

Abstracts for Vol. 61, No. 2, Summer 2017

Street Queens: New Orleans Brass Bands and the Problem of Intersectionality

Kyle DeCoste
Columbia University

Abstract. The members of the all-female Original Pinettes Brass Band contest the male domination of the New Orleans brass band scene. Playing music on male-gendered instruments, they queer the normative relationship between instruments and musicians and carve out a space for female musicianship. This essay deconstructs their songs and performance decisions as agential and subjective sites of black feminist thought put into action to subvert the brass band patriarchy. The Pinettes force us to view the New Orleans brass band scene as an intersectional site where gender is a central element in the construction and consolidation of power relationships.

Listening to North Indian Classical Music: How Embodied Ways of Listening Perform Imagined Histories and Social Class

Chloë Alaghband-Zadeh
University of Cambridge

Abstract. With this article, I theorize the sociality of embodied ways of listening to North Indian classical music. I focus on “rasikas” (connoisseurs): these expert listeners are conspicuous at live performances, where they gesture and comment to express their enjoyment of the music. Based on ethnography and interviews with musicians and music-lovers in Delhi, Mumbai and Pune, I argue that rasikas’ embodied, audible listening practices enact shared imagined histories and perform expertise and social status. Moreover, these listening behaviors also sustain values of the so-called old middle class in India in the face of economic and social change.

Art of the Self: The Ethics of Balinese Pepaosan Performance

Nicole Reissour
Cornell University

Abstract. The art of pepaosan, an Indonesian tradition of singing and interpreting religious texts, is widely represented as a Hindu form of ethical self-cultivation focused on the pursuit of divine guidance. However, while state programs to develop this art form promote an understanding of virtue that foregrounds interiority and personal responsibility, many pepaosan practitioners pursue a relational form of virtue--at once material and immaterial, aesthetic and ethical--

which is the product of both human and divine agency. Through analysis of the ethical dimensions of *pepaosan*, this article considers how music may be implicated in the socio-historical processes by which shared conceptions of self are constructed, circulated, sustained, and transformed.

“Then To Death Walked, Softly Smiling”¹: Violence and Martyrdom in Modern Irish Republican Ballads

Seán Ó Cadhla

Dublin Institute of Technology

Abstract. This article critically considers the representation of death within the song tradition of modern Irish Republicanism. I explore how such representations have changed in parallel with the various ideological metamorphoses that Irish Republicanism has undergone, specifically in the twentieth century. I argue that the centrality of self-sacrifice has resulted in the development of ballad narratives that deliberately obfuscate on the issue of Republican violence, resulting in the deaths of all Republican militants--regardless of cause or context-- ultimately portrayed as a form of heroic martyrdom.

When Field Recordings Meet Field Research: Examining Change in the Shango Drumming of Post-War Trinidad

Ryan Bazinet

John Jay College

Abstract. This paper explores the historical changes in Trinidadian Shango drumming between 1939 and 1960. Building on dissertation field research conducted in 2008-2013, the study is focused on archived field recordings from Trinidad. The recordings reveal two styles of Shango drumming: one that by 1960 had coalesced into the modern style still performed today, and another that, in 1939, revealed an older, more polyrhythmic style perhaps representative of nineteenth-century Yoruba drumming in Trinidad. The findings show that the study of field recordings can lead to a reconsideration of academic and popular discourses.

Performing "Participation": Kanyeleng Musicians and Global Health in The Gambia

Bonnie B. McConnell

Australian National University

Abstract. *Kanyeleng* fertility society musicians have become an integral part of health promotion programs in The Gambia. Health workers have embraced *kanyeleng* performance in the name of making their programs more participatory and therefore more effective in combatting persistent health problems. While

participation has become a buzzword in global health discourse, the contested social relations of musical performances have not been adequately examined. Bringing a medical ethnomusicological perspective to interdisciplinary debates on participation, this article foregrounds the participatory dynamics of music making as they intersect with local concepts of music, health, and wellbeing.