

## **Abstracts for Vol. 62, No. 2, Spring/Summer 2018**

"Listening, Muhabbet, and the Practice of Masculinity"

**Denise Gill**

Washington University in St. Louis

**Abstract.** This article extends debates interrogating the sonic and affective intricacies of how muhabbet—intimate social practices where individuals gather to make music, converse, and share stories—structures gender difference. Extensive ethnographic fieldwork in Istanbul reveals how a particular community of Turkish classical musicians and Islamic artisans understand their muhabbet as forming an alternative masculinity as a resistance of dominant, normative gender norms. These men astutely understand that more than musical participation or voicing, listening and silentness are the most constitutive elements of making muhabbet and becoming better men.

**Özet.** Bu makale, musiki yapmak için toplanan bir grubun, muhabbet üzerinden toplumsal cinsiyetin sınırlarını yeniden yorumlamasını konu alıyor. Kendilerini klasik Türk musikisine adanmış müzisyen ve İslam zanaatkâları olarak tanımlayan bir grup erkeğin, muhabbete iştirak ederek nasıl bir alternatif erkeklik alanı oluşturdukları ve toplumsal cinsiyet normları dışında nasıl bir söylem üretebildikleri, İstanbul'da gerçekleştirmiş olduğum saha çalışması ışığında inceleniyor. Bahsi geçen erkekler için asıl erdem in muhabbete iştirak etmekte sükûnet ve dinlemekte yattığı tartışmaya açılıyor.

"Tradition, Innovations and Modernity in the Music of the Edo of Nigeria: Towards a Theory of Progressive Traditionalism"

**Austin Emielu**

Kwara State University

**Abstract.** For a long time, African traditional music was seen as fixed and rigid while the popular was allowed headroom for innovations--notions that continue to be challenged by current scholarship. This paper further challenges this notion of rigidity and fixity by using a focused study on the Edo of Nigeria to demonstrate in very specific ways how dance bands are redefining traditional music through innovations in ways that articulate progressive traditionalism. Because much of so-called African popular music developed from indigenous roots and shows evidence of the inter-penetration of the old and the new, this paper proceeds to problematize the traditional-popular binary, proposing in its stead, a theory of progressive traditionalism as a way to understand the continuous modernization of indigenous African music, and the continuous indigenization of imported foreign music and musical resources.

"Like a Cry from the Heart: The Background of Alan Lomax's Ideas and the Legacy of His Research: An Insider's View"

**Anna L. C. Wood**

Association for Cultural Equity

**Abstract.** This article takes us on a journey into the origins of Cantometrics and other interdisciplinary studies of expressive style undertaken by Alan Lomax in collaboration with Conrad Arensberg, Victor Grauer, Forrestine Paulay, Edith Trager, Norman Markel and others. Using archival sources, it traces their theoretical development, influences, methodologies, and outcomes as accretions of knowledge, observation, and converging streams of ideas. It documents the trail of Lomax's discourse with a wide range of authorities and collaborators. I render a candidly critical portrait of Lomax (my father) in relation to his work, collaborations, and rhetorical style.

"Silencing the Other Within: Metis Music at Manitoba's Old-Time Fiddle Competitions"

**Monique Giroux**

University of Lethbridge

**Abstract.** This essay examines Metis-style categories at fiddle contests in Manitoba, Canada. Although positioned as spaces of alliance, I argue that these categories function to contain Metis re-emergence and resurgence. Adapting the concept of the other within (Bohlman 2000:191), I suggest that Metis-style categories provide a space for settlers to internalize Metis identity. This internalization allows participants to practice a (settler-defined) Metis identity without having to engage with the Metis nation, or develop a nation-to-nation relationship. In doing so, Metis-style categories create the semblance of encounter, an act that works to silence the Metis nation.

"'The Old Folks' Concert': The Colonial Revival and the Birth of a Senior Citizens' Sacred Music Epidemic on an Imaginary New England Green"

**Tim Eriksen**

Wesleyan University

**Abstract.** In 1853, a group of senior citizens in the northeastern USA staged a musical revival, singing the sacred music of their youth in what was dubbed an "old folks' concert." While it dripped with yearning for an imagined past, the concert was also an embodied communal response to a host of contemporary social issues. An analysis of the performance, particularly how and why it turned into a craze and the preeminent musical face of the Colonial Revival, reveals much about the world of these old folks and the place of moribund music in the blossoming of a regional and national imaginary.