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Performing Ethnicity in Southern Shan State, Burma/Myanmar: The *Ozi* and Gong Traditions of the *Myelat*

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Abstract. Between the Burman lowlands and the Shan highlands of Myanmar lies a transitional zone known as the *myelat* that is home to several ethnic minorities. The Danu, Pa-O, Taungyo, and Intha communities all define themselves in contrast to the Burman and Shan populations that dominate to the west and the east. In this paper I examine the performance of ethnic identities through their use of distinct *ozi* drum traditions articulated with different drum sizes, rhythms, accompanying instruments, tempos, dance props, and gestures. The *ozi* and gong ensembles operate as markers of difference between the region's ethnicities, but also, given their stylistic similarities, reveal a clear example of the malleable and relational aspects of identity in a region of the world where ethnic affiliation is the primary marker of social identity and also the source of much political strife.

Connecting Histories: Liturgical Songs as Classical Compositions in Hindustāni Music

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Abstract. Although a majority of Hindustani classical vocal compositions are sung in the Braj language and are Vaisoava in content, the role that this musical, poetic, and religious culture has played in the evolution of the art tradition has remained relatively under-discussed. I uncover a repertoire of liturgical songs (*kīrtan*) that have been performed and recorded as canonical compositions of classical lineages (*gharāna*), in which the transformation of form, style, and context in the courtly environment rendered the medieval, Braj-based, Vaisoava poet, poetic content, and temple ritual use anonymous, unrecognizable, and irrelevant. In doing so, I propose that this geographical and culture area and its

liturgical practices be foregrounded in our view of history, both as a source for composition and as a pre-modern, stylistic core for the latterly evolved, classical tradition.

Exilic Becomings: Post-Genocide Armenian Music in Lebanon

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Abstract. Through a comparison with the musical trends in the decades before and after its rise, this paper examines the *estradayin* movement in Lebanon—a pop music genre that arose in the Armenian exilic community in Beirut—as one whose spatial and temporal hybridities facilitated a transformative moment in the discourse of Armenian identity. However, with the start of Lebanon’s civil war and the re-diasporization of the Lebanese-Armenian community to California, this genre becomes the locus of a highly militant discourse of identity that subverts the inclusivity of the hybridity embodied within the estradayin songs into something exclusive, creating boundaries out of that which had once defied them.

Listening in the Wilderness: The Audience Reception of Oliver Mtukudzi’s Music in the Zimbabwean Diaspora

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Abstract. Documenting the diasporic audience reception of Zimbabwean popular musician Oliver Mtukudzi, I argue that transnational identities and subjectivities are not only shaped through live performance, but are also negotiated, articulated, and produced through musical listening. Foregrounding intersections between diaspora, kinship, and moral obligation, I suggest that Mtukudzi’s songs enable audiences to symbolically reposition themselves within the social relations of a remembered home. In the process, audiences routinely interpret Mtukudzi’s songs about migration and diaspora, ostensibly directed beyond Zimbabwe’s borders, as reflecting back within the nation, conveying a powerful yet subtle critique of postcolonial domestic politics.

“Walking Like a Crab”: Analyzing *Maskanda* Music in Post-Apartheid South Africa

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Abstract. This article addresses a South African music genre: *maskanda*, often marketed as “Zulu blues.” It describes the various ways *maskanda* is musically analyzed and interpreted by musicians, audiences, producers, and scholars, including myself. By treating music analysis as a form of participant observation (and indigenizing my own analytical conventions) the article aims, foremostly, to foster a cross-cultural dialogue about musical experiences (hearings) and the practices of finding words for these experiences (conceptualizations). Music analysis as participant observation also sheds light on local historiographies, critiques, and structural analyses of *maskanda*, and it bridges the artificial academic dichotomy of object-related observation (music analysis) and discourse-related theorization (cultural analysis) that still impairs much music research.

John Blacking, Composer

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Abstract. John Blacking (1928–90) made his mark as an ethnomusicologist and social anthropologist, and his enduring reputation stems from his work in these areas. Yet his interests were more far reaching and included cognition and language, dance and movement, the biology of music making, music psychology, and – perhaps surprisingly – composition. The very existence of Blacking’s compositions raises a number of enticing questions. What was the nature of his musical language? What might a study of his compositions tell us about his ethnomusicology? What might his ethnomusicology tell us about his compositions? These questions give rise to the central focus of this article: the intersection of Blacking’s composition and ethnomusicology. The article concludes that Blacking’s conceptualization of music as an expression of social processes and cultural values extended beyond non-Western musics, infusing the compositions which he himself created within the musical paradigm of his own culture.