cross-border context.

What is Mennonite Music?: History, Identity, and Ethno/musicology
Austin McCabe Juhnke, Ohio State University

During the twentieth century, mainstream American Mennonites who had once aimed for separation from “the world” were becoming increasingly open to the dominant patterns of American life. This social context produced anxieties about the nature of Mennonite identity, driving Mennonite academics to delineate essential religious and historical characteristics of an emergent American Mennonite ethno/religion beginning in the 1940s. It was the 1969 Mennonite Hymnal, however, that powerfully legitimated this identity for a broader American Mennonite public. The process of editing the hymnal became a way of curating and reconstructing a Mennonite past. The Hymnal rationalized the practice of four-part a cappella hymn singing as emerging from a Germanic-Anabaptist Mennonite heritage, linking the affecting sensory experience of congregational singing to imaginings of a shared past. Still, across the twentieth century, domestic Mennonite mission projects had attracted members to the Mennonite Church who were racialized outside of this musically imagined Germanic past. Using archival research and oral history, this paper examines the musical edges Mennonite identity as they emerge between the work of the Mennonite Hymnal committee and the music of Mennonites of color during the 1960s and 70s. These case studies highlight the ways that ethnomusicalological questions of tradition and identity are present in historical study. Moreover, this paper shows how the idea of “Mennonite music” has been constructed and contested. In so doing, this paper demonstrates the limitations of categories identity as ethno/musicological interpretive frames and as criteria for disciplinary structures.

At Home and Not at Home: African Popular Music and Diasporic Heritage in Australia
Bonnie McConnell, Australian National University

This paper investigates diasporic heritage and belonging through the lens of contemporary African Australian popular music. People of African descent have been in Australia since 1788, but they continue to experience exclusion and high levels of racial discrimination. Sensationalist media accounts of Australia’s “African gang problem” have contributed to a climate of racial anxiety in the context of politicized debates about immigration and the treatment of refugees. While research has drawn attention to the problem of negative representations of
Spectacular Listening and the Legibility of Disability in the U.S. Air Guitar Championships
Byrd McDaniel, Brown University

The annual U.S. Air Guitar Championships give performers an opportunity to stage their own experience of listening to music. By simulating and exaggerating the theatrics of real guitar playing, performers manifest the powerful bond between recorded sounds and their bodies, in ways that showcase and comment upon the private experience of listening. Performers do not simply perform as themselves. They construct elaborate personas with costumes, fake names, and distinctive personalities. These personas serve as a proxy for their own embodied relationship to music. In 2017, I followed five competitors throughout the competition who experience a range of impairments—chronic pain, major depression disorder, bipolar disorder, social anxiety, and CPTSD. In this paper, I present their perspectives, by showing how air guitar competitions enable them to translate impairments into a visible, demonstrative performance of embodied listening. Drawing on Tobin Siebers’s notion of “disability as masquerade,” I illustrate how air guitar competitions enable them to represent and expose invisibility and disability as developed in geography, urban and affect studies. I argue that in the context of migration and diaspora, music becomes heritage. That is, through their music, African Australian performers negotiate and communicate notions of history in order to articulate a sense of place and belonging. By focusing on popular music, this research draws attention to “hidden histories” (Hall 1990) of African Australian communities, as well as cultural strategies for maintaining a sense of coherence in the face of displacement and disjuncture.

Musical Atmospheres in an American Jail
Andrew McGraw, University of Richmond

In this paper I draw on five years of ethnographic observation in the Richmond Virginia city jail to describe music’s role in catalyzing atmospheres of intense collective emotional experience. These atmospheres afford special opportunities for ethical interaction in an otherwise oppressive environment. I seek to widen the focus of atmosphere studies beyond the current emphasis on situational spatiality-as-developed in geography, urban and affect studies—by elaborating a theory of musical atmosphere inspired by Anglophone process philosophy, specifically A. L. Whitehead’s metaphysics of becoming (1933) and Terrence Deacon’s (2012) concept of “absential phenomena.” Böhme’s (1995) notion of atmosphere as a kind of numinous substance exuding from the particular constellation of elements in a space does not do justice to situations in the jail where atmosphere emerges as simultaneously aesthetic and ethical processes. Rather than inducing a reflexive emotional contagion, musical atmospheres in the jail afford interactants with the opportunity to actively coordinate their emotions and to achieve ethically coherent experiences. Their coherence emerges from the sense of a shared telos motivated by absence, often a hope for an as-yet-unrealized state of affairs such as physical freedom, recovery from addiction, or racial justice. The final part of my presentation outlines a mereology (the analysis of part to whole relationships) of musical atmospheres. I distinguish punctual moments of revelatory experience from ongoing forms of emotional reasoning, both being transformations of quality and intensity in the ongoing process of musicking.

"Make your Mix Translate": The Social Construction of Transduction in Sound Engineering Practices
Chris McGuinness, The Graduate Center, City University of New York

Sound engineers in Anglophone music industries are perpetually challenged and inspired by how sound is transformed by transduction. Engineers use the term "translation" to describe the process by which an audio signal retains its character when transmitted through different transducers. If a mastered recording "translates," then the intentions of the engineer and recording artist are preserved across a variety of playback systems. Translation requires engineers to consider not only the acoustical properties of different loudspeakers and listening environments, but also the subject positions of potential listeners. Despite efforts towards objectivity, engineers nonetheless make numerous aesthetic evaluations about what they intend to translate. Engineers also go to great lengths to neutralize their studio monitoring systems, using meters and other technologies as a means of dealing with uncertainty about their own (in)abilities to hear and know what they are doing. These anxieties have garnered considerable discourse and cultivated a transnational community that consists of audio equipment manufacturers, technology journalists, project studio owners, and sound engineers. Meeting online and offline, these practitioners debate over technology, share pedagogical knowledge, and explore creative and unconventional techniques for translation. Drawing from participant-observer ethnography in Mumbai, India and New York, I examine how transduction is attached with labor, aesthetic, and affective values. My analysis engages local sociocultural concepts of translation with translation theory (Benjamin 1923, Callon 1986) to show how transduction is socially constructed and constitutive of community. Translation, therefore, prompts further study of relationships between embodied listening practices and the material infrastructure of music.

What Love? #MeToo and Jazz Romanticism
Tracy McMullen, Bowdoin College

Perhaps I can count myself lucky that only twice have I been forcibly kissed and only once had my breasts forcibly grabbed in the course of my work as a...
Sampling the City: Field Recording as Resistant Creative Practice in São Paulo, Brazil
James McNally, University of Michigan

This paper investigates the ways in which individuals employ field recording as a means of interrogating and confronting urban experience, space, and sound. In order to address this phenomenon, I examine the work of the São Paulo-based sound artist Renata Roman. Roman uses field recording as a primary creative technique and is the founder of the collaborative online project São Paulo SoundMap, which solicits field recordings of the city’s different neighborhoods from individuals across the city. Incorporating data from participant-observation and interviews with Roman, the paper argues for understanding techniques such as field recording and sound mapping as critical means for individuals to respond to marginal urban experiences and reconfigure urban space and sound. As a case study, I examine Roman’s 2015 electronic music work “Sampa,” which incorporates collaborative field recordings made with recent immigrants to São Paulo from Bolivia and Haiti in order to comment on entrenched xenophobia and racism in the Brazilian public sphere. I theorize field recording as a form of everyday resistance (de Certeau 1984:97-98) with the potential to challenge the hegemony of the visual, highlight peripheral urban experiences, and provoke listeners to re-evaluate the way they conceptualize urban space and sound. I conclude with a discussion of the ramifications of this phenomenon in the personal sphere, focusing on how field recording enables individuals to mediate urban experience on their own terms and take control of an element of cities that many view as oppressive.

The Re-Yorubization of Cuban Ifá: The Dundún “Talking Drums” of Yorubalând, Nigeria Arrive in Havana Ègbés
Ruthie Meadows, University of Nevada, Reno

In Cuba, emergent circulations between Cuba and contemporary Yorubalând, Nigeria are transforming the landscape of gender, belief, and religious policy in the African-inspired religions of Regla de Ocha-Ifá. This paper explores the polemical nature of the burgeoning African Traditionalist Movement, also known as Yorùbá Traditional Religion (YTR) - including the dundún - in order to circumvent Cuban prohibitions on gender and to carve out novel spaces of religious autonomy and authority.

Between Genre and Gender in Carioca Funk: Strategies of Containment in the Mainstreaming of MC Beyoncé/Ludmilla
Amy Medvick, Tulane University

Carioca funk, associated with the impoverished and racialized favela communities of Rio de Janeiro, is frequently stigmatized in Brazil by politicians, police, media, and the middle class for lyrics depicting crime, gang warfare, drugs, sex, and sexual violence, and for a sound that is perceived as aggressive. The emergent scholarship on funk seeks to examine it from the perspective of its participants, (Freire Filho and Herschmann 2011, Sneed 2007 and 2008, Yúdice 2003) or to analyze the dynamics of funk’s increasing circulation amongst the middle-class and internationally (McNally 2016), though none have tackled the experiences of black women within the funk scene. This paper examines the gender discourses attached to funk’s various subgenres, particularly the two subgenres most associated with female performers, funk putaria (“slutty funk”) and funk melody (“melodic funk”). With the aim of advancing discussions of funk carioca’s relationship to various interstices of inequality, this paper will highlight how participants’ categorization of funk into subgenres produces and polices distinct roles for men and women within the funk scene that mediate gendered relationships between race, sexuality, and violence. The paper will focus on the rise to fame of the difficult-to-categorize funk performer MC Beyoncé, a black youth from a favela in the urban periphery of Rio de Janeiro, and her transformation into national pop star Ludmilla. By analyzing the musical and sonic elements of her transformation, this paper will argue that the mainstreaming of female funk artists can be understood as a strategy of containment (McClary 1991).

Aging and Maternity as Risk-Abatement Strategies in Field Research
Tanya Merchant, University of California, Santa Cruz

Women’s experiences with risk, danger, and harassment during ethnomusicological fieldwork have long been discussed in hushed conversations, especially at the women’s meetings, and recently on social media through parts of the #metoo movement. However, these experiences and their consequences are often not centered in textbooks, scholarly work, and field
methods courses in our discipline. How can we better prepare ourselves, our students, our colleagues, and our friends for fieldwork in places where patriarchy manifests in unexpected ways and as part of a broader intersection of social controls? Can we extend the project of self-reflexivity in our writing not just to expose methods and biases, but also to encourage consideration of the way that trauma in the field limits our work while also encouraging it in specific directions? Examining experiences in three locales on three continents (Uzbekistan, the U.S., and Bosnia and Herzegovina), this auto-ethnographic work considers the role of gender, age, and social role in shaping not just research design, but also the mitigation of risk and danger in fieldwork. This self-reflection seeks to open a broader discussion of how we discuss what we do as fieldworkers and how we encourage others to work.

Learning from Las Vegas: A Life Histories Approach to Urban Ethnomusicology
Richard Miller, University of Nevada Las Vegas

Since the 1972 publication of Learning from Las Vegas, this city dropped in an arid corner of the Mojave desert has been described as “the future of American cities.” Although the initial labeling marked the youth of the urban environment, more recently the phrase signals the racial and ethnic diversity of the population, which is rooted in migration. Sociologists suggest that diversity erodes social cohesion, yet diversity is precisely at the core of the city’s presentation of self, especially in the arts. This paper examines how musicians and their publics shape the city of Las Vegas in their own image through musical performance. Working with a life history approach, I follow musicians as they move throughout the metropolis, playing different music in different venues. Whether they are punting a gondola through the canals of the Venetian casino, playing trumpet in the symphony orchestra, singing norteño for a neighborhood quinceañera, or busking country songs in a mall, Las Vegas musicians work with their audience to build moments of comunitas that bely the anonymity of urban life. This ability comes from a respectful yet innovative participation in multiple musical traditions, allowing the skills developed in one tradition to enhance another, but without harming the stylistic and performative integrity of either. I suggest that the ability of musicians in Las Vegas to reach a broad range of audiences through their mastery of multiple traditions is a vital factor enabling the city’s diversity to enhance social cohesion across racial and ethnic boundaries.

Hemispheric Heritage? The Politics and Legacies of Music Collecting in Early Inter-American Organizations
Amanda Minks, University of Oklahoma

Though the rise of international discourses of heritage is usually located in the 1990s, in the Americas the institutional origins of these discourses can be traced to the 1930s-1940s. The unprecedented investment of U.S. funding into arts programs of the Works Progress Administration coincided with inter-American organizations (PAU) to encourage cultural and material practices to be viewed as a resource for progress and development that could, crucially, be divorced from material resources and rights? While the idea of hemispheric unity was fractured by the Cold War, I argue that the concomitant ideologies of heritage facilitated the reproduction of cultural and material hierarchies within and across borders.

Investigating the Baroque Violin Revival: Reflections from a Subjective Interviewer
Mimi Mitchell, University of Amsterdam

As a player myself, examining the origins of the Baroque violin revival sounded like a fairly easy task. I knew many of the pioneering musicians and was aware of their accomplishments. The reality was a double-edged experience, and in this paper I examine both the positive and negative sides of my insider status. Approaching these artists as “one of their own,” I was able to obtain interviews with every musician I contacted and discuss the musical and technical sides of the profession with ease. Yet my expertise and insider positioning also entailed a shadow side (Barz and Cooley 2008). Artists of a pioneering generation are very invested in their artistic legacy and “forerunner” status, and it was difficult to penetrate the facade of oft-repeated stories and well-ingrained phrases. These musicians also had their preconceived ideas about me, and I occasionally felt like a captured insect pinned onto the examination table squirming to escape. Viewing the Early Music movement as a twentieth-century invented tradition (Hobsbawm) and as an artistic movement concerned with authenticity (Aubert 2007;
Kirschenblatt-Gimblett 1995; Taruskin 1995; Van Rosenberg 1993) helped provide a less personal framework. This case study outlines the techniques I used to confront contradictory information from the interviews and my own conflicting responses. Multiple interviews, archival research, LP recordings and video material served to triangulate information with other sources while complicating mythologies about the origins of the early music revival, thereby presenting a more complete picture of the pioneering days of my own profession.

Traditional Modernities: Modern Discourses on Traditional Iranian Modal System
Mohsen Mohammadi, UCLA

Taking the modal system of Iranian Classical music as a case study, this paper addresses the tension between tradition and modernity in defining the modal system of Iranian classical music as synthesis of modernization, Orientalism, and ethnomusicology in an oral tradition. The oral practice of Iranian music diverged from its written modal discourses throughout its history, particularly after frequent invasions by neighboring cultures, which introduced new music, musicians, and musical instruments to the Iranian society. When Iran lost the Southern Caucasus after a series of battles against Russia in the early nineteenth century, Iranians associated European superiority to the European modernity and it redefined Iranian society and culture. This paper starts with explaining how the “scientific” nature of European music theory and the complexity of polyphony, and European Romantic interpretations of the arts which helped Iranian musicians to improve their social status, empowered a new generation of Iranian musicians with training in European music to redefine Iranian modal system based on the European music theory. However, inspired by European exoticism, they returned to an exotic interpretation of the Iranian modal system when they encountered Europeans. Nevertheless, waves of redefining modal system were never written down in this oral tradition, therefore, any redefining became modern compared to its anterior and tradition compared to its posterior.

“My Friend, We Couldn't Sleep”: The Life of Recorded Music after Repatriation
Jocelyn Moon, University of Washington

Current scholarship in ethnomusicology stresses the importance of repatriation and its roles in sustaining and revitalizing music traditions (i.e. Seeger 2015). Ethnomusicologists have contributed valuable insight into the intricate web of challenges associated with dissemination, collaboration, access, copyright and the process of return. However, much less attention has been given to the impact that repatriated archival resources have on local music practices. In this paper I therefore aim to extend the discourse on how communities of origin reclaim archival recordings. Specifically, I ask, how do repatriated recordings become integrated into local music practices? And how does this process unfold from an initial, often guided, listening session? I draw primarily from my ethnographic research on matepe mbira music in Northeastern Zimbabwe from 2016-2017, which was based on a collaborative repatriation project of approximately 450 tracks from the International Library of African Music. In this case study I interrogate the general notion that archival recordings provide source material for music revitalization. I borrow from anthropologist Kate Hennessy (2012) who emphasizes the need for scholars engaged in cultural safeguarding to better understand the relationships between intangible cultural heritage and the digital objects that represent those intangible expressions. To this end, I demonstrate how musicians create and transform both informal and religious ceremonial contexts when they integrate archival recordings into the music making process.

Quare-ing Ethnomusicology, or When Words Don't Fit
Steven Moon, University of Pittsburgh

The turn towards queer theory in the past decade has left ethnomusicology in a crisis of translation. Studies on gender and music outside of the US are forced into the Anglo-American frameworks of queer and trans as categories of existence that are rarely stable to begin with, leaving our interlocutors partially-theorized, in a liminal space of unknowability. Taken up recently by Jeff Roy, the problem of translating categories of identity necessitates a reimagining of how we understand gender in global/post-colonial perspectives (2016). In order to more fully represent interlocutors’ lives, this paper engages E. Patrick Johnson’s quare studies to foreground the ways racial difference and cultural imperialism lead to the elision of racialized sexuality in queer theory (2001). Through Johnson’s inclination towards adopting words other than queer, this paper asserts that queering ethnomusicology functions to reify notions of gender relative to Whiteness rather than understanding interlocutors on their own terms. Framing the discipline within quare studies, as formulated by Johnson, allows for ethnographic practice and musical performance to be fully understood in their own multiplicity of meaning, favoring a linguistic shift away from queer/trans-centric modes of speech and analysis towards those which complicate, and perhaps even render incoherent, conceptions of gender performance in the field. As a methodological intervention, a quare ethnomusicology is attentive to the racialized material conditions of our interlocutors and focuses upon the full representation of sexuality. This paper is sponsored by the Gender and Sexualities Taskforce.

Performance Tourism and the Presentation of Pleasure in Goa, India
Amalia Mora, University of Arizona

In this paper, I examine the intersection of performance tourism in Goa, India, racialized narratives about female dancers and their bodies, and sexual violence. Popular narratives on Goa within India tend to portray the state as a pleasure periphery where women engage in "embodied debaucheries" associated with the West, which involve elements such as drinking, club culture, and sex. The image of Goa as a pleasure periphery vis-à-vis the West is often attributed not only to the large presence of Western tourists in the state but also to 450 years of Portuguese colonial rule, which purportedly imbued a sensual "Latinity" into the Goan psyche and musicocultural landscape. I analyze how women who perform on heritage tourism boats in Goa are impacted by and respond to this image of Goa as a nexus of moral debauchery and female promiscuity. These women face almost daily harassment and sometimes more egregious forms of sexual violence because of their profession, but at the same time participating in music tourism allows them to develop what they believe to be a more “authentic” selfhood, which is not defined
or limited by patriarchal, neocolonial, or upper-class notions of "respectable" female behavior.

**Queering the Melismatic Pitch: Arab-influenced “Oriental” Music in the Israeli LGBTQ Scene**  
Moshe Morad, Tel Aviv University

During the 1970s, as part of the emergence of the protest movement of Jews who emigrated from Muslim countries, against discrimination caused by the political, social and cultural domination of European Jews, a new popular music style emerged in Israel, Muzika Mizrahit ("oriental music"), AKA "Mediterranean music". The genre hybridizes elements of Arabic, Turkish and Greek music with western pop. Its main characteristic is its particular way of singing and vocal production known in colloquial Hebrew as "Silsilim" ("curls"), where the singer "twirls" around the voice, demonstrating vocal virtuosity in elaborate ornamentation. Its sources are the melismatic "mawwal" improvisations in Arabic singing. Muzika Mizrahit was historically marginalized by mainstream Israeli media and music industry. In spite of its conservative, patriarchal and heterosexist image, in recent years the Israeli LGBTQ community has embraced the genre, with dedicated club nights, drag shows, performances and even Mediterranean-style gay pride anthems. This embrace was even extended to Arabic music being played in dedicated Mizrahi and Arab music nights and party-lines such as the very popular "Arisa" gay party line in Tel Aviv. Furthermore this embrace and appropriation has become bilateral when Mizrahi stars started using queer elements in their videos, and performing in gay clubs. This paper examines the phenomenon of one marginalized group embracing the culture of another, and analyses Muzika Mizrahit from a queer perspective, focusing on musical and social characteristics which, I argue, resonate with queer sensibilities and characteristics such as Camp, exaggeration, melodrama and over-sentimentalism, self-victimization, resistance and escapism. (This paper is sponsored by the Gender and Sexualities Taskforce)

**Hindustani Music, Money And Power: Changing Resources, Values and Forms of Exchange Post India's Economic Boom**  
Anna Morcom, Royal Holloway London

India has been experiencing intense economic growth from the 1990s with a vast expansion of the middle classes, businesses, consumer culture and personal wealth (though the poorest sections of society have seen little of this). In this paper, I ask what the impact of the new wealth and growth in corporate India is having on classical music, focusing on north Indian Hindustani music. How far is Hindustani music being fueled by new wealth and the expansion of the middle classes and how is it affecting the key players, relationships and flows of money and resources that make up the ecosystem? To what extent is this new wealth visible, given Hindustani music has been shaped so strongly in the twentieth century by values of chaste nationalism and religiosity, in opposition to its former so-called "decadence" in courts? I explore the expansion of corporate sponsorship, the intensifying star system of artistes fees, the emergence of events organisers and other new institutions and the changing lives of musicians. Rather than looking at the increasing force of wealth and capital on Hindustani music as a process of commoditisation and commercialism, I explore the many forms of exchange that make up the system, the ways that gifts and commodities shape the power, prestige, value and agency of various parties, those who have proximity to what Braudel terms the "anti-market" of capitalism (1982), and those who do not. Whilst the majority of anthropological work on exchange and value has focused on objects, following Graeber's action-based theory of value (2001), I look at music, performance and its practitioners as media and repositories of value, and the ways in which new forms of value - such as new wealth - affect these systems.

**Forms of Exchange Post India's Economic Boom**  
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**Natural - Prosthetic - Folkloric. Discursive Positions of National Folklore Towards Disability in Contemporary Slovak Culture**  
Dominika Moravčíková, Charles University, Prague

To express nationality through folklore performances in Slovakia, one must become completely deindividualized in order to embody the archetype of a folkloric body. This body should move and sound just like the body next to it, amplifying figurative eroticism and mechanical, oppressive sameness of the natural "cycle of life". Consequently, disability creates a blank spot in this discourse because it is not repetitive, but individual and uncategorized: "a stroke of fate", a reminder of the unnational, medical realities of bodies. This process will be observed in Slovak folklore groups consisting exclusively of disabled performers and in representations of disabled individuals in the folklore TV talent show "The Earth is Singing" (2017-2018). The aim of this paper is to understand how nationality and disability as two opposite cultural identities (the former dominant and ubiquitous, the latter rare and marginalised) can coexist in the act of folklore performance. In addition, I will try to answer a more challenging question: Do these identities only coexist, or could their collision produce another identity that is rather visionary than traditional?

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**Romance as a Mechanism for Migration among Drum and Dance Artists from Guinea, West Africa**  
James Morford, Unaffiliated

In this paper, I examine how romance emerging between and Guinean male tour staff and non-Guinean female tourists during three-week drum and dance camps in Guinea, West Africa operates as a mechanism for legal international migration to the United States. While the total number of non-immigrant visas granted to Guinean citizens by the United States has steadily declined over the past two decades, the number of K-1 ‘fiancé’ visas granted has grown exponentially during the same time period. Centering the voices of both Guinean-born men and non-Guinean women, I begin by addressing the scope and frequency of romantic relationships in drum and dance camps. I demonstrate the commodification of both male Guinean bodies and female foreign bodies at these camps, and examine the ways that liminality acts as a catalyst for romantic relationships. I argue that, although the power and agency in romantic relationships are dynamic, they are also asymmetric, and control typically exists in the hands of female foreign tourists. Finally, I examine impacts, both musical and non-musical, of these relationships in the United States. I conclude by considering how the centrality of
romance as a migratory mechanism introduces expatriate artists who, while not always perceived as elite performers and teachers, are well-suited to act as the gravitational centers of communities coalescing around drum and dance practices.

A Mere Boy's Play-Thing: Children, Gender, and the Jew's Harp
Deirdre Morgan, SOAS, University of London

Due to the range of cultures in which it is found, there is incredible richness and variety in jew's harp traditions. At the same time, the instrument has not received much scholarly attention and has frequently been referred to as technically or musically deficient. Prior to the twenty-first century, jew's harps were mass produced at centres in Britain, Ireland, Austria, and Northern Italy and that the numbers were in the millions, a fact that no doubt contributed to the pervasive notion that the jew's harp was merely a cheap trinket, best suited to children. The connection between the jew's harp and children, particularly boys, has endured; in Norway and Austria, mass-produced jew's harps were at the centre of youth-based revivals in the 1950s and 60s. The jew's harp was chosen as the symbol of the 1952 Boy Scout Jamboree in Austria, symbolizing a return to simplicity in the aftermath of the Second World War. A few years later, Norwegian music shops of the 1960s struggled to keep jew's harps in stock after an adolescent musician played one on a youth television show. I show how children's television has been a major conduit for the jew's harp's image in popular culture, and how large-scale manufacturers continue to mass produce brightly coloured jew's harps today, aimed at young people and amateur players. I argue that these associations have contributed to the still widespread belief that it is easy to play, and discuss its ongoing marginalization within musical discourse.

Music Therapy Intervention among Traumatized Syrian Refugee Children
Guilnard Moufarrej, United States Naval Academy

The conflict in Syria, now in its seventh year, has had tragic consequences on the Syrian people, and more particularly on Syrian children. According to a recent report published by the United Nations High Commissioner for Refugees (UNHCR), an estimated 12 million Syrians have fled their homes, about half of whom are below the age of 18. Studies into the mental health of Syrian refugee children have shown staggering levels of trauma and distress (James et al. 2014; Ugurlu et al. 2016). The impact is even greater on children still inside the country: one in four is at risk of developing mental health disorders. Now, amongst certain refugee populations, music therapy is being used to treat Post Traumatic Stress Disorder (PTSD) symptoms in children, such as loss of cognitive functioning, loss of speech skills, and panic attacks. This paper examines how human rights organizations (SAWA, Project Lift, Harmony of Hope, etc.) are using music to aid traumatized children in Syrian refugee camps in Lebanon, Jordan, and Turkey. Drawing from previous methodologies on the use of music therapy in the treatment of traumatized refugees (Orth 2005), and referring to Nigel Osborne's valuable work on music and trauma among refugee children (2012), this paper argues that the continuing struggles with war trauma and the uncertain future faced by these children, necessitate new methodologies and more commitment from the international community to reach out to larger populations of war-affected Syrian children and to help save them from becoming a lost generation.

Power and Patriarchy: Navigating the Roadblocks of Institutional Research
Ruth Mueller, Green River College

Governmental and non-governmental preservation systems can be incredibly difficult to negotiate for even the most well-seasoned of researchers. Many new researchers will experience significant formal institutional barriers when trying to access, photograph, and record performances, or rehearsals at formal institutions or when trying to access individual artists or scholars. A number of these challenges have an additional layer of complication for female and female-identified researchers, many of which are sent into the field unprepared for the obstacles before them. Further complicating factors are the problematic position of junior scholars with a lack of degree and academic position and when using a framework that poses questions differently trained scholars are unprepared to engage. In this paper, I will discuss issues that I encountered in the field as a researcher and examine the difficulty of doing field research in South Korea within a government preservation system heavily influenced by Confucian Patriarchy. While women have been accorded roles in traditional music which they did not have in previous generations, this status is given to performers and not scholars. By looking at South Korean experience, we are able to explore how gender issues manifest both at the personal and at the institutional levels. Through this paper, I will discuss personal experiences, possible stumbling blocks, and propose some workarounds and strategies for undertaking work within similar institutional settings.

Sound, Alterity, Memesis and Affect: Repertoires and Soundmarks in Intercultural Huapangos Huastecos and Nahua Weddings
Kim Anne Carter Muñoz, Universidad de Guadalajara

For generations, huapango huasteco, especially as played in trío huasteco, has represented a unifying and intercultural gateway between Mestizo, Nahua, Nahuá (Otomí) and other ethnolinguistic groups in the Huasteca, Mexico. In intercultural contexts repertoire, soundmarks (Schaefer 1993) and innovation take on different meanings for distinct audiences and participants. These differences show how Mestizo and Indigenous concepts of sound, music systems, actuals (Schechner 2003) in dance and ritual, tradition and modernity guide performance as distinct worldviews co-exist. Recently, Nahua sones de costumbre have been appropriated and performed outside of their original context by Nahua and non-Nahua. Events such as weddings have been staged for folkloric presentations and festivals such as encuentros huapangueros. Tríos have become a new form of regional popular music that includes: cumbias, rancheras and other compositions popular among Huastecan youth who live traveling between local, national, and international settings. In all of these places, Nahua, Nahuá and Mestizo musicians serve as intercultural agents bringing repertoire and soundscapes with different meanings for their insider and outsider audiences of alterity and affect, through the mimesis of soundmarks, and the creation and appropriation of genres. Based on multisite ethnographic research from 2010 to 2015, and drawing upon
sound and performance studies, this presentation will compare the performance of the theatrical piece called Boda Huasteca (Huastecan Wedding), huapango huasteco in folkloric festivals, and musicians’ and participants’ performance in the intimate setting of a wedding celebration in the Huasteca Hidalguense in order to understand competing aesthetics, motivations and worldviews.

**Her Bijî Granî**
George Murer, CUNY Graduate Center

In this documentary, filmed between 2004 and 2016, I examine the evolving social and cultural landscape reflected in the work of professional Kurdish wedding musicians in Southeast and South Turkey. These musicians, typically young men, are charged with performing and curating the music and dance component of Kurdish weddings in the towns and cities of Southeast Anatolia and urban centers of migration from the Southeast, which are especially concentrated in the Eastern Mediterranean region, thus creating a kind of circuit for the performance of Kurdish folklore. The main emphasis in this film, which combines live performance documentation with interviews, is the cultivation of Kurdish folklore as an emergent aesthetic domain, where traditional regional dance melodies are electrified and become the site of new encounters, between different local folkloric idioms; popular Turkish genres such as Arabesk and local Ankara dances; Syrian Arab popular and folk music; and hard rock and hip hop, all combining to create a raw, exuberant contemporary sound that both channels the social energy present among young Kurds locked into a socioeconomically marginalized working class, and mirrors the defiant mood of Kurdish communities who have long faced severe repression in Turkey.

**Women Who Retune the Nation: The Female Voice in Contemporary Moroccan Sufi Performance**
Philip Murphy, UNCG

With a royal decree in 2004, King Muhammad VI made Sufism part of officially sanctioned Moroccan Islam. This was less than one year after the Casablanca bombings, in which many Moroccans were killed, and part of efforts to marginalize forms of Islam that are a threat to national interests and security. This political move has helped to open new public spaces for Sufism and Sufi practice. Sufi devotional song has become the dominant aural representation of Morocco in the twenty-first century and has a tremendous impact on Islamic discourse, public piety and notions of Moroccan citizenship. In particular, many Sufi vocalists who perform on public stages, understand themselves to be involved in a Sufi ethical practice in which they “retune” individuals and communities through the sounds and words of their devotional songs. However, Sufi devotional song is a male dominated arena, and there are many Moroccans who are uneasy with women singing Islamic devotional songs in public. Despite this, there are at least a few Moroccan women who take to stages to participate in this retuning of the nation through Sufi devotional song. This paper introduces some of these women and addresses ways that they negotiate, and sometimes subvert, the Islamic authority and musical virtuosity that is most often associated with male Sufi singers in Morocco.

**Tactics for Well-Being: The Impacts of Inuit Drum Dancing on Psychological Well-Being in the Canadian Arctic**
Timothy Murray, University of Florida

This paper explores newly adaptive ways in which the performance and consumption of Inuit drum dance now contributes to the psychological well-being and resilience of Inuit living in Ulukhaktok, a settlement in the Canadian Northwest Territories. In the decades following forced settlement in the 1950s, Inuit drum dancing was repressed by colonial powers. It had all but faded from the soundscapes of Inuit communities throughout the circumpolar Arctic before its revival in the late 1980s by generations of younger Inuit. This presentation will give a short overview of some of the pragmatic applications of Inuit drum dance over time, tracking its social utility and earliest uses in shamanic rites, development as a tool for ensuring social cohesion, and its current use as a modality for redefining circumpolar Inuit identity in the post settlement era. This paper will next interrogate a common assumption in anthropological literature that Inuit culture has been irreparably broken from the impacts of acculturation, economic upheaval, and colonial oppression. Following Keichi Omura’s characterization of traditional ecological knowledge (TEK) in Inuit society as a Certeauean “tactic” for ecological survival (2005), it concludes by reframing Inuit drum dance within a wider collection of traditional practices that I argue now serve to connect generations of Inuit, raised off of the land and out of the settlement, to a renewed sense of cultural identity.

**A Musical Repatriation: Tracing the Resurgence of the Barbat in Iran**
Behzad Namazi, Ohio University

Circulating from its origins of Ancient Persia, into the Arab world, and ultimately finding way into Europe by route of Moorish Spain, the barbat (musical instrument) has relatively recently returned to present-day Iran. Throughout its complex history and geographic circulation, the barbat underwent various changes to its structure and name. Recently, master instrument maker, Ebrahim Ghanbari-Mehr, designed and built a barbat that resembles the original form of this instrument, in an effort to reclaim its Persian identity. Hossein Behroozinia, a present-day performer of Ghanbari’s barbat, has been performing exclusively with this revived instrument. This paper focuses on the revival of the barbat and Behroozinia’s role as a revivalist. Specifically, I explore this revival with respect to cultural nationalism and identity. For Behroozinia, cultural nationalism serves as a means to differentiate Iranian musical identity from Arab and Turkish musical identity, cultures through which the barbat circulated. I examine the impetus behind Behroozinia’s objective to go back to the roots. Through this study, I hope to fill a prominent lacuna, namely that the revival of the barbat in Persian culture has never been explored. Furthermore, scholarship on contemporary Iranian musicians, such as Hossein Behroozinia, has also been lacking. This study can be of great value and importance not only in contribution to the field of ethnomusicology, but also to the extant literature in Persian and Iranian studies.
The Accidental Archivist: Memory, Resonance, and Decay in Congo
Cherie Ndaliko, University of North Carolina at Chapel Hill

In addition to human lives and natural resources, in the east of the Democratic Republic of the Congo, memory is also under siege. Indeed, there is an intimate tension between the deep cultural reverence for historic knowledge and the many ruptures—from colonialism, to the 1994 genocide in neighboring Rwanda, to the 2002 eruption of volcano Nyiragongo—that threaten to erase material, spiritual, and psychological traces of Congolese life. In this context, the reflex to document is an act of survival as demonstrated by a handful of Congolese youths who unintentionally became the memory keepers of North Kivu province. Over two tumultuous decades (1993–2012), they recorded and filmed local histories with the aim of preserving a human record of collective existence in times of precarity. But their materials also preserve an aesthetic record of Congo’s wartime cultural climate. This paper presents an ethnographic study of three such “accidental archivists.” Drawing on a decade of interviews and conversations, it interweaves their reflections and reminiscences with remnants of their collections of songs, videos, dance performances, and poems to expose fissures in the political practices of curation and violence, commemoration and silence. I frame their cultural artifacts as the paraphernalia of guerrilla preservation, which, I argue, re-inscribes the power—and politics—of memory in divergent efforts to narrate Congo’s story on the international stage. Through this case study, this paper engages multivalent notions of resonance in Congo that inflect ethnomusicological engagement with activist art.

Revival and Re-enactment: Transformations in Cornish carolling traditions in California and South Australia
Elizabeth Neale, Cardiff University/University of Exeter

During the 19th and early 20th centuries, thousands of hard rock miners migrated from Cornwall (UK) to new mining concerns across the globe, taking Christmas carolling repertoires and associated traditions with them. Two locations - Moonta (South Australia) and Grass Valley (California) - have seen independent re-emergences of Cornish carolling traditions after mid-twentieth century hiatuses. In Grass Valley, an originally male choral tradition was revived in 1990 as a mixed choir that now performs in Victorian dress in the town’s “Cornish Christmas” events. Conversely, in Moonta, the predominantly middle class, mixed carolling tradition was performed in 2012 as a “Miners’ Re-enactment” within the town’s “Carols in the Square” celebration. While they ostensibly share a common historical root, the revived and re-enacted forms of these traditions clearly diverge both from their source materials, and each other. Combining theoretical frameworks drawn from heritage studies with ethnomethodic methods, this paper explores what such transformations may tell us about contemporary conceptions and constructions of local heritage. In particular, the transformations of class and gender in each location inform and otherwise impact on the musical performance, signalling the articulation of particular narratives of the past. As such, the paper suggests that analysis of the transformations observable in the performance practices and contexts of revived and re-enacted music cultures may indicate how - and why - notions of heritage may shift and develop over time.

Race and Difference in the Careers of “Mixed” Beirut-Based Rappers
Christopher Nickell, New York University

Hip hop in Beirut, Lebanon’s genre associated with Afro-diasporic origins and blackness in a country with conceptions of difference that historically highlight sectarianism above all else - provides a rich site for examining ways that race as an analytic is and is not useful for understanding difference. Race is newly present, but downplayed: in Lebanon, Syrian refugees and migrant workers from East Africa and South and Southeast Asia recently have become racialized, stigmatized others; yet middle-class independent musicians borrow freely and without stigma from musics understood in a Euro-American context to be black. In this paper, I focus on the work of two rappers in Beirut whose origins mark them as other. Chyno (Syrian-Filipino) and Edd Abbas (Ivorian-Lebanese) belong to the Arabic-language hip hop collective Parveq al Atrash (The Most Deaf Group). Chyno also has a burgeoning solo English-language career. Both face phenotypic discrimination in Lebanon that figures into their hip hop tracks, a common trope of the genre worldwide since its inception. Yet, despite their internationalist outlooks, their work does not seek to connect with what could be characterized as global anti-racist currents in hip hop. Instead, Chyno and Edd Abbas take up a regional perspective, focusing on the Arab world in their rap and mentoring similarly “mixed” teenagers in their activism. I argue that carefully adapting insights of critical race theory about race-as-discourse (Hall) and race-as-performance (Johnson, Muñoz) can help us understand the ways that difference functions in this regional context even as the internationalist language of race rarely surfaces.

Florencio Yescas and Amalia Hernández: Musical and Choreographic Authorship in the Ballet Folklórico de México
Kristina Nielsen, Western Washington University

In the 1950s and 60s, Amalia Hernández drew on music and dance traditions from across Mexico to create the Ballet Folklórico de México. A number of assistants facilitated her project, performing research in Indigenous communities, conducting historical surveys, and sharing their own traditions for the national stage. In this paper, I focus on the contributions of Florencio Yescas, who was one of Hernández’s assistants and artistic contributors. A traditional and conservatory trained dancer, Yescas played a formative role in transitioning conchero, a syncretic Indigenous and Catholic ritual dance, to the Aztec musical and visual aesthetic. Additionally, he played a key role in developing the choreography and music for the stagings of the Indigenous Mexican past in the Ballet Folklórico. Despite the significant contributions of Yescas, his and other key figures in the early musical and artistic direction of the Ballet Folklórico remain largely uncredited. In this paper, I explore the musical and choreographic influence of Yescas and the reasons why his contributions, and those of others in the early years of the Ballet Folklórico, have been written out of the official history. I suggest that these omissions are part of a broader tactic to market authenticity through the Ballet Folklórico and use Hernández’s name as an international brand. My analysis draws on interviews with surviving students of Yescas and research from the New York Public Library Archive. My findings offer new considerations for authorship in national arts movements.
Sonic Populism in Neoliberal Argentina: Contemporary Murga Under the Macri Regime
Michael O'Brien, College of Charleston

Following more than a decade of center-left populist leadership, the national political landscape of Argentina was abruptly transformed with the election in late 2015 of Mauricio Macri, an ideological neo-conservative who has worked quickly to dismantle the policies and mechanisms of his predecessors. In the intervening two years, Macri’s party has worked to undo many of their predecessors’ social welfare programs, implemented fiscal austerity measures, and empowered the federal police to violently repress social dissent. These changes have included implementing draconian policies toward law enforcement and against human rights. In this context, the performance of of murga porteña, a genre of working-class Carnival street theatre - has taken on a newly political valence. While murga has long served as a space for social critique of the powerful, most murgas in past years have eschewed partisan political stances. Under the increasingly polarized political climate of the Macri era, murgas have become increasingly partisan and strident in their political critiques; whereas historically they have performed satirical social commentary in a genre of songs known as “critique songs,” several groups are now performing self-styled “revolution songs” and “protest songs,” and some murgas have taken on explicitly partisan names and identities allying themselves against the current government. This paper examines the changing ways in which murgas perform and engender populist, anti-Macri politics through sound, iconography, discourse, and bodily praxis.

Perspectivism and the Anthropology of Sound
Ana Maria Ochoa Gautier, Columbia University

This paper seeks to compare the use of sound in writings on Amerindian perspectivism, its relation to the rise of the anthropology of music and sound and the implication of such a comparison for thinking the place of sound in the decolonial. Struggles around different modes of understanding the relation between the human and non-human have been a central dimension of imperial expansion through different forms of colonialism. While some music scholars have stated that the "ontological turn" towards perspectivism is limited to a few lowland people from the Amazon, and its ideas cannot be exported outside of it, a close review of literatures on music, sound and cosmosope from different parts of the world and in different circumstances shows how problematic such an affirmation is. This paper argues that far from being a recent so-called "ontological turn", the implications of how to think the human and non-human are central for thinking about the relation between forms of life and forms of sound for numerous peoples across colonial struggles. Today such struggles have been exacerbated by the intensification of neo-extractivism, debt colonialism, a global politics of confinement and forced displacement as central political features of imperial expansion. This paper explores the centrality of such struggles to the politics of music and sound.

Fela Kuti, Afrobeat Music, and Neocoloniality in Contemporary Nigeria
Austin Okigbo, University of Colorado-Boulder

Twenty years has passed since his death, yet Fela’s afrobeat music continues to command influence more than any African musician, just as the thoughts articulated in his songs continue to ring true about Africa. This is especially so in Nigeria, a nation still plagued by polarizing political processes, economic mismanagement, and a citizenry that is increasingly resorting to religion (especially Christianity and Islam) as bastion of hope, but which has proven to be more of weapons of division and violence than stability. In his music, Fela (though incoherently) critiqued the Nigerian system as characterized by “Colo[nial] mentality,” being his own coinage in pidgin English and the equivalent of neocolonialism, a discourse that engages contemporary undue influences on the former dependents by former colonial powers. Relying on analyses of selected song examples from Fela’s albums released between 1979 and 1984, I present a coherent portrait of neocolonialism as articulated in Fela’s music and thought. I represent his ideas of neocolonialism with an image of a tripod stool whose three legs- local repressive regimes, multinational corporations, and foreign religions mutually support one another in order to maintain the oppressive system. Drawing therefore upon Ibrahim Gassama’s discourse on “neocolonialism in service of political program” (2008), I interrogate current situation in Nigeria and I suggest that Fela’s music offers the most articulate window through which Nigeria’s current political and sociocultural problems may be better appreciated.

Soundscapes of the Baja Californian Yuma
Miguel Olmos Aguilera, Colegio de Frontera Norte

The Yuma: Kiliwa, Kumeyaay, Akwa’ala (pai pai), and Cocopah (cucapá) have a distinctive cultural history. As nations on the northern frontier of Mexico, crossed by the Mexico-US border, these people find their counterparts in groups with the same name who live in the United States in the states of Arizona, California and Colorado. The Yuma’s soundscapes, as well as their accompanying concepts that guide music and sound production, cross the city and towns in the mountains and desert. Recently, Yuma soundscapes have expanded to include places wherever traditional singers turn up, as these singers travel to fiestas, regional pow wow gatherings in the United States, the sounds of casinos, as well as the intense sounds of the city. Building on initial research on ritual and regional sounds and their relationship to myth which began the late 1990s, and research on new commercial indigenous musics that incorporate popular mestizo rhythms beginning in 2010, this presentation will analyze the soundscapes of the Yuma of Baja California, as a whole, from its traditional music and recent popular music to its borderland and communal sonority in which the culture of the diverse Yuma groups developed. According to R. Murray Schaeffer, musical culture frequently resonates with acoustic territories that are ever expanding. In this sense, the author will trace relationships between urban Northern Mexican Mestizo soundscape in contrast with sound marks from the desert and mountain--landscapes that have been home for the Yuma for thousands of years.
Recording Scouts and the Economy of Talent in the Early Twentieth Century
Sergio Ospina Romero, Cornell University

Between 1905 and 1926 the Victor Talking Machine Company sent at least twenty recording expeditions to different cities in Latin America. Two employees were deployed each time and had to assume the role of both talent scouts and recording technicians. As it was a common practice in Victor’s sessions in New Jersey, the scouts kept detailed ledgers of their recording activities overseas and referred to the performers they brought to their makeshift studios as “talent.” The rhetoric of talent was also pervasive in the eventual promotion of Victor records as “Victor’s exclusive talent” across transnational circuits of music consumption. By focusing on Victor’s Latin American expeditions, this paper examines the global expansion of the recording industry as an extractive economy of talent. The scouts’ multifaceted labor, I argue, reveal the figuration of talent both as a natural resource to be extracted and as a form of capital to be produced and re-produced, along the lines of other imperial enterprises of capitalist exploitation in the early twentieth century. Victor’s international operations implied the establishment of talent enclaves and the transformation of colonial subjects into consumers of the same U.S. goods they were helping produce. Furthermore, I analyze the articulation of local ideas about talent with the global ventures of the music industry. While the expeditions show a constant negotiation between the scouts’ expectations and culture-specific notions of artistry, the global dissemination of local musics as material records entailed the reconfiguration of these musics throughout unprecedented networks of cultural exchange.

Music, Local Knowledge, and Communal Life for Sustainable Development
Veronica Pacheco, California State University, Northridge

In Northern Veracruz, Mexico, the relationship of the Nahua Indigenous people with the natural landscape is rooted in their direct interaction with, and spiritual connection to, the land. This relationship with the sacred landscape shape many social changes and the infrastructure in the towns. In this paper, I argue that culture is intrinsically related to sustainable development as it represents the bridge between change and what people value and want to preserve. While my argument is aligned with the studies that advocate culture for sustainable development, in the Nahua pueblos in Chicontepec sustainability has been attained based on principles of communal life. Following the propositions for sustainability drawn upon the balanced relationship of the tripartite: society, economy, and environment, this paper examines how the Nahua Indigenous society have maintained sustainability upon the principle of communal reciprocity as the necessity to collaborate with each other for small and large tasks. In this context, culture and in particular, ritual music and mythical stories about the landscape, mediate this social principle of the community and its relationship with the land. While public policies develop and impact directly the state of Indigenous lands, climate change and the preservation of the natural resources are not part of the sustainability debate inside the Nahua communities, but rather are elements actively integrated in the life of the Nahua as a social group.

Better with Time? Resituating Bahian Music, Reclaiming Carnival, and Reinvigorating Careers
Jeff Packman, University of Toronto

Scholars have long been interested in how music is entangled with identity formation, social positioning, and the like. A significant body of literature also explores the silencing, condemnation, and rejection of certain songs, artists, and practices. Fieldwork in Salvador, Brazil, however, has shown that many local music participants negotiate between embrace and disavowal when it comes to the music of their city’s carnival. While genres such as Axé and Pagode are fundamental to the mega celebration, Bahians are rarely enthusiastic about their “quality.” Working musicians often proclaim that they perform Bahian music for its income potential, not because they like it—as Bourdieu (1993) suggests, over association with “lowbrow” music can undermine their standing in the field. Yet over time, I have noted shifts in how some performers situate themselves with respect to Bahian music. Using the example of a Bahian singer who, after years of tactical (De Certeau 1984) distancing from Axé is now actively performing it, albeit in particular ways, this presentation explores the politics and implications of her (and others’) apparent rapprochement with the music most strongly associated with Bahian carnival and, arguably, Bahian regional identity. Rather than a radical break with past thinking about music or an act of “selling out,” I suggest this shift evinces old attitudes and tactics, but with new possibilities for reclaiming Bahian music, Salvador’s carnival, and the case of this singer, her career and legacy.

Analysis of Rhythm and Melody in Deaf Song

Deaf poetry and other genres of deaf texts are well studied, as is interpretation of auditory songs into sign language, but very little in-depth study has been conducted on the genre of deaf song. Deaf song is defined here as song that is created by deaf people, in sign language, for deaf people, to be used in a primarily deaf environment. Deaf song is a key element in deaf religious worship, and is pervasive in deaf cultures world-wide. This presentation will discuss rhythm and melody as they relate to signed languages and deaf song. The focus here will be on defining sign language rhythm as containing both beat and pulse. The pulse envelope looks at modulations in rhythmic features such as time, use of space, and muscular tension. We will look at simple rhythms that typify European deaf song and complex rhythms in African deaf song. Melody, however, is harder to conceptualize for a type of music that has no auditory pitch. Yet if we consider deaf music to have a visual or spatial contour rather than a pitch contour, the melody line emerges. Examples will be given from a rather simple melody line in African deaf song, and a more complex melody line in European deaf song. The presentation will conclude with examples of a notation system for sign language rhythm and melody, and an audio translation so the hearing audience can hear what deaf people see.
“Fox News Wanna Use My Name for Percentage”: Kendrick Lamar Samples White Outrage
Graham Peterson, University of Washington

This paper tackles issues of race, artist agency, and uses of technology in the United States by analyzing rap superstar Kendrick Lamar’s musical responses to criticisms from the far right for promoting antipolice sentiments and emblazoning the Black Lives Matter movement. Building from the work of Carol Anderson (2016), Benjamin Teitelbaum (2014), and Miles White (2011), I first establish that whiteness in the United States has historically acted to both contain and repress black music and identity out of fear and/or resentment. I situate critiques of Lamar’s work in this context of white fear and anger, pointing to the ways that such fear and anger have contributed to the ongoing framing of hip-hop and black activism as destructive to the alleged post-racial society that has developed as a result of civil rights legislation and the presidency of Barack Obama. I then examine the ways in which Kendrick Lamar’s album DAMN (2017) engages directly with criticism from Fox News pundits such as Geraldo Rivera by sampling and (re)contextualizing their voices and words to the rapper’s lyrical and musical advantage. I argue that Lamar’s sampling and lyrics are a conscious and intentional contradiction of the myth of a post-racial society. While feelings of white fear and anger have been legitimized by the Presidency of Donald Trump, Kendrick Lamar’s sampling allows him to promote activism and maintain agency in his music.

Imagining India through South African Tamil Wedding Bands
Jayendan Pillay, Tshwane University

This study deconstructs how the local Hindu Tamilian South African population reconstructed and imagined India through wedding bands performing Tamil film music. Separated from India by an ocean and the political history of indentureship under British rule, the South African Indians struggled to keep contact with the motherland. Those in the business community who could afford to travel to India brought back with them Tamil and Hindi movies as well as 78s pressed by mostly Columbia Records and His Master’s Voice. The film screenings created a nostalgic connection with India and many South African Indians began to learn the film songs. Performing them at public venues like weddings was a popular development; the wedding guests replayed the wedding scenes in their minds while listening to the local band and following the wedding proceedings. That forged, in part, a tenuous link with the Indian subcontinent. Further isolated by India due to apartheid, the South African Tamil wedding bands tried to perform the recordings more fervently than ever. Some of the film songs crept into the temples and singing competitions as well. This insider research, involving South African Indian recordings, analyzes how the Tamil film music industry sustained a relationship between South Africa and India, real and imagined, despite colonialism and apartheid, even as the locals negotiated an African identity while reflecting off of the Indian subcontinent. This study contributes to the ethnomusicological scholarship on Indian film music in the Tamil Hindu diaspora.

How Marketplaces Inform Programming in New Classical Music
John Pippen, Colorado State University

Musicians in Chicago’s “indie-classical” scene enthusiastically portray themselves as crossing generic boundaries of music. Relationships with a wide variety of artists figure prominently in promotional material. While musicians in this scene perform a variety of music, their work remains constrained by the marketplace for new classical music, comprised of educational and musical institutions. This paper draws on ethnographic research with three Chicago ensembles, Eighth Blackbird, Third Coast Percussion, and Ensemble Dal Niente, to examine the business of new classical music. My ethnographic research demonstrates recurrent boundaries faced by all three groups. Specifically, I argue that the labor models and business concerns of all three groups strongly shape their artistic activities, and contribute to several tensions. The two full-time ensembles, Eighth Blackbird and Third Coast Percussion, face greater constraints on their aesthetic freedom because of the demands of touring. Practical necessities frequently thwart musicians’ aspirations. Venue presenters routinely request popular works by established or recently famous composers. As a result, less prominent composers and more elaborate productions receive fewer performances, despite the sincere interest of the musicians running the new music ensemble. Furthermore, the full-time ensembles maintain a much stronger consideration of which pieces will do well in various markets, and demonstrate an embrace of economic concerns at all levels of production and programming. Ultimately, I provide much needed specific details on the ways that financial and economic concerns inform and clash with one another for musicians purportedly devoted to working without boundaries.

Fetish Drummer: Josephat Honnou and the Pedagogy of Beninese Vodun Rhythms in Brussels
Sarah Politz, Williams College

In this paper, I examine the music and pedagogy of the Beninese jazz drummer Josephat Honnou, and his contributions to research on Beninese vodun music. Honnou is originally from the village of Pobè, Benin and now a resident of Brussels, Belgium. Drawing on fieldwork I conducted in Benin and Belgium from 2010 to 2016 at concerts, jam sessions, lessons, and workshops, I analyze Honnou’s pedagogical representation of Benin’s musical traditions from his standpoint as a globally oriented jazz drummer, and as a recent African immigrant. This analysis reveals how Honnou’s pedagogy refines the narrative about the perceivedly overwhelming complexity of Beninese rhythms and their relationship to jazz. I focus my attention on his publication in progress, Fetish Drummer, a method book designed to teach traditional vodun rhythms to Western drum set players, and on the percussion workshops he teaches for professional musicians in Brussels. Honnou’s approach contextualizes southern Benin’s dense, interlocking rhythms within a spiritual-aesthetic framework which attaches each rhythm to its ritual context for a particular deity. I place his work in conversation with past research on the rhythms of vodun by ethnomusicologist Gilbert Rouget and the Beninese scholar Bienvenu Koudjo, along with earlier method books such as Royal Hartigan and Abraham Adzenyah’s West African Rhythms for Drumset. Through my analysis of Honnou’s pedagogy, I speak to local music research by an African practitioner as a source of theoretical knowledge, the creation of new African diasporas in Europe, and the creative process of African jazz musicians.
In the Studio, At the Gig, and On the Road: Session Musicians, Memory, and Life History
Jacob Posega, Queen’s University Belfast

This presentation focuses on how life history methodology is uniquely suited to doing research so intimately connected to work and careers, with interlocutors that are both highly exceptional and intensely average examples of professional session musicians. This is based on my dissertation fieldwork with American session musicians who have been working in the popular music industry primarily in LA, NYC, and Nashville since the 1960s. With musicians who have had long, illustrious careers, their life experiences span tectonic shifts in how the American popular music industry operates locally, nationally, and transnationally. By collecting life narratives of these multi-decade careers, unique insights are gained from the musician’s perspectives on how they adapt to the transformative effects of new technologies for recording, curating, storing, disseminating, and consuming music. Life histories offer richly detailed accounts of how musicians maintain careers, how they conceptualise music as work and a form of embodied, affective labour. By utilising photo, video, and aural elicitation, along with walking interviews around legendary music-making locations, I tap into this wealth of experiences, individual, and collective memories of musicians who’ve been working in music for decades. With varied careers, these musicians accounts of their lives highlight the complex social networks that develop in studios, at gigs, and on the road. In-depth life narratives reveal the agency of musicians and that of technologies, industry gatekeepers, consumers, and the sociomusical contexts in which session musicians work.

Music, Memory and Martyrdom: Ecstasy in Separation of Nāmdhāri Hale Da Divān
Janice Protopapas, York City School District

The Nāmdhāri Sikhs known as “Kukās”, the Shreikers, hold a time-honored place in India’s struggle for freedom. Lead by Bābā Rām Singh (1816-1885), this controversial puritanical Sikh community launched a resistance campaign against the British based on the principals of non-cooperation and svādēshī (self reliance). They developed a mystical-political musical service, Halē dā divān, as a sonic weapon charged with persuasive messages for freedom and social change. Chanting Sikh hymns with the accompaniment of the harmonium and a double-barreled drum, the dhōlkī, congregants were and are still often induced into trance like states of “mastāna” (spiritual exhilaration) by songs that invoke historical memories of Nāmdhāri martyrs and antinomial behaviors. This paper provides an analytical framework in which to consider the performance space of a Halē dā divān. By utilising photo, video, and aural elicitation, along with walking interviews around legendary music-making locations, I tap into this wealth of memories of Nāmdhāri martyrs and antinomial behaviors. This paper provides an analytical framework in which to consider the performance space of a Halē dā divān. Supported by personal video footage from ethnographic research at Nāmdhāri headquarters in Punjab, I argue that the text, music and performance of the event unfold through an interindividual process, with multiple layers and degrees of involvement occurring simultaneously across the congregation and performers. Included is a score-like transcription that describes the multiplicity of interactions and their and effects on each other (similar to Qureshi’s (1986) analysis of Sufi ceremonies). The study of this lesser known folk genre of Punjab will certainly contribute to current ethnomusicological research in phenomenology, music and trance.

From Ethno to Admin: Re-envisioning the Field of Academia
David Pruett, University of Massachusetts Boston

As many tenure-track ethnomusicologists may agree, our graduate training lacked detailed study into strategies for success as future colleagues and potential university administrators. Likewise, the field of applied ethnomusicology has largely focused on public sector ethnomusicology, NGOs, 501(c)(3), and government agencies with little attention given to applying ethnomusicology to academic life. However, as a tenured ethnomusicologist and chair of a mid-sized department of performing arts (music, theatre, and dance) that includes forty-two faculty and two staff with annual, non-payroll expenses over $100K, I find that many ethnomusicological strategies, fieldwork methodologies, and pedagogies are readily applicable to the culture of academia. If one envisions higher education as the “field” where an ethnomusicologist conducts weekly fieldwork as a teacher and/or administrator, academic life transforms into its own cultural system. For example, learning the indigenous language includes one’s familiarization with scheduling targets, tenure dossiers, Robert’s Rules of Order, budget worksheets, merit pay, strategic planning, retro-withdrawals, union grievances, transfer waivers/equivalencies, Title IX, annual faculty reports, and major personnel reviews. Likewise, one can approach collegial discourse in faculty meetings and committee work by focusing on their respective socio-cultural modalities that include but are not limited to power, fear, ambition, conflict, tradition, innovation, and change. This paper examines strategies for re-envisioning academic life through the lens of ethnomusicological best practices an effort to highlight effective tools for success that are already embedded in our graduate training and need only be applied to the new, professional cultural context of academia.

Canonizing Timbila: The Transnational Curation of a Mozambican Musical Practice
Brett Pyper, University of the Witwatersrand

In Southern Africa, the xylophone-based ensemble practices called timbila of Chopi-identified peoples are among the most prominently canonized indigenous musical traditions. Documented in Portuguese from as early as 1560, timbila has been appropriated and reframed in a variety of settings within and beyond contemporary Mozambique. These range from incorporation into Lusophone colonial circuits by means of ethnographic display, to the internationalization of the sound of timbila in the early 1940s in the field recordings of the late Hugh Tracey, and his book Chopi Musicians (1948). The latter moreover informed Tracey’s promotion of these practices among urbanized migrant workers on the mines around Johannesburg. Within post-revolutionary Mozambique, timbila practices were reframed by Soviet-inspired postcolonial folkloristics, and more recently by touristic commodification as well as discourses associated with the production of World Music and 21st-century UNESCO-endorsed heritage protection. Across the border with South Africa, timbila has also been drawn on in post-apartheid African infusions into Western art music. In this paper, I consider the ways in which the transnational circulation of timbila has partaken of shifting constructions of music, ethnicity, and nationhood, serving as a generative site for the articulation of various, partially contradictory, social imaginaries. Drawing on contemporary theories of the curatorial and bringing them into dialogue with the
work of applied ethnomusicologists, I foreground the agency of display and the co-construction of musical practices by those who curate them.

**A Participatory Multimedia Exploration of Challenges and Resistance Among Young Arsi Oromo Women in Ethiopia**
Leila Qashu, Concordia University (Montréal)

During over 15 years of living and researching in Arsi Oromo communities in Ethiopia, young female informants have shown me many examples of daily challenges: butaa (marriage by abduction), abuse, difficulties accessing education, falling into problematic relationships for economic reasons, and general concern for rights, autonomy and livelihood. But "things are and are not what they seem" (Abu-Lughod 1993:19). Arsi girls and women are not just silent observers, subject to their fate. They claim their rights through expressive arts in narratives of wrongdoing, rituals, songs, and dance. Using multimedia representations made with project participants, I will discuss a current collaborative multimedia project with an under-represented younger generation of Oromo women. Through participatory media, the aim of the project is to explore challenges facing young Arsi women, and their strategies - especially the use of expressive arts (e.g. songs, dance, rituals, narratives) - for questioning, resisting and changing cultural practices. As collaborative/participatory researchers have indicated, participatory field research, feedback and collaborative editing processes serve as direct means, not only to share the research process and work with participants, but to leave participants and community with the tools and capacity to continue, to meet specific objectives, or to do other projects (High 2009, 2014, Milne, Mitchell and de Lange 2012, Sillitoe 2015). For young female participants working on this project, the intent is for participatory audio and video work to allow for self-reflection and creative expressions of results (Waite and Conn 2012, Bloustien 2012).

**Umshado: African Musical Theatre and Cultural Didactics in Post-Apartheid South Africa**
Megan Quilliam, University of Colorado at Boulder

How might the contradictions between the "rainbow nation" idea with which Desmond Tutu described South Africa after apartheid ended in 1994 and the current wave of tribalism, xenophobia, and continued national debate regarding rights, autonomy and livelihood be resolved? In 2010, Bogosi Bolokwe's musical Umshado offered a new working-class, accordion-driven folkloric music genre and the multimillion-dollar industry that it is today. Both have invested nearly 50 years elevating this working-class, accordion-driven folkloric genre from the Texas-Mexican border region into the soundtrack of the Mexican border-crossing experience. It is expressed in the corrido, a topical narrative ballad tradition celebrating what Catherine Héau Lambert and Gilberto Giménez have described as 'social representations of honor and machismo, courage and bravery, cunning and contraband, linked to the legitimate or illegitimate exercise of violence?' (2004: 627). However, as the narcocorrido sub-genre has come to dominate the tradition, both artists, in their own ways, and from their own regional and experiential perspectives, have become deeply involved in axiological debates about whether narcocorridos are, in fact "true" corridos, or an aberration. Based on ethnographic research and analysis, this paper examines how these artists negotiate issues of ethics and aesthetics in order to safely position themselves vis a via compromising consequences from their own associations with socio-political issues. Ultimately I argue that Umshado exposes at the same time as it seeks to resolve the contradictions of post-apartheid South African society in its didactic promotion of multiculturalism over tribalism and xenophobia while maintaining pride in one's indigenous cultural heritage.

**Music as Theology: The Translation of a Liturgical Tradition**
Nicholas Ragheb, University of California, Santa Barbara

Coptic Christians are the largest indigenous Christian group in the Middle East, and the Coptic diaspora in North America has been steadily growing since the founding of the first North American Coptic Orthodox church in the 1960s. While North American Coptic communities initially performed their liturgical services in the Arabic and Coptic languages, churches gradually began to incorporate the use of English in order to accommodate younger generations of non-Arabic speaking Copts. This process of linguistic transition was first addressed locally, with the members of individual churches asking translated texts and setting them to traditional Coptic melodies in different ways. However, over time the leadership of the Church took an interest in producing standardized forms of these hymns, first with a project in the Southern US Diocese and later with two subsequent projects to standardized hymns for use across North America. In this paper I examine the work of these three hymn standardization workgroups, formed in 2000, 2010, and 2015 respectively. I explore how their approach to the task of translation and arrangement changed over the course of nearly two decades of work, and how the theological orientation of the workgroup members served as a means to unify a North American cultural identity with Orthodox praxis in the form of particular aesthetic choices made during the arrangement process. Drawing parallels to Sherinian's exploration of "music as theology" (2014), I examine how religious ideology, identity, and aesthetics are intertwined in the adaptation of Coptic Orthodox traditions to a new cultural context.

**Disentangling the Narco from the Corrido: Ethical and Aesthetic Implications of a Cultural Debate**
Cathy Ragland, University of North Texas

Mexico's Norteño music icons, Ramón Ayala and Los Tigres del Norte (three brothers and a cousin), are important architects of this transnational popular music genre and the multimillion-dollar industry that it is today. Both have invested nearly 50 years elevating this working-class, accordion-driven folkloric genre from the Texas-Mexican border region into the soundtrack of the Mexican border-crossing experience. It is expressed in the corrido, a topical narrative ballad tradition celebrating what Catherine Héau Lambert and Gilberto Giménez have described as 'social representations of honor and machismo, courage and bravery, cunning and contraband, linked to the legitimate or illegitimate exercise of violence?' (2004: 627). However, as the narcocorrido sub-genre has come to dominate the tradition, both artists, in their own ways, and from their own regional and experiential perspectives, have become deeply involved in axiological debates about whether narcocorridos are, in fact "true" corridos, or an aberration. Based on ethnographic research and analysis, this paper examines how these artists negotiate issues of ethics and aesthetics in order to safely position themselves vis a via compromising consequences from their own associations with...
narcoculture and penchant for narco-macho posturing. I argue that through different notions of pragmatic image management, audience cultivation, regional interpretations of norteño style and corrido history, and narco-machismo affect, both act as guardians of corrido mythology while maintaining ambiguous and, at times, contradictory attitudes toward the legal and moral implications associated with the tradition.

**Making Music Cities: Live, Local Labor and the Paradox of Local Music Economies**  
Jeannelle Ramirez, University of Texas at Austin

The “Music City” is a true 21st Century paradigm “a shared realization that cities across the globe enjoy an often-huge economic dividend from the creation, performance and reception of music.” This claim comes from the Music Cities Summit, a gathering that maps discourses of creative economy onto local, live music. These discourses are built upon classical political economy theories and a presumption that music’s value is directly tied to the economic and symbolic capital it can produce for a city. While aspiring music cities enact policies intended to foster musical performance, they may not produce the appropriate resources, infrastructure, or policies to support working musicians. This paradox is the starting place for exploring the gap between the ideal of the music city and the realities facing musicians in those spaces. Taking Austin as a case study, I first trace the origins of the “music city” paradigm to the parlors of Vienna, and consider historical discourses of music as leisure. Then I place classic and Marxian political economy theories in dialogue with contemporary creative economy rhetoric around music cities. City government reports and whitepapers are brought into dialogue with Music Cities Summit guides and local musician interviews to examine the ways in which the music city is experienced by musicians and how local communities work to create a more sustainable music city.

**Ainu Aural Expressions in Post-311 Japan**  
Nate Renner, University of Toronto

Musicians who identify as Ainu -- descendants of the Indigenous inhabitants of Hokkaido and nearby islands -- have seen an increased interest in their music among Japanese environmentalists since the 2011 nuclear disaster in Fukushima (often called 311). Ainu musicians are regularly invited to play at anti-nuclear protests, where a sense of harmony between humans and nonhumans contrasts with the arrogance attributed to the nuclear industry and is made to surround their appearances. This aura builds upon more than a century of primitivistic discourse and discriminatory policy concerning Ainu people. In the late 19th century, Japan justified colonizing Ainu land, in part, with theories that the mimetic quality of Ainu aural expressions served as evidence of a lack of culture and proximity to nature. Ethnologists earnestly transcribed Ainu epics but derided non-lexical impressions of animals that comprised the sung refrains of these tales. Similarly, dance traditions based on animal movements were sensationalized in public publications as incidental to sacrifice rituals the government banned as barbaric. These examples do not point to an objective proximity with nature but rather to a particular approach to nature, culture, and sound in Ainu society. Based on six years of fieldwork, I outline an Indigenous ontology of music that thrives despite outsider’s depictions of Ainu concerns. This ontology is reflected in traditional forms but also permeates everyday life for many Ainu people. Ainu musicians’ resistance to primitivistic stereotypes demonstrates aesthetic and poetic challenges to simplistic understandings of the division and relationship between nature, culture, sound, and music.

**Emergent Afrikan Culture in the Global North**  
Austin Richey, Eastman School of Music

In May 2015, Detroit’s Water and Sewage Department proposed a plan to shut off the water of 40% of its residents, a move that the United Nations condemned as a violation of human rights. The water shutoffs are symptomatic of Detroit’s legacy of decline; given the perceptions of rampant violence, widespread poverty, and a history of inadequate leadership, it is no wonder that Detroit has been labeled “America’s First Third World city” (Ze’ev Chafets 1990: 177). While Detroit serves as a marker of the Global North’s uncertain future, I argue that theory from the Global South can reveal alternative potentials for surviving post-industrial precarity in America. In response to the plight and blight of Detroit’s margins, citizens have begun to take the future of the city into their own hands. Detroit’s North End neighborhood is home to O.N.E. Mile, a cooperative network of black American grassroots organizations who blend American, diasporic and pan-African culture to establish distinctly Afrikan spaces in the city. This unified Afrikan perspective is sourced from the multiple musical and diasporic histories of the North End; from the early jazz of Jelly Roll Morton and blues of John Lee Hooker to the Afrofuturistic sounds of Parliament Funkadelic and the techno group Underground Resistance. In their performance of “ancestral literacy,” O.N.E. Mile musicians are making sense of present conditions through their past, and thereby compose an alternative, Detroit-based Afrikan modality which I argue extends Paul Gilroy’s conception of the “Black Atlantic” into a re-orientated space.

**Listening at the Threshold of the Human: Atmospheres in Myanmar’s Nat Pwe**  
Friedlind Riedel, Bauhaus University

A famous Myanmar legend about a harpist who transforms into a nonhuman Nat, suggests a notion of listening as something beyond mere sensory perception. According to the legend, power resides with listening rather than with music. Here, listening is an operative, proactive, and potentially malicious force that renders music-making itself reactive. Proceeding from the concept of "listening as an operation," this paper investigates what have been termed "spirit possession" rituals in Myanmar. These so-called Nat Pwes are marked by the musical continuum of the Hsaing-Waing orchestra and center on the incarnation of mythological guardians, Nats. It is to the Nats that musicians cater; far from acting as shamans invoking spirits, they are entertainers at the service of nonhuman ears. However, while differences between one musician and another can be discerned, the difference between one listener and another, between Nats and humans, is inaudible and obscure. Listening is, eerily, not just shared but collective and ubiquitous. Instead of analysing the music in terms of its sonic impact on body and ears, as common tropes of listening foreground, I argue that operative listening correlates not just to the sound but to the overall atmosphere of
the ritual. Here, atmosphere, following the phenomenology of Hermann Schmitz, is indivisible into constitutive parts; instead it constitutes a whole of shared feeling. This presentation juxtaposes operative listening, as conceived in the Myanmar legend, with understandings of atmosphere as enveloping and governing the entire event, enabling a reconceptualization of music in "possession ritual."

**Indigenous Panpipe Ensembles, Musical Canonization, and Folklore Festivals in Bolivia: The Cases of Los Sikuris de Italaque and Kantus de Charazani**

Fernando Ríos, University of Maryland, College Park

As one of only two countries in the Americas with an indigenous-majority population, Bolivia boasts a wealth of region-specific, indigenous musical expressions. Only a handful of these traditions, however, possess name recognition nationally and internationally. Los Sikuris de Italaque and Kantus de Charazani unquestionably belong to this exclusive club. This paper elucidates how and why, in the early-to-mid 20th century, these two panpipe tropa (wind consort) styles came to represent Bolivian exemplars of highland indigenous community music making, a subject that surprisingly has not been examined in prior studies on Andean music and folklorization. I argue that participation in state-sponsored folklore festivals, along with urban criollo-mestizo (i.e., nonindigenous) aesthetic preferences and exoticist preconceptions regarding indigenous music, played a critical role in canonizing these two traditions, at a pivotal moment in the institutionalization of "autochthonous folklore exhibitions" in Bolivia's major cities. Yet in other ways, the processes through which Italaque and Charazani's panpipe traditions attained canonic status differed greatly, as I show. In the case of Los Sikuris de Italaque, one highly influential criollo-mestizo scholar-musician was deeply involved in the canonization process, Antonio González Bravo--often termed Bolivia's first ethnomusicologist. In closing, I place my findings on Los Sikuris de Italaque and Kantus de Charazani in dialogue with those of Thomas Turino's on the Peruvian group Qhartanti Uru (Turino 1993), to explore broader regional patterns vis-à-vis the circulation of Andean indigenous music in criollo-mestizo circles, and further scholarly discussion on the often-overlooked links between Bolivian and Peruvian musical trends.

**Fieldwork Afterlives: Andean Festivals and Intercultural Performance in the Age of Social Media**

Jonathan Ritter, University of California, Riverside

Beginning in the 1990s, cultural anthropologists and ethnomusicologists began to theorize the internet as a "place" to do research, marked by online communities defined in terms of cultural/topical affinity rather than geographic proximity. While that distinction raised important questions and possibilities regarding cultural representation and the fluidity of virtual identities, most discussions of digital fieldwork within ethnomusicology today still focus on mediated encounters between ethnographers and relatively-stable ethnographic subjects, defined by their participation in a particular online site. In this paper, I shift attention to the circulation of cultural performance(s) online, advocating for an "ethnography of the virtual object" that takes into account the multiple and diverse online audiences that encounter such objects through social media sharing, casual browsing, web aggregation sites, and more. I focus on what I will call the "afterlife" of festival performances in the Peruvian Andes, through the circulation of videos, promotional materials, and commentary within and beyond the online communities for which they were created. These materials typically reference specific and discrete cultural, geographic, and linguistic traditions, as well as historical moments, that can elicit radically different meanings and readings when circulated in different online contexts. The central example I analyze involves a carnival video filmed more than fifteen years ago, featuring the author of this paper, that has repeatedly "gone viral" on multiple media platforms and generated intense public commentary on the politics of race, class, and language use in Peru--far from the ritual framework within which it was originally performed.

**Thawing I.C.E.: Studying a Monthly Immigration Protest Sideways**

Alex Rodriguez, Reed College

This paper explores how and why an experimental, ongoing monthly protest action outside of the Oregon Immigration and Customs Enforcement (I.C.E.) headquarters has turned to sonic gestures as part of the protest ritual, especially through the use of bowl gongs and mantra chanting. The event, co-organized by a group of Western convert Buddhist practitioners under the name Fierce Compassion, offers an opportunity to witness organic theorizing about the political efficacy of sound-based practices in real time. What began as a silent walking meditation has since incorporated a number of ritually significant soundings. As one of the co-organizers of the event, I reflect on these developments both as a member of the group-in-formation and also as an ethnomusicologist "studying sideways" to better understand how creative listening practices are being developed by so-called "non-musicians" - who nonetheless share the social location of many ethnomusicologists in the United States - in their efforts to design ritual practices that can contribute meaningfully to the lessening of suffering for those caught up in I.C.E. activity. I argue that listening to these developments with an ethnomusicological ear can open new possibilities for activist sound design, beyond the categories of "protest song" and "protest chants" that constrain most thinking about contemporary tactics.

**Local Peacebuilding, National Peacebuilding: Afro-Colombian Musics, Post-Conflict, and Participatory Development**

Juan Sebastián Rojas, Universidade El Bosque (Bogotá)

Libertad, a Colombian Afro-Caribbean town with a rich musical history, was victim of an illegal, decade-long, rightwing-paramilitary occupation. This belligerent action lasted until 2004 and led to oppression and fragmentation of the local population. This situation is currently addressed by a government-funded Collective Reparation Plan, which, among others, includes traditional music programs as strategy for reconstructing the social fabric. Here, I explore the articulation between these "music for peace" programs in Libertad and grassroots music initiatives that also aim at peacebuilding. I argue that even though peacebuilders, program officials and community members in Libertad agree on the utility, potential, and cultural appropriateness of music practices for constructing peace, they all have divergent ideas about the role music can/should play in these processes. Local musicians actively use traditional musics to reconstruct social
cohesion, developing strategic programs to preserve local traditions while addressing previously identified issues through performance, such as intergenerational tension. On the other hand, some outside program officials are more interested in inserting Libertad’s music projects into the mainstream national media and music industry, supporting local projects through showcase and phonographic productions, which do not necessarily align with local peacebuilding goals. These disparities show how public policy and program design narratives about music in Colombia are still elementary, abstract, and separated from the social realities of program participants’ experience. More committed ethnomusicological discourses that demonstrate the effectiveness of music as practice in post-conflict situations are fundamental to break into more sophisticated theories about music and the arts in peacebuilding.

**Music at 432 Hz**
Ruth Rosenberg, University of Illinois at Chicago

In 2014, pop icon Prince used a Q&A on his Facebook page to promote his view that music tuned to concert pitch (A=440 Hz) is “out of tune” with nature and humanity, and that music tuned to A=432 Hz (and other alternatives, like 528 Hz) instead may be beneficial to listeners on a physical, psychological, and spiritual level. Prince had entered a debate over concert pitch that dates back hundreds of years, but which has taken on relevance and appeal for a growing number of listeners in the digital age. Today, 432 Hz music is increasingly accessible on youtube, music streaming services, and via apps that convert the frequency of listeners’ existing libraries, providing what they perceive to be a “healthier” or more “pure” listening experience. In this paper, I trace the historical and scientific claims made by adherents to 432 Hz tuning and draw from ethnographic research to argue that this phenomenon represents a revaluation of how and why we consume music. I draw parallels to current consumer trends related to wellness and healing, and show how listening to 432 Hz music is an emergent sonic practice by which people both reject certain forms of commodified music and connect their individualized, embodied listening to broader communitarian ideals.

**Sharq Taronanlari International Music Festival: Intercultural Hospitality, Nationalist Propaganda, and Musical Resistance**
Mehrenegar Rostami, UCLA

Sharq Taronanlari (“Melodies of Orient”) is a large-scale, state-sponsored international music festival that is held biannually at the heart of the Silk Road’s ancient city of Samarkand in Uzbekistan. The XI Sharq Taronanlari festival (2017) prided itself on promoting diversity, fostering international relations, and advancing peaceful intercultural dialogue through hosting more than 250 musicians and scholars from fifty-eight countries. My paper will demonstrate that these elements are important tenets of “intercultural hospitality.” These tenets underlie models of productive communication by embracing the ethical values of caring and trust and the ideals of connectivity and exchange in order to surmount cultural and religious antagonism. Drawing upon ethnographic data collected within the context of XI Sharq Taronanlari, I will explain how a well-defined nationalist agenda was at work for which the festival clearly served as a propaganda tool. The participation of high-profile guests including the president of Uzbekistan, the national broadcast of the festival’s events, and the high-level surveillance that accompanied the festival’s participants throughout the festival attest to the political significance of the festival for the state’s purposes. At the same time, the ethos of intercultural hospitality fostered by the participants in their spontaneous jam sessions and musical encounters contested the controlling measures of the festival’s organizers. In the age of rising authoritarian regimes, this study of intercultural hospitality through ethnomusicological fieldwork will help identify creative ways of resisting and countermanding top-down regimens of power.

**The Mistral Becoming: Affective Religious Soundscapes in Secular France**
Margaret Rowley, Boston University

Flows of immigration into France in recent decades are shifting the historical religious practices of the population, with most estimates placing the number of Muslim practitioners to be close to five million and growing rapidly. The laïcité (secularism) of the French state relies on a Christian definition of religion which it summarily obscures: imposed on places heard as public, laïcité imagines religious practice(s) as containable in the private sphere. The public and private spheres become troubled by sound leaking through walls, into streets, around corners, through car windows, from private to public and back again. Under laïcité, leaking sounds of Catholicism are often legally interpreted as historic, inert, or even secular, while sounds of Islam are heard as inherently religious, proselytizing, and powerful. I will utilize early fieldwork and recent legal rulings to examine bells, calls to prayer, the singing of La Marseillaise, and other sounds of and against religion that move through public and private bodies and ears. In this paper I draw on Donna Haraway’s work, hearing the soundscape of religion in France as “troubled,” mixed-up, and turbulent, particularly in the Côte d’Azur following the 2016 Bastille Day attack in Nice. Haraway does not hear “troublé” as invitational of conflict; rather, she suggests that “staying with the trouble requires learning to be truly present.” I suggest that, rather than an imagined future of conflict, presence in the present with all of its trouble is what sound may ask of us and enable us to achieve.

**Branding Authenticity: Early Music, New Media and Historical Performance in the Netherlands**
Kaiian Rubinoff, University of North Carolina at Greensboro

The Netherlands has since the 1960s been an epicenter of historically informed performance (HIP), with Dutch musicians Leonhardt (harpsichord) and Brüggen (recorder) leading the adoption of period instruments and playing techniques. Circulating the “Dutch Baroque” approach abroad through recordings and tours, they attracted international students to Dutch conservatories. Yet circa fifty years after the ‘60s “authenticity revolution” (Haynes), what remains of the Dutch HIP scene? Not only have pioneering historical performers retired or died: younger generations face aging audiences; saturated global music marketplaces, with HIP no longer oppositional to the classical “mainstream”; collapsed recording industries; and shrinking arts subsidies affecting radio, festivals and ensembles. Ethnographic research conducted with musicians and administrators suggests established ensembles (Amsterdam Baroque; Orchestra of the 18th Century) have
been slow to adapt. Young performers embrace new strategies, including networking through EU initiatives (EEEmerging competitions; REMA); exploiting social media for ensemble branding and audience engagement; exploring jazz and world music "crossovers"; or pursuing still greater historicity, revisiting sources to rethink clichéd approaches. Current new media research, emphasizing global popular musics, celebrates its potential to democratize musical production and distribution. My work on a key classical music subculture suggests more complex realities: new media reinforce-but do not replace-old media (radio, television, print) in promoting HIP, while a new "Renaissance" HIP musician has emerged, embodying not only musicologist, performer and instrument builder, but also manager, web developer and fundraiser. Personal connections among musicians and audiences remain paramount in developing careers and fostering the HIP scene's continued vitality.

"Una Cosa es El Indio y Otra Cosa es La Antropología": Racial and aural (dis)encounters in cumbia's current circulation
Juan David Rubio Restrepo, University of California, San Diego

Cumbia's many incarnations have been at the core of studies of music in Latin America. The new millennium brought a renewed interest for cumbia in academic circles, an effort that has coalesced in projects such as Fernández L’Hoeste and Vila’s influential edited volume *Cumbia!* (2013). Whether coming from the ethno/musicological canon or otherwise, these studies tend to focus on histories of racialization and music practices that articulate marginality. However, the 2000s also brought major changes on cumbia’s aesthetic practice and, consequently, on how it is circulated and perceived. More recently, a few scholars have studied the musical and sociopolitical shifts brought by emergent cumbia practices in the US-Mexico border (Madrid, 2008) and Argentina (Baker, 2015). Thinking from the Colombian context, but also expanding it into the transnational, in this presentation I focus on the 2016 collaboration between Carmelo Torres—a black accordionist out of rural Northwestern Colombia and heir to the musical legacy of cumbia icon Andrés Landero- and Los Toscos—a collective of urban, formally educated musicians out of Bogota. I investigate the complicated dynamics that emerge from this assemblage and trace how this collaboration circulates across geographical scopes. Their song *La Antropología* is the starting point from which I explore, read, and theorize how the encounter between these musicalities and epistemologies complicates current scholarly accounts of cumbia and the growing frictions between the "traditional" and the "modern", the "folkloric" and the "commercial", and the national and the transnational.

Ritual, Martyrdom, and Shia-Iranian Nationalism in the Islamic Republic of Iran
Hamidreza Salehyar, University of Toronto

Since the 1979 revolution, Shia Muharram mourning rituals have been politicized to provide mass support for the Iranian state's policies and actions. Inspired by the martyrdom of the Prophet Muhammad’s grandson Hussein in the Battle of Karbala in 680 AD, these religious rituals have been sometimes employed to glorify the presence of Iran's military personnel in the recent Syrian War (2011-present), representing them as the guardians of Shia holy shrines in Syria. While such narratives seem to diverge from nationalist discourses and promote the idea of an imagined global Shia community beyond current national borders, my paper investigates how a complex relationship between secular nationalism and sacred Shia symbols is articulated through these musical-religious rituals. Focusing on an adaptation of a well-known nationalist song, composed during the Constitutional Revolution of 1906-11, into a Muharram ritual performance, my paper examines how adopting the nationalist song’s melodic patterns and lexical elements enables the religious performer to attribute nationalist meanings and sentiments to religious concepts, symbols, and histories. Recalling elements of national consciousness, the religious performer intertwines Shia narratives of heroism and suffering with memories of the nation’s resistance against imperialist invasions and interventions. Associating the Shia shrines in Syria with the Iranian homeland makes the Syrian war a defensive national war in which protecting the shrines is a religious and national responsibility shared by all Shia-Iranian citizens. Despite their trans-national claims, Islamist agendas have been often nurtured and reinforced by nationalist sentiments and narratives.

This Is What Migration Sounds Like: Songs of Ottoman Jewish Cultural Relationships 1920-1989
Simone Salmon, UCLA

While Sephardic historians have spent a great deal of time looking into Judeo-Spanish newspapers, letters, postcards, and government documents as primary sources, hundreds of Judeo-Spanish songs have remained untouched only because they have yet to be discovered. Judeo-Spanish songs are especially important to Sephardic Jews because the songs carry stories and memories that illiterate people were unable to otherwise record, juicy rumors and koplas for complaining about a difficult family member, and sentimental poetry that Jews had heard since their childhood. Music also had the ability to bring Jews of different backgrounds together, as diverse Sephardim recognized the same language, musical mode, melodies, and lyrics. The Emily Sene Collection at UCLA contains a vast number of Sephardic songs that accompanied the Ottoman Sephardic experience of emigration from the Ottoman Empire and the Republic of Turkey in the late 1910s and early 1920s. What can these songs, performed along the way to Isaac Sene’s ultimate home of Los Angeles, tell us about the sentiments felt by Ottoman Jews at the time? What can we decipher about the meanings and functions of these songs at different points in a generation’s lifetime? I use materials from the Sene Collection as a window into the past relationships between people and land, people and memory, and the complicated and ever-changing identities that post-Ottoman Sephardic Jews held in America whether they considered themselves Ottoman, Cuban, American and/or Zionist. I tell a story of migration through interactions of musical style to fill gaps in historical understandings of Sephardic relationships in the 20th century.

Decolonizing (Cyber)space: Story-Wor(l)d-Art-Performance-as-Activism and the Naguala-Witness-Naguala Ceremony
Chela Sandoval, University of California Santa Barbara

In *Methodology of the Oppressed*, Chicana (Tewa/Genizara/Hispanx) feminist and decolonial theorist Chela Sandoval demonstrates forms of consciousness and action...
that move in opposition to dominant social hierarchy and that are effective in challenging the coloniality of power under twenty-first-century Euro-U.S. cultural conditions. For Sandoval, the meeting place for two methodologies occurs in the movements between form, concept and sign, between Signifiers, Signifieds and Significations. (135.6) Sandoval describes movement between and through meaning systems as entry into a possible “decolonizing (cyber)space,” a place in which alternative realities provide individuals and communities increasing and novel means of communication, creativity, productivity, mobility, and a different sense of “control.” What Sandoval calls SWAPA, an acronym for the process of “Story-Wor(l)d-Art-Performance-as-Activism” disrupts aesthetic, meaning, individual and collective boundaries as it weaves history, ethnography, performance, autobiography and theory; SWAPA is one activist example of what Gloria Anzaldúa describes as “auto-historia/teoría.” SWAPA, and Naguala-Witness-Naguala Ceremony are all storytelling methods that press against traditional, legitimized forms of scholarship. Each technique develops twenty-first-century “healing stories” for interweaving cultural differences.

(Re)making Música Llanera: Performance, Circuits, and Transnationalism during Venezuela’s State Crisis
Elaine Sandoval, Graduate Center, City University of New York

With the ongoing Venezuelan crisis, spaces where música llanera (plains region music) is performed have deteriorated, especially in the interior plains region where the tradition originates. Heightened crime rates make attending musical performances precarious. Hyperinflation and diminished spending power have dismantled recording and instrument industries. The government still funds música llanera education, such as Alma Llanera, the program recently begun within the national music education system (El Sistema). However, such policies to promote música llanera as national patrimony are eclipsed by hyperinflation and political polarizing that impair the livelihoods of local músicos llaneros. At the same time, many professional musicians with international mobility and finances began leaving Venezuela at the very start of the crisis, and some are now working to carve out new international publics to support música llanera. In short, new spaces for música llanera are being opened internationally at the same time as músicos llaneros spaces within Venezuela are on the decline despite local government support. This paper examines how a failing state has fractured circuits of música llanera between a diasporic space that seeks to render Venezuelan culture visible beyond discourses of crisis, and an immobile, younger, and more rural generation of musicians maintaining músicos llaneros practices at home. My research, based in the plains region and in New York City from 2016-2018, brings the diaspora and Venezuelan state crisis into a shared transnational framework. I explore the politics of cultural patrimony and national identity between increasingly distinct and uneven circuits of músicos llaneros production.

Anxiety and the Sounds of Imperial Whiteness
Fritz Schenker, St. Lawrence University

In May 1920, an editorial in a Singapore newspaper complained about the colony’s lag behind British trends, lamenting that even the “Jazz craze came in late.” This seemingly frivolous concern about access to the latest popular music represented a deeper anxiety about race inescapable throughout white communities in colonial Asia. White Europeans and Americans from Bombay to Shanghai attempted to convince the colonial subjects around them that they were members of a “ruling race” through a wide range of formal policies and informal practices, including a curious embrace of jazz. My paper explores this curiosity: how a music now associated with blackness could be mobilized in an attempt to maintain and perform what I call “imperial whiteness.” This sense of whiteness was one that, as Ann Stoler, George Orwell, and others have shown, was based not solely on skin color but rather on class, dress, manners, and by embracing the modern trends of Europe. By drawing on archival research from Southeast Asia, I argue that many white settler citizens in cities such as Singapore, Batavia, and Manila imagined jazz as a musical form that could be mobilized to support their claims to imperial whiteness, particularly through the music’s embodiment of what appeared to be European and U.S. progress. Parsing out how jazz could support “imperial whiteness,” I contend, demonstrates the critical importance of both questioning universal assumptions about “blackness” and “whiteness” in music and also interrogating the historically and geographically specific ways in which music is racialized.

Tuareg Ethnopreneurialism and the Ownership of Nomadic Culture at the Cure Salée Festival, Niger
Eric Schmidt, University of California, Los Angeles (UCLA)

At the end of the rainy season, Tuareg and Wodaabe (Fulani) nomads gather on the salt plains of western Niger to nourish their herds, exchange artisanal goods, and perform competitions rooted in nomadic culture. The Cure Salée, as this gathering is called, has since the 1980s developed into an increasingly formalized, official festival: the Nigérien government and international NGOs see the gathering as an opportunity to contact nomads who are otherwise difficult to reach due to their mobility, while for locals it creates new economic opportunities from tourism and other sources. Drawing on research at the 2016 Cure Salée, I argue that the construction of Tuareg culture as a resource over the past few decades has engendered a powerful “ethnopreneural” (Comaroff and Comaroff 2009) cohort that not only seeks to capitalize on the commodification of Tuareg culture, but also monopolize power and representation at the festival at the expense of Wodaabe participants. I examine performances of intangible cultural heritage and popular music, the spatial layout, and organizational dynamics of the Cure Salée, situating them within the historical trajectories of the festival to illustrate how Tuareg culture brokers have come to increasingly monopolize its staging of nomadic culture. Through these historical and ethnographic perspectives, I show how the Cure Salée is far from the unchanged, ancient gathering it is often characterized as in local and international discourses.

“A living memorial for the Edelweiss Pirates”: Musical Memories of Cologne’s Anti-Nazi Youth
Monika Schoop, University of Cologne

This paper explores music as a medium of memory of the Edelweiss Pirates (groups of young people who refused to conform to the Nazi regime) in the city of Cologne, a main center of their activities. It does so by looking at the Edelweißpiratenfestival, a yearly music festival, conceptualized as a “living memorial” for the youth opposition, and its connected multimedia publications. The festival’s first edition in 2005 coincided with the political rehabilitation of the groups, which had been preceded by a long fight for acknowledgement, exemplifying continued marginalization of working-class youth resistance after WW2 and the narrow conceptions of resistance, opposition and victimhood in post-war Germany. Drawing on participant observation, interviews and analysis of the multimedia publications, I first inquire into the changing role of the eye witnesses since the festival’s inception. While the surviving members played an important role in the initiation and the early years of the festival, their presence has...
gradually faded and come to an end in 2016. I show how the presence of their voices is secured through performances of their songs in the festival and through the mediatization of testimonies and repertoire. Second, I discuss how the ideals of the youth groups as reflected in their music - most importantly the close connection to nature, cosmopolitanism, and the desire for freedom - are addressed in the festival. In the process of the discussion, I show how the memory of the Edelweiss Pirates plays into contemporary controversial issues in Germany, and is used to counter xenophobia.

**Notation Cultures in Contemporary Music**
Floris Schuiling, Utrecht University

This paper presents preliminary results from a comparative ethnographic study of a variety of contemporary musical practices, investigating how the use of different forms of music notation informs cultural identities and ways of conceptualizing music as a social practice. It proposes the concept of “notation cultures” to develop an approach that does not look to notation for its musical content, but places it at the intersection of material culture and creative practice. Arguments for a more social, ethical, and diverse music scholarship (both in ethnomusicology and critical musicology) have often been predicated on an opposition to the exclusive focus on the score as the object of research. However, the ubiquity and diversity of means of representing or visualizing music across various genres of contemporary music suggest that notation may be approached as itself a significant part of human beings’ musicking behaviour. Discussing results from fieldwork on guided interaction on historically informed performance, Braille music notation, and guitar tablature, I argue that different notation systems form interfaces for imagining virtual musical relations. They offer different ways of imagining sound as music, make different demands on musical knowledge, and condition performers’ relation to their instruments and fellow musicians; as such, they offer a space for performers to define and exercise their creative agency as performers. Notations are musical not because of their representation of sounding music, but because they construct relations that allows music to sound.

“Shakira taught us our history”: Belly Dance and Belonging Amongst Syrian Argentines
Andrea Shaheen, UTEP

With more than half of Syria’s pre-war population living in a state of displacement, the preservation of a national identity that transcends borders and geographic location requires a reconfiguration of approach and perspective. As individuals scatter across the globe, some Syrians find themselves entering long-established diasporic communities in which traditions and sensibilities have morphed and developed into ways foreign to newly arrived refugees and migrants. Often regarded as crucial perpetuators of national identity, displaced musicians must seek ways to reestablish themselves outside of the homeland, and in doing so, often must reckon with popular portrayals of Arab cultures and peoples - even when such portrayals are merely gross misconceptions. In the case of the Syrian diaspora of Argentina, the extraordinary popularity and demand for *danza arabe, or belly dance*, greatly impacted Arab musical performance within the country, and newly arrived Syrian musicians are often confronted with unorthodox contexts for performance. Beyond the required changes in performance ideals, factors such as diasporic generation, religion, and xenophobia impact the ways that musicians are able to interact and express notions of a Syrian nation within the community. In the Argentinean case, immigrants must come to understand and accept the imaginings of third and fourth generation Syrian-Argentines, even when Shakira is considered to be the foremost cultural ambassador. Through the presentation of fieldwork analyses, this paper seeks to reveal the ways that *danza arabe* and diasporic community affect new Syrian migrants’ perceptions of Syrianness within both Argentinean and global fields of music production.

**The Dispute over Microtones: Aesthetics and Identity in Iranian Classical Music**
Solmaz Shakerifard, University of Washington

This paper discusses a standardization process first introduced to Iranian music in early twentieth century, its effects on musical practice and discourse, and current attitudes of musicians towards it. Standardization of musical intervals and instrumental tuning systems, introduced by Ali Naqi Vaziri, was meant to enable Iranian classical music to be harmonized and thus be played in large orchestras similar to European symphonic orchestras. Vaziri was educated in European institutes, and like many of his counterparts in Turkey, Egypt, and Azerbaijan, upon his return from Europe he advocated for “modernizing” the country’s musical practice and discourse. For the past century, while the Vaziri school of musical performance and scholarship has offered a rather homogenized theoretical and aesthetic approach towards Iranian music, a range of nationalistic and ideological movements have given rise to a discourse that seeks a more diversified aesthetic. Through a review of the development of discourse in the past century and building on interviews with Iranian musicians, I examine how (1) in the absence of a centralized national policy, standardization has never gained broad acceptance amongst Iranian musicians; (2) microtonal intervals are quintessential identifiers of Near Eastern music, their size and placement revealing much about personal and regional styles of phrasing and intonation; and (3) notions of Iranian national identity and perceptions of European superiority have impacted the aesthetics of Iranian music and shaped the discourse around musical homogeneity.

**No One Wants to Listen to Us: The Challenges of Female Iranian Musicians Performing Western Classical Music**
Golriz Shuyani, University of Northern Colorado

Being a female musician under an Islamic government is already a confrontational situation because women are generally not allowed to be performers. It is especially true for Western classical instrumentalists, who are hindered by further restrictions from the current interpretation of Sharia Law and who face a dead end in any attempt to gain acceptance from the government as well as the audience in a country where Western music culture has never been established. Nevertheless, a number of Iranian women, regardless of government interference, continue to enroll in Western music programs at Tehran Conservatory of Music. The research aims to study the rationalization and methods of the Iranian government in controlling and limiting Western classical repertoire for Iranian women students, and how these restrictions impact the student’s decision-making in studying Western music. An ethnomusicological methodology has been used in interviewing faculty and female students at the Tehran Conservatory. The results indicate that women are denied the opportunities to perform Western classical repertoire under the Islamic government; however, public performances of Iranian folk music have been allowed for some women instrumentalists allowing them to complete their degrees. Additionally, interviews disclose that, for most female students, the hope of studying Western classical music abroad with their family’s support drives women to pursue their passion despite the obstacles. This research wants to let the voice of these female Iranian musicians be heard and to garner more support for them.
"We Insist [that Black Lives Matter]: An Examination of the Jazz Album that Confronted Global White Supremacy"

Stephanie Shonekan, University of Missouri, Columbia

Contemporary Black artists like Kendrick Lamar, Janelle Monae, J. Cole, D'Angelo, and Beyoncé infuse empowering messages into their music, all of which serve as a musical backdrop to this century’s Black Lives Matter movement. Every decade, Black artists have served up urgent messages of empowerment confronting the oppressive effects of white supremacy. These anthems have often come from hip-hop, soul, and R&B. Rarely has it come from jazz, a musical genre that has arguably had a closer and more complicated relationship with white audiences and spaces. However, in 1960, jazz drummer Max Roach and vocalist Abby Lincoln collaborated on an album We Insist: Max Roach’s Freedom Suite Now that literally and symbolically confronted historical and global racism in an unprecedented way that adopted a Pan-African approach, spanning slavery and civil rights in the US to anti-apartheid movements in South Africa. This paper will argue that We Insist is a potent focal point of black musical activism in the midst of the “white noise” of the jazz world by examining the making of the album, its reception by critics and audiences, and the significance of the fact that Roach and Lincoln were themselves embarking on a journey of love for their people and for each other. Ultimately this paper offers an analysis that places We Insist as a comprehensive musical precursor and a prophetic call to the twenty-first century that Black Lives must matter.

Chorality Re-Sounded in the Recovery Zone - Singing Through the Mud in Montecito, CA

Eugenia Siegel Conte, UC Santa Barbara
Lauren Vanderlinden

Early in the morning of January 9th, 2018, during a violent downpour, the fire-striped mountainsides around Montecito, California became liquid. A river of mud and debris swept through the coastal enclave, decimating the town. Twenty-three people died. A 114-year old church, All Saints-by-the-Sea (ASBTS), became the primary triage location, where mud-encrusted walk-ins sought warmth, food, medical attention, and evacuation. Fourteen families in the congregation lost their homes. In the subsequent months, the church alternated between a trauma treatment center, a site of community solidarity, and spiritual home to a broken and mourning congregation. The ASBTS church choir, a small group made up of volunteers and paid singers, was emblematic of the church’s shifting priorities in the aftermath. Providing music for worship services and for community memorials, the choir’s mission was malleable, adjusting to different acoustic spaces, physicalities, and liturgical needs. Combining choral, voice, and sound studies (Eidsheim 2015, Thompson 2002) with scholarly investigations of community trauma (Erikson 1995), this paper discusses how ASBTS used chorality (Connor 2016) and alternative musical formats to alleviate or amplify facets of the post-trauma experience, and how choirs can “re-sound” (Engelhardt & Bohlman 2016) and reshape liturgical space into new realms of solidarity in the wake of loss and destruction. This fieldwork emerged from the authors’ membership in the ASBTS choir during this period, and reflects individual understandings of this tragedy and embodied experience of the physical, emotional, and acoustic aspects of community chorality.

Negotiating Performative Musical Labor: Balkan Romani Wedding Bands in Diaspora

Carol Silverman, University of Oregon

This paper examines the multiple strands of exchange in the performance practices of professional Balkan Romani wedding bands. I focus on how musicians negotiate work and produce affective states, and how this impacts the status of patrons and ultimately influences kinship relationships. In this very competitive market, band members sell their music in specific ways. Through interviews and participant observation with Macedonian and Bulgarian musicians and consumers (patrons and guests), I document numerous monetized and non-monetary transactions that occur before, during and after large family celebrations: marketing; down payment; requests; table work; gift exchange; food; and hosting/hospitality. Tipping is its own complex performance genre coded by gender, age, region, and style. I investigate the question of value in these exchanges, asking why some performers earn huge fees/tips and become famous. Consumers and musicians are continually making aesthetic evaluations with economic implications based on command of musical repertoire, compositions, technique and interpretation. The affective and emotional impact of music also determines its value; words such as kef (a state of high energy/ecstasy) express the abandon that good music produces. Consumers especially evaluate two markers of “mastery”: melodic instrumental improvisation and vocal technique; for example, dancers react to good improvisations with raised arms and shouts of joy. In the last decade, talava, a highly ornamented melismatic improvised vocal style, sung against a drone or chord, has gained affective prominence. Talava’s textual improvisations dedicated to guests are especially evocative in the diaspora when Roma hear personalized greetings from distant family members.

(We)Come As You Are: Performing Syrianness in Berlin’s MultiKulti Music Scene

Shayna Silverstein, Northwestern University

At the peak of the European refugee crisis in 2015, Germany “welcomed” asylum seekers by opening its borders and providing resources for resettlement and social integration. My work examines these processes of integration through a case study of “MultiKulti” music scenes in which I explore how displaced Syrian musicians strategically position themselves and their repertoire within the broader discursive politics of “Willkommenskultur” (culture of welcome), multiculturalism, and German national culture. Noting Germany’s historical struggle between xenophobic tendencies and liberal aspirations, as well as the absence of race as a local discourse or practice in Syrian society, I am interested in MultiKulti music-making as a space in which Syrian musicians are perceived as both “white” and “Middle Eastern” in relation to African, Turkish and other migrants who have historically penetrated German musical scenes. Drawing on recent fieldwork conducted in Berlin, I probe the German “taste” for Syrian performance to ask whether and how this desire for Syrianness competes with existing spaces for Turkish and Africana performance and to position this desire within the shifting dynamics of race and ethnicity in Germany since 2015. I pay particular attention to musicking as an embodied mode of communication in order to discuss how social actors strategically (dis)identify with the racialized and enculturated subject-positions that constitute Syrianness. By interrogating these spaces of socio-musical encounter, I aim to account for newly emerging constructions of race and ethnicity.
that challenge historically prior understandings of identity, difference, and belonging.

### “Now Sing It with “Chutzpah”: Glocalized Tel Avivvi Music, YouTube, and State-Sponsored Queer Identity

Richard Smith, University of Michigan

Dubbed “The Gay Capital of the Middle East,” Tel Aviv, Israel is home physically and virtually to a thriving queer music scene functioning both as a local representation of queerness and state-sponsored touristic advertising. The internet allows music depicting notions of a global queer to be imbued with local flavor and vice-versa, via YouTube-mediation, rendering distinction between the two ineffective. Yet, by making ethnographic room for the very medium by which “glocalization” occurs, I argue that we are afforded unique insight into the ineffectiveness of YouTube neither as an ending point of research, nor one that is purely archival, and offline performances, further complicating how they function. My paper treats the internet, current analytical models do not allow for disparities between online and offline performances, further complicating how they function. My paper treats YouTube either as an ending point of research, nor one that is purely archival, documenting the entirety of its users’ thoughts. Rather, in identifying YouTube’s functional role in the case of Tel Aviv queer music, I reveal one evolution of how individual, collective, and national communities actually construct queer, musical identities.

### "In Carnival You Can Do Anything:" Contesting the Politics of Representation of Rio’s Satirical Carnival March

Andrew Snyder, UC Berkeley

Debates on carnival traditions have long involved the at times contradictory questions of freedom and morality of a festive tradition that celebrates both license to transgress and the rights of the oppressed, a debate that has played out in recent controversy over the song lyrics and performance practices of marchinhas in Rio de Janeiro. While Rio’s samba schools are the famous expressions of the city’s carnival, the popular marchinha (little march) is more commonly on the tongues of revelers outside the samba parades. These satirical songs are known for their irreverent treatment of social topics including race, gender, transgender identity, sexuality, indigeneity, and class. Ruy Castro (2004: 88) claims that “Nothing could be less politically correct than the marchinhas. Their lyrics were “offensive” to any group you could imagine...But they were so funny or absurd that, incredibly, no one seemed to take offense.” In this view, carnival’s licentiousness validates offensive lyrics and themes. Nevertheless, during preparations for the 2017 carnival, activist carnival musicians launched a campaign against certain marchinhas they viewed as harmful to LGBTQ people, Afro-Brazilians, and indigenous Brazilians, sparking a debate about contemporary carnival repertoires that reached international media. How could carnival be a form of populist resistance, as the festivity’s ethos celebrates, while celebrating songs that deride the marginalized in an inequalitarian society? Rejecting the belief that carnival’s traditions are unquestionable, these musical activists articulate ethical views based in the carnivalesque to justify their repertoire choices, aiming to determine a more just future for carnival repertoires.

### “Musical Evolution” and Its Others: The Case of Crimean Tatar Post-Soviet Folk Ensembles

Maria Sonevytsky, University of California, Berkeley

Throughout the fifteen republics of the former USSR, state-sanctioned “folk ensembles” were constructed on the basis of a belief in “musical evolution” derived from Marxist theories of historical materialism. Many scholars have asked: were Soviet folk ensembles mere tokens of a neo-colonial civilizing mission or emblems of socialist “progress” that conferred power and legitimacy to the musical practices of ethnic minorities and indigenous people? This paper examines the lasting—and constraining—effects of teleological thinking about music through the example of the post-Soviet folk ensembles of the Crimean Tatars. Drawing on long-term fieldwork conducted in Crimea in 2008-2009, I assess how various self-identified Crimean Tatar folk ensembles filter ideas of tradition and modernity, or past and present, through the discourses of “musical evolution” that became dogma during the Soviet era. Arguing that Crimean Tatars knowingly play with the plasticity of tradition as a means of survival, and faced in the present with surviving as indigenous moderns in a zone of post-Soviet frozen conflict, I witness how competing Crimean Tatar ensembles forge meaning in contemporary Crimean Tatar “folk music” through appeals to distinct pasts that are, always, constrained by discourses of musical “progress.” As ethnomusicologists today confront renewed positivistic claims about musical evolution, I provide this ethnographic case study, in part, as a cautionary tale.

### Female Mariachis in the Southwest: Transcending the Acclaim of Masculine Aspects of Female Musicality.

Erika Soveranes, Lopez Early College High School

The most influential mariachi groups of today consist of solely male members. While all-female groups are becoming increasingly popular in both Mexico as well as the United States, only a select few perform professionally. Social preference towards male dominated mariachi groups is— and always has been— prevalent in Mexican society and beyond. Consequently, much of the mariachi performance style has acquired “masculine” overtones. Gendered perceptions of style present a challenge to female mariachis. The perpetuation of masculine musical characteristics such as el estilo bravío, forceful instrumental playing, and transposing of gender pronouns, contribute to the formation of the current female mariachi sound. In this paper I explore the tension between female musicians who wish to break apart from social and musical norms and those who aspire to uphold mariachi traditions. I argue that female mariachi ensembles are often excluded from the mariachi canon because they are reacting against traditional gender ideologies that have been embedded into the music itself, therefore, accounting for a lack of prestige. I approach these issues by analyzing the performances and musical styles of two female ensembles, Mariachi Buenaventura from Santa Fe, New Mexico and Mariachi Margaritas from Brownsville, Texas. Whether it be sexuality, the celebration of masculine aspects of sound, or gender ideals, this...
study reveals that these social constraints affect female mariachi recognition at a local as well as a professional level.

At the Intersections of Ecomusicology and Sound Design: Musique Concrète, Digital Soundscapes, and Re-creating the “Natural”
Scott Spencer, University of Southern California

Can one recreate a natural soundscape? Is it possible for artists and programmers to “perform” nature? Can digital technology approach the subtleties of an ecosystem? Where do the manifestations of human sonic artistry fall in the spectrum of natural to manmade? This presentation investigates the hardware, design and cultural realities of creating a “perfect” natural soundscape in museum and artistic settings. With eyes to musique concrète and schizophonic mimesis, we will theorize the idea of non-human performativity in instillation art and museum settings, and investigate the subtleties of computational approximations of natural settings. Examples will include the Mashantucket Pequot Museum and Research Center, New York’s Museum of Natural History, Bernie Krause’s company In A Wild Sanctuary, and various environmental sonic art installations. The result will be a re-imagining of the nature of a musical performance to include aesthetic systems made manifest through software, and a new role for unwitting audience, all in the pursuit of realizing the natural in an unnatural sonic setting.

The Lure of “Whiteness” in Egyptian DIY music
Darci Sprengel, Beloit College

Some prominent anthropologists argue that “race” is not a productive concept for understanding social divisions within contemporary Egyptian society. They suggest that since Egyptians do not use the concept of race themselves, categories of class, gender, sexuality, rural vs. urban, and colorism are more appropriate analytical concepts. While remaining mindful of intersections with these important categories, this paper explores how white privilege manifests in the practices surrounding Egyptian “do-it-yourself” (DIY) music especially following the 2011 revolution’s “failure.” DIY music is made primarily by urban Egyptian youth, who, excluded from dominant media infrastructures, use low-budget home studios and free internet software to record and distribute diverse musical styles that mix Arab music aesthetics with Japanese folk, rock, hip hop, jazz, electronic, and Nubian musics. Drawing from 30 months of ethnographic fieldwork among DIY musicians, I demonstrate how aesthetics as well as conceptions of time, identity, and nation emerge through global configurations that privilege notions of whiteness. Especially in a post-revolutionary context in which notions of “the good life” for many urban Egyptian youth is associated with barra, “outside” Egypt, mobilizing ideas of racial difference is reconfigured for the purposes of post-revolutionary Egyptian politics. It becomes an important means through which marginalized artists attempt to claim full membership rights in a larger world. Teasing out the ways DIY practices both challenge and affirm global racial hierarchies, this paper draws attention to the continued privileging of whiteness in Egyptian society while exploring the potentials and difficulties of using race as an analytical category.

“The Japanese in the Samba” and Brazilians in Wadaiko: Cultural Heritage and Belonging in Salvador, Brazil
Elizabeth Stela, University of California, Riverside

This paper explores musical collaborations in the Brazilian Japanese diaspora, focusing on the activities of two percussion ensembles in Salvador, Bahia, a city known for its African heritage: Grupo Cultural Wado and Nataka Toshia. Japanese nationals arrived in Brazil in 1908, settled in the state of Bahia during a wave of immigration in the 1950s, and continue travel between Brazil and Japan today. Grupo Cultural Wado is a wadaiko (taiko) ensemble founded in 2008 with the support of a local Japanese community center. Members are of both Japanese and non-Japanese heritage who profess a strong connection to Japanese culture regardless of cultural background. Nataka Toshia is an Afro Brazilian percussion ensemble led by Naoya Sawada, a Japanese expatriate. Members are Japanese tourists who spend the summer learning rhythms such as afoxé, samba, and samba-reggae in order to perform in Salvador’s Carnival. Recently, these two groups have started to collaborate with one another by participating in one another’s performances and workshops. Based on fieldwork and interviews, I consider questions of cultural property and belonging in an environment where Japanese people learn wadaiko from Brazilians and when Brazilians learn samba-reggae from Japanese percussionists. I also reflect on the issue of cultural appropriation within the context of Brazil, where nationalist ideologies celebrate musical, cultural, and racial mestizagem, or mixing.

Film: Because of War
Ruth Stone, Indiana University

Because of the War—Screening and Discussion This session will begin with a screening of the new film produced by the Philadelphia Folklore Project, Because of the War (63 minutes), which features the members of the Liberian Women’s Chorus for Change, and which is based in Philadelphia, PA. The showing will be followed with a discussion by the audience for up to 30 minutes reflecting on the presentation of the contents of the film. The four Liberian singers, featured in the film, have used Liberian music in their diaspora home to connect with an array of communities and to address issues of conflict, hardship, and celebration. As Tokay Tomah describes her role, “I’m going to pass messages over to people who are very bitter. What can I do to make them turn sweet?” During the last half-century, the arts have played a central role in peace-making, protest, community building, and celebration in Liberia and beyond. This film touches on the lives of four artists who have been central to deploying the arts as they build their lives in the diaspora. A companion website provides some background for the film: http://www.becauseofthewar.org/ This film is cosponsored by the African Music Section and the Status of Women Section.

Sounding the Anthropocene from Iceland: Musical Style and the Geosocial
Tore Størvold, University of Oslo

When the volcano under the glacier Eyjafjallajökull erupted in 2010, the ash fall disrupted the patterns of mobility that have become the norm across the North Atlantic. Suddenly, millions of people were affected by the non-human agents of the world, revealing the entanglements of geology and the social in everyday practices such as air travel. In Iceland, there is a tradition of thinking about
Wearables in the Field: A New Dimension to Ethnomusicology?

The wearable technology opens up a new field in ethnomusicology. With the advent of wearable technology, a door to previously unimaginable possibilities opens up for the field of ethnomusicology. No longer is studying the wondrous of the human brain and body across cultures confined to the lab. Music studies concerned with either emotion, health, and cognition have been concentrated in Europe and North America, with many of the participants being undergraduate students in the psychology program. There have been efforts to broaden the pool of participants beyond university to other age groups and cultures through the use of tools such as Amazon’s Mechanical Turk that reaches a global audience, questionnaires that employ non-verbal stimuli (Peretz et al. 2013), and the translations of questionnaires into other languages such as Goldsmiths Musical Sophistication Index which measures the musicality of the general population (Müllensiefen et al. 2014). The invention of unobtrusive non-invasive sensors that measure human body response introduces a new dimension to fieldwork for ethnomusicologists. It is now possible to complement the information gathered through traditional methods of observations and conversations with physiological data gathered directly as people (such as the performers, dancers, and/or listeners) are experiencing music in real-time. This paper explores ways in which wearables may be integrated into music studies in the field, examines the kinds of information that can be gathered and analyses that can be performed, and considers their value to cross-cultural studies.

The Kora in New York City: How African Performers Navigate and Negotiate Notions of Blackness in the U.S.

In New York City, the reverberation of kora strings is heard on every stage from the subway station to Carnegie Hall. Players of the twenty-one stringed harp have increasingly immigrated to New York City as their roles as griots---storytellers, historians, genealogists, and musicians local to the Mandé region of West Africa---have become synonymous with the representation of black knowledge in the United States. Scholars, however, have seldom considered the kora tradition outside of the rural West African context, leaving some important questions about its representation in the urban diaspora unanswered. How do kora players not only continue to figure and transform, but also navigate and negotiate with notions of blackness in the diasporic context? This paper puts forth an examination of kora players in New York City as a study of blackness in America in order to tackle this question. In so doing, it presents an avenue for the analysis of the presentation of blackness in the diasporic context. How do kora players not only continue to figure and transform, but also navigate and negotiate with notions of blackness in the diasporic context? This paper puts forth an examination of kora players in New York City as a study of blackness in America in order to tackle this question. In so doing, it presents an avenue for the analysis of the presentation of blackness in the diasporic context.

Sonic Gift Exchange, Efficacy, and the Polities of Protection in Wartime and Post-War Sri Lanka

In the late 1950s, after a turbulent few years characterized by a presidential assassination, the dissolving of parliament, and ethnic riots, some political observers in Ceylon (now Sri Lanka) thought they had determined the root of the country’s political problems. The nation’s new national anthem, “Namo Namo Matha,” had an auspicious arrangement of syllables (ganas) in its title—a tradition with roots in Pali-language Buddhist chant. The government changed the title to “Sri Lanka Matha, Apa Sri Lanka,” hoping to avert misfortune, but the anthem’s composer, Ananda Samarakhon, committed suicide, and the country spiraled into civil war (1983-2009). In this talk, I consider the postcolonial history of protection/disaster in the arrangement of sounds in Sri Lankan sacred and secular music contexts. I show that complex systems of sonic gift exchange, where auspiciously ordered sounds are given to deities to ask for protection, played important roles for Sinhala Buddhist and Tamil Hindu populations during the war. Drawing on fieldwork in the former war zones, I show that in the early post-war years, the military invested in the auspicious ordering of recited syllables to move ghosts from rebel cemeteries; CDs of songs commemorating gods’ protection during the war were blessed by those gods and played over loudspeakers to protect villagers from future calamity. Turning to the “ontological turn” and writings on the gift in anthropology, I argue that sonic efficacy and sonic gift exchange deserve recognition in fields as disparate as economic ethnomusicology and conflict studies.

Being the Other: Intersectionality, Recognition, and Inclusion

I’ve been asked to speak today on intersectionality in my own work as an ethnomusicologist who is a woman and specifically a woman of color. I would like to focus on the challenges of negotiating multiple identities and the ways that we as scholars can benefit from a discussion of the complexities of intersectional experiences. Afterward, I would like to invite discussion about the experiences of underrepresented scholars, including ideas on how to bridge the gap towards serving colleagues whose concerns are often overlooked. How might we ethnomusicologists benefit from attention to marginalization of those whose experiences are caught at the intersection of multiple identities?
The Harmonizing and Harmonized Music of Chinese Floating Migrants: A Partial Ethnography
Kai Tang, Peking University

“Floating population” is a term that emerged in Maoist China as a by-product of the centrally planned economy. It is still being used today to refer to a group of domestic, temporary migrants who violate the state’s regulations on population movements, leave their rural and/or underdeveloped hometowns and seek living opportunities in urban regions. Failing to “occupy an accepted structural position in the existing [socialist] societal order” (Zhang 2001:141), these “floating” migrants are the largest disadvantaged and marginalized social group in Chinese cities. Growing out of my two-year ethnographic research in China, this paper reveals two contradictory but interweaving dimensions of the musical world of these silenced migrants: the underground rock performances filled with despairing accounts of life, frustrated visions of the future, and sarcastic comments on biased governmental policies, and the aboveground, state-imposed music intended to educate the migrants into obedient citizens and to forge harmonious images of the Chinese society. James Clifford (1986) suggests that even the best ethnographic texts are inherently constructed “partial” truths. However, when conducting research in a place where freedom of speech is just an expression, the partialness is not only about situated knowledge and disciplinary context, but also about censorship and propaganda, not only about selecting and missing, but also about hiding and lying. While providing new insight into the politics of music in China’s 21st century urban settings, this paper reflects on the methodological challenges and ethical dilemmas that commonly occur when studying music, especially politically sensitive music, in authoritarian states.

Simultaneous Teaching: Reflections on Power, Interlingual Pedagogy, and the Possibilities of Making Translation Visible
Susan Thomas, University of Georgia

A common thread in decolonial explorations of both translation studies and musicological writing has been the focus on text, on writing (and rewriting), and on interpretive strategies for recognizing the translational politics of those works. This presentation moves away from the text and focuses on the classroom as a site where the problems and the promises of translation can be productively engaged. Based on our experiences team teaching courses in simultaneous translation (panelists taught semester-long courses on Cuban Music and Music in Post-Revolutionary Cuba), we discuss the multiple translational challenges that such collaborations present. Teaching and translation do not always share the same objectives, and we explore both the technical and pedagogical challenges of simultaneous translation in the classroom and consider the unexpected benefits (for both the students and ourselves) that resulted from this practice. The translational nature of intercultural transfer was quickly apparent to us in class preparation and later in class discussion, as we had to negotiate tensions between emic and etic perspectives of history, culture, and readings of sonic or aesthetic signs. Often these tensions needed to be negotiated publicly, in real time, much as the language itself had to be simultaneously translated. For students, the visibility of epistemological as well as linguistic translation increased their sensitivity to different semiotic readings as well as their awareness of language’s role in constructing intercultural understanding.

Upstairs Downstairs: Spacality and 1960s London Recording Studios
Gordon Thompson, Skidmore College

In the 1950s and 1960s, London’s recording studios featured a number of architectural features ostensibly meant to accommodate the emerging technologies of the era, but that also enforced and reinforced longstanding social hierarchies. Notably, control rooms raised above performance areas not only physically separated production crews from musicians, but also replicated social status quo. However, sixties Britain also provided a cultural milieu that challenged many class expectations, even if only temporarily so. The economic and ideological import of London’s studios was not lost on the participants with musicians often arriving through separate service entrances and the architecture socially discouraging them from entering the realm of the “adults” (as Paul McCartney described EMI’s studio 2 control room). Moreover, musicians and production crews spoke the languages of their different specialized realities leading to sometimes laughable miscommunications and/or expectations. Henrietta Moore (1986) has argued that actors imbue spaces with meaning and that, consequently, these locations are subject to multiple interpretations. Setha Low (2000, 2014) has extended that proposition with the idea that, through the agency of embodied space, actors engage in the social production and construction of space. Drawing on interviews with recording engineers, music directors, and musicians, and on available floorplans and descriptions, this paper considers the relationship between physical space, music making, and the culturally charged cosmopolitan environment of London in an era during which social status and rank were under question.

Postcolonial Issues for Colonial Archives: The Hugh Tracey Collection, Decolonization and 21st Century Archival Ethics
Diane Thram, International Library of African Music

Hugh Tracey (1903-1977) is well-known for his significant collection of field recordings from throughout sub-Saharan Africa created from the 1930s-70s. Archived in South Africa at the International Library of African Music (ILAM), which he founded in 1954, these widely disseminated recordings and the documentation he created have served Ethnomusicology and scholarship of African music in multiple ways. Two recent PhD studies of Tracey’s work demonstrate stark contrasts in his legacy. The first assesses the value of Tracey’s historical recordings to ethnomusicology at large without entering into critique of his colonial agenda. The other applies postcolonial whiteness theory to his textual traces to elicit the racism embedded in his colonial attitudes. Evidence from these two theses is presented to provoke consideration of various aspects of one collector’s contribution and their ramifications for archived ethnomusicology field recording collections from the colonial era. Implications for archival ethics in the 21st century are discussed in relation to how ILAM has begun to repatriate Tracey’s
response to nationalist and xenophobic rhetoric, the Occitan movement is largely cultural and ideological: Occitan in southern France. In contrast to the Catalan separatist Occitan, the language of troubadour poetry, is spoken today by approximately one million people. The musicians associated with it, broaden our understanding of this controversy. In this paper I suggest that the Occitan regionalist movement, and more specifically the song “Sénher Francês” (2009) by Daniel Loddo as a sonic representation of this theoretical junction. I argue that Occitan music represents a reaction against the homogenizing dimension of cultural universalism, or cultural monism, and illustrate the role of French colonial history in the formation of Occitan regional identity.

Maskanda Epistemology: Some Implications of Articulating South African Knowledge on a Dutch Stage
Barbara Titus, University of Amsterdam

Maskanda encompasses a range of street guitar and concertina practices that developed from conditions and experiences of forced labour migration in early-twentieth-century South Africa. It is currently enjoyed as studio-produced pop music. Maskanda operates as a mode of thought and a carrier of knowledge for those who were (and are) excluded from formal education. Maskanda musicians position themselves in physical and discursive spaces through their musicking, they textualize what they encounter, and impose epistemic hierarchies on (musical and aural) forms of cultural memory and moral orientation. Thus, maskanda musicking underlines Ochoa Gautier’s description of colonial space as “a contested site of different acoustic practices, a layering of contrastive listenings and their cosmological underpinnings ... marked by highly unequal power in the constitution of the public sphere.” (2014, 4). In this presentation, I address maskanda’s epistemic functions and epistemological implications by focusing on Shiyani Ngcobo’s song “Asinankomo” performed in Amsterdam, Netherlands, in 2010. Ngcobo transmitted his concerns through a combination of song, speech, dance and dress that constituted epistemic depth and refinement for those who participate in maskanda discourse, but was lost on those who don’t. Through my engagement with maskanda as a mode of thought, I reflect on my own epistemic position, not only among maskanda musickers whom I worked, thought and musicked with, but also among scholars that raise awareness of musical and epistemological othering (Tomlinson 1993), vernacular perspectives and insider knowledge (Monson 1996), and the necessity to disrupt fantasies of musical, cultural and epistemological self-sufficiency (Bloechl 2008).

Daniel Loddo’s “Sénher Francês”: An Occitan Retort to French Universalism
Sarah Trouslard, CUNY Graduate Center

Since the 1990s, French debates on immigration and secular citizenship (laïcité) among scholars and politicians have revisited the concept of French universalism: the principle of universal human rights as articulated in the French Revolution. In this paper I suggest that the Occitan regionalist movement, and more specifically the musicians associated with it, broaden our understanding of this controversy. Occitan, the language of troubadour poetry, is spoken today by approximately one half million people in southern France. In contrast to the Catalan separatist movement, the Occitan movement is largely cultural and ideological: Occitan musicians have as their goal to destabilize Parisian cultural centralism. In response to nationalist and xenophobic rhetoric in France and elsewhere in Europe, Occitan musicians promote Occitan as a language of otherness and position themselves in solidarity with postcolonial immigrants and refugees. Through their song lyrics, globally derived musical styles, and discourses, they propose a model of French citizenship that is both regional and cosmopolitan, particular and pluralist. Drawing on a discursive intersection between the writings of Martinican poet and scholar Édouard Glissant and Occitan philosopher Félix Castan, I demonstrate the postcolonial and regionalist challenge to a type of universalism I label cultural monism. I analyze the song “Sénher Francês” (2009) by Daniel Loddo as a sonic representation of this theoretical junction. I argue that Occitan music represents a reaction against the homogenizing dimension of cultural universalism, or cultural monism, and illustrate the role of French colonial history in the formation of Occitan regional identity.

Fashwave: Music and Retrofuturism of the Alt-Right Imagination
Anastasia Udarchik, University of Toronto

In a notorious article published on the neo-Nazi website The Daily Stormer called "A Normie’s Guide to the Alt-Right" in August 2016, the website’s founder and editor, Andrew Anglin, identifies a genre of electronic music called synthwave as representative of the values and aims of the alt-right movement. Synthwave, also known as retrowave, overtly emulates the music of sci-fi movies and video games of the 1980s (most notably the sounds of artists like Tangerine Dream and Vangelis), gaining its popularity via Internet sharing in the 2000s and 2010s. While synthwave itself has no political ties or inclinations, many were quick to call out the alt-right for appropriating the genre to provide a soundtrack for their own political agendas (Ugwu 2016; Bullock & Kerry 2017). Thus, the portmanteau fashwave (combining the words "fascist" and "synthwave") was created, and quickly embraced by members of the alt-right. How has synthwave in particular been constructed and mapped by the alt-right as "White" music? Why was synthwave chosen by the alt-right over other genres of music? In a combination of qualitative and quantitative research methods, I use a social network and text analyzing application called Netlytic to track and evaluate how fashwave is shared, viewed, and talked about online through platforms like YouTube, Twitter, and Facebook. I argue that fashwave is an appealing genre to the alt-right due to its engagement with retrofuturism and the members’ nostalgia for a time where the White future that they believe was taken away from them was still attainable.

“Fierce grace and harmonious disorder:” Embodying Gender and Race in the 1906 New Zealand Exhibition Orchestra
Inge van Rij, New Zealand School of Music

The opening ceremony of the 1906 New Zealand international exhibition was a carefully negotiated performance of gender and race in the newly minted Dominion. Officials had sought to exclude women from the exhibition orchestra, perhaps hoping to reflect the exhibition’s rhetoric that New Zealand was "a man’s country:" however, six women obtained positions as violinists. And while New Zealand’s indigenous Maori population had been prohibited from participating in the opening ceremony, their musical practices were represented in the Exhibition Ode composed by the orchestra’s conductor, Alfred Hill, which contained a simulation of a haka (dance). In fact, gender and race converge in the Ode. While
Maori women, including some on the exhibition's own marae (meeting ground), did participate in haka, Pakeha (New Zealanders of European descent) such as Hill treated it primarily as a masculine war dance. Drawing both on original archival research and a gestural analysis of the haka movement, this paper reveals that the violinists embodied the haka through their performance, giving rise to a provocative paradox: while the performance of the haka by the Pakeha orchestral musicians represents a silencing of indigenous culture by the abstractions of Western art music, by encouraging audiences to view the performing bodies of the orchestral musicians the performance simultaneously challenged notions of colonial femininity and the ideology of the western orchestra. Building on studies of musical imperialism, Hill's Ode thus invites an interrogation not only of music's role in colonization, but also of the colonizing nature of orchestral practice itself.

My Intimately Unknown Friend: DJ Khaled, Social Media, and the Shifting Landscape of the Ethnographic Field
Conner VanderBeek, University of Michigan

Centering on the publicly-aired birth of record mogul DJ Khaled’s son, Asahd Tuck Khaled, in 2016, this paper considers what, in the age of social media, constitutes the ethnographic field. Millions watched as Khaled soundtracked his wife’s labor on his Snapchat account, cycling between Rastafarian reggae and his own music, and at one point playing a Muslim call to prayer. It is in conversation with this remarkably intimate moment that I propose a series of questions for ethnomusicologists to consider: how does social media, in both its integrations in our daily lives and in how we present ourselves, rewritten the landscapes of field research? Beyond YouTube - a treasure trove of archival material for scholars and people alike - are the frontiers of Instagram and Snapchat: spaces in which we can get to know someone without ever having to meet them. As ethnographers, what is our relationship to these private and intimate, yet distant, spaces that we can view remotely? Drawing on Ellis Cashmore’s work on celebrity (2006) and on ‘iek’s writings on capitalism as the production of desire (2001), this paper posits that social media produces new potentials for fieldwork. Through an examination of the modes of self-presentation and curation that are inherent to social media, I will analyze the interstitial space occupied by social media and music between augmented reality technology and a Baudrillardian sense of hyperreality. The result is the potential for a new reality, full of music and theatricality and celebrity, capable of permeating the mundane.

“He’s Using his Feet!”: Tony Melendez, Disability, and the Meanings of Musical Skill
David VanderHamm, University of North Carolina at Greensboro

In 1987, Tony Melendez—a guitarist born without arms who plays the instrument with his feet—played at a youth rally for Pope John Paul II. Immediately after his performance, the Pope kissed Melendez and instructed him to continue “giving hope.” This moment is constantly replayed in Melendez’s performances to this day, and at one point playing a Muslim call to prayer. It is in conversation with this remarkably intimate moment that I propose a series of questions for ethnomusicologists to consider: how does social media, in both its integrations in our daily lives and in how we present ourselves, rewritten the landscapes of field research? Beyond YouTube - a treasure trove of archival material for scholars and people alike - are the frontiers of Instagram and Snapchat: spaces in which we can get to know someone without ever having to meet them. As ethnographers, what is our relationship to these private and intimate, yet distant, spaces that we can view remotely? Drawing on Ellis Cashmore’s work on celebrity (2006) and on ‘iek’s writings on capitalism as the production of desire (2001), this paper posits that social media produces new potentials for fieldwork. Through an examination of the modes of self-presentation and curation that are inherent to social media, I will analyze the interstitial space occupied by social media and music between augmented reality technology and a Baudrillardian sense of hyperreality. The result is the potential for a new reality, full of music and theatricality and celebrity, capable of permeating the mundane.

Melendez’s performances and promotional materials, yet Melendez also seeks to exceed and subvert this narrative trope at key points within his performances. Through interviews and analysis of his performances and their media representations, I argue that the display of musical skill provides Melendez an opportunity to negotiate the meaning of his own bodily presence and complex identity. Unlike the representational practices that code disability as passivity or something lacking in the body, performance allows Melendez to project a public persona that models a sense of musical agency and religious subjectivity for himself and his audiences. Through this argument, I show how the complex subject positions of performers and audiences contribute to what counts as skill and how it comes to matter.

Nemzeti Rockers’ Symbolic Reunification with Szekeler Hungarians on the Festival Stage
Jessica Vansteenburg, University of Colorado-Boulder

The Szekler Land is a majority-Hungarian region in Transylvania, which has been a part of Romania since 1920, and an object of nostalgic gaze from Hungary ever since. For one week each summer, yurts sprout from a field outside the small Transylvanian city of Gyergyószentmiklós/Gheorgheni, as the cracking of whips and thunder of horses’ hooves resonates near an outdoor stage in preparation for EMI Tabor (Transylvanian-Hungarian Youth Camp). The camp aims to strengthen community for young Transylvanian Hungarians, with daily historical, cultural, and political presentations. Participants are local, or from other parts of Transylvania, Hungary, and across the Hungarian diaspora. Evening concerts feature rock bands from Hungary. EMI Tabor is the only festival of its kind to invite “Nemzeti Rock” (“National Rock”) bands to its stage, whose strong nationalist and irredentist themes emphasize unity with Transylvania and Szekeler Land. László Kürti conceptualizes “reification” of Transylvania as a concrete location of specific cultural identity in the Hungarian imagination. I connect this reification with rock music as a vehicle to express a more extreme form of this national nostalgia. Drawing upon Katherine Verdery’s distinctions between trans-ethnonationalism and trans-statal nationalism, I suggest that festival grounds comprise spaces where bands from present-day Hungary make the trans-statal journey to Romania to reify “Greater Hungary” for members of the ethno-nation. Using examples drawn from fieldwork at EMI Tabor and two Nemzeti Rock bands, Hungarica and Romantikus Erőszak (Romantic Violence), I show how Nemzeti Rock musicians use the imagery of Hungarian antiquity as symbolic reunification.

Wartime Songs at the Basque Border: Singing Regional Identities across the Pyrenees, 1794-1814
Maria Josefa Velasco, University of Chicago

The continual conflicts at the turn of the nineteenth century on the Spanish-French Pyrenean border pitted Basque neighbors against each other, or border allies as reluctant enemies. Local song traditions during this period highlighted these tense interactions, describing low fighting morale and unwelcome refugees. In a scene from the novel Peru Abarca by Juan Antonio de Moguel y Urkiza (completed in 1802), a French Basque refugee sings about the unwilling soldiers waging war against the Spanish. While the novel idealizes the Basque rural way of life, this song from the “foreigner” complicates the emerging notions of a regional folkloric culture and a unified Basque identity. Addressing musical expressions of
Patronage, Hyper-Masculinity, and Counter-Narratives in Corridos Prohibidos
Patricia Vergara, University of California-Merced

Corridos prohibidos (forbidden ballads) emerged in the 1990s as a dynamic independent music scene in Colombia, constituting a medium for stories about multiple facets of the country’s long-lasting internal war. It attracted considerable public criticism from the media, popular commentators, and scholars for, among other things, being an imitation of Mexican narcocorridos, inciting violence, and providing a vehicle for displays of machismo and braggadocio by drug lords and musicians. As the rise of neoliberal policies brought the downfall of the Colombian recording industry, systems of patronage provided by wealthy drug traffickers to some musicians further aggravated negative associations. Often tinged with classism and focused on male protagonists, these now predominant discourses have framed the ways participants and repertoires of corridos prohibidos are perceived, and served to obscure the long history of adaptations of Mexican musical styles in Colombia from which corridos prohibidos emerged, as well as the significant participation of women in performance and composition. In this presentation, I draw from ethnographic work to claim that the overtly masculine orientation of this music scene, fueled by systems of patronage and the escalation of systemic gender-based violence in Colombia, represents a shift from a more flexible musical environment in which female performers thrived, placing barriers to their participation and even putting their lives at risk. Informed by feminist theory (Cornwall; Viveros), I examine the accounts and musical lives of female musicians and how their performance practices provide counter-narratives that become a vehicle for reclaiming (in)audible presences and silenced pasts (Trouillot 1995).

Improvisational Models from North Indian Tabla Solo Performance
Vivek Virani, University of North Texas

Vistār-rachna (expandable compositions) form the core of the North Indian solo tabla repertoire. These compositions consist of a theme which is performed along with improvised variations (vistār). Professional tabla performers learn how to create variations through training and experience, but native theoretical models have not produced a systematic approach to describing or categorizing the compositional and improvisatory processes involved in their creation. As a result, untrained listeners and pedagogues - even within the realm of North Indian classical music - often have difficulty following the development of a theme during a tabla solo or teaching non-native students how to listen to a solo. In this one-hour workshop, I will present a few of the implicit algorithms that tablists use to improvise variations on a theme in the traditional forms of kiīdā, relā, and peshkār. I will explain how tablaists trained in multiple improvisatory "pathways" use the structural and timbral material of a theme to decide which pathways to traverse during a performance, and how they may improvise variations to either enthrain listeners into a comfortable groove or to subvert metrical expectations. I will further describe a few innovative models for improvisation that have entered the world of tabla solo in recent decades through the influence of Carnatic (South Indian) rhythmic theory and jazz. Participants will be invited to follow and improvise along vocally or on instruments. The workshop should serve to expand participants’ improvisational toolkits and to strengthen their pedagogy skills for North Indian classical music.

Revealing an Interconnected World: Cross-Cultural Dance Resources Collections and the Music-Dance Research Legacy of Gertrude Prokosch Kurath
Pege Vissicaro, Cross-Cultural Dance Resources, Inc.
Adair Landborn, Cross-Cultural Dance Resources, Inc.

Dr. Joann Kealiinohomoku, founder of Cross-Cultural Dance Resources (CCDR), wrote in the organization’s 1991 Winter Newsletter, that “dance and music are powerful means for achieving appreciation and understanding.” She explained how music and dance, more than any other cultural forms, symbolize an interrelated, interconnected world. The scholarship of her mentor, Gertrude Kurath—the doyen of dance ethnology—exemplified an integrated approach to the study of the music-dance dyad. Kurath’s interest in the dynamic interplay of music and dance emerged from personal experiences in her family life, fieldwork, and education; Kurath’s views significantly influenced Kealiinohomoku’s own vision and inspired her to create the CCDR Collections. Numerous examples of the music-dance relationship enliven and enhance the CCDR Collections, located on Arizona State University’s Tempe campus since 2008. Cultural diversity and interdisciplinarity are characteristic of both CCDR Collections’ holdings and Kurath’s legacy of innovative research. The CCDR Collections facilitate in-depth investigations of music and dance in the context of the humanities; access to many distinct knowledge domains allows researchers to consider an expanded world of possibilities. The wealth of resources available throughout the CCDR Collections provides students, educators, artists, and scholars with opportunities to explore an expansive range of human expressive cultures. Conference presenters share rare slides, videos, and correspondence from the Kurath Collection to outline Kurath’s insightful perspectives and discoveries about the importance of music-dance connectivity in understanding human culture. Engagement with these unique primary source materials invites international researchers to discover untapped information and create new applications that impact the field.

Battles Witnessed in the ’Guerra de Sonidos’: The Order of Chaos on Mexico’s Permanent Frontier
Nolan Warden, University of California, Los Angeles / Loyola Marymount University

The concept of the guerra de sonidos (war of sounds) was articulated by music historian José Antonio Róbles Cahero (2003; 2005) as a means of understanding the cultural upheaval of colonial Mexico and its attempts to develop a utopian “musical conception of mestizaje and popular culture in New Spain” (2005:43).
However, the sonic violence and seduction of cultural assimilation did not end in the colonial period. This presentation makes an ethnomusicological intervention into the concept of the guerra de sonidos, furthering the idea through synchronic ethnographic detail gathered during field research between 2012 and 2015 in rural western Mexico. The author will show the ongoing nature of musical and sonic confrontations, juxtapositions, and overlap in rural Mexico, revealing a cultural frontier between Mestizo populations and Indigenous communities that plays out in public spaces and celebrations. Among the Indigenous Wixárika people, Western influence has been historically managed through selective assimilation of some Western musical instruments and ideas. However, increased levels of Western education, media consumption, and labor market integration have raised Wixárika concerns about musical sovereignty and sustainability. Similarly, Mestizo communities increasingly find their own historical preferences for live performances of regional genres challenged by the ascendant posture of pre-Indigenous, Mestizo, international--occur in moments of cultivated chaos such as communities increasingly find their own historical preferences for live performances of regional genres challenged by the ascendant posture of pre-Indigenous, Mestizo, international--occur in moments of cultivated chaos such as those in town plazas during intentionally raucous municipal fairs, creating remarkable instances of "sound barrage" (Kaminski 2012) that mark and further the battle for sonic supremacy in today’s Mexico.

Is There Such a Thing as "Singaporean" Performance? Observations from Study at an Academy of Carnatic Indian Performance
Sarah Weiss, Yale-NUS

Singaporean citizens often castigate Singapore as boringly international, doubting whether "Singaporean" performance exists in any way not mediated by government policy. Some claim that all performance in Singapore is imported from elsewhere—China, the Malay world, India, or the Anglophonic West—and is not actually Singaporean. This paper examines how state multiculturalism has led to an emphasis on the multiple state-defined, over-arching identities of the three biggest ethnic groups ("Chinese" majority, and "Malay" and "Indian" minorities, most of whom migrated to Singapore in the last two centuries) to the extent that there is a widely shared sense of the lack of a specifically "Singaporean" identity in music. Many regard the differences that emerge from the indigenization of musics that flowed to Singapore from other parts of Asia as merely incidental effects of individual aesthetics and agency, rather than signs of incipient local styles. While early, postwar state rhetoric about culture from the late 1950s touted fusion and hybridity as the desired result of racial harmony, later government policy enshrined separate-but-equal policies that reward efforts among the three primary ethnic groups to preserve and maintain ancestral cultural traditions. Using data from interviews, archives, and fieldwork in a Carnatic arts academy, I argue that Singaporean musicians evade the state control and construction of local styles, resisting their appropriation by the government for nationalist narratives while maintaining politically necessary continuity with ancestral traditions.

Guarani Children's Choirs, Cultural Politics, and the Performance of Indigeneity
Maria Welch, University of Chicago

Why do Guarani youth sing for non-Guarani publics? Children’s choirs from the village of Boa Vista, São Paolo, Brazil, perform in village prayer houses, school and tourist presentations, and cultural festivals to regional, national, and international publics. Village civic leaders package children’s choirs as the new face of heritage survival while asserting agency in its contemporary iteration. Children’s choirs are thus promoted on the cultural tourist circuit, a strategy that prioritizes audible and visible embodiment of the arts and youth-led performances as legitimizing forces for their community and its claims to rights and services. In examining these participatory youth practices, I suggest that these performed mediations of indigeneity are establishing new models of cultural survival by and for Guarani youth, and embodying different forms of intimacy in public. The circulation of performance practices as consumable forms of cultural tourism has inspired how the Guarani approach heritage-revitalization efforts and reproduce traditional forms of knowledge. In turn, indigenous agencies, non-governmental organizations, and cultural institutions have responded by recognizing land claims and funding recording projects proposed by the community. How did a ceremonial practice of song, formerly reserved for religious occasions, evolve into an emblem of Guarani culture for non-Guarani publics? In this paper, I consider the social, cultural, and economic dimensions of these contemporary forms of exchange.

The Technological Mediation of Race and Space in Urban Jazz Performance Venues
Thomas Wetmore, Columbia University

This paper explores the intersection of sound technology, race, and space in the live performance of jazz music, examining ways in which the technological manipulation of humanly produced sound sediments, reinforces, and complicates boundaries of spatial segregation and racial difference. Through ethnographic fieldwork in three diverse jazz performance venues in New York City, I explore how engineers, sound designers, acousticians, musicians, and audiences shape the experience of sound and thus powerfully condition the social ordering, symbolic meaning, and affective experience of urban space and racial difference. I interrogate how the notions of "noise" (Attali 1985) and sonic "purification" (Weidman 2006) are mobilized in the deployment of sound reinforcement technology, specifically highlighting noise’s historical linkage to racialized sounding bodies—especially in the case of jazz and other African American musics. I interrogate how these deployments resonate across the domains of urban geography and racial formation, highlighting the role of noise and purity in histories of racialized urban segregation. I contribute to a growing body of literature that has interrogated a "sonic color line" (Stoever 2016) by which aural signifiers of racial difference are articulated within sonic technologies and approaches to sound, a stream which has lacked ethnographic engagement or attendance to music and sound as technologically mediated in performance. My paper thus explores how an ethnographically performed social phenomenology of race, space, and technology may contribute to an ethnomusicology that more sensitively attends to the technological in the sonic, the sonic in the racial, and the racial in the spatial.
Marginality Before Marginalidade: The Political Samba of Zé Keti
Schuyler Whelden, UCLA

In his 1964 song "Nega Dina," samba composer Zé Keti narrates an encounter between a deadbeat husband and his wife in a Rio de Janeiro favela: "She thinks my life is all loveliness / I work hard playing cards / To be able to eat / But my life is not so easy / I get thrown in jail with no appeal / I walk around afraid, without a home / I am a marginal Brazilian." In Portuguese, marginal means both "at the margins" and "outlaw," a lexical slippage that Keti exploits by setting a story of gambling at the geographic margins of Rio, implying a causality between illegal activity and the lack of opportunities for the socially marginalized. Keti wrote many sambas that engaged issues of marginality, preceding the Brazilian counterculture artists whose activities have dominated our historical perspective on the term. This is evidenced by the fame of Helio Oiticica's 1967 screenprint Seja marginal, seja herói (Be an Outlaw, Be a Hero), and the adoption of the term as a descriptor for a way of life by young Brazilians. Drawing on archival materials and interviews I conducted with Keti's fans, I argue in this paper for a reexamination of Keti's depictions of marginality as social critique. I show how Keti broadcast his political messages to dominant groups through alliances with popular performers, thus showcasing necessary strategies for musicians from marginalized communities. I examine how the contrast between Keti's take on marginality and its romanticization illustrates the complexities of cultural exchange in stratified societies.

Instrumental Iconography: Material Culture, Meaning, and Interreligious Relations in Bali
Dustin Wiebe, University of Manitoba

In 1972 the Protestant Church of Bali (GKPB) made major institutional policy changes that officially sanctioned the inclusion of localized music, dance, and other arts in the context of official church praxis. Shortly thereafter GKPB leaders commissioned the construction of five sets of gamelan gong kebyar instruments for use in congregational music and other church events. Interestingly, many of these instruments are inscribed with images from Hindu epic literature and Balinese mythology. This material imagery, however, stands in contrast to the musical repertoires employed by Balinese Christian musicians, which were and still are carefully scrutinized by the local intelligentsia (both Christian and Hindu) for their "appropriateness" of content. This paper seeks to understand why this apparent contradiction of musical forms exists, allowing, on the one hand, overt references to Hindu narratives on church-based instruments while, on the other, laboriously defining the parameters of "sacred" and "secular" musical repertoires. As points of historical comparison I will contrast these seminal church instruments with others that have been commissioned by GKPB since the 1990s, most of which employ a blend of local and global-Christiant imagery. I will also explore the use of similar, "hybrid" iconography as found on gamelan instruments in Catholic churches and other Protestant denominations in Bali. Through an examination of these various instruments I will begin to articulate a framework for the ever-shifting socio-historical priorities of Christian/Hindu relations in Bali and how these case studies may be applied to more generalized theories related to global Christianity and interreligious dialogue.

The Aesthetics of Black Social Life: Rethinking Cultural Connectivity in the African Diaspora
Maxwell Williams, Cornell University

Scholars of African diasporic culture commonly observe connections between formations like the slave-era ring shout and the contemporary hip-hop cypher as sites of counter-hegemonic resistance and community formation (Alim 2006; Bramwell 2015; Lee 2016). Such comparisons rely on utopic conceptions of diaspora that overdetermine the appearance of cultural continuity. They further depend on essentialist understandings of syncretic cultures as inherently resistant. As a result, these scholars unwittingly obfuscate a global racial structure in which civil society (from the "community" to the "homeland") derives its coherence from the exclusion of Blackness, and thus reproduces an ontology of Black "social death." Contrastingly, recent Black studies not only foreground this racial structure, but theorize its affirmation as fundamental to any meaningful aesthetics of Black existence (Sexton 2011; Wilderson 2016). This paper shows how contemporary hip-hop collective Black Hippy (Kendrick Lamar, Ab-Soul, ScHoolboy Q, and Jay Rock) dramatizes this seemingly paradoxical situation. Through musical analysis of the collective's trademark cypher tracks, I examine how members seize upon shared flow (vocal delivery) patterns and take turns independently varying them. This process, I argue, affirms the (post-)slave condition of "fungibility" (exchangeability) at the core of social death, while producing individual, "fugitive" moments of social life (see Moten 2008). Analyzing Black Hippy's cypher tracks broadens the scope of structural racial analyses by modelling approaches to Black freedom and existence that work within the grammar of Black suffering. Doing so clarifies the relationship between disparate African diasporic musical practices as one of ontological resonance rather than cultural connectivity.

Reconciliation across Boundaries: Transnational Identity Construction through Performance Group Membership in Auckland, New Zealand
Michelle Williams, University of Auckland

Each year in Auckland, New Zealand, approximately 10,000 young Pacific people represent their schools in the ASB Polyfest; competing in group performance of music and dance forms of the Cook Islands, Niue, Samoa and Tonga. Since its debut in 1976, it has grown to be the largest festival of its kind in the world and replicated in cities all over New Zealand, and recently, Australia; making it the most significant site for the transmission of Pacific music and dance in the region. This research examines the student competition groups utilizing Etienne Wenger's Communities of Practice framework, which theorizes that learning is a social and identity-forming phenomenon. As all individuals are members of multiple communities in their daily lives, they must reconcile their different expectations, parameters and relationships. For young transnational Pacific peoples in New Zealand, this reconciliation takes place across family, religious, ethnic and/or social communities. This paper looks beyond public narratives of teamwork, solidarity, and festivity to individual learning and identity experiences of young Pacific people in the ASB Polyfest. While seeking belonging in Polyfest performing groups, they negotiated acceptance and "mis-recognition" from their peers and families around fixed and sometimes conflicting ideals of expressing Pacific cultural identities. Through extensive personal narrative, the participants in this research reveal the
complexities of identity construction within transnational communities and the negotiation of what is "privileged as Pacific" within them.

Between the Songs and the Airs: Intersections of Vocal and Instrumental Performance in Irish Traditional Music

Sean Williams, Evergreen State College

Jason Busniewski

Irish traditional music exists in two parallel and often separately performed streams, one of vocal and one of instrumental music. Within the stream of vocal music, there are repertoires of songs in both the Irish and English languages. Amongst the Irish language songs are those referred to as "sean-nós" ("old style"), unmetered sung poems of love and lament. While the instrumental stream of Irish traditional music consists primarily of dance music, it also contains a repertoire of tunes called "slow airs", frequently unmetered tunes played freely at a slow tempo. Many of these slow airs are in fact instrumental renditions of sean-nós songs, and even those without direct counterparts share similar stylistic aesthetics with sean-nós singing. The intersection of these repertoires in the form of sean-nós songs and slow airs allows for a comparison of the different approaches of instrumentalists and vocalists to a shared repertoire, illustrating the stylistic ramifications of the possibilities and limitations of the human voice and musical instruments and the influence of the two streams of Irish traditional music on one another. In this 45-minute presentation, two performers - a fiddler and a singer - demonstrate and illustrate these musical interactions, including the way that breathing and poetic meter affects phrasing and ornamentation, how these are mirrored by instrumentalists, the ability of the voice and the fiddle to (re)produce non-equal tempered intonation, and the related but varying settings and performance practices of the vocal and instrumental versions of Ireland’s shared repertoire of sean-nós songs and slow airs.

Queros-Wachiperi Community: From Song Archive Repatriation in the Amazon to 2015 Smithsonian Folklife Festival

Holly Wissler, Independent Scholar

In 1964 and 1965 anthropologist Patricia J. Lyon recorded 206 Wachiperi songs on 15 reel-to-reel tapes with ten members of the Queros-Wachiperi community, a near-extinct group of the Peruvian Amazon river basin. At the time of Lyon’s research, the community had recently stopped singing their songs due to traumatic displacement and depopulation, so that the contributing participants were remembering songs they sang some ten years prior in the masateadas, days-long social/drinking gatherings. When the author of this paper returned the digitized archives of Lyon’s singular Wachiperi song collection in 2010, the grandchildren of the original singers were not even aware that their people were, at one time, very musical. Community members were moved to tears while listening to the singing of deceased family relatives, galvanized to remember and revive a few of the lost songs. This paper is the story of that impactful archive return, subsequent sessions with the Wachiperi in a song revival project, and the eventual invitation for select community members to participate in the 2015 Smithsonian Folklife Festival, thereby bringing Wachiperi music, healing, hunting, culinary and story-telling traditions to an international audience. This paper is an intimate analysis of growth and repercussions on the individual and community levels leading up to and during performance of their traditions, the conflicitive/supportive role of presenter during the six-month festival preparation, and post-festival unmet/exceeded expectations that lead to community conflict/evolution. Ultimately, in what ways did Wachiperi participation in the Smithsonian Folklife Festival contribute to their own indigenous sovereignty?

An Opulent Silence: Cantors and Jewish Liturgical Music in Twentieth Century Argentina

Lillian Wohl, UCLA

As exiles and immigrants, East European-born jazanim (cantors) led congregations in Jewish worship throughout Buenos Aires and the interior provinces in the twentieth century, catering to new immigrant communities while extending the reach of Jewish liturgical music and practices. While much has been done in Eastern European styles to Argentina. In this paper, I examine the histories of cantors, cantorial music, professional associations, and cantorial handbooks published in the US, Canada, and Argentina to understand why cantors and sacred musics have played a relatively minor role in Jewish Argentine cultural histories. Although mass-mediated representations of "cantors on film" (Shandler 2009) and recordings of popular cantors circulated widely in the United States, concretizing an image of the Jewish cantor as singer and celebrity in the first half of the twentieth-century (Heskes 1991), in Argentina, the "ancient Jewish profession" never attained the same status as an established Jewish Argentine leadership role (Slobin 2002). By exploring the careers and contributions of cantors Pinjos Borenstein (1802-1855) of the Gran Templo de Paso and Yehuda "Leibele" Kirzner Schwartz (1931-1992), I will explore the traces of these musical legacies in the Americas to addresses the value of the Jewish sacred voice and sacred music listening practices in establishing Jewish Argentine religious identities that marked Jewish racial and ethnic difference in the mid-twentieth century.

"Playing for the Pueblos" or Playing for the Pueblo? Validating Stances on Performing Indigenous Music in the Contexts of Ritual versus Folklore Festivals

Juan Eduardo Wolf, University of Oregon

Based in Arica, Chile, Phusiri Marka (city of wind-players in the Aymara language) is an Andean music ensemble that has played at numerous folklore festivals, both throughout the country and internationally. What sets them apart from many similar ensembles, the group’s members claim, is that Phusiri performs for celebrations held in towns of the interior - rituals like carnival and cruces de mayo. While such a claim might be framed in Bigenho’s terms of competing historical-cultural and experiential authenticities, here I offer an analysis informed by Berger’s concept of stance to access a broader range of experience-value relationships. After all, Phusiri members still want to perform at folklore festivals for many of the same reasons that they value ritual performance. One of the things that changes in these different contexts, I argue, is who they focus on to validate their performances. Even though their name and the genres they perform suggest otherwise, not every musician in the group identifies as Aymara, but individuals in the group with Aymara lineage are given privileged status. In this paper, I explore the ways that members of Phusiri Marka look to different
audiences to validate their stances towards performances in both ritual and folklore festival contexts. Despite not being explicit, Aymara acceptance, whether internal or external to the group, is given a particularly important role, which may not always be in line with either what everyone in the group wants or what folklore festival organizers are willing to accept.

**The Blackpool Dream: Shaping Gender Roles in Competitive Ballroom Dancing in China**

Ketty Wong, University of Kansas

This paper explores the emergence and significance of the competitive ballroom dancing style in post-Mao China. Although ballroom dancing entered China with the foreign concessions in the late nineteenth century and had its highpoint in the 1930s with the jazz dance fever in Shanghai, competitive ballroom dancing, aka DanceSport, was introduced in China in the 1980s through the mediation of Japanese and Hong Kong/Taiwanese instructors, who added local elements to the international and standardized British style. In the late 1980s, the Beijing Dance Academy opened a social dance program in which Standard and Latin dances are taught. Since 1995, Chinese have participated regularly in the Blackpool Dance Festival (sort of “Olympics” for ballroom dancers); winning the competition has become the wishful dream of every Chinese dancer. The competitive style is so popular in China that a sinicized version of the dances has entered Chinese popular culture and is now practiced everywhere by senior Chinese who seek to socialize and exercise after retirement. Why are Chinese so prone to competitive ballroom dancing? What meanings does it convey for its practitioners? Based on interviews and ethnographic research conducted in Beijing, Shanghai, and the Blackpool festival in 2016, I argue that competitive ballroom dancing contributes to the construction of gender typologies of femininity and masculinity, which were erased during the Cultural Revolution, albeit with Western models. I also explore the aesthetics of “beautification” and the glamour industry in competitive ballroom dancing as central elements to understanding its appeal to Chinese dancers.

**When Silkworms Become Musical Strings: Contemplating Multispecies Entanglements in a New Materialist Ethnography**

Keisuke Yamada, University of Pennsylvania

This paper illustrates economic activities of people in contemporary Japan who make silk strings used for various traditional Japanese stringed instruments, such as the shamisen, koto, and biwa, and live with silkworms and cocoons. Silk played a significant role in the industrial modernization of Japan in the late nineteenth and early twentieth centuries. And, in today’s musical string manufacturing industry, the method of twisting silk threads remains fundamentally the same as that imported from the West during this period. My paper focuses on the work of the musical string maker Marusan Hashimoto (est. 1908) in Shiga, in the western part of the Japanese mainland. This ethnographic account features the breeding of silkworms, practices of reeling silk off cocoons, and techniques of twisting silk threads. The entire process of making musical strings evokes a multiplicity of entanglements between living and nonliving entities, and between human and nonhuman species. I develop the concept of “multispecies entanglement” to raise our ecological awareness in music and organological studies and pay closer attention to symbiotic relationships that have made musical cultures and traditions survive—and nation-states and capitalism flourish, and others become ruined. Through this multispecies ethnography (Kirksey 2014; Kirksey and Helmreich 2010; Tsing 2015), I offer fresh methodological insights into current ethnomusicology. And, more broadly, I aim to contribute to twenty-first-century critical thought (e.g., new materialism, object-oriented ontology, and interspecies relations), particularly by offering constructive criticisms of the anthropocentric nature of cultural Marxist and modernization theories.

**Creativity and Conflict in the Canopy: Sympoietic Topogeny in the Vocal Duets of Non-Human Primates**

Tyler Yamin, UCLA

Among the many paradoxes of the Anthropocene, our current global epoch defined by the irreversible impact of human activity on the Earth itself, is the growing impossibility of maintaining an ontological distinction between human agency and the forces of nature. In this presentation, I re-evaluate the viability of this nature/culture distinction in a site ironically exposed by anthropogenic deforestation: the rainforest canopies of Southeast Asia. My subjects are not human musicians, but rather gibbons. As mated pairs, these small arboreal apes perform species-specific duets that are often jointly composed during their courtship process and subsequently practiced, refined, and articulated almost daily in challenge to the analogous duets of other pairs, transforming the canopy into an arena that perpetually resonates with the sonorous renegotiation of gibbon territory and family bonds. This practice not only demonstrates ways of knowing one’s environment through sound, but further reveals its unfolding construction by means of musical intra-actions. Drawing on Donna Haraway’s notion of “diffraction,” I place recent scholarship on sound, space, and territorialization in dialogue with writings on the agentic capacities of art and mapmaking to hear these topologies as emergent from sonic mappings of musical interference patterns, within which territorial borders between gibbon families are erected and contested while internal social barriers are simultaneously overcome. This practice of making worlds together, what Haraway calls “sympoiesis,” provides an alternative to reproducing the bounded individualism at the heart of our ecological crisis, one grounded in the generative potential of shared, reciprocal acts of listening and sounding.

**Uncovering and Decoding the Legendary Song Sadhukara of Southeast Asia**

Jittapim Yamprai, University of Northern Colorado

Sadhukara or Satukan, the supreme sacred song functioning in the present-day music of Cambodia, Thailand, Laos, as well as Southern Vietnam claims a mysterious history since the ancient period of mainland Southeast Asia. A song with the same Sanskrit title “Sadhukara” was performed by major ensembles and was treated as the most sacred music of the three countries. However, music scholars have not been able to verify the origin of the song; only legends were circulated that the ancient song was composed by the supreme Hindu God Lord Shiva to pay respect to Buddha. This research proposes to display historical evidences from iconography, literature, religious scriptures, and political accounts to verify the possible time of the composition and to trace back the circulation of the song in mainland Southeast Asia. Structure of the melody and rhythmic pattern as it is currently performed, along with performance practices of Sadhukara in Cambodia, Thailand, and Laos are analyzed and compared to clarify similarities and differences, and stylistic practices of each nation with opinions provided by renowned music scholars of the three countries. The results reveal the earliest
practice of Sadhukara in the mainland dating back to the eighth-century, the application of Hindu and Buddhist numeric symbolism in the structure and the differences in the melody, character, and styles of the three countries are explained.

**Ancient Melody in Contemporary Society: Heterophonic Sound of Music from the Tang Court**
Yu Ye, University of Texas at Austin

Heterophony is a musical texture which features accidental or intentional variations of one single melody within different vocal or instrumental parts simultaneously. In Chinese traditional musics, heterophony is one of the predominant textures in various genres. In the twentieth century Chinese new music, due to the influence of Western-centrism and social Darwinism, heterophony once was replaced by Western "advanced" approach of harmonization or counterpoint. In recent decades, with the appreciation of cultural relativism, heterophony has been highly valued by Chinese contemporary composers as one of the essential musical tools to construct national identity. Shanghai composer YE Guohui’s *Music from the Tang Court (2013)* provides a recent fascinating case of intensive heterophonic writing. Premiered at the forty-second world conference of the International Council on Traditional Music, this work demonstrates the composer’s attempt to reconstruct the musical experience of the Tang dynasty yet in a contemporary way. The instrumentation relates to the musical performance scene of the tenth century Chinese painting *Night Revels of Han Xizai*. The sonority is based on the heterophonic interpretation of *Jiuhuzi* (The Wine Puppet), an ancient melody transcribed in ethnomusicologist Laurence Picken’s multi-contemporary music in China. Writing. Also I will discuss his attempt to bridge the gap of traditional musics and terms of performance aesthetics, musical structure, and especially heterophonic iconography. In this paper, I will present how Ye constructs the “Chinese sound” in intensive heterophonic writing. Also I will discuss his attempt to bridge the gap of traditional musics and contemporary music in China.

**“Who Has Yet to Speak Out?”: Protest Songs during Hong Kong’s Umbrella Revolution**
Wan Yeung, UCLA

In September 2014, a large protest broke out in Hong Kong following the government’s failure to respond to public anger about restrictions placed on local elections. It lasted for over two months, galvanizing over 100,000 people to occupy the streets and immobilize transportation in the normally busy districts of Admiralty, Causeway Bay, and Mongkok. This protest, internationally known as the “Umbrella Revolution,” witnessed the intersection of over twenty protest songs with different origins and creative processes in both the real and virtual worlds. Drawing on personal observations during the protest, virtual ethnography, bibliographic research, and analysis of music videos, I focus on the two most popular songs during the demonstrations: “Boundless Oceans, Vast Skies,” a pre-existing song by the Hong Kong rock band Beyond; and “Who Has Yet to Speak Out?,” a song with new lyrics set to the stirring anthem “Do You Hear the People Sing?” from the musical *Les Misérables*. The two songs differ not only in their origins and creative processes, but also in their modes of transmission: people frequently sang “Boundless” on the street, vocalizing their longing for freedom, whereas “Who,” which calls for the masses to become politically aware, received less performance in person than on the internet. Building on Noriko Manabe’s framework to address the role of music by studying musicians, space, and political conditions (2015), this paper explores why these two songs spoke so effectively to people’s feelings, and why one found its home on the streets and the other on the internet.

**Shadows of a Heroic Singer: J. Dorjdagva (1904-1991) and the Mongolian Long-song Tradition**
Sunmin Yoon, University of Delaware

In 2014, Mongolia’s long-song singers celebrated the 110th anniversary of J. Dorjdagva’s (1904-1991) birth. Around that time, three CD collections of his songs were released, drawn from the Mongolian National Broadcasting archives, and his interviews with well-known cultural critics and music scholars were published in several books. Singers organized competitions and concerts to celebrate his influence on this folk song tradition during the modern era. Dorjdagva’s name was frequently discussed in my interviews with contemporary singers in both rural and urban regions, and I encountered two distinctive opinions about him—either a hero who had worked to preserve the culture, or someone who had changed a long-standing tradition. Mongolia’s musical culture was heavily transformed during the Soviet period (1921-1990), with the introduction of different musical genres and pedagogies, the conceptualization of new musical terminology, and the understanding of musicians’ roles in the realm of traditional music. This influence became the basis of how modernity was seen in the traditional cultural practices which still pervade contemporary Mongolia. Following two trajectories - the musical and cultural discussions by J. Dorjdagva and the current discourse surrounding him - this paper investigates the rise of heroism in the realm of discourses where “multidirectional memory” (Rothberg 2014) and post-colonialism overlap in the current professional landscape of the long-song tradition. I argue that, while it might not be apparent, the landscape of the long-song has been extensively reconfigured by a few “heroes,” such as Dorjdagva, wielding cultural power, and by contemporary memories of a powerful past.

**Singing Resistance through Subversion: Feminine Voices Renegotiating Iran’s Public Sphere**
Payam Yousefi, Harvard University

Since the 1979 revolution, the Islamic Republic of Iran has dictated strict definitions of Nation, identity, and norms of social interaction. The recasting of Iranian society along theological principles has particularly impacted music negatively. Female vocalists have suffered considerably in these new contexts, as for the past thirty-nine years their voices have been outlawed from public dissemination on the basis that women's singing promotes promiscuity in society. Despite this restrictive atmosphere, many women have resisted the status quo and continued their musical careers, creating a dichotomy between public and private life. This presentation draws on fieldwork conducted in Tehran to examine how Women resist the policing of identity and music by: (1) *avoiding-the-law* becoming private pedagogues, performing underground, and performing internationally; (2) *utilizing-grey-areas-of-law* by singing in mixed-voice ensembles; and (3) *transcending-the-law* through imaginative musical performance on social media’s quasi-public/private spaces. Scott’s concept of “*hidden* [and] *public transcripts*” provides a critical framework to examine these nuanced strategies of passive resistance that surface in the public and private lives of oppressed populations.
organizations, what has made Tzu Chi's disaster relief work stand out, besides the international disaster relief work for the past 25 years. Compared with other organizations, Tzu Chi has been actively and successfully engaging in the discourse of Taiwanese Buddhist Songs at Disaster Sites. Passing on Compassion and Relief through Participatory Music-Making: \( \text{Passing on Compassion and Relief through Participatory Music-Making:} \)

Xiaorong Yuan, University of California, Los Angeles

When the hit indie band Shanren pounds out the line "City slickers call me a hillbilly," they tap into an urban white-collar youth culture fascinated by the rural, by ethnic diversity, and by a natural environment worlds away from the concrete forest and grey smog of Beijing. Comprising an ethnically Buyi street singer who once performed in Beijing shopping malls, an experienced Yi pop musician, an Yi-speaking guitarist who also plays Yi instruments, and a British musician who plays many non-Western instruments, Shanren mixes ethnic minority repertoire, languages, instruments, and costumes with a folk rock style, Thai drums, and \textit{djembe}. Starting as a local indie band in mountainous southwestern Yunnan province in 1998, Shanren moved north to Beijing in 2006, as part of the "northern drift"—a trend in which millions of young provincials migrated to Beijing and other big cities for work, despite not having a legal residence permit. Today they are one of the most active bands on Beijing's indie scene, attracting a devoted following among young denizens of Beijing's trendy night-life. Based on three years' in-person and virtual fieldwork, this paper examines Shanren's repertoire, style, and appeal to their audience. Borrowing elements of the fashionable "original ecology" (\textit{yuanshengtai}) folksong movement and a growing enthusiasm for world music, Shanren's musical performance as \textit{passive resistance} and probe its capacity and power to enact real change in the context of modern Iran.

"City Slickers Call Me a Hillbilly": Ethnic Minority Rock Music in Urban China Today

When the hit indie band Shanren pounds out the line "City slickers call me a hillbilly," they tap into an urban white-collar youth culture fascinated by the rural, by ethnic diversity, and by a natural environment worlds away from the concrete forest and grey smog of Beijing. Comprising an ethnically Buyi street singer who once performed in Beijing shopping malls, an experienced Yi pop musician, an Yi-speaking guitarist who also plays Yi instruments, and a British musician who plays many non-Western instruments, Shanren mixes ethnic minority repertoire, languages, instruments, and costumes with a folk rock style, Thai drums, and \textit{djembe}. Starting as a local indie band in mountainous southwestern Yunnan province in 1998, Shanren moved north to Beijing in 2006, as part of the "northern drift"—a trend in which millions of young provincials migrated to Beijing and other big cities for work, despite not having a legal residence permit. Today they are one of the most active bands on Beijing's indie scene, attracting a devoted following among young denizens of Beijing's trendy night-life. Based on three years' in-person and virtual fieldwork, this paper examines Shanren's repertoire, style, and appeal to their audience. Borrowing elements of the fashionable "original ecology" (\textit{yuanshengtai}) folksong movement and a growing enthusiasm for world music, Shanren's musical performance as \textit{passive resistance} and probe its capacity and power to enact real change in the context of modern Iran.

Passing on Compassion and Relief through Participatory Music-Making: Taiwanese Buddhist Songs at Disaster Sites

Wangcaixuan Zhang, University of Pittsburgh

Tzu Chi Buddhist Foundation, one of the largest Buddhist organizations in Taiwan, has been actively and successfully engaging in the discourse of international disaster relief work for the past 25 years. Compared with other organizations, what has made Tzu Chi’s disaster relief work stand out, besides the efficient and well-organized aid distributions, is its emphasis on the use of Tzu Chi Buddhist songs. How do those songs with Buddhist ideologies become a useful tool delivering relief to victims with different religious beliefs and musical tastes? Through case studies regarding the usage of Buddhist songs during Typhoon Haiyan in 2013 and at Syrian Refugees Camp in Serbia in 2016, this paper investigates how Taiwanese Buddhist songs were not only broadcast or sung but also performed on sites with participatory elements, including elementary sign language/body movements and chant-like chorus, to reconstruct the sense of community, which was key to effective recoveries. With ethnographic accounts about disaster relief experiences of both the victims and the volunteers, I argue, although the aesthetics of those Buddhist songs might not resonate sonically with all the participants, daily participatory music-making sessions - listening, singing, holding hands, hugging, and doing sign language together created multi-sensory sensations of being cared and supported, and helped the participants to embody and pass on the message of compassion and relief in the songs through performance. I suggest that the meaning or effectiveness of those Buddhist songs does not lie in their musical characteristics or their Buddhist ideologies but how they are performed in traumatic events.

The Myth of Being Classical: A Forgotten History of Chinese Qin in Folk Culture

Wenzhuo Zhang, Eastman School of Music

The Qin, a Chinese zither, has a two-thousand-year history. Chinese and Western literature have concentrated exclusively on its classical features, philosophical ideology, aesthetic value, elite repertoire, and criticism (Yao, 2011). It is believed that the Qin was always representative of a superior and orthodox cultural form illuminating the "symbiotic relationship with cultural refinement"; its players, audiences, and connoisseurs are believed to have been only those artists and literati who "occupied positions of power as intellectual, social, political, and economic elites." (Yung, 2017, p.509). Chinese literature and archeological findings, however, indicate that the Qin was originally played and popularized as folk music around 600-500 BCE. By exploring ancient poems, literature, and archeological discoveries, I argue that in its history of transmission the Qin underwent a process of classicization largely overlooked in academic discourse. I discuss the early use of the Qin in folk music and examine the reciprocal process of classicization in which the Qin and Chinese culture interacted. I shall address the following questions: Which significant elements contribute to the Qin’s classicization and sustainability? What did its classicization signify about Chinese culture? Why was this instrument classicized and given significant cultural meaning rather than other instruments also popular in folk music around 600-500 BCE? I further relate the subject to larger discourses on how culture, power, and social hierarchy function in music, and I address the question whether music is an evolutionary adaption or revolutionary product.
Performing the Radif: The Case of Dastgāh-e Māhur
6B
Chair: Farzad Amoozegar, University of California, Los Angeles

The performance practices of Iran’s mūsīqī-e sonнатī (traditional music), at once improvisatory and grounded in pre-composed compositions, are situated within an extensive prescriptive framework known as the radif (musical repertoire). The radif is the collection of melodic and rhythmic figures preserved through the practice of sinah-ba-sinah (oral tradition). The oral transmission of the radif takes place between master musicians and students. During the master musicians’ classes, each pupil is responsible for memorizing a small part of the repertoire. As a modal system, the radif is based on complex subsets of melodic and rhythmic patterns called dastgāh, āvāz, and gūsheh. Behind each melodic and rhythmic structure lies a set of complicated musical features that range from modulations, accidentals, and folk melodic motives. Melodies are often memorized based on the deep connection between the radif and Iranian classical poetry. In a segment of the workshop, we will collectively learn to memorize a small part of dastgāh-e māhur. I will use a visual presentation to explain the main components of dastgāh-e māhur. Iranian master musician Mohamed Reza Lotfi (1947-2014) explained dastgāh-e māhur "as a cyclical trajectory of life's journey; the growth period, the vitality and maturity stages, all converging in a final act of relinquishing, which takes one back to the starting point." To bridge the codified theory with practice, I will use my setar (four-string Iranian instrument) to demonstrate each of the main components of dastgāh-e māhur. My presentation is based on my extensive studies of the radif on the setar in Canada, U.S. and Tehran. I also have years of experience as a performer and music instructor. The workshop will take 1.5 hours: a) 45 minutes of presentation; b) 15 minutes of performance in dastgāh-e māhur; c) 10 minutes of memorizing a small part of dastgāh-e māhur; and d) 20 minutes of questions and answers. This workshop is sponsored by SIGMICA.

Music, Money and Value in the Context of Market Economies
3F
Chair: Jayson Beaster-Jones, University of California, Merced

Ethnomusicologists increasingly conduct research with musicians grappling with the question of money. Living in societies dominated by market economies, remuneration for musical labor is often integral to the survival of musical practice and repertoires, even if attitudes towards money may be ambiguous. This panel considers the complex ways musicians negotiate conditions for musical performance, including shifting sources of finance, forms of calibrating monetary payment to other cultural values, and the aesthetic decisions musicians make to attempt to guarantee a livelihood. One paper examines how new forms of wealth and corporate sponsorship are changing the ways Hindustani classical music is produced and understood. Another traces how aesthetic and affective ideas configure the labor prospects and payments for Balkan Romani wedding bands. The next paper focuses on how indie classical ensembles in Chicago, while espousing an ideal of aesthetic freedom, are careful to select their repertoire in accordance with business sustainability. Finally, Brazilian independent musicians debate how performance fees should be calculated, showing a clash between ideals of aesthetic autonomy and the economic form of value which bands must necessarily pursue. Situated within the emerging subfield of economic ethnomusicology, these papers show how music serves as one medium of value, complexly interrelated with other media of value, including money, public recognition, and even the exchange of food. As such, this panel contributes to the theorization of both labor and recompense in practices of cultural heritage and aesthetics, as well as the realization of musical performance in contemporary media and economic environments.

Sounding "Arab": The Politics of Race and Difference in Middle Eastern Music
9H
Chair: Beau Bothwell, Kalamazoo College

Music has long been understood as a site for the negotiation of racialized forms of difference. Across Arab-majority societies and diasporic spaces, however, difference often figures through and as Orientalism and sectarianism, rather than racialization, per se. Given that scholars have recently ascribed these crucial distinctions to the absence of a local concept of race in the Arab Middle East, we consider here the role of race in Middle Eastern music-making. Grounded in ethnomusicology's analyses of empire- and difference-making in musical spaces, this panel asks what utility models of difference based in Euro-American milieux—critical race theory and ethnicity studies, for example—have as frameworks for understanding our ethnographic sites and spaces, including both Arab-majority countries and Arab-minority societies. One paper examines how Egyptian DIY musicians engage the global privileging of whiteness in a post-revolutionary context. Another focuses on Beirut-based Syrian-Filipino and Ivorian-Lebanese rappers who challenge the Lebanese silence on racism from a regional, Arab perspective and not a global one. A third paper discusses the effects of Canadian multiculturalism on the racialization of "Arab"-identified individuals through an exploration of post-tarab music scenes in Toronto and Montreal. The final paper details how displaced Syrian musicians resettling in Germany navigate race and ethnicity in musical scenes that promote integration, multiculturalism, and German national culture. Together, these papers show the purchase of race as an analytic in certain instances of musical Arab-ness while pointing to some of its pitfalls when it threatens to eclipse other, intersecting logics of difference.

Atmospheres of Musicking: Collective Feelings in Musical Performance and Ritual
6C
Chair: Christi-Anne Castro, University of Michigan

In colloquial English, "atmosphere" can refer to a sense of shared feeling in a particular situation. Music and sound catalyze such atmospheres: in a club, church, cinema, or concert hall, for instance. In such situations of musicking, atmosphere seems irreducible to subjective emotions but rather appears spatial, embodied and collective. A call for prayer that resounds in a neighborhood, a song sung at a farewell, congregational worship that renders a spirit tangibly present may all tinge a situation and its space with a particular atmosphere that cannot be reduced to sensory perception but is always culturally inflected. Despite their significance, atmospheres are a challenge for traditional modes of analysis that proceed by dissecting a situation into its constitutive parts such as music and
culture, visual and auditory, body and mind. Engaging the term atmosphere as conceptualized in phenomenology (Schmitz 1964) and aesthetic theory (Böhme 1990), fields bristling with examples and metaphors taken from everyday musicking (Small 1998), this panel critically explores the viability of the term for ethnomusicology by thinking it through three different situations of musicking. Our first speaker explores how music as atmosphere catalyzes gender reversals in possession rituals in Myanmar. The second speaker analyzes musical representations of Sami indigeneity in Finnish contemporary music as a means of evoking atmospheres of nature. The third speaker investigates ethical affordances of atmospheres in a music program in a jail. Taken together, these various perspectives aim to generate critical debate on the usefulness of the concept of atmosphere for ethnomusicology.

Thai Regional Drum Dances: Workshop in Thai Folk Music and Dance 9C
Chair: Benjamin Cefkin, University of Colorado Boulder

Regional Thai folk arts have had relatively little exposure to the world outside of Thai communities, often overshadowed by compatriot genres such as Piphat ensemble music, Khon dance-drama, and Luk Thung pop music. In traditional Thai life, communal performance provides an integral soundtrack to village events, from wedding processions, to merit-making ceremonies, to storytelling and oral history. At the core of this folk performance lies song and dance, accompanied by various percussion instruments. In this workshop, participants will have a hands-on experience of the Thai folk arts by learning how to perform a variety of Thai regional drum dances, including Ram Thon and Rabam Glong Yao. Led by a Thai music and dance instructor and director of an American-based Thai traditional performance troupe, this workshop will include training in Thai folk dance, song, and instrumental music. Participants will get to try their hand at playing a variety of Thai instruments, including flutes, cymbals, gongs, and various types of drums. Participants will also learn about the function of these performance genres in Thai society, both in community life and as markers of ethnic identity. Information on how to apply this repertoire to the ethnomusicological classroom will be provided, including song notation and resources on Thai folk performance. The goal of this workshop is for participants to gain a deeper knowledge and understanding of the wide variety of music and dance styles found throughout the kingdom of Thailand.

Humanities’ Responses to the Anthropocene
President’s Roundtable, Sponsored by the SEM Board 6A
Moderator: Timothy J. Cooley, University of California, Santa Barbara

What skillsets do musicians, scholars of musical traditions, and ethnographers have that might be used to encourage positive environmental change? This roundtable asks the question: Are ethnomusicologists well equipped to study and interpret ecosystems?—a move not unrelated to our skills at interpreting human cultural practices within deep context. How might we utilize our discipline-specific skillsets to enable humans to hear, see, and smell the ecosystems around them, and by listening to other biological beings, curb our deleterious impact on this island earth that all share.

Sustainable Curricula 3B
Chair: Timothy Cooley, University of California, Los Angeles

In a context of declining support for arts and humanities at public and private universities and colleges, and increasing diversity of student populations across the board, this roundtable asks what approaches can be implemented to work toward decolonizing music curricula, better serve our communities, generate diverse disciplinary norms, and encourage more sustainable programs. Though all are currently working at USA institutions, the panelists bring international perspectives and experience to the roundtable, and we expect the SEM membership to contribute a greater diversity of experience to the discussions. Representing a private and a public university respectively, the first two panelists discuss their efforts to decenter western art music in order to create more open undergraduate curricula. A third panelist addresses sustainability issues and success strategies in Indigenous and Hispanic communities, where harm has been done by music institutions that adhere to elitist and colonialist teaching epistemologies. The fourth panelist discusses how students with homogeneous western classical backgrounds are taught to incorporate elements from diverse musical styles into their playing, composing, and improvising at a respected college of music focused on contemporary popular genres. The fifth discusses practices for working outside patriarchal paradigms to make music departments and curricula more intersectional, generating interdependent environments through pedagogy as activism. The final panelist discusses progressive curricular experiments taking place in music institutions nationally and internationally, and the lessons to be learned from such changes when considering the future of music instruction. Altogether, we seek ways to adapt music teaching to changing educational environments.

Recognizing and Confronting White Supremacy through Sound Scholarship 7A
Chair: Martin Daughtry, New York University

In August 2017, Charlottesville was the scene of a highly public expression of white supremacy and anti-Semitism, evidenced by hateful chants, renditions of the Rebel Yell, the singing, shouting, and taunting by counter-protesters, and harrowing screams in response to terrorism. While news outlets emphasized the “unprecedented” nature of this event, we focus on the ways in which the sounds of white supremacy reverberate historically with sonic and symbolic continuities of meaning as well as ruptures, reconfigurations, and appropriations of those meanings in the present. This roundtable—comprised of university faculty, an independent scholar, and graduate students from multiple institutions—seeks to address the following two questions: how does white supremacy (and resistance against it) use sound to further its aims, and how might an understanding of this relationship contribute to activist efforts? Our first speaker will frame the discussion with an ethnographic sound study conducted around the Charlottesville Unite the Right rally, focusing on ways in which sound was used to construct an affective climate of hostility and intimidation. Three respondents will offer their expertise on sound and violence as it revolves around Charlottesville. Our final two presenters will follow with research that expands the discussion outward, the first
focusing on the use of musical insult to promote and protest white supremacy, the second addressing the music and meme culture of the online alt-right, leading into an open discussion about ethnomusicology as a response to oppression.

Musical Labor in the Shadows of Socialism
9B
Chair: Nomi Dave, University of Virginia

More than 20 years after the fall of the Soviet Union and the publication of Tim Rice’s *May It Fill Your Soul*, legacies of socialism continue to impact musical expression around the world. This roundtable brings together scholars working in several regions and political traditions to ask: how do values, structures, or institutions that persist in socialist and post-socialist spaces shape who makes music and how? How do examples of (post)socialist praxis resonate across diverse geographic and political contexts? Rather than attempting to define socialism across our fieldsites, each speaker considers shared methodological and ethnographic questions concerning how we might consider the cultural, economic, and aesthetic values through periods of socialist and postsocialist transformation. Panelists explore how popular musicians who came of age under Tanzania’s Arusha Declaration transition to the contemporary economy; how French cultural policy professionals redefine African migrant musics’ value to the nation in the face of increasing xenophobia; how today’s Romani musicians remember socialist policy; how Moroccan popular musicians’ expectations of state support condition their attempts to build informal economies; how Senegalese musical labor is figured as a public-benefit providing service from postcolonial socialism to austerity; and how the exchange of cultural and social capital within Romanian art music milieus might transcend socialist and/or capitalist systems. Ultimately, we consider how musical ethnography in socialist and post-socialist politico-economic contexts can contribute to new understandings of those regimes beyond musical scholarship.

Talent and the Global Music Industries
11H
Chair: Anaar Desai-Stephens, Eastman School of Music

In his seminal study of an American conservatory, Henry Kingsbury argued that “talent” is not an innate property of the individual, but a quality attributed by cultural ideologies, so that “the very meaning of musical ‘talent’ is inextricably linked to power relations” (1998). Yet, with a few exceptions (Racy 2004, Stahl 2013), little subsequent attention has been paid to “talent” as an ideological or cultural construction over the past two decades. As such, the term remains largely uninterrogated within both musical practice and scholarship. This panel critically examines the social meaning of “talent” across historical and cultural iterations of the global music industries. Our sites of investigation include the recording expeditions of the Victor Talking Machine Company across Latin America in the acoustic era, the activities of musical amateurs in mid-twentieth century United States, and reality music television shows in (neo)liberalizing India. Across these sites, we analyze the routes and strategies through which talent has been identified and examine the kinds of value that talent has been understood to have. While attending to the particularities of specific cultural and historical moments we trace how talent has proliferated as an increasingly monolithic globalized discourse—both in and beyond the context of artistic performance—over the past century. We suggest that conceptions of talent purveyed by global music industries simultaneously encode the transcendent possibilities of music and obscure the labor and social hierarchies that these industries have exploited in order to produce talent and give it meaning.

Indigenizing Ethnomusicology: Histories, Theories, and Methods
8E
Chair: Beverley Diamond, Memorial University of Newfoundland

Music and sound are vital to understanding contemporary Indigeneity and Indigenous contributions to our world. From performances of ceremonial song and hip hop in Indigenous community building efforts to recent uses of acoustic weapons against Indigenous activists, music and sound are playing major roles in social, economic, and environmental transformations. Although music and sound studies have a distinctive history of difference-based scholarship, recent work has not fully addressed the particularities of anti-colonial Indigenous experiences and the contributions of Indigenous composers, performers, and intellectuals. As Indigenous communities demand more collaborative, community-partnered research paradigms, we as music and sound studies scholars must reframe the types of questions asked, methods used, and analyses produced to better align with and be more responsive to the Indigenous peoples who generate the phenomena we study. This roundtable builds on a series of SEM events (2015 President’s Roundtable, 2017 and 2018 Pre-Conferences) aimed at not only decolonizing ethnomusicological research paradigms, but developing histories, theories, and methods for a more Indigenized sound studies and a more sounded Indigenous studies. Our project features perspectives from a range of Native American & Indigenous music scholars who conduct research with, by, and for Native American & Indigenous communities. Some framing questions include: How might existing analytical methods and theories be reshaped to better represent Indigenous music cultures and practices? How might Native American and Indigenous cosmologies and worldviews be incorporated into sound-based methods and theories? How do Indigenous sovereignty and self-determination operate within the world of sound?

Ethnomusicology in the K-12 Classroom
4A
Chair: Ben Dumbauld, The Rock and Roll Forever Foundation

This roundtable considers what ethnomusicological approaches might offer in creating more socially-engaged, culturally responsive K-12 classrooms, and investigates opportunities for ethnomusicological work within primary and secondary education. The panelists are recent ethnomusicology graduates who work in the K-12 sector as teachers, folklorists, and directors of educational nonprofits. Panelist A discusses her collaborations with a Sierra Leonean rapper in advocating for a more musically inclusive classroom environment, and suggests ways ethnothesipher-interlocutor relationships might transition into more socially-engaged partnerships founded upon what Maisha T. Winn terms “worthy witnessing.” Panelist B describes her efforts fostering social and cultural learning within a general music classroom. Drawing upon Patrick Schmidt’s Freirean...
approach to music education, she outlines a pedagogical model that places in the forefront the musical traditions of students and the surrounding community. As the director of a music education non-profit, Panelist C details his organization's efforts to curb high school dropout rates by developing standards-aligned, interdisciplinary curricula that engages students through popular music. Panelist D reflects on his work with a local arts council to develop afterschool music and dance programs for Paraguayan and Ghanaian youth. Through these presentations, we hope to stimulate discussion about how ethnomusicology as a discipline and SEM as an organization might more effectively expand beyond postsecondary settings, what role ethnomusicologists could play in developing public education policy and pedagogy, and what opportunities are offered to ethnomusicologists considering careers outside of the academy.

**Lost and Found in Translation: Experiments, Case Studies, and Dilemmas**

*5F*

Chair: David Font-Navarrete, Lehman College, City University of New York

As scholars and artists navigate the multilingual boundaries and border zones of the Global North and South, acts of translation involve much more than linguistic conversions; they mediate between cultural spheres. In this panel, (ethno)musicologists specializing in Latin American music reflect on their engagement with the mechanics, politics, and ethics of translation. Each of the panelists will share case studies of various types of translation in settings which include archival documents, fieldwork, publications, and classrooms. The various case studies represent experiments, each of which illustrate different ways that translation in (ethno)musicology grapples with densely-layered colonial legacies. In this broad sense, the panel explores ways (ethno)musicologists might incorporate and engage with translation studies.

**Deep Learning for Sound Recognition**

*1A*

Chair: Michael Frishkopf, University of Alberta

In this roundtable, an interdisciplinary group of researchers, representing ethnomusicology, computer science, linguistics, and bioacoustics, will gather to present cutting-edge research, including strategies, objectives, results, and challenges in the application of machine learning to difficult problems in what we term "sound recognition". Across sound studies' multiple disciplines, algorithmic recognition of sound's components and attributes appears as a crucial task, for reasons both practical and theoretical. With the widespread use of digital recording and listening devices, sound studies has entered an era of big data, with concomitant challenges in the parsing, searching, sorting, and tagging of massive digital sound repositories. The digital realm also provides new techniques, thanks to rapid advances in computing hardware. Following the spectacular success of deep neural networks in image recognition, we focus on training them to parse audio recordings of music, speech, or environmental sounds to extract sonic features, classify types, and identify sources. Such procedures promise, for instance, rapid location of an instrument or bird within a lengthy, multilayered recording, and automatic provision of style, genre, or geocultural metadata. But there are theoretical implications as well. While artificial neural networks operate differently from human ones, comparing the relative difficulty of sound recognition tasks promises to advance the broader domains of machine learning and computational ethnomusicology, as well as potentially shed light on the processes of auditory cognition in general. The roundtable format will comprise short individual presentations, as well as demonstrations, discussion centered on interdisciplinary synergies, and opportunities for audience questions and comments.

**Sounds of (and Against) Whiteness**

*3G*

Chair: Andy Fry, Kings College London

Recent expressions of the long history of white supremacy have had an audible dimension. Amidst sweeping political changes across the U.S. and Europe, white nationalists have appropriated Norse mythology, iconography of the Roman Empire, and musical genres from opera to reggae to proclaim their sense of whiteness. The notion that music, even genres associated with blackness, can be used to express an imagined white identity is not new. Yet, as this panel explores, the sounds associated with - or imagined to symbolize - whiteness are varied and often paradoxical in construction. More critically, our panel seeks to examine how and why musicians and listeners come to hear whiteness, as well as how others confront and oppose whiteness through sound. Our concern with listening for whiteness builds from both continued scholarship exploring the processes through which music is racialized and also the field of whiteness studies which, as a whole, posits the invisibility - and inaudibility - of whiteness, at least to white people. This panel is particularly concerned with how whiteness can sound in the context of transnational debates about race. We explore the sounding and unsounding of whiteness in colonial Asia, the U.S., and South Africa, as it is informed by different racial discourses, including the logic of imperial conquest, the racial politics of the Cold War, Pan-Africanism, and the debates about South African apartheid. We show how critically interrogating the sounds of whiteness can reveal the ways in which claims of white supremacy can be heard across a wide range of music.

**The Ethnomusicology of Transduction: Listening, Technologies, and the Creation of Musical Communities**

*12H*

Chair: Tami Gadir, University of Oslo

Transduction can refer specifically to "how sound changes as it traverses media" (Helmreich 2015), or more broadly to variations in signals across any media. The ear was arguably the original transducer (Sterne 2003), but transducers also include microphones, speakers, synthesizers, and even acoustic instruments. Transduction is a keyword in anthropology and sound studies, but absent so far in ethnomusicological work. The concept provides us a more nuanced way to understand various phenomena related to the intersection of listening, mediatization, sound in the world, and the role of technologies (including instruments) in musical cultures. In this panel, we present three case studies that suggest the broad applicability of the term to ethnomusicology, demonstrating how certain transductive practices themselves constitute musical communities in local and transnational cultural contexts. The first paper analyzes emergent DIY field
Access, Risk, Safety, and Gender in Ethnomusico logical Fieldwork: Reflections, Analysis, and Directions in the Age of #MeToo
7F
Chair: Denise Gill, Stanford University
Ethnomusicologists, especially those who identify as women, transgendered, and/or queer, frequently discuss the impact of gender and other aspects of identity on their fieldwork and personal lives in private conversations. However, those conversations have remained largely outside of the realm of public, scholarly, and educational discourse. The presenters in this panel-fueled by our own long-held desires to usher these issues into the scholarly conversation and the momentum of the #MeToo movement-bring the connection between gender and issues of access, risk, and safety to the forefront. In doing so, we aim to explore not only the scholarly and personal ramifications of our gendered experiences, but also provide suggested directions for future educational and scholarly practices that more conscientiously and constructively address these issues. The first paper explores the intersections of the researcher's gender and structures of Confucian patriarchy as they impact access to research materials and subjects in South Korea. The second paper takes an auto-ethnographic approach to reflect on the ways aspects of age, gender, and social role both impact research design and help the researcher to negotiate issues of risk and safety. The third paper raises the issue of erotics, using the presenter's experiences in Indonesia to ask how studying erotic musics affects the researcher's work, body, and safety in the field. The final paper takes a broader look at a diverse cross section of women-identified ethnomusicologists, interrogating how the macro- and microaggressions experienced during fieldwork impact both the work and the scholar.

Center for Traditional Music and Dance: Celebrating 50 Years of Activist Ethnomusicology in New York City
10A
Chair: Nancy Groce, American Folklife Center, Library of Congress
After performing at the 1968 Newport Folk Festival, Ethel Raim was asked by festival organizer Ralph Rinzler for her impressions. Her response was to ask why she did not hear any voices on stage with accents like those she had grown up hearing in the Bronx. American music, as defined in 1968, did not include urban immigrant America. Raim's observation inspired five decades of fieldwork in immigrant communities in metropolitan New York. To sustain and nurture immigrant and ethnic performing traditions, Raim and her colleagues established the Center for Traditional Music and Dance (CTMD), which has become one of the country's foremost organizations supporting traditional arts and innovative approaches to cultural work, including the Community Cultural Initiatives, a model program that helps artists, educators and cultural activists build infrastructures to maintain the vitality of their performing arts traditions. This roundtable explores how, over these 50 years, CTMD has developed landmark applied/activist ethnomusicology models of working with immigrant artists and grassroots urban communities to further progressive agendas. The presenters will address CTMD's history and current work through their experience as researchers and managers of the organization's various initiatives. In the current political climate, ethnomusicologists, both those who work directly with threatened communities and those who are concerned with the plight of these communities,
are questioning how to balance activism for community needs within their cultural work. CTMD’s experience demonstrates how scholars can work holistically to advocate for people and culture in mutually supportive and inclusive ways.

African Music and Migration: New Perspectives on Romance, Power, and Mobilities

3H
Chair: Barbara Hampton, City University of New York, Hunter College

This panel opens up dialogue for new ways of thinking about African music and migration, bringing together case studies that demonstrate diverse experiences and perspectives in the contemporary world. In a variety of African contexts, it addresses music facilitating migration, music influenced by migrant populations, the migration of music, and music among entrenched migrant populations. The first paper examines the ways that music and romance in drum and dance tourism camps in Guinea (Conakry) work together to enable the international migration of artists to the United States, and how this mechanism impacts the formation and maintenance of community. The second paper argues that dissonances between political association and musical preferences lead Ethiopians to continually renegotiate their proximity to immigrant Rastafari communities in Ethiopia, resulting in competing local articulations of reggae music. The third paper examines the ways that piano compositions of Nigerian musician and scholar Joshua Uzoigwe exhibit influences of migratory patterns within and beyond Nigeria, and how his music has migrated to performers and audiences in Africa, the United Kingdom, and North America. The final paper argues for a reading of popular music as heritage among African Australians who use it to generate counter-narratives that challenge sensationalist representations of Africans in Australia and binary readings of Australian cultural identity. As a unified constellation, this panel affords attention to migration within, into, and out from Africa. In doing so, it includes and extends beyond the westerly trans-Atlantic vector that is often centered in studies of African Diaspora(s) and migration.

Reframing Brazilian Carnival Repertoires

4D
Chair: Colin Harte, New York City Department of Education

Much literature on Brazilian carnival music has been concerned with the exploration and often authentication of particular repertoires as emblematic expressions of the festivities in relation to normative local, national, and international identities. While the focus on the macrostructures of these processes-from political regimes to culture industries—is important in understanding what carnivals and their repertoires mean, missing from this literature is critical examination of participants’ own agency in reframing, critiquing, and changing the repertoires of carnival. Going beyond a focus solely on musical repertoires, this panel draws on Diana Taylor’s notion of the repertoire as “all those acts usually thought of as ephemeral, nonreproducible knowledge” (2003: 20) and offers case studies of Brazilian carnival participants’ dynamic and changing relationships to carnival repertoires. In São Paulo’s samba schools, the repertoires of movement involved in playing percussion reflect the production and performance of gendered identities and are sites of both normativization and contestation. In Salvador, musicians encounter a complicated terrain of choices regarding the assertion of their aesthetic values in choosing whether to perform the popular axé genre. In Rio de Janeiro, certain songs of the marchinha genre have come under attack by activist musicians as they have come to be regarded as antiquated and offensive. Collectively, we show that far from the being the commodified, controlled, and nationalized repertoires they have been often been made out to be, carnival repertoires are up for dynamic interpretation as participants make their own stakes on carnivals’ possible futures.

Indigenous Peoples and World Music Festivals

1F
Chair: Charlotte Heth, University of California, Los Angeles

Ethnomusicologists have been involved in the public work of presenting “world music” in festival contexts since the beginnings of our discipline (Sheehy 1992, Titon 2003). This work was, in fact, part of the rationale behind the founding of the SEM’s Applied Ethnomusicology Section (Harrison 2012, Davis 1992). And yet, while the ethnomusicological literature is rich in the study of the poetics and politics of music festivals around the world (Harnish 2005 in Bali, Sum 2011 in Morocco, Iguichi 2008 in Japan, Harris and Dawut 2002 in China), there is less sustained attention to our role in the process of staging “World Music” for Americans. There has also been a marked lack of engagement with the broad contemporary theoretical trends of Americanist scholarship—specifically around discussions of indigeneity, collaborative engagement, and sovereignty. This panel aims to address both gaps by bringing together ethnomusicologists working in a wide variety of cultural contexts, from the Peruvian Amazon to Native Alaska, and Taiwan to the American Basin. As scholars who engage in the staging of culture in both academic and applied ways, we discuss the role of a critical indigenous methodology in the context of the World Music Festival. How, we ask, can these festivals promote projects of decolonization and indigenous sovereignty? How do they re-inscribe narratives of alterity that do not, ultimately, benefit indigenous communities? And especially in contexts of presentation for American audiences, are there ways of designing World Music Festivals that are more collaborative and support projects of Indigenous sovereignty?

The Affective Politics of Sound in Crises of Political Agency

11B
Chair: Ana Hofman, Research Centre of the Slovenian Academy of Sciences and Arts and Michael Birenbaum Quintero, Boston University

This panel explores the political efficacy of music and sound in settings of political futility. Convening scholars working in diverse settings across the neoliberal global periphery (post-socialist former Yugoslavia, contemporary religious-nationalist India, and violent “post-conflict” Colombia), this panel focuses on how music and sound intervene, or are complicit, in a political atmosphere structured affectively by apathy, exhaustion, and capitulation. The sounded practices we examine promise to reorder regimes of sound and silence in social space; cultivate ethical, intersubjective practices of care and solidarity; and model modes of thought and action beyond established conditions of living. Thus, we are less concerned with how pre-existing politics are expressed sonically, or with sounded tactics’
interventions into the political sphere, than with how sound, by working in the ostensibly apolitical registers of affect, play, and the senses, recasts politics as making life livable. Yet even as these affective sounded practices integrate the formerly inaccessible realm of the political into daily life, they also divert agency away from the struggle for future-oriented structural change that structures formal politics into more politically ambiguous realms. By examining post-Yugoslav self-organized singing collectives, the “rebellious musical gatherings” of oppressed castes in India, and the changing meaning of loudness in a troubled Colombian city, we attend to the ways in which the affective, sensible, and ethical dispositions of sounding and listening offer possibilities for life and world-making beyond the binary framework of the political and the apolitical.

**Popular Musics and Indigenous Ontologies**

**7C**  
Chair: Justin Hunter, University of Arkansas

This panel employs a global perspective to explore how Indigenous people across different geographic regions and generations use “popular” musics to present themselves as always already contemporary. As popular genres mark changes in time and culture, our collaborators use popular forms as artistic and linguistic outlets to document their lived experiences, as venues to reach broader audiences to discuss Indigenous life, and affect their political frameworks as Indigenous people. In Japan, many Ainu search for creative ways to express their Indigenous identity while fighting against tropes of a “forgotten people” by using rock and reggae to simultaneously create new traditions while continuing ones past down through generations. In Northern Europe, Sami musicians create spaces where consciousness of Saminess is represented in contemporary and cosmopolitan practices in broader music industries of the region. In the United States, youth in the Eastern Band of Cherokee use pop music as a creative means to foster language learning and retention and to forge contemporary paths as “modern” Cherokee citizens while remaining connected to the past. In Colombia, Musica youths introduced Andean music as part of their effort in cultural and linguistic revitalization. Performing this popular genre, contributes to strengthen their recent official recognition, and alters the official history that narrates Musica as a “glorious culture of the past.” These “new” expressions highlight that Native people continue to show ingenuity and adaptability while contending that these forms are simply Indigenous ways of being in the contemporary, as Indigenous people have always been.

**Agency and Empowerment: Musical Performance and Political Action in Transnational Spaces**

**5D**  
Chair: Damascus Kafumbe, Middlebury College

What is it about music that creates the space for agency and empowerment? What is it about music that facilitates, and sometimes, disrupts the exercise and flow of power? Following Laudan Nooshin’s (2009) incisive questions above, this panel interrogates four distinct but related events in Ghana, Uganda, Nigeria, and Detroit-Michigan. The first paper examines how members of the Kete chorus deployed musical performance to navigate communication strategies in formal settings, in order to articulate the contending voices of the masses to the Asante king. The second paper examines the socio-political undercurrents of Bobi Wine’s song, Freedom. It analyzes how the song’s performative expression, togi kwatako (don’t touch it!), was overtly deployed against the age limit bill expressly designed to allow the incumbent president, Yoweri Museveni, to contest during the 2021 elections. The third paper focuses on the politicized militancy in Fela Kuti’s Afrobeat that confronts repressive regimes in Africa in general, and Nigeria in particular, as well as multinational corporations, and foreign religions that promote neocolonialism. Based on the analysis of selected songs, the paper re-contextualizes past commentary on Nigeria’s current political and socio-economic conundrum. The last paper reconfigures our understanding of the Global North and the Global South as notions of fluid spatial spaces that bring together black American and diasporic African artists in the quest for Pan-African solutions to socio-economic decline. The paper focuses on the musical collective, O.N.E. Mile, whose articulation of alternative expressions in Detroit aligns the present with the past for artistic resources and validation.

**Reflections on the Past, Present, and Future of Popular Music Scholarship**

**9A**  
Chair: Kim Kattari, Texas A&M University

This roundtable will foster discussion of the status of popular music scholarship within ethnomusicology and related disciplines. Many scholars of popular music have encountered dismissive and discouraging opinions of their chosen field of study and have been asked to defend the serious theoretical impact of their work. Each member of this roundtable has studied, taught, or held administrative positions in different departments and organizations, and at different times throughout the growth of the discipline. Coming together to reflect on attitudes they have encountered about their research, participants will consider how shifts in academic trends and discourse have affected the perception of ethnomusicological studies of popular music over time. Participant #1 will reflect on how attitudes toward popular music have changed in ethnomusicology over the last twenty-five years. Participant #2 will explore how ethnomusicologists have examined popular music since the 1980s using a lens grounded in Feldian ethnopoetic synthesis. Participant #3 will discuss how one university cultivated popular culture studies as a field, and the program’s implications for popular music ethnomusicology. Participant #4 will address how popular music pedagogy can integrate theory and practice to more effectively address musical creativity in the popular music of diverse cultures. Participant #5 will discuss how popular music scholarship can inform community engagement and K-12 education. Participant #6 will compare different perceptions of popular music scholarship within Music, History, and American Studies departments. We hope these reflections generate healthy discussion of the past, present, and future of the ethnomusicological study of popular music.

**Musical Tradition and Modernity in Iranian National Identity**

**11K**  
Chair: Mark Kligman, University of California, Los Angeles

Three paper presenters and a discussant address tradition and modernity in Iranian national identity. The first paper discusses the traditional modal system and its modern interpretations by Iranians who had training in European music theory. The second paper studies the issue of microtones in Iranian modern musicians in relation to the aesthetics and identity in the Iranian musical
Teaching Race and Ethnicity Through Music: Intersectionality
3A
Chair: Krystal Klingenberg, Harvard University

The Crossroads Section on Diversity and Difference proposes a follow-up to last year’s Teaching Race and Ethnicity roundtable. The 2018 session adds the axis of gender to build on the complexity of race and ethnicity. In our current political climate, educators recognize the central importance of race, ethnic, and gender studies in teaching tolerance. As ethnomusicologists, we have a unique vantage point, position, and access to resources with which to address issues concerning racism and privilege, xenophobia, and homophobia. We ask: “How can ethnomusicologists better engage with race, ethnicity, and gender in the classroom? We invite experts to speak about: 1) knowing our own intersectional identities as teachers; 2) clear examples of how to use music to talk about race, ethnicity and gender; 3) managing discussions of these issues among students; and 4) readings that will prepare students to lead discussions. Each presenter will offer their strategies and suggestions followed by an open question session. The roundtable intends to stimulate a discussion about hands-on approaches, management, and activities in providing pathways for teachers to actively teach these necessary, yet challenging issues. The Crossroads Section organized this event to address the dearth of discussions about race, ethnicity, color, gender, and other underrepresented constituents within the Society for Ethnomusicology, and to build on the Society’s recent genesis of the Music and Social Justice Resources Project established to tackle issues of “social conflict, exclusion/inclusion, and justice.”

Getting Published for Junior and Recently Graduated Ethnomusicologists
Saturday, November 17, 12:30pm
Meryl Krieger, Career Coaching for Creatives

This workshop will consider different types of publishing opportunities appropriate for early-career ethnomusicologists and late-stage graduate students. We will focus on the processes for academic publishing but will also examine some resources for non-academic publishing! Come prepared to think about opportunities for articles and books and to develop strategies for how these will support your career progression. Bring questions!

Performing the Local: The Politics of Parody, Fusion, and Tradition in Singapore
4B
Chair: Gavin Lee, Soochow University School of Music

Studies have examined musical practices as expressions of identity in global context, wherein cultural contact has led to new and emergent forms of identities (Lipsitz 1994, Taylor 1997, Hutnyk 2000). This research might be predicted to be particularly pertinent to Singapore, in which the population has long been multi-ethnic and where government policy has encouraged immigration to the point that 40% of the population is now comprised of non-citizens (including foreign workers and permanent residents). That said, notions of Singaporean identity are surprisingly fixed, resistant to interrogation, and often dismissed due to their association with government narratives. State media has saturated public discourse about how Singaporeans “are” and “should” be to the extent that it is now nearly inseparable from the general public discourse on Singaporean identity. In daily life, however, Singaporeans often depart from ideologically fixed notions of national identity, expressing themselves in other ways that are recognized and shared in the community. In our panel, we examine three performance contexts in which the fluid and processual nature of Singaporean identity is engaged and explored, allowing alternative agency and authority to be exercised. It is through performance that Singaporeans create a distinctive sense of locality, whether through parody, fusion, or the negotiation of tradition.

Kulintang Ensembles of the Southern Philippines
3D
Presenters: Eleanor Lipat-Chesler, Independent Scholar, Ube Arte, LLC
Bernard Ellorin, Miramar College
Mary Talusan, California State University Dominguez Hills

This music performance workshop, led by three scholars who are active community artists, begins with a 15-minute overview of the music and traditions known collectively as “kulintang” from the Southern Philippines, followed by hands-on instruction in musical styles of three regions: Maranao, Maguindanao, and Sulu Archipelago (30 minutes per region). Participants will play a variety of rare gong and drum ensemble instruments including flat hanging gongs, melodic knobbed gongs, low interlocking hanging gongs, and a goat-skinned goblet drum. Facilitators will demonstrate how kulintang music exhibits different but related colotomic structures found throughout maritime Southeast Asia. The workshop repertoire includes traditional pieces with social and ritual functions, which are orally transmitted from generation to generation. Kulintang instruments and musical instruction are hard to come by; access to knowledge and learning about Southern Philippine ethnolinguistic groups is particularly challenging given the region’s turbulent political situation. In a predominantly Christian nation-state, collaboration with native informants is often hampered by mutual distrust between muslim and non-muslim Filipinos. Given the dearth of Philippine music ensembles in academic institutions, this workshop is a rare opportunity for non-heritage and heritage individuals to engage with this musical form. There will be a brief closing discussion regarding how the workshop facilitators aim to strike a balance between their involvement in academia and in community arts over sixteen years of on-stage collaborations.
Re-Defining Normal: Challenging the Boundaries of Musicking through Disability and D/deafness
7D
Chair: Ailsa Lipscombe, University of Chicago

Historically, discourses surrounding disability have characterized it as in contestation with that difficult-to-define --yet challenging to displace--category of the "normal" (Linton 1998). Even when seen as something extraordinary and worthy of comment or praise (Straus 2014), disability is more often than not understood as the unfortunate endpoint on a spectrum of normalcy, defined by what the body or person lacks. Those living with D/deafness, too, are frequently understood within dominant discourses as outside of "normal" standards of hearing and communication, thus always left to compensate for their non-normative styles of knowing, being, and living (Mills 2015). The presenters in this organized panel seek to challenge such notions that view those living with disability and D/deafness as outside of normacy. From re-conceptualizing disability as an expressive aspect of folklore performativity in Slovakia, to exploring the integration of disability performance in the U.S. Air Guitar Championships, to offering alternative narratives and strategies to understand the role of music in the lives of ageing Deaf people, as well as for students with multiple disabilities, this panel unpacks the resonances between disability/deaf studies and Small's discourses, but rather dynamically contribute to a re-characterization of "standard" approaches to talking about, performing, and hearing music.

Negotiating Ethical and Aesthetic Tensions in the Hyper-Masculine World of Narco Music
2C
Chair: Margan Luker, Reed College

In recent years, drug trafficking ballads known as narcocorridos and narco rap songs have become increasingly popular across both sides of the U.S.-Mexico border and throughout Latin America, particularly in Colombia. This panel examines entanglements of ethics, aesthetics and hyper-masculine performativity - as they are simultaneously managed, performed and challenged - within debates around moralities, legalities and personal risk-taking by performers. Panelists interrogate subaltern agency among narco rappers beholden to cartel patrons, axiological tensions experienced by celebrated pioneers of a lucrative norteño and narcocorrido industry, and counter-narratives of women's voices in Colombia's hyper-masculine corridos prohibidos scene.

Making Voices Count: Why Voice Studies in Ethnomusicology?
3C
Chair: Katherine Meizel, Bowling Green State University

Over the past decade, an increasing number of ethnomusicologists have entered the emerging transdisciplinary field known as voice studies. Because critical inquiry in voice has been approached from multiple, disparate disciplines, there are no universal definitions or research methodologies-rather, each discipline offers unique concepts and applications of voice research. Recent work in voice has gathered scholars from across the humanities, social sciences, and the "hard" sciences to share these ideas and techniques for a cross-disciplinary readership. The proposed roundtable comprises five music scholars who have participated in this dialogue. They will discuss how such interdisciplinary conversation has influenced their understandings of voice, emphasizing 1) what ethnomusicology can contribute to voice studies, and 2) what ethnomusicalogical questions might be addressed through voice studies. Presenting brief examples from their research, they will demonstrate a set of frameworks for investigating the uses and meanings of voice in music. These include a perceptual study of "voiceness" in the timbres of musical instruments; an ethnography of voicing and singing conceptualizations in Tyva; an applied study of Rongelapese vocal frames in the shadow of nuclear experimentation and humanitarian efforts; collaborative work in ethnomusicology and medical science examining the voices of impersonators; and a critique of racialized discourses about vocal timbre.

Collecting Cultures: History, Heritage, Reclamation
1C
Chair: Amanda Minks, University of Oklahoma

The history of ethnomusicology is bound up with the history of recording and compiling "collections" of recordings, with racialized difference often at the core of objectifying sound and classifying its material output. Music collecting practices spanned folkloristic, journalistic, scientific and commercial paradigms, and frequently the mixing of political and/or intellectual agendas with entrepreneurship and the cult of personality. Following recent historiography and critical analysis of music recording--for both industry and archives--this panel focuses attention on the cultural, ideological and power-laden processes of collecting and archiving: the construction and reclamation of heritage; and the efforts to redress acts of appropriation, misrepresentation and domination. Presenter 1 examines the archive as a site of settler colonial power and reclames its holdings of Indigenous Ts'msyen songs based on Ts'msyen ways of knowing, being and doing. Presenter 2 uncovers early discourses of music recording and heritage in U.S. and inter-American cultural policies of the 1930s-40s, with consequences for current conceptions of heritage, culture and development. Presenter 3 explores the legal and ethical issues surrounding the Lomax prison recordings, in particular the challenge of repatriation to the descendants of displaced, incarcerated singers. Presenter 4 interrogates the racial hierarchies that shaped the conditions of possibility for traveling music collectors, and suggests strategies to "desegregate" and "decolonize" the archive of American vernacular musical tradition. Ultimately, the panel compels a reckoning of our disciplinary histories and opens up pathways to reclaim and reframe recordings, and to transform the institutional structures that have reproduced intersectional inequalities.

Soundscapes, Sound Wars and Indigenous/Mestizo Identity in Mexico
11C
Chair: Kim Anne Carter Muñoz, Universidad de Guadalajara

In Mexico and the Americas, Indigenous musicians have incorporated influences from urban popular music, local and urban soundscapes into their music and performance. At the same time, urban Indigenous/Mestizos have reclaimed Indigenous musical practices, as part of a national Mestizo identity, without reflecting on the aesthetic changes and inequality that result from these new contexts (Olmos 2016:10; Turino 2000). This bilingual and international panel, with established and new scholars from Mexican and U.S. institutions, builds on
recent studies of sound in Indigenous Mexican and borderland musical practices. The first paper, presented in English, will compare alterity and affect for intercultural audiences and participants through performers’ use of soundmarks and repertoire in Huastecan weddings, and their folkloric presentations. The second paper, presented in Spanish, traces the viralization of a YouTube clip that was launched for an ad campaign in the 2018 Mexican elections, to explicate how Wixárika musical style and identity are used by musicians and politicians. The third paper, presented in English, re-inscribes musicologist Robles Cahero’s concept of "guerra de sonidos" (Sound War) to analyze the intentional chaotic raucousness that characterizes municipal fairs in western Mexico. The final paper, presented in Spanish and based on significant research from the 1990s through the present on traditional songs and new facets of Yuma music, considers Yuma soundscapes and musical concepts as ever-expanding sonic and musical territories. As a group, the panelists contribute to the understanding of continuities and new facets of Indigenous Mexican music in intercultural contexts.

The Voice in East Asian Political Discourse 3I
Chair: Junko Oba, Hampshire College

The human voice has the capacity to command attention and quickly convey a range of emotions, making it an uniquely effective means of shaping public opinion or structures of feeling. Based on ethnographic work, this panel investigates political incitement through song at different critical moments across modern and contemporary East Asia. We begin with the exploitation of children’s songs during the Cultural Revolution (1966-1976) when the Communist Party utilized songs as weapons in attempts to transform China into a socialist society. From revolution to recovery, we then consider the political positioning inherent in post-disaster performance. A Nagasaki chorus of atomic victims enables members to process trauma, but it also bears traces of Japan’s history of choruses, which were sites of wartime propaganda and postwar social movements. Next, we turn to an examination of choral and orchestral performances in post-tsunami northeast Japan that can exploit children or impose volunteerism upon musicians in service to a cause. The final presentation returns to a socialist context, with re-envisioning of Mongolia’s current folk song tradition through stories of a heroic singer during, and following, the Soviet period (1921-1990). As an index of memory and emotion, the voice has served to unify, mobilize, or comfort in revolutions, commemorations, or post-disaster recoveries. Drawing variously from anthropology of humanitarianism, applied ethnomusicology, postcolonialism, childhood studies, and music therapy, these case studies together examine the affordances of vocal works and their performance contexts to shed new light on the ways in which the voice is harnessed for social control.

Crisis, Music, and Cultural Politics Across Contemporary Latin America and the Caribbean 1D
Chair: Jeff Packman, University of Toronto

This panel presents four case studies examining the ramifications of present-day social, economic, and political crises across Latin America and the Caribbean, including Brazil, Dominican Republic, Venezuela, and Colombia. Interlocking patterns of political and social turmoil, both long- and short-term, have impacted how musicians engage with the public sphere, including government bodies and non-state actors, though some points of impact display longer historical roots than others. Thinking through crisis enables researchers to examine the tensions between musicians and government support that have been exacerbated by diminishing resources, political violence, and economic instability. Interdependent issues of representation, racial exclusion, and musical performance lead to new questions regarding the role of state and non-state actors in sustaining musical practices: How do ongoing discourses of crisis influence state actors’ decisions to support (or not) certain cultural practices? Does anxiety regarding future austerity bring new prospects for sustaining traditional culture, or do old structures of inequity become more pronounced? Do national post-conflict policies resonate with grassroots music and cultural programs, or do they conflict with each other? What tensions can arise between performers on the ground when various local and national cultural policies are unevenly implemented? Through cases grounded in specific communities, this panel discusses whether research in times of crisis in Latin America can have a role in alleviating social ills. While focusing on the production, performance, and reception of traditional and popular music genres, the four papers address these persistent issues of cultural politics in Latin America’s uncertain present.

Insider Perspectives: Tamil Film Music in India and the Diaspora 4F
Chair: Jayendan Pillay, Tshwane University

Comprising three “insider” scholars, this panel analyzes the performance of Tamil film music within the contexts of India, Singapore, and South Africa, while interrogating the implications for the field of ethnomusicology. The first paper, "Hybridized Instrumentation in Ilayaraja’s Tamil film scores: A Quest for Village Identity,” analyzes Ilayaraja’s regional Tamil film scores as a counter-narrative to Bollywood’s dominance. Drawing on the Tamil folk music from his village, South Indian classical music, and western popular music to score his films, he empowered the Tamil minority. The presenter analyzes Ilayaraja’s virtuosity as a composer while speaking to the complex interplay of identity contained in the musical hybridizations. The second paper, "Imagining India Through South African Tamil Wedding Bands," examines how the local Tamil Hindu South African population reconstructed and imagined India through wedding bands performing nostalgic Tamil film music. This research, involving South African Indian recordings, analyzes how the Tamil film music industry sustained a relationship between South Africa and India despite colonialism and apartheid, even as the locals negotiated an African identity while reflecting off of the Indian subcontinent. The third paper, "Disdained at Home but Embraced by the Motherland: The Revitalized Tamil Folk Drumming Ensemble in Singapore," deconstructs why urumi mēlam, a Singaporean / Malaysian Tamil folk drumming ensemble, became a big sensation back in India through hybridized music. This study dissects the musical and cultural transnational traffic between South Asia and Southeast Asia, offering complex constructions of musical Tamil Hindu identity in Singapore.
Music & Sexual Violence
12A
Chair: Joshua Pilzer, University of Toronto

Sexual violence is often met with silence, as survivors’ words are contained and their stories distorted or hushed up. Across the globe, misogynist norms, ambivalent states, and weak justice systems mean that survivors are discouraged from voicing their claims and pursuing redress. Uppendra Baxi notes that in this way, sexual violence often remains a public secret. Advocates and scholars increasingly recognize, however, the need for noise in response to sexual violence - not just metaphorically but literally, from the voices of survivors in courts, to the public naming and shaming of perpetrators. Yet sound - and music - are not just weapons of resistance against gender-based violence; at times, they are instead deeply implicated in its ongoing perpetuation and virulence. In this panel, we will consider the ways that music, sound, voice, and listening figure in relation to acts of gender-based violence. Our papers examine the ways in which sexual violence and its aftermaths varyingly foreground, amplify, control, and silence the voices and stories of different actors. How do acts of violence become woven into tourist-oriented narratives about female musicians and dancers? How does music reinforce expectations for survivors of sexual violence to forgive and forget? How is sexual abuse framed as necessary for the creation of musical beauty? In answering these and other questions, we consider how music created under conditions of and in response to sexual violence reveals longstanding practices of brutality and domination, social and generational fissures, aesthetic tensions, new alliances, and new forms and possibilities of expression and agency.

Current Directions in Ecomusicology
7B
Chair: Jennifer Post, University of Arizona

Ecomusicology proposes to study “the intersections of music/sound, culture/society, and nature/environment” (Current Directions in Ecomusicology, Routledge 2016). Ethnomusicology has long engaged with such interdisciplinary entanglements, yet broadening the discipline through new studies linked to ecology opens opportunities for scholars to partner with areas of study less often consulted, including bioacoustics, ethnobiology, landscape ecology, political ecology, and metaphysics. In this roundtable on new directions in ecomusicology and ethnomusicology, we consider current research approaches that are altering our methodologies as we work more fully as activists and team members and forge new relationships with disciplines that are critical to understanding links with ecology in contemporary social settings. Our panelists will share their experiences as ecomusicologists working in collaboration with local communities and in partnership with scholars in other disciplines. After a brief introduction by our roundtable chair, each of our five panelists will deliver a 10-minute position paper to address the following: 1) connections between ecological knowledge and metaphysical practice in sacred musical performances in Haiti; 2) decentering sight and integrating sound into ethnobiological research in the cloud forests of Ecuador; 3) partnerships with landscape ecologists and rangeland scientists conducting sound studies in Mongolia; 4) the perspectives from political ecology and the anthropology of development involving musical instrument making in Uganda and Scotland; and 5) field-to-media collaborations connecting ecological knowledge and musical performance around the world. Our aim is to then have a lively exchange with the audience as we explore effective ways for ethnomusicology and ecomusicology to work with diverse disciplines.

Career Diversity in Ethnomusicology: Public Programs, Libraries, and Archives
2A
Chair: Dwandalyn Reece, National Museum of African-American History and Culture, Smithsonian Institution

Driven by dwindling tenure-track opportunities and untenable contingent faculty positions, but also by aspirations to support community engagement and public service, many ethnomusicologists are finding or creating careers for which ethnomusicological training is exceptionally beneficial, though rarely a prerequisite. Fieldwork experience, theoretical knowledge, and musical skills are valuable to careers beyond academic research, but these foundational components of ethnomusicological work are not all we need to prepare for a diverse job market. New graduates sometimes struggle to effectively leverage skills from their academic training in order to compete for and thrive in diverse professions. The participants in this roundtable have drawn on our ethnomusicological training in our work in several professional fields, including federal agencies, nonprofit organizations, cultural centers, museums and archives, and state humanities and arts positions. In this roundtable, we each briefly address the particulars of our professional lives: We describe our career paths toward public work and the challenges we faced in obtaining and retaining non-academic employment. We also discuss approaches to curricular transformation in the interest of preparing tomorrow’s ethnomusicologists for a diverse job market, as well as opportunities for engagement between academic and public ethnomusicologists. As professionals with diverse careers, we hope our own experiences will stimulate dialogue with the roundtable audience about the state of labor in ethnomusicology, particularly around training and employment, and generate concrete and actionable strategies to prepare students for diverse and exciting labor markets, well beyond campus borders.

Acoustemologies and Ontologies of Sound and Music: Rethinking Human/Non-Human Relations
10E
Chair: Nate Renner, University of Toronto

The subdiscipline of ecomusicology has been established by scholars of music and sound who aim to foreground non-humans by taking the environment as an object of study. But, as ethnomusicologist Ana María Ochoa Gautier cautions (2016), objectifying environment might reify conceptual separations between nature, culture, and music central to the episteme that many ecomusicologists critique. Following studies conducted independently by ethnomusicologists Anthony Seeger and Steven Feld in the 1980s and 90s (Seeger 1987; Feld 1982, 1996), the papers in this panel are based on long-term studies of epistemologies of sound and ontologies of music in specific times and places. Rather than attribute special status to the environment as an object of study itself, we explore how knowledge of sound and ideas about what music is, or where it comes from, can produce the connections between humans and non-humans that sustain particular ecosystems and versions of what counts as the environment. Case studies in this session recognize indigenous musicians who contribute to environmental movements while resisting essentialist representations of their concerns, investigate sonic relations between transnational urban migrants and birds out of place, and argue for the theoretical importance of recognizing the relationship between the history of anthropology of sound and perspectivism as one theoretical strand that has contributed to rethinking human/non-human relations. We aim to suggest ethnographic modes of exploring sonic relations between humans and non-humans that problematize, rather than reinforce, the epistemological divide between “cultural” and “natural” (and “Indigenous,” “Western,” “urban,” and “modern”) worlds.
Mediating Eurocentric and Ethnomusicological Perspectives in Introductory Music Courses
5C
Chair: Timothy Rice, University of California, Los Angeles

Tasked with teaching introductory survey courses with such titles as “Music Appreciation” and “Introduction to Music,” ethnomusicologists sometimes deliver a course that mediates between the Eurocentric perspective typical for such courses and an ethnomusicological perspective. This roundtable addresses the challenges of these projects: institutional constraints on course material, ideological differences among colleagues and administrators, considerations of canons and historiographies, and cobbling together readings and listing lists from a variety of sources. The first presenter discusses the design and implementation of an inclusive and flexible framework for a gen-ed course incorporating diverse musical traditions in a way that encourages a critical assessment of what “greatness” in musical expression might mean. The second presenter explores strategies for refashioning “Introduction to Music” courses in the liberal arts context, including navigating colleagues’ ideological oppositions and managing student expectations. The third presenter examines how platforms such as Spotify and YouTube foster and challenge the ethnomusicological ideal of a musicultural ecumene devoid of conventional West-versus-the-rest hierarchies and problematizes the canonical parameters of “music” in introductory-music-course culture. The fourth presenter explores tensions between established canons and more “progressive” historiographies in introductory textbooks and survey courses. The fifth presenter reflects on the challenges of making a required course in European classical music interesting to today’s music majors. The sixth presenter introduces an in-class exercise devised to destabilize and decenter “the work” concept in a required introductory survey course for music majors and minors.

From the Village to the Viral: The Mediation of Indigenous Music in Andean Folklore Festivals
12J
Chair: Fernando Rios, University of Maryland, College Park

Since the early 20th century, folklore festivals in Andean countries have functioned as key sites for cross-cultural interaction between indigenous musicians and society at large, with specific individuals playing key roles based on their given social and cultural capital. In this panel, we explore various dynamics of this interaction, from the process through which Bolivia’s most canonical indigenous panpipe traditions attained their current status, to the negotiations that Chilean folklore ensembles make between their performances in ritual and festival contexts, to the ways that social media users have decontextualized and reframed performances from a Peruvian folklore festival. Each case offers questions about the role that ethnomusicologists, the public, and indigenous people themselves play in representing indigenous music within the framework of the folklore festival. This panel adds to Latin Americanist scholarship on the dynamics of folklore festivals (e.g., Guss 2000) through ethnographic and historical case studies that further illuminate the relationship between the circulation of culture and the politics of race/ethnicity, socio-economic class, and national identity.

Engendering Popular Music Soundscapes
3E
Chair: Margaret Sarkissian, Smith College

Traditionally a means of accounting for the sounds of a given environment or musical culture, soundscapes are a valuable tool for music scholars. This panel proposes to use the concept of soundscape to investigate particular sites of female and queer sonic expression in popular music communities. From the wide spectrums of female fan vocalities at K-pop concerts, to the subversive sonic and embodied responses of women to dandngut outside its most popular, and male, concert settings, this panel provides a wide-ranging series of case studies into how gender influences vocality in popular music communities, and how these communities gain distinctive and recognizable soundscapes that, in turn, reinforce the identities of those communities. The third paper uses a deep analysis of a single artist’s changing voice to construct a general conceptual model to guide the analysis of the sonic aspects of vocal delivery. The fourth paper compares the use of distinctly “queer” vocal and embodied markers such as rodeo drag queens in gey rodeos with an alternative, and muted, queer vocality in LGBT country and western dance communities. Focusing on the connective potential of the gendered voice as an expressive tool, both felt and heard, is particularly relevant as music scholarship enters a time of evaluating its productive role in the world at large. Deeply analyzing the power of engendered vocality gains salience in a climate in which the identity, quality, and cultural embeddedness of a voice, individually and collectively, is accumulating evermore power.

Music and Labor
12G
Chair: Whitney Slaten, Bard College

Why should ethnomusicologists think about labor? How is musical labor valued in different cultural contexts and communities? While ethnomusicologists have developed significant critical tools for analyzing sound reception and its effects on individuals and communities, the role of labor in producing music and its valuation have been under-studied. This panel explores these questions through three case studies from the Tanzania, Taiwan, and the United States. The first paper builds on Michael Hardt and Antonio Negri’s theories of immaterial labor, illuminating the marginalizing and alienating effects of Tanzanian Afrofusion musician Msafiri Zawose’s mode of affective labor in Tanzania’s local music economy and in collaboration with transnational non-governmental organizations. The second paper focuses on craftsmanship as defined by Hannah Arendt and Richard Sennett, analyzing the musical practices of Aboriginal Taiwanese musicians as a habitual experience and a holistic craft to understand how they re-present social capital and produce ethnic solidarity in relation to the government’s intervention. The third paper places historical discourses on labor and political economy in dialogue with contemporary discourses around creative economies and “music cities,” considering the dynamics of how shifting policies and community values make local popular music (un)sustainable in a North American city. Together, the three papers revisit and reconsider issues about musical labor from a variety of perspectives, drawing on work in political economy, economics, philosophy, preservation of cultural heritage, and music studies. They build on the growing body of work concerned with labor in the contemporary global economy (Hardt 1999; Hardt and Negri 2004) and craftsmanship (Arendt 1989; Sennett 2008; Tucker 2016) while raising new issues and inviting new dialogues.
Music, Migration, and Citizen Advocacy in the Age of Trump

Chair: Benjamin Teitelbaum, University of Colorado

The Trump administration's bans on travel, increased border security measures, crackdowns on immigration and increased deportations have generated new realities of citizenship and civic engagement in the United States. The targeting of displaced persons, asylum seekers, refugees, and migrant workers have been met with political protest and wide-spread activism in all sectors of society ranging from academic conferences to public music events. What directions in research have ethnomusicologists sought in response to such changing conditions? And how have present conditions (re)shaped research methods, modes of information exchange, and positionalities in fieldwork? This panel engages the politics of visibility regarding scholars as political actors and activists and theorizes the complex roles ethnomusicologists take on in times of strife. Offering perspectives from scholars with long-term experience in the field as protest organizers, court-appointed expert witnesses, media commentators and cultural advocates, this panel highlights the history of public intellectualism within ethnomusicology and the discipline’s role in shaping contemporary discourses of citizenship and belonging.

Ethnomusicologizing Early Music: Ethnographic Approaches to the Historical Performance Movement

Chair: Barbara Titus, University of Amsterdam

This panel examines the historically informed performance movement (HIP), whose musicians aim to revive the Western European music of the past using period instruments and playing techniques in order to recreate the music as the composer might have heard it. Existing accounts of HIP provide a general overview of the movement (Haskell, Kelly), document activities of prominent performers (Sherman, Cohen and Snitzer), undertake philosophical analysis (Kivy), or address critical debates about authenticity (Kenyon, Dreyfus, Taruskin, Butt, Haynes). Yet aside from Shelemay (2001)'s preliminary study, HIP has seldom been investigated by ethnomusicologists. In seeking to address this lacuna, we present three ethnographically informed case studies of HIP to consider the complex ways the discipline's role in shaping contemporary discourses of citizenship and belonging.

Ethnomusicologists as Public Commentators

Chair: Ricardo Trimillos, University of Hawai‘i at Manoa

Watershed events like the 2016 U.S. presidential election emboldened scholars to participate in public political discourse. Whether acting as individuals or collectively through academic societies, many use their credentials to contest assaults on pluralism and inclusion. In response to political developments, ethnomusicologists marched, gave interviews, and published articles, while the Society for Ethnomusicology issued official statements. Our roundtable critically considers this engagement through the contrasting experiences and perspectives of a six-participant panel. Participant #1 will address the opportunities and potential danger to disrupt activist spaces and undermine movement goals. #3 will argue that ethnomusicology mandates that we think about social life as a totality, not about music as a hermetic object, which compels us to participate in politics at large. #4 likewise claims that our Society’s imperative toward acting with social responsibility requires us to engage publicly to foster and maintain values of musical equity, free inquiry and the disinterested pursuit of truth, especially during periods when these values are under attack. #5 will present a contrasting viewpoint, and argue that limited, focused public engagement is necessary to maintain moral and epistemic authority. #6 suggests that issuing official statements may divert from more pressing needs to act and engage. The remaining hour will feature questions and statements from audience members, as well as among roundtable participants.
New Methodologies in the Age of Social Media: Identities, Celebrity, and Subculture
1K
Chair: Conner Singh VanderBeek, University of Michigan

Our current millennium has witnessed a dizzying proliferation of Internet platforms that have fundamentally reconfigured the nature of communication, cultural formation, and music as it pertains to the construction of identities. Today's youth have lived their entire lives within these multifarious milieus of Internet culture: running jokes on YouTube, subcultures on Twitter, fandoms on Snapchat and Instagram, and so on. Nations, corporations, and brands seep into the daily lives of media audiences, creating their own personalities for consumption. The Internet, crucially, marks both a new space for disseminating information as well as a platform for amplifying myriad, existing categories: youth culture, national identity, subculture, etc. Despite the platforms themselves being standardized, however, Internet culture is by no means a homogeneous formation. This panel considers methodological approaches to dealing with the Internet as a field site according to these multiple registers of individual, collective, and national communities—as well as what comprises community in this Internet age.

Improvisational Models from North Indian Tabla Solo Performance Workshop
2B
Vivek Virani, University of North Texas

Vistār-rachna (expandable compositions) form the core of the North Indian solo tabla repertoire. These compositions consist of a theme which is performed along with improvised variations (vistār). Professional tabla performers learn how to create variations through training and experience, but native theoretical models have not produced a systematic approach to describing or categorizing the compositional and improvisatory processes involved in their creation. As a result, untrained listeners and pedagogues—even within the realm of North Indian classical music—often have difficulty following the development of a theme during a tabla solo or teaching non-native students how to listen to a solo. In this one-hour workshop, I will present a few of the implicit algorithms that tablaists use to improvise variations on a theme in the traditional forms of kāidā, relā, and peshkār. I will explain how tablaists trained in multiple improvisatory "pathways" use the structural and timbral material of a theme to decide which pathways to traverse during a performance, and how they may improvise variations to either enthrain listeners into a comfortable groove or to subvert metrical expectations. I will further describe a few innovative models for improvisation that have entered the world of tabla solo in recent decades through the influence of Carnatic (South Indian) rhythmic theory and jazz. Participants will be invited to follow and improvise along vocally or on instruments. The workshop should serve to expand participants' improvisational toolkits and to strengthen their pedagogy skills for North Indian classical music.

Situating Generationality in Musical Ethnography: Perspectives from South Asia
5B
Chair: Margaret Walker, Queen's University

Ethnomusicologists have only begun to approach music through the critical lens of "generation." While thinking about the centrality of intergenerational relations as method, context, and narrative in terms of musical lineages and legacies may seem characteristically South Asian, increasing interest in how generationality manifests itself in ethnographic fieldwork reaches beyond any specific geographic area. Representing three generations of scholars involved in a recent publication on generational frictions in musical ethnography of South Asia, the presenters offer brief position statements on the significance of intergenerational relations in their work. Presenter 1 argues for the potential of a dynamic and generative concept of friction to move beyond well-worn tropes of generational conflict. Presenter 2 compares three generations of professional performers in the same family, highlighting changes in musical style, economic mobility, and reclamation of indigeneity. Presenter 3 draws on research in the UK to put generations of Indian classical and contemporary dance genres in dialogue. Presenter 4 explores shifting expectations between gurus and students in a period spanning the first half of the twentieth century including the economic liberalization of the 1990s. Presenter 5 challenges the idea of friction, arguing instead for renewed focus on the adaptability of relationships over time. Lastly, Presenter 6 foregrounds how friction and continuity condition musical expressions of intergenerational trauma. Together the presenters extend classic ethnomusicological work on kinship analysis, genealogical descent, and life histories to open up a wider discussion of tensions and instabilities across generations of interlocutors, disciples, scholars, and genres.

Intersectional Gender Play and Performance in East Asia and Beyond
5E
Chair: Deborah Wong, University of California, Riverside

The manifest impact of gendered social norms on performance practice remains central to ethnomusicological considerations of music's function in society. Likewise, performance contexts and practices crucially impact our interpretations of gender roles. The intersectionality (Koskoff 2014) of gender with age, class, race and other aspects of identity can most poignantly be uncovered through ethnographic interpretations of musical performance practice. The papers of this panel weave together narratives which expose the intricate nature of gendered intentions and interpretations embedded in music performance. Panelists consider the significant social capital of performance as both a space for negation and contestation of gender norms and for reinforcing gendered roles and identities (Fenn and Gilman 2006). Drawing on historic performance contexts in Korea and Mongolia as well as ethnographic accounts of present-day performers in Korea and the U.S., presenters uncover musical performances daring audiences to challenge and re-interpret the meanings embedded in masculinities/femininities, genre and social status. Papers respectively examine a Korean American artist's use of live and video performance to express an alternative masculinity in the aftermath of the Trump election; investigate historic satirical and therapeutic reconstructions of masculinity in all-female performance troupes in the Republic of Korea; uncover the reformation of an old genre through the body of the modern woman in 20th century Mongolia; and consider a reinterpretation of masculinity in folksong and lyric poem performance as a metaphor for revitalization of the music's status in 21st century Korea.