

## Abstracts for Vol. 58, No. 2, Spring/Summer

Peircean Thought As Core Theory For A Phenomenological  
Ethnomusicology

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**Abstract.** In this article I situate Peircean semiotics within Peirce's larger phenomenological project. Because Peircean theory is directed at the analysis of specific instances of experience it provides a series of powerful conceptual tools for ethnomusicologists and scholars in other ethnographic disciplines. After revisiting the social potentials of Peirce's primary sign types and their utility for ethnomusicological work, I explore the importance of Peirce's three basic ontological categories--Firstness, Secondness, Thirdness--for understanding and analyzing musical experience. I suggest that these categories are useful for parsing out the whole range of musical states of mind--from trance and "deep listening" to the thoughtful planning of variations and contrasts during performance. Finally, I attempt to show the systematic nature of Peircean theory and why an understanding of different sign functions is necessary for comprehending the states of mind represented by the categories of Firstness, Secondness, and Thirdness. I use my own performance of string band music as a case study.

Aficionados, Academics, and Danzón Expertise: Exploring Hierarchies in  
Popular Music Knowledge Production

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**Abstract.** Amateur scholars, such as aficionados, fans, intellectuals, are rarely valued in the twenty-first-century academy, despite their often-encyclopedic knowledge. In this paper, I focus on Mexican aficionados of the popular Cuban music danzón to explore how these mostly older men manage social contexts where they are often marginalized. Drawing on Bourdieu, I examine how danzón aficionados negotiate their field of

expertise by employing overlapping strategies: accumulating myriad “facts” and “truths”, creating the possibility of ignorance in others, and competing for hegemonic masculine capital. I analyze danzón aficionados’ relationships with musicians and dancers, consider power dynamics between these aficionados and academics, and draw on León and Romero to discuss relationships between regional and hegemonic scholarship more broadly. I argue that beyond reflexivity and criticism, collective activism is required to reconfigure value systems and symbolic economies, and to fight institutional pressures to reproduce existing power structures.

*Los aficionados y académicos del danzón: Explorandos las jeraquías en la produccion del conocimiento de la música popular*

*A pesar de su vasto conocimiento, muchas veces enciclopédico, los estudiosos amateurs, también conocidos como aficionados, fans o intelectuales, son poco valorados en la academia del siglo XXI. En este artículo, me centro en los aficionados mexicanos de la música popular cubana, el danzón. Exploro cómo estos aficionados, casi siempre hombres mayores, se relacionan con ciertos contextos académicos que terminan marginalizándolos. Basándome en el trabajo de Bourdieu, examino las maneras en las que los aficionados del danzón negocian su campo de conocimiento al utilizar una serie de estrategias superpuestas: acumulando una multitud de “datos” y “verdades”, creando la posibilidad de ignorancia en otros, y compitiendo por capital hegemónico masculino. En esta discusión, analizo las relaciones que los aficionados del danzón mantienen con músicos y bailarines, considero las dinámicas de poder entre aficionados y académicos, y utilizo el trabajo de León y de Romero para explorar mas ampliamente los vínculos entre las investigaciones académicas regionales y las hegemónicas. Mi argumento central es que, mas allá de la reflexividad y la crítica, se requiere un activismo colectivo que contribuya a reconfigurar los sistemas de valor y las economías simbólicas, y que sea capaz de combatir las presiones institucionales que reproducen las estructuras de poder existentes.*

Call and Response: Music, Power, and the Ethnomusicological Study of Politics and Culture

The following texts are revised and expanded versions of papers delivered for the President's Roundtable at the 57th Annual Meeting of the Society for Ethnomusicology, which was held in New Orleans, Louisiana from November 1 to 4, 2012. Harris M. Berger, section guest editor.

Call: New Directions for Ethnomusicological Research in the Politics of Music and Culture: Issues, Projects, and Programs

**Harris M. Berger**  
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Responses:

Politics of Ethnomusicological Knowledge Production and Circulation

**Jocelyne Guilbault**  
University of California, Berkeley

Music, Power, and Practice

**Maureen Mahon**  
New York University

Beyond Musical Exceptionalism: Music, Value, and Ethnomusicology

**Jayson Beaster-Jones**  
Texas A&M University

Interdisciplinarity and Musical Exceptionalism

**Henry Spiller**  
University of California, Davis

Sound, Silence, Music: Power

**Deborah Wong**  
University of California, Riverside

“Just Exotic Enough:” Swedish Chamber Klezmer as Postnational World Music and Mid-East Proxy

**David Kaminsky**

University of California, Merced

**Abstract.** Here I examine the music and discourse of two Swedish non-Jewish chamber klezmer bands, and their strategies for claiming klezmer and distancing it from Jews. One band claims that klezmer, having always been subject to travel and outside influence, was never really Jewish. The other suggests that klezmer was inherited by European non-Jews after the Holocaust. Both arguments are predicated on the Herderian nationalist denial of cultural ownership to landless peoples. I argue that these claims are ultimately about allowing Swedes to mitigate their anxieties concerning Middle-Eastern immigration, by granting them possession of a safely domesticated form of Easternness.

Guitar Playing and Representation in the Changing Locations of New York City’s African Music Scene

**David Racanelli**

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**Abstract.** For the past decade, a handful of African guitarists and their groups have formed the basis of the African music scene in New York City. They have performed in diasporic African contexts and cosmopolitan, mostly non-African, settings drawing upon notions of difference that have greatly characterized various representations of African music. For these guitarists and their collaborators, difference and musical diversity have helped to comprise a shared aggregate of tendencies and resources that have informed their playing, performance practice, and compositional habits. As a participant-observer and researcher since 2005, I have discovered the extent to which these guitarists have appropriated different musical ideas and practices-- African and non-African--making them their own. In this article, I examine the differences of aesthetics and musical conception that have informed guitar playing and representation in contrasting diasporic and cosmopolitan contexts. I aim to provide the reader with some insights

concerning the varied forms of verbal and musical discourse that African guitarists have employed to represent African music in New York City. Lastly, I consider recent occurrences that might raise questions regarding the future of African jazz.