

Abstracts for Vol. 60 No. 3, Fall 2016

Asian Fury: A Tale of Race, Rock, and Air Guitar

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Abstract. Attending to race has become essential in ethnomusicology at least since publication of *Music and the Racial Imagination* (2000). And what sort of musical performance could be more imaginary than air guitar? Competitive air guitarists realized long before scholars that their art form provided an ideal means by which to contest the overwhelming whiteness of rock and electric guitar, sometimes extending their critique to include gender as well. Asian and Asian American competitors in particular used their one- minute stage performances to comment ironically on the emasculation of Asian males and the infantilization of Asian females through the construct of “Asian fury.” Based on field research in Germany, Finland, and the United States since 2009, this article argues that air guitar performance has helped certain audiences to reimagine the linkages between race and rock.

Worlding Music in Jogjakarta: Tales of the Global Postmodern

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Abstract. Narratives of globalization are often about coping with inevitable and massive economic, technocultural, and societal change. Similarly, studies of music and globalization tend to be theoretically oriented and focus on large- scale transformation (media, industry, nation, etc.) rather than on local and individual innovation and ingenuity. This essay is a close to the ground ethnography of musicians (two, in particular) from the city of Jogjakarta¹, Indonesia and how they participate in and contribute to the larger globalized network of composers, artists, activists, intellectuals, and contemporary music lovers. It interrogates the concept of “world” music as well as the relation between the “local” and the “global.”

Autotuned Belonging: Coptic Popular Song and the Politics of Neo-Pentecostal Pedagogies

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Abstract. Maher Fayez is arguably the most famous Christian televangelist in Egypt, appearing in a vibrant satellite and digital ministry online where he sings the popular genre of Coptic Christian songs, *taratīl*. As his performances largely depend on the mediated and Auto-Tuned voice, I investigate how Fayez's use of an electronicized and cyber ministry merges both visual and auditory sensibilities to help his audiences attune to Christian and 'alternative modernities'. How does his use of global neo-Pentecostal pedagogies and popular music technologies contest Coptic Orthodox Church authority? More importantly, how do they negotiate various modes of Egyptian Christian-belonging following the January 25, 2011 Uprising?

"Young Soldiers, One Day We Will Change Taiwan": Masculinity Politics in the Taiwan Rap Scene

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Abstract. This article explores the gender practices of Taiwan's male-dominated rap scene, with particular attention to the sonic, textual, and ritual reverberations of Confucian ideologies. In the context of shifting gender roles driven by dramatic sociopolitical and economic change over the course of the past two and a half decades, I argue that artists reimagine and refashion Confucian gender regimes and notions of intra-group hierarchy to create critical new spaces for male sociality, avenues for male self-empowerment, and opportunities for the articulation of masculine identities not otherwise audible in Taiwan's popular music.

African Musical Hybridity in the Colonial Context: An Analysis of
Ephraim Amu's "Yen Ara Asase Ni"

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Abstract. This essay describes how the creative hybridity of "Yen Ara Asase Ni," a choral composition by Ephraim Amu, contributed to the emergence of national consciousness in Ghana. Originally composed for a colonial holiday in 1929, this piece spread through schools, radio broadcasts, and live performances, and was heard throughout the country around the time of independence. Based on postcolonial theory, secondary sources, archival research, and interviews, I present a history and analysis of "Yen Ara Asase Ni" that demonstrates how it disrupted colonial categories, such as religion and culture, and prepared the way for an independence movement informed by Pan- Africanism and Christianity.