

“It Was a Great Annual Meeting. And Yet...”

Gregory Barz, SEM President

This past year has provided us with significant opportunities to reflect on our core values as an academic society. I remember, for example, seeing my husband sitting in the front row at our General Membership Meeting last year in Denver. It was shortly after returning from SEM that Wil suffered a major stroke from which he is slowly recovering. I raise this personal aspect of my life in order to highlight the **collective** efforts of my colleagues on the SEM Board and at the SEM Business Office to support me and my work as President over the past year. I continue to be astounded at the compassion and resilience of many friends and colleagues. For them I am grateful. You see, it was a significant revelation to me when new to the Society that SEM is run by groups of individuals, a Board, a Council, Committees, a Business Office ... Thankfully, SEM has never really been about the individual, the current president.

For a variety of personal and professional reasons, I am also reminded of the tools we adopt in our approaches to field research as ethnomusicologists. One heavily valued tool is the ability (and perhaps responsibility) to listen empathically in a way that is frequently intimate and individualized. Our IRBs, our reader's reports, and our colleagues vetting our work encourage us to consider multiple ways of “hearing” a musical performance, a life history, or a story. Are there other stories in a community or in a culture that need to be explored and represented in our work? The answer is frequently yes. We live in a challenging time, it might seem, when we expect a certain degree of respect and empathy in our research projects but not always in our professional engagement and in our interactions with each other in social media and in live situations. Interesting, yes?



This past year has presented several issues and challenges for SEM not only to practice empathy, but perhaps more importantly to listen and act as a Society with care and empathy. I have observed disruptions caused by a few members of the Society. Other members have communicated to me their perceptions of an increase in negativity in our public discourse. Negativity in social discourse makes it difficult for individuals with differing opinions to have meaningful conversations, and we afford each other precious little room to make mistakes. Our understanding from field research of multiple angles on complex issues should translate to an appreciation of the complexity of social interaction within SEM. The Board and the Society will continue to address openly the rights, positionalities, and diverse concerns of its members. As I mentioned at our recent General Membership Meeting, I continue to believe strongly in the democratic ideals and practices of SEM.

Clearly, some of us are angry, and others in perceived positions of authority have experienced incidents of what NPR recently labeled **horizontal rage** during the past few years. “[Frantz] Fanon used the term horizontal violence to describe rage that was misdirected or misplaced” (Shankar Vidantam, NPR, “Why #MeToo Happened in 2017,” 7 February 2018). (I am grateful to AMS President Suzanne Cusick for helping me think through how this concept is affecting public discourse in a variety of academic societies, not just our own.) And yet—and yet—I remain optimistic about the future of democracy within SEM and other academic societies, perhaps in tandem with the ability of social media to facilitate changes in social and civil discourse **within** our Society.

[continued on page 6]

Features

[President's Column](#)
[SEM 2018 Honorary Members](#)
[Trinidad Revisited](#)

Announcements

[2018 SEM Prizes](#)
[2019 SEM Prizes](#)
[2018 Section Prizes](#)
[2018 Chapter Prizes](#)

News

[SEM's New YouTube Channel](#)
[2019 Chapter Meetings](#)
[Member News](#)
[Institutional News](#)

Our Back Pages

[SEM Publications](#)
[Conference Calendar](#)
[Advertisements](#)
[Internet Resources](#)

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SEM Newsletter is a vehicle for the exchange of ideas, news, and information among the Society's members. Readers' contributions are welcome and should be sent to the editor.

The Society for Ethnomusicology publishes the *SEM Newsletter* four times annually in January, April, July, and September, and distributes issues free to members of the Society.

Back issues, 1981 to present [volumes 14-18 (1981-1984), 3 times a year; vols. 19-32 (1985-1998), 4 times a year] are available and may be ordered at \$2 each. Add \$2.50/order for postage.

Address changes, orders for back issues of the *SEM Newsletter*, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, 800 East 3rd Street, Bloomington, IN, 47405. sem@indiana.edu.

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The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and Society at large through the dissemination of knowledge concerning the music of the world's peoples. The Society, incorporated in the United States, has an international membership.

Members receive free copies of the journal and the newsletter and have the right to vote and participate in the activities of the Society.

Student (full-time only) (one year)	\$40
Individual (one year)	
• Income \$25,000 or less	\$60
• Income \$25,000-\$40,000	\$75
• Income \$40,000-\$60,000	\$85
• Income \$60,000-\$80,000	\$95
• Income \$80,000 and above	\$105
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Life membership	\$1400
Spouse/Partner Life	\$1600
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Overseas postage (one year)	\$15

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Email articles and shorter entries for consideration to the [SEM Newsletter Editor](#).

Copy deadlines: Summer Issue (15 June)
Winter Issue (15 Dec.) Fall Issue (1 Sep.)
Spring Issue (15 Mar.)

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The *Newsletter* accepts digital files (e.g., jpg) for advertising.

Full page: \$200	1/3 page: \$60
2/3 page: \$145	1/6 page: \$40
1/2 page: \$110	

Ethnomusicology: Back Issues

Ethnomusicology, the Society's journal, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University, 800 East 3rd Street, Bloomington, IN, 47405-3657; 812-855-6672; sem@indiana.edu.

ISSN 0036-1291 §

SEM 2018 Honorary Members

Adelaida Reyes

How does one sing the praises of Adelaida Reyes—scholar extraordinaire, inspirational teacher, devoted mentor? None of these phrases really does justice to Adelaida (Dely) Reyes’s very distinguished career and stellar contributions to ethnomusicology.

Most of us of a certain age came to know Dely’s work when her landmark dissertation titled “The Role of Music in the Interaction of Black Americans and Hispanics in New York City’s East Harlem” appeared in 1975. But this was in fact well into Dely Reyes’ second career, depending on your count—she had already worked as a Music Critic for the *Philippine Evening News* (1961–62) and *The Manila Daily Bulletin* (1962–64) as well as served as a faculty member at St. Scholastica’s College Department of Music in Manila, Philippines, from 1951–64. Dely was a rising star early on: she began her work as a college lecturer immediately after her graduation from St. Scholastica, which was the first (but surely not the last) academic institution to recognize her breadth and depth of knowledge and her equally impressive ability to convey it.

Columbia University followed Dely’s receipt of the Ph.D. in 1976 with an invitation for her to teach in ethnomusicology; her association with Columbia continued through the early 1990s. By 1987, Dely was also a tenured full professor at New Jersey City University, where she taught until her formal retirement in 1997. But that retirement was anything but formal. As Professor Reyes’s reputation grew, she also spread her wings as a visiting faculty member at New York University, at the Julliard School of Music, and most recently at the Charles University in Prague (2012–16). Probably very few here know that Dely was executive secretary and co-founder of the Philippine chapter of Jeunesses Musicales (1960–64), the largest youth music NGO in the world that embraces all types of music.

Beyond her groundbreaking dissertation work in Harlem and her classic article “Explorations in Urban Ethnomusicology: Hard Lessons from the Spectacularly Ordinary” in the *Yearbook for Traditional Music*, which staked her claim to urban ethnomusicology, Dely Reyes made landmark contributions in at least two other fields. One is her leadership

in studies of ethnicity with a 1979 article on “Ethnic Groups, the Urban Area, and Ethnomusicology.” This work grew out of her research in Jersey City under the auspices of an NEH grant, along with a 1980 publication titled “Let’s Meet our Neighbors.” Next came Dely’s series of ground-breaking interventions into migration studies and music, with particular emphasis on forced migration. Who can forget Dely’s manifesto on exploring the refugee experience through music? This clarion call came in her 1989 article in the ICTM Yearbook “Music and Tradition: From Native to Adopted Land through the Refugee Experience,” followed by her 1990 special volume on Music and Forced Migration for *The World of Music*. Next came a tour de force, her monograph *Songs of the Caged, Songs of the*



Kay Shelemay, Gregory Barz, Adelaida Reyes.
Photo: Douglas D. Peach

Free: Music and the Vietnamese Refugee Experience in 1999. Dely’s extraordinary overview of American music capped this distinguished list of publications: her 2004 *Music in America* from Oxford University Press.

Brilliant publications and groundbreaking work are but part of this tale. Dely Reyes is a methodologist par excellence—her thoughtful interventions in lectures and informal discussions drawing on theories from sociolinguistics and other areas of social science have forever altered the intellectual paths of colleagues and her former students. Dely’s influence has crossed national and cultural boundaries through her work as longtime vice-president of the Music and Minorities Study Group of the ICTM, as did her contributions to international editorial committees stretching from the Czech Republic to Malaysia. Along the way, Dely gracefully represented SEM as a delegate to the ACLS.

SEM is not the first organization to honor Adelaida Reyes—she received a lifetime membership award from the European Seminar in Ethnomusicology in 2012. But it is past time for SEM to publicly acknowledge her outstanding contributions as a scholar, thinker, teacher, mentor, and citizen of the musical world. Congratulations on a well-deserved Honorary Membership in SEM. Brava, Dely!

Kay Shelemay

[\[continued on next page\]](#)

SEM 2018 Honorary Members [\[continued from previous page\]](#)

Sumarsam

It's impossible to convey in a few minutes Sumarsam's lifetime contribution to scholarship, his decades of commitment to teaching, and his personal kindness and generosity. But if we had to choose one theme to summarize his accomplishments and do justice to his life and work, it is probably "interculturality." He is the Intercultural Man par excellence, negotiating between worlds, exploring the cultural encounters, collisions, and interactions that have formed and informed all of our lives.

His own journey across worlds started when he was a boy in a small village in East Java, learning to play gamelan music in the traditional way: informally, watching and imitating, figuring things out with his friends. One of those friends was an aspiring dhalang, a shadow-puppet master. The two would practice together in his backyard, his friend manipulating paper puppets and Sumarsam accompanying him on an old junked car that happened to be rusting away there.

But Sumarsam soon entered the modern pedagogical institutions that the young nation of Indonesia was creating for its arts. From the national music academy he went

to Wesleyan University, where his interest in interculturality really started to flower. At Wesleyan, teaching students who had no prior experience with gamelan, Sumarsam was inspired to ask new questions about gamelan music—a process that led to his formulation of the theory of "inner melody" on which he wrote his Master's thesis. Soon

afterwards he wrote a dissertation for Cornell University that was a historical study of the centuries-long encounter between cultures to which Sumarsam himself was contributing so much. Today, he boasts a long list of publications, holds a named professorship, and received an award for cultural accomplishment from the Indonesian government.

But there is also another, perhaps more important respect in which Sumarsam is exemplary: in his relationships with others. His patience and equanimity are extraordinary. No one has ever seen him upset, annoyed, or grumpy. His sense of humor is irrepressible.

His dedication to and support for his students is unfailing. These virtues have always guided him as he navigated through many cultural worlds; may they guide us all.

Marc Perlman
(presented by Maria Mendonça)

[\[continued on next page\]](#)



Gregory Barz, Maria Mendonça, Sumarsam.
Photo: Douglas D. Peach.



Srirak Pliapat, Executive Director of Freemuse, at the 2018 General Membership Meeting. (Photo: Douglas D. Peach)

SEM 2018 Honorary Members [\[continued from previous page\]](#)

Hugo Zemp

It's a pleasure to introduce awardee Hugo Zemp, an exceptional scholar who has also been a close colleague and friend for many years.

As a young student Hugo studied percussion at the conservatory in his home town, Basel, Switzerland, then journeyed to Cote d'Ivoire, fascinated by West African drumming. There he met the anthropologist Denise Paulme and her husband, the musicologist Andre Schaeffner, founder of the Music Department at the Musée de l'Homme. At their instigation Hugo took up the study of music and anthropology in Paris, and returned to Cote d'Ivoire for the *troisième cycle* thesis research that became his first book, *Musique Dan*, in 1971.

With this book Hugo achieved the first of his several firsts: the first ethnographic field monograph and LPS to rigorously apply the complete program of Alan Merriam's *The Anthropology of Music* (1964) to an African world. As one of Merriam's students at the time of the book's publication, I can tell you that Alan was both pleased and deeply impressed by this book. I know because he made me translate lengthy passages of it for my French reading competency exam!

I expected that this book would figure most prominently in discussions with Hugo when I arrived for a semester at the Musée de l'Homme in 1974, both to study film with Jean Rouch and to plan for field research in rainforest Central Africa. Wrong. Hugo had already begun substantial new research in Malaita, Solomon Islands. In fact he had already followed Rouch's film courses, and given his new passion for Melanesia, instantly encouraged me to switch areas as well.

The Malaita work in the 1970s led to Hugo's second first: deep collaboration with local musician Irisipau to explicate the theory of 'Are'Are musical genres and performance, instrument construction, and tuning. This body of research, published first in exceptionally memorable LPs, led to *Musique 'Are'Are*, the first collaborative filmic music ethnography of its kind, narrated by an indigenous musician. It also led to books and articles, including the two lengthy pieces on 'Are'Are music theory published in *Ethnomusicology* in 1978 and 1979; essays that animated vigorous Anglophone conversations on "ethno-theory" and the linguistic mediation of musical concepts.

The meticulous approach to recording and to sound documentation in Hugo's African and Melanesian proj-

ects led to assuming the editorship—succeeding founding editor Gilbert Rouget—of the Musée de l'Homme LP and CD series on *Le Chant du Monde*, arguably the very best scholarly recording series ever.



Steven Feld. Photo by Douglas D. Peach

After all of this Hugo went home to Switzerland in the 1980s to record and film yodel, producing CD's and pioneering spectrographic analyses of vocal technique. Interest in that topic led to another first, not just a real-time animated analytic film on the vocal technique of biphony, but its presentation as the 1987 Charles Seeger lecture at Ann Arbor. This film work led back to recordings and text; the CD-book *Voices of the World*, whose comprehensive presentation of global vocal techniques and styles illustrate deep ethnographic and comparative theoretical commitment to an anthropology of voice.

Hugo's many films of the 1970s, 80s, 90s, and 2000s—twenty now in US distribution—move from Melanesia back to West Africa and to Switzerland, Italy, and Caucasus Georgia. They do much more than present diverse musical performances, styles, and genres. In fact they explore an entire range of creative options for filming vocal and instrumental performance, forming a collective text on the filmic representation of music.

Surely this entire body of work makes clear that Hugo is the first ethnomusicologist to research and publish equally in the media of text, recording, and film, not to mention working in local languages on three continents. Additionally he has raised the bar for critical commentary on media production and circulation, for example in "An Ethnomusicologist and the Music Business," a seminal 1996 essay on the "world music" industry.

For almost 50 years Hugo's work has been an inspiration: in specific world areas of musical ethnography, in intellectual collaboration, in recording and film representation, and in analytic method and theory ranging from the measurement of instrumental tunings (like equi-heptatonic panpipes in Melanesia) to vocal techniques (like yodel and biphonic "overtone" singing). Among our non-North American and primarily non-English-language researcher-colleagues, Hugo's work has been exceptionally well-appreciated by North American Anglophone ethnomusicologists. It is thus entirely fitting for SEM to acknowledge this innovative body of work with an Honorary Membership for Hugo Zemp.

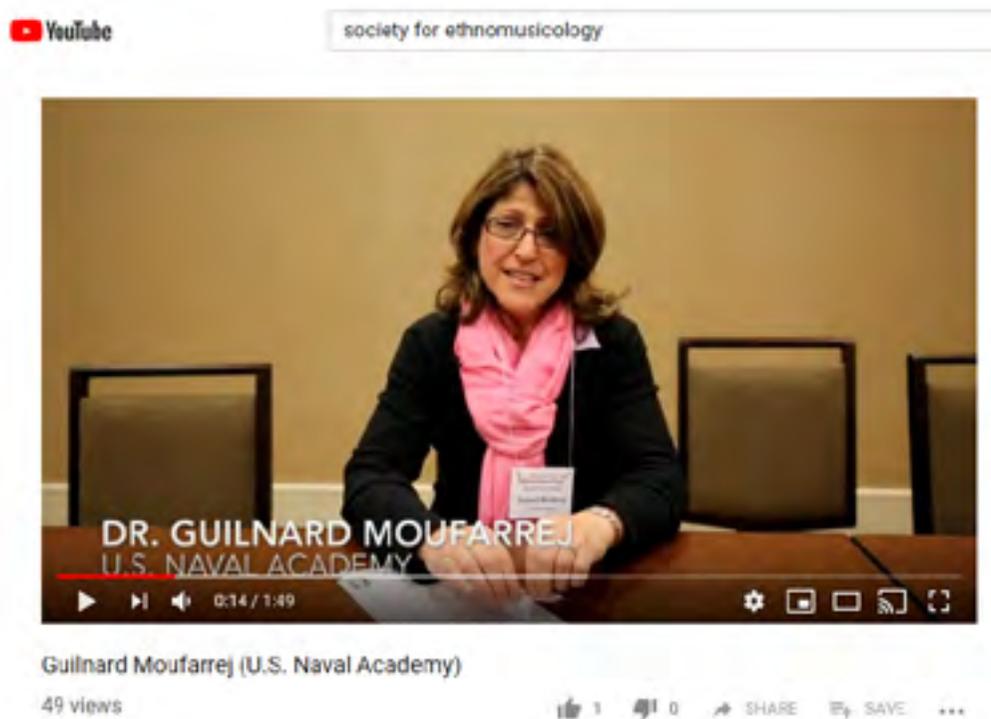
Steven Feld

“It Was a Great Annual Meeting. And Yet...” [continued from page 1]

We remain committed. I remain committed. (And yet...) I remind myself that I (like many of us) am called to serve the collective as well as the few, and I renew the pledge I made in Albuquerque to act responsibly when asked to do so as an advocate for SEM, a Society that continues to have such a strong impact on the ways in which we study global music traditions. But by celebrating that which is good and laudable, I by no means eschew the task of addressing the tough, difficult issues we continue to tackle in SEM. The membership deserves such action, much of which takes place within the hard-working group structures mentioned earlier in this column. For example,

as we speak, the Society’s Gender and Sexualities Task-force (GST) is formulating a position statement on sexual harassment within the Society which will be reviewed and workshopped by both the Council and the Board. We are all grateful for the GST and for all other organic, grass-roots efforts to effect change in such ways. So the Society and Board continues to issue Position Statements, including our recent Ethics Statement and other statements explaining in great detail the positions and actions we have taken to address concerns in the Society. Check out our statements. Participate in crafting new statements. We are *all* SEM.

SEM Launches New YouTube Channel



In October 2018 SEM launched its new YouTube channel: [Conversations in Ethnomusicology and World Music](#). This project is intended to introduce a broad audience to the goals, ideas, and work of ethnomusicologists and their colleagues. Channel sections include interviews with ethnomusicologists, interviews with musicians conducted by ethnomusicologists, and conference presentations and discussions pertaining to ethnomusicology.

SEM looks forward to collaborating with its membership to build this ethnomusicology repository on YouTube. To propose a video in any of the above three categories, please contact Stephen Stuempfle, Executive Director, at semexec@indiana.edu. Videos edited to under 15 minutes in length are preferred. With ongoing contributions

from members, the channel will grow over time as an archive of the oral history of our field.

The Society thanks the following for their assistance with the launch of the YouTube channel: Kelly Bosworth, Rebecca Dirksen, Andrea Emberly, Meredith Holmgren, Kathleen Kuo, Catherine Mullen, Barley Norton, Stephanie Sturgis, and Jennie Williams.

Photo: Dr. Guilnard Moufarrej. Video from the Ethnomusicology Advocacy Toolkit (<https://www.indiana.edu/~apethno/>), an ongoing project created at Indiana University Bloomington in a graduate-level Applied Ethnomusicology seminar led by Dr. Rebecca Dirksen.



Monica Demarco at the 2018 Pre-Conference Symposium.
Photo: Jim Cowdery

Album of Interest to Students of Music and Politics/Social Justice

Social movements throughout history, and all over the world, have been driven by students. In 2018, America's youth have gained national attention fighting for their lives, and raising their voices to stop gun violence in schools.

Raise Your Voice: The Sound of Student Protest is an album of 11 original works by teens who performed them during the National School Walkouts and the March For Our Lives, following the shooting at Marjory Stoneman Douglas High School in Parkland, Florida. The album is intended to document the powerful work these young artists are doing, and to amplify their voices.

Some of these extraordinary young people, from all over the U.S., are survivors of gun violence. Some have lost loved ones to gun violence. All have been active against gun violence, and want to encourage others to speak out—to sing out—the way they have. They have differing ideas

about what reform should look like, but they all agree that students should be safe in school.



Released by the non-profit label Little Village Foundation (<http://littlevillagefoundation.com/>), the album was instigated and associate-produced by ethnomusicologist Katherine Meizel (Bowling Green State University), who had written about the music of the 2018 protests on NPR's website in March. Student participants received honorariums and retained the rights to their work, and all proceeds go to Everytown for Gun Safety (<https://everytown.org/>).

Raise Your Voice is available for listening on Spotify, for download at iTunes and Amazon, and as a CD (with liner notes by Meizel) on CD Baby. If you choose to download and would like to read the liner notes, you can access them here: <https://docs.google.com/document/d/1RIY0f3aLklsta9piC5sdRVr0BaiJazn6wWs--X9oako/edit?usp=sharing>

2018 SEM Prizes

Annual Meeting Travel Awards

[Annual Meeting Travel Fund - International Awards](#)

Moshe Moran
Kai Tang
Dominika Moravcikova
Mimi Mitchell
Juan Rojas

[Annual Meeting Travel Fund - North American Awards](#)

Ryan Koons
Austin McCabe
Dustin Wiebe
Nolan Warden

[Annual Meeting Travel Fund - Student Awards](#)

Audrey Amsellem
Velia Ivanova
Alyssa Matthias
Elaine Sandoval
Payam Yousefi

[Gertrude Rivers Robinson Annual Meeting Travel Award](#)

Lara Dianne Rann

[Ric Trimillos Annual Meeting Travel Awards](#)

Joshua Kerobo
Samuel Lamontagne
Charles Lwanga
Daniel Oshiro

[21st Century Fellowship](#)

Ian Copeland, "Sonic Humanitarianism: Affect, Altruism and Musical Aid in Malawi."

[Ellen Koskoff Edited Volume Prize](#)

Winner: Aaron S. Allen and Kevin Dawe, *Current Directions in Ecomusicology: Music, Culture, Nature* (Routledge, 2017 and 2015).

Honorable mention: Suzel Ana Reily and Jonathan M. Dueck, *The Oxford Handbook of Music and World Christianities* edited by (Oxford University Press, 2016).

[Jaap Kunst Prize](#)

Winner: Andrew Eisenberg, "The Swahili Art of Indian Taarab: A Poetics of Vocality and Ethnicity on the Kenyan Coast." *Comparative Studies of South Asia, Africa and the Middle East* 37/2 (2017).

Honorable mention: Anna C. Schultz, "Translated Fronts: Songs of Socialist Cosmopolitanism in Cold War India." *History and Anthropology*, 28 (2017).

[Judith McCulloh Public Sector Award](#)

Dan Sheehy

[Alan Merriam Prize](#)

Two winners:

Alex E. Chávez, *Sounds of Crossing: Music, Migration, and the Aural Poetics of Huapango Arribeño* (Duke University Press, 2017).

Louise Meintjes, *Dust of the Zulu: Ngoma Aesthetics after Apartheid* (Duke University Press, 2017).

Honorable Mention: David Garcia, *Listening for Africa: Freedom, Modernity, and the Logic of Black Music's African Origins* (Durham: Duke University Press, 2017).

[Nadia and Nicholas Nahumck Fellowship](#)

Emily L. Howe (work in progress on contemporary Cambodian women).

[Bruno Nettl Prize](#)

Two winners:

Elizabeth Markham, Naoko Terauchi, and Rembrandt Wolpert (eds.), *What the Doctor Overheard: Dr. Leopold Müller's Account of Music in Early Meiji Japan*, (East Asia Program at Cornell University, 2017).

David F Garcia, *Listening for Africa: Freedom, Modernity, and the Logic of Black Music's African Origins* (Duke University Press, 2017).

[Charles Seeger Prize](#)

Yun Emily Wang, "Shopping and Chopping: Sound, Diasporic Intimacy, and Everyday Movements in Chinese Toronto."

[Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology](#)

Richard Jones-Bamman, *Building New Banjos for an Old-time World* (University of Illinois Press, 2017).

[Deborah Wong Research & Publication Award](#)

Lei Ouyang Bryant, *Music as Mao's Weapon: Songs and Memories of the Chinese Cultural Revolution* (work in progress).

2019 SEM Prizes

SEM Announces New Prize Guidelines for 2019

Gregory Barz, SEM President

At its November 2018 meeting in Albuquerque, the SEM Board voted to change the guidelines for the Jaap Kunst Prize and Alan Merriam Prize and to institute two new prizes: the Helen Roberts Prize and the Ruth Stone Prize. I announced these exciting developments at the 2018 General Membership Meeting and summarize them below.

SEM currently awards the Jaap Kunst Prize to recognize the most significant article in ethnomusicology written by a member of the Society. This past year, senior members of the Society asked the Board to consider reconceptualizing this prize so that articles written by scholars in the early stage of their career (the first 10 years) are not evaluated alongside those written by scholars in later stages. After careful deliberation, the Board decided that, beginning in 2019, the Society will have two prizes for outstanding articles. The [Jaap Kunst Prize](#) will recognize the most significant article in ethnomusicology written by SEM members during the first 10 years (self-defined) of their scholarly career. The new [Helen Roberts Prize](#) will recognize the most significant article in ethnomusicology written by SEM members after their first 10 years.

The SEM Board took similar action in reference to monographs. SEM currently awards the Alan Merriam Prize for the most distinguished, published English-language monograph in the field of ethnomusicology. Submissions for this award are numerous and represent the best work of our members at a variety of points in their careers. For many years, authors' first books have been considered alongside those of more seasoned scholars. However, the Society has reached a point where the depth and richness of monographs submitted for this prize demands reconceptualization. On advice from the membership, the Board decided that, beginning in 2019, the Society will have two prizes for outstanding monographs. The [Alan Merriam Prize](#) will recognize the most distinguished English-language monograph in the field of ethnomusicology that is published as the author's second or a later monograph. The new [Ruth Stone Prize](#) will recognize the most distinguished English-language monograph in the field of ethnomusicology that is published as the author's first monograph.

Please consider applying for these prizes or nominating your colleagues by 1 April 2019!

Other SEM Prizes for 2019

All application deadlines are 1 April 2019.

21st Century Fellowship. To further excellence in ethnomusicological research through support to highly qualified Ph.D. students for dissertation fieldwork. https://www.ethnomusicology.org/page/Prizes_21stCentury

Lois Ibsen al-Faruqi Award. To recognize the scholarly contributions of a music scholar or institution in the Islamic world. https://www.ethnomusicology.org/page/Prizes_alFaruqi

Ida Halpern Fellowship and Award. To help support research on Native American Music of the United States and Canada and to recognize the publication of said research. https://www.ethnomusicology.org/page/Prizes_Halpern

Ellen Koskoff Edited Volume Prize. To honor each year a collection of ethnomusicological essays of exceptional merit edited by a scholar or scholars, one of whom must be a member of the Society for Ethnomusicology. <http://www.ethnomusicology.org/?page=KoskoffPrize>

Bruno Nettl Prize. To recognize an outstanding publication contributing to or dealing with the history of the field of ethnomusicology, broadly defined, or of the general character, problems, and methods of ethnomusicology. https://www.ethnomusicology.org/page/Prizes_Nettl

Charles Seeger Prize. To recognize the most distinguished student paper presented at the SEM Annual Meeting. Awarded at each Annual Meeting for the best paper from the previous year's meeting. https://www.ethnomusicology.org/page/Prizes_Seeger

Robert M. Stevenson Prize. To honor ethnomusicologists who are also composers by awarding a prize for a single composition, broadly defined as an original musical work created by the applicant. https://www.ethnomusicology.org/page/Prizes_Stevenson

Deborah Wong Research & Publication Award. To provide funds to a scholar from a group that has experienced discrimination in support of a research and/or publication project. https://www.ethnomusicology.org/page/ResDiversity_Research

2018 Section Prizes

[African Music Section \(AfMS\) African Libraries Student Paper Prize](#)

Eric J. Schmidt, "Making Purple Rain in the Sahara: Sahel Sounds and the Telling of a 'Universal Story' in a Particular Place."

[African Music Section \(AfMS\) Kwabena Nketia Book Prize](#)

Two winners:

Kofi Agawu, *The African Imagination in Music* (Oxford University Press, 2016).

Chérie Rivers Ndaliko, *Necessary Noise: Music, Film, and Charitable Imperialism in the East of Congo* (Oxford University Press, 2016).

[Charlotte Frisbie Student Paper Prize](#)

Ailsa Lipscombe, "Disembodiment as Disempowerment: Indigenous Vocal Performance in Disney's *Frozen*."

[Clara Henderson Award \(Dance, Movement, and Gesture Section\)](#)

Yun Emily Wang, "Shopping and Chopping: Sound, Diasporic Intimacy, and Everyday Movements in Chinese Toronto."

[Historical Ethnomusicology Section Student Paper Prize](#)

Will Buckingham, "Restructuring the Isleño Décima: Ballad Collecting and Historiography in Spanish Louisiana."

[Marcia Herndon Prize \(Gender and Sexualities Section\)](#)

Article prize:

Winner: Jeff Roy, "From *Jalsah* to *Jalsā*: Music, Identity, and (Gender) Transitioning at a *Hijrā* Rite of Initiation." *Ethnomusicology* 61/3 (Fall 2017).

Honorable mention: Catherine Appert, "Engendering Musical Ethnography." *Ethnomusicology* 61/3 (Fall 2017).

Book prize:

Winner: Gillian Rodger, *Just One of the Boys: Female-to-Male Cross-Dressing on the American Variety Stage* (University of Illinois Press, 2018).

Honorable mention: E. Patrick Johnson (ed.), *No Tea, No Shade: New Writings in Black Queer Studies* (Duke University Press, 2016).

[Religion, Music, and Sound Section Student Paper Prize](#)

2017 meeting:

First Prize: Hemani Shumaila, "Dialogic Musical Analysis of the Shah-jo-Raag: Shah Latif Bhitai's Surs in Post-Colonial Sindh, Pakistan."

Second Prize: Mili Leitner-Cohen, "Happy Birthday to Whom? Israeli Nationhood, Musical Collaboration, and the Exclusionary Semiotics of Bat *Shishim*."

2018 meeting:

First Prize: Hamidreza Salehyar, "Ritual, Martyrdom, and Shia-Iranian Nationalism in the Islamic Republic of Iran."

Second Prize: Eugenia Siegel Conte and Lauren Vanderlinden, "Chorality Resounded in the Recovery Zone: Singing through Mud in Montecito, CA."

[LACSEM Student Paper Prize \(Latin American and Caribbean Music Section\)](#)

Winner: Luis Achondo, "The Sounds of the Aguante: Production, Perception, and Comprehension of Sound among Argentine Soccer Supporters."

Honorable mention: Manuel Garcia-Orozco, "From Marginalized Music to a Colombian National Identity Discourse: Historical Perspective on Petrona Martinez and Bullerengue Music."

[Lise Waxer PMSSEM Student Paper Prize \(Popular Music Section\)](#)

Maxwell Williams, "Stand on Your Own, Rude Boy!": Rethinking Hybridity and Belonging in Postcolonial London's Grime Communities."

[Nazir Ali Jairazbhoy Prize \(South Asian Performing Arts Section\)](#)

Chris McGuinness, "Reframed as Heroes: Communist Martyr Songs in Telangana, India."

[Richard Waterman Junior Scholar Prize \(Popular Music Section\)](#)

Beau Bothwell, "State, Song, and Shabāb in Syria's Prewar Radioscape." *Asian Music* XLIX/1 (Winter–Spring 2018).

[Wong Tolbert Student Paper Prize \(Section on the Status of Women\)](#)

Alia O'Brien, "Al-Batin, Al-Wali, Al-Zahir: Regimes of Silence and Voicing in Muslim Toronto."

2018 Chapter Prizes

The Mid-Atlantic Chapter (MACSEM) awarded the [Hewitt Pantaleoni Prize](#) for best graduate student paper to Allie Martin, Indiana University and Smithsonian Institution, for her paper "What's Happening, CC? Sonic Gentrification in Washington, DC." The Lorna D'Acosta McDaniel Prize for best undergraduate student paper was awarded to Joshua Kerobo, American University, for his paper "'Pleasing Allah' While 'Obsessed with Frank Ocean': Negotiations of Music and Islam in the West."

The Midwest Chapter (MIDSEM) awarded the [JaFran Jones Award](#) to Matthew Knight, University of Illinois at Urbana-Champaign, for his paper "Song as Intangible Cultural Commodity: Neoliberal Governmentality Meets Ancient Hospitality in the Georgian Highlands."

The Niagara Chapter awarded the [T. Temple Tuttle Prize](#) to Trevor Nelson, The Eastman School of Music, for his paper "Butterfly in Bombay: Towards a History of Imperial Operatic Culture."

The Northeast Chapter (NECSEM) awarded the [James T. Koetting Prize](#) for outstanding graduate student paper to Payam Yousefi, Harvard University, for the paper "Singing Resistance and Subversion: Feminine Voices Renegotiating Iran's Public Sphere." Honorable Mention was given to Jason Reid Winikoff, Tufts University, for the paper "The Mikakaji: Timbre in Zambian Luvalé Percussion." The [Lise Waxer NECSEM Prize](#) for outstanding undergraduate student paper was presented to Holland Rodd-Lee, Wellesley College, for "Punch's Alley: How Commerce and Music Shape Hook-up Culture and Erotic Capital at Wellesley College." Honorable Mention was given to Franziska Seehausen, New England Conservatory, for the paper "A Fresh Look at the Study of Yiddish Folk Songs."

2019 Chapter Meetings

[Mid-Atlantic Chapter \(MACSEM\)](#)

Swarthmore College
Saturday-Sunday April 6-7.

[Midwest Chapter \(MIDSEM\)](#)

University of Dayton
Friday-Sunday March 22-24.

[Niagara Chapter](#)

SUNY Buffalo State
Saturday March 9.

[Northeast Chapter \(NECSEM\)](#)

Colby College
Saturday April 6.

[Northern California Chapter \(NCCSEM\)](#)

University of California, Merced
Saturday March 2.

The Northern California Chapter (NCCSEM) awarded the [Marnie Dilling Prize](#) to John Walsh, UC Berkeley, for his paper "The Sperm Donor's Voice: Speculative Listening in a Biosocial Assemblage."

The Pacific Northwest Chapter (SEMNW) awarded the [Thelma B. Adamson Prize](#) to Deavyn West, University of British Columbia, for her paper "The Aesthetics of Electric Pow Wow: Contemporary Expressions of Indigenous Identity in Urban Spaces."

The Southeast/Caribbean Chapter (SEMSEC) awarded the [Dale A. Olsen Prize](#) to Corey Lohman, UNC-Greensboro, for his paper "The Grain of the Acousmetra: Encountering the Other in the Field Recordings of Hugo Zemp's Voix du Monde."

The Southern Plains Chapter (SEMSP) awarded the [Vida Chenoweth Prize](#) to Chia-Hao Hsu, University of Texas at Austin, for his paper "Sounding Paiwan: Institutionalization and Heritage-Making of Paiwan Lalingedan and Pakulalu in Contemporary Taiwan."

The Southern California and Hawaii Chapter (SEMSCHC) awarded the [Ki Mantle Hood Prize](#) to two students: Stephanie Choi, UC Santa Barbara, for her paper "'I Became Your Fan for My Own Pleasure': Claiming Hegemonic Femininity in K-pop," and Tyler Yamin, UCLA, for his paper "Creativity and Contestation in the Canopy: Reflections on the Material-Discursive Boundaries of Gibbon Song."

The Southwest Chapter (SEMSW) awarded the [Joanne W. Kealiinohomoku Award](#) to Teresita Lozano, University of Colorado Boulder, for her paper "The Holy Coyote: Ghost Smuggling Corridos and the Undocumented Migrant Experience."

[Northwest \(SEMNW\) Chapter](#)

University of Washington
Saturday, March 2.

[Southeast/Caribbean Chapter \(SEMSEC\)](#)

Wake Forest University
Thursday-Saturday March 28-30.

[Southern Plains Chapter \(SEMSP\)](#)

University of Texas at Austin
Saturday-Sunday March 30-31.

[Southern California and Hawaii Chapter \(SEMSCHC\)](#)

University of California, Santa Barbara
Saturday-Sunday March 2-3.

[Southwest Chapter \(SEMSW\)](#)

University of Texas at El Paso
Friday-Saturday March 1-2.

Member News

In December **Aileen Dillane** of the Irish World Academy of Music and Dance, University of Limerick, was part of an international team of five researchers (Ireland, Denmark, Netherlands, Poland, UK) to have been awarded just under 1.2 million euro for their research proposal responding to the 2017 Humanities in Europe Research Area (HERA) called "Public Spaces: Culture and Integration in Europe." The 3-year project, entitled "European Music Festivals, Public Spaces, and Cultural Diversities [FestiVersities]" is a multisited qualitative, comparative study of music festivals across a number of European countries that will examine how, and the degree to which, cultural and other forms of diversity are coordinated, represented, and negotiated across all aspects of the public music festival experience, from planning to staging.

The project seeks to understand the meaning of festivals for all participants and the community more broadly, exploring localized understandings and practices of consumption and participation, and mapping convergences and divergences in diversity representation and social inclusion practices across Europe, in order to model best practice and inform policy. Aileen will focus, in particular, on diversity and representation in relation to music performers, their creative repertoires, and their public staging. She will also coordinate, generate, and analyze soundscapes materials from festival sites, building upon experiences from the LimerickSoundscapes research project. There is a 2.5 year full-funded postdoctoral position associated with the project requiring expertise in fieldwork, ethnography, and soundscape generation; this position will be advertised in the coming months.

Dr. Dillane is also co-editor of *Songs of Social Protest: International Perspectives*, which was recently published by Rowman & Littlefield. The book is the culmination of three

years work, following up on the international conference Songs of Social Protest held at the University of Limerick in 2015. Full details may be found here: <https://rowman.com/ISBN/9781786601254>. Aileen also co-edited a special edition of the journal *MUSICultures* with Dr. Martin Power (Sociology Dept, University of Limerick), *Songs and Singers of Social Protest*, which came out in May.

Justin Patch's *Discordant Magic: Sound, Affect and the Presidential Campaign* was published by Routledge in December. The book paints a sonic portrait of the political experience at a pivotal time in American political and social history by comparing and analyzing the sounds of the 2008 and 2016 presidential campaigns. He also has an essay in *You Shook Me All Campaign Long: Music in the 2016 Presidential Election and Beyond*, which was published by University of North Texas Press in November.

Charlotte J. Frisbie, Prof. Emerita, Anthropology, Southern Illinois University Edwardsville, is happy to announce the completion of another long-term research project among the Navajos of the Southwest: *Food Sovereignty the Navajo Way: Cooking with Tall Woman*. Recipes by Tall Woman, assistance from Augusta Sandoval. (Albuquerque: University of New Mexico Press, 2018).

Hasu Patel received the United Nations International Peace Ambassadors Lifetime Achievement Award for Extraordinary Service to Humanity and the Ohio Arts Council's Ohio Heritage Fellowship Award in 2018.

The musician, songwriter, storyteller, educator, producer, and folklorist **Juan Dies**, co-founder of the Sones de México Ensemble in Chicago in 1994, is among 45 artists nationwide to become a USA Fellow in 2019. The award includes an unrestricted \$50,000.

Institutional News

The International Bluegrass Music Association Foundation has established the Rosenberg Bluegrass Scholarship Award to recognize developing academic scholars who are presenting and publishing original scholarly research on bluegrass music. Scholars currently enrolled in M.A. or Ph.D. programs, as well as recent Ph.Ds (within 5 years of degree completion), are encouraged to submit their work, as well as documentation of its appearance on an academic program or in an academic journal, to Travis Stimeling at travis.stimeling@mail.wvu.edu. Eligible work must be published or presented between 1 June 2018 and 31 May 2019. Submissions must be received by midnight EDT on 1 June 2019. International submissions are encouraged, but they must be translated into English to be considered for this award.



Trinidad Revisited: Reflections and Excerpts from the 2016 SEMSEC Conference

Elizabeth Clendinning, Guest Editor



Trinidad, 2016. Photo: Peter Hoelsing.

The Society for Ethnomusicology's Southeast-Caribbean chapter is blessed with a distinctive geography. At the point of the chapter's founding in 1981, co-founders Dale Olsen and Martha Ellen Davis envisioned building a community of scholars whose discourse could retread old trade routes connecting the American South and the islands, ushering in a new era of collaboration. For much of the chapter's history, this decolonizing ambition had been more aspirational than realized. However, in 2012, the chapter held its first meeting in the Dominican Republic. Only four years later, we arrived at the University of Trinidad and Tobago—a meeting featuring over fifty participants drawn from six countries, including scholars from eleven US states and one US territory. Their primary fields of work included ethnomusicology as well as folklore, anthropology, music theory, and sociology; their presentations included not only conference papers but also workshops and performances. Remarkably, the majority of the presentations aligned themselves with the Caribbean-centric themes and in particular, the metaphorical idea of the “engine room”: the unpitched percussive heart that drives the rhythm of the steel band.

Regional chapter meetings have historically been valued as venues for graduate students to gain exposure and faculty to visit each other, not as sites of high-level scholarly exchange. But like the engine room of the steel band, itself often underpraised, chapter meetings have the potential to drive our individual work as scholars. Perhaps more importantly, however, they also provide a supportive infrastructure on which we can build community—where we can re-value music making, performance, and teach-

ing within a friendly context; where we can gain embodied experience within a new geographic site of music-making, guided by those who live and work there; where we can recognize that our professional value derives not only from the publication of polished scholarly work, but in creating spaces in which we can all continue to learn and grow together; where we can take on the task of “decolonization” in not only word but also deed as we work to dissolve boundaries between national populations, racial and ethnic groups, students and professionals, and our cognate disciplines.

Not every annual regional conference can be as vibrant as the meetings we arranged in the Dominican Republic and in Trinidad, but that does not mean that the effort to foster dialogue across boundaries ends when each meeting concludes. In that spirit—and in celebration of the new, digital-only newsletter format—we offered an open invitation to presenters at that event to submit yet-unpublished work for publication here. Each paper represents a snapshot of a different approach to that elusive challenge of the twenty-minute talk, whether it is to take on a specific published literature, present new research from ethnographic fieldwork, or create reflective comparisons between seemingly unlike topics. It is our hope that this inclusive method of sharing knowledge will serve as a way to strengthen dialogue across the borders of geography and the traditionally strict dictates of peer-reviewed publication, keeping the conversations that we began in Trinidad vibrant and relevant in the new year.

Elizabeth Clendinning

Capoeira as Political Agency

Heather A. Bergseth

In one of his YouTube videos, Mestre Toni Vargas, one of the most famous capoeira performers today, recalls his own childhood and the direction and identity that capoeira provided him (translation from video subtitles; all subsequent translations are by the author):

[...] Capoeira opened me up to new perspectives. So, in building that identity, I become someone, I'm not an object. I'm not a mere cog in the machine, I'm not someone that has to say yes all the time! Even though Capoeira history itself is about saying no when it was time to say no. It's a history all about rebellion, a necessary rebellion, it's an entire history of resistance, that is more than rebellion...it's deeper than that. So, you have me, a poor boy, that normally wouldn't have any opportunities, that can be someone in my generation, making history like I'm doing [...]. ("Dona Isabel que história é essa?", 2012)

The Afro-Brazilian art of capoeira is a martial art, dance, mock battle, and an art form with roots both in African martial arts and in the cultures of Africans in Brazil during the slave trade. With roots tied to the resistance and struggles of enslaved Africans brought to Brazil, contemporary capoeira songs often allude to historical injustices in the context of current problems. Through the case studies of the lyrics and commentary of two prominent contemporary capoeira practitioners and singers, Minha Velha and Toni Vargas, I will investigate how capoeira music is utilized as both historical reflection and a vehicle to critique contemporary issues of social and environmental justice. Minha Velha's music and teachings almost always tie in the roles of women and the close connection between capoeira and the Afro-Brazilian religion of Candomblé from Bahia. Mestre Toni Vargas, on the other hand, is well known for his extremely emotional songs about slavery. I argue that through implicit and explicit references to Africa, Candomblé, slavery, women, and environmental issues, both musicians and capoeiristas use music to reflect and promote social and environmental justice.

This paper builds on the formidable body of work on capoeira, but also draws on recent work in the social sciences on various forms of resistance, such as overt resistance, covert or hidden resistance, and everyday resistance. Theoretical frameworks surrounding resistance and political agency have historically played a central role in scholarship on Brazilian music and capoeira. Often evoking Foucault and de Certeau, many scholars such as Lewis (1992), Fryer (2000), Merrell (2007), Juarez (2012), and others have investigated capoeira in relation to issues of resistance and power. Peter Fryer looks at how capoeira was a martial art practiced by slaves in Brazil, and how capoeira was viewed as training for a war of resistance, described as a "theater of liberation" (from Lewis), with its roots dating back to Angola (2000: 27). The anthropologist

J. Lowell Lewis, in his seminal book *Ring of Liberation: Deceptive Discourse in Brazilian Capoeira*, incorporates discourse from Peircian semiotics, ethnomusicology, dance, performance, and theory of play, discussing how the roda or space where capoeira is played is a historical sign and enacted site of resistance, and how play itself can be used as a tactic of resistance, through body, musical, and verbal play. Informed by the work of sociologists Stellan Vinthagen and Anna Johansson (2013), who build on political scientist and anthropologist James C. Scott's concept of "everyday resistance," I conceptualize resistance as a form of everyday action or commentary against the status quo by members of marginalized communities. Scott suggests two basic forms of resistance: the public and the disguised. What makes capoeira distinctive is that it often represents multiple forms of resistance simultaneously, from hidden resistance and accommodation to overt public calls for social or political reform. Expanding upon these ideas, capoeira challenges the held discourse that "implicit dichotomy of 'normal activism' versus everyday resistance" (Vinthagen & Johansson 2013: 8).

Capoeira includes several layers of resistance that span the continuum from public confrontation to more subtle forms of hidden subversions in the performative act itself — in lyrics and the music and in discourses and narratives about capoeira. It can be seen as hidden resistance when it first emerged as a fight encoded within a dance and also as public resistance because of its apparent history and song lyrics addressing slavery. According to Scott (Vinthagen & Johansson, 2013: 1), resistance itself becomes normalized as it is integrated into the flow of everyday life. This concept of normalization applies to capoeira, because the act of playing capoeira is not necessarily overly political in its action, but is interpreted as such through its association to historical events involving resistance to slavery and forms of racial discrimination in Brazil. In other words, capoeira performance itself is not intrinsically political or resistant, but is indexically tied to a history of resistance to the dominant forces in Brazil. Both singers in the case studies here make lyrical allusions that relate to resistance; from practicing capoeira, they have also become involved in overt forms of resistance such as the call for social change, for example in aligning with Black Nationalism or environmental protection movements. Other scholars have extended the concept of resistance to include its transformative potential, and how forms of resistance lead to social transformations. Although first born as a form of hidden resistance to a racialized hegemonic power in Brazil's colonial slave society, capoeira has become a highly public vehicle for expressing opposition to other issues of social and environmental justice. Poetic allusions and embodied forms of movement and music cover the range from outright confrontation to more passive, camouflaged varieties of everyday resistance to normative values of the society at large.

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Through the lens of these various resistance mechanisms, both Dana Maman and Toni Vargas express commitment to contemporary social movements of Black Consciousness, feminism, and environmental protection. In Brazil, issues of culture, race, identity, and music are intertwined. According to Avelar, “[g]iven music’s social importance and representativeness for Brazil’s self-understanding, even the most seemingly ‘apolitical’ genres of Brazilian music have played a role in defining how subjects have situated themselves politically in the country” (2011: 6). Capoeira is a somewhat unique and privileged site of oppositionality, using both overt and covert forms of resistance simultaneously, creating multivalent layers of meaning. The two chosen capoeira singers, Minha Velha and Toni Vargas, are chosen because they are the best representatives in capoeira music for their political and resistant tone, their notoriety and skill in the capoeira community, and their call for social action. They also represent two different modes of practicing capoeira. One voice is that of a female, non-Brazilian-born singer whose work is unusual in the male-dominated realm of capoeira music; she addresses black female power and leadership. The other voice is that of a male, Brazilian-born singer who primarily addresses concerns surrounding racism, history of slavery, and black power.

Dana Maman, better known as Professora Minha Velha, was born in Tel Aviv, Israel and has been active in research among capoeira and the Afro-Brazilian religion of Candomblé from the northeast region of Bahia since 2008. She played the violin and percussion from a young age. In her late high school years she began practicing capoeira in Israel, an area with a strong community of capoeira groups, and she became interested in Afro-Brazilian percussion. In 2001 she moved to Los Angeles and contacted Mestre Amen to become his student, and then became a member of his touring group Bale Folclórico do Brasil. I first met her at an event in Iowa, but one memorable meeting was at the 2015 Women’s Encounter in Miami, Florida where Minha Velha mentioned to the group that her early interest in capoeira was tied specifically to the fact that military service is required of all Israeli citizens, even women. In addition to the attraction of capoeira as preparation for military service, capoeira, like hip-hop, is popular in Israel because of its connection to ideas of cultural resistance. Minha Velha is known not only for her capoeira skills, but she also teaches capoeira music and Brazilian percussion classes. As a strong female practitioner in a musical world dominated by male singers, her physical voice is exceptional and has made a lasting impact on many students of capoeira.

Minha Velha’s music, her capoeira performance, and her teachings highlight the Afro-Brazilian deities known as orixás that are found in the Afro-Brazilian religion and are

closely connected to capoeira and Candomblé. Through her ties to the orixás of Candomblé, who are closely linked to natural forces, Minha Velha has been active in promoting environmental protection, particularly the oceans and the land which are often referenced in her songs. In 2008 she conducted research in Salvador focusing on women in the music of Candomblé. She also received a degree from UCLA and the Department of World Arts. Shortly after she released two capoeira music CDs. In a YouTube video posted in 2012, she explains the impetus for their first capoeira CD:

I sang and recorded traditional capoeira music with my colleagues. The CD was a way for me to fundraise for my trip but also something I wanted to do to create another voice in the music of capoeira, since from my experience there are few women capoeiristas present in the field, particularly in the U.S.

Minha Velha’s capoeira music expresses issues of feminism and environmental awareness, connecting the music to the larger political forces of Candomblé and capoeira where black Brazil is highlighted and brought into the limelight. Minha Velha mentions deities known as orixás drawn from Afro-Brazilian religion of Candomblé in many of her capoeira songs, such as in “Oxóssi” and Xangô and Oxalá in “O mestre quem vem?”. Candomblé is often used as a broad term to describe any Afro-Brazilian religious tradition, but the term is specifically linked to the religious traditions in Bahia that are believed to exhibit the highest degree of direct African influence. Gerard Béhague writes that the “stylistic continuity that can be observed in Afro-Brazilian religious music is most probably a case of cultural resistance during centuries of cultural confrontations—centuries that also involved cultural sharing” (1998, p. 361). Candomblé was in part formed by mixing Catholicism with traditional African religious expression; for instance, many of Candomblé’s *orixá* deities are paired with specific Catholic saints. Béhague considers this an important strategy of preservation during slavery times, acting as a form of accommodation and resistance: “Thus the cult of *orixás* and *voduns* eventually became fused with that of *santos*, if only as a result of a historical accommodation, in which during the period of slavery, saints served to camouflage African deities” (ibid). Such accommodation itself can be viewed as a form of hidden resistance.

During colonial times, Candomblé became a central site of community and political involvement among the Afro-descendent population where it was used as a living means to connect with African heritage and history in the face of discrimination by Brazil’s dominant society. In the 20th century Candomblé played an important role in the Black Consciousness movement, as asserted by Béhague:

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Capoeira as Political Agency [\[continued from previous page\]](#)

The traditional music and culture of Candomblé played an important role as a creative source and force in the concept of black ethnicity in the 1970s and 1980s. The emergence of an African consciousness among young people of African descent represents a social and human history of great significance, in which traditional music has had a fundamental function in the movement of ethnic and political vindication. (Ibid: 371)

Therefore, with historical connections to the maintenance of African heritage and to the development of Black Consciousness, it is not surprising that both capoeira and Candomblé became important sites of political resistance in Brazil. Minha Velha draws directly on this heritage in her songs.

The following is an example from Minha Velha's and Muito Tempo's CD *La na Bahia*, from track 9 titled "O mestre quem vem." The lyrics given begin around 2:27 on the track:

<i>O mestre quem vem?</i>	Mestre, who comes?
<i>O mestre quem vem?</i>	Mestre, who comes?
<i>O mestre quem vem de lá?</i>	Mestre, who comes from there?
<i>Com Xangô e Oxalá.</i>	With Xangô and Oxalá.
<i>O mestre quem vem?</i>	
<i>O mestre quem vem? [...]</i>	
<i>Mestra Suellen (quem ela vem)</i>	Mestra Suellen (who comes)
<i>Obrigada a nossa mestra na capoeira</i>	Thank you to our mestra of capoeira

In this song Minha Velha references two important orixás of Candomblé, specifically Xangô and Oxalá. Xangô is the god of lightning, thunder, and justice, and Oxalá is the god of the air and creation (Merrell 2007: 153, 156, 293). She continues by giving thanks to her teachers (*mestres*), showing the common trope in capoeira of respect to history and lineage. In this sense she continues in the capoeira tradition of political citizenship that emphasizes lineage and maintenance of tradition. By referencing the orixás, Minha Velha highlights African heritage, commitment to natural forces and the environment (because the orixás are often directly related to various natural forces), emphasize strong female powers and/or warriors. For instance, the album ends with a traditional song, "Bahia Axé." Here she directly references the Afro-Brazilian concept of axé or life force, a core element of Candomblé. In the song "Oxóssi" (the orixá of the forest and hunting) Minha Velha recounts the story of Zumbi, the famous leader of the quilombo of Palmares in Pernambuco, a 17th-century fugitive slave community in Brazil often cited as the first African kingdom established in the new world (Dossar, 1998, p. 40). The song's chorus states *ai ai ai aqui de rei* (here is the king). The *rei* or king in reference could be to Zumbi or Oxóssi, both mentioned in a string of songs on the track. Minha Velha sings "Viva Zumbi, o guerreiro de ... nos / que lutou pra liberdade, a bateria

linda, vou / o pai ensina a história que naturais esquecida na capoeira" (Long live Zumbi, our warrior / who fought for liberty, beautiful battery [name generally given for the ensemble, but could also allude to a war group?], I go / father taught the natural story, [not] forgotten in capoeira). Today, there is a Brazilian national holiday in honor of Zumbi—the Dia da Consciência Negra (Day of Black Consciousness)—who died on November 20, 1695, when he was captured and beheaded. Zumbi and Palmares are frequently referenced in capoeira songs because of the history of resistance of escaped slaves and warriors (*guerreiros*). In an entrance song to begin a *roda* (a capoeira game), Minha Velha sings the common chorus line "Iê, viva Zumbi, Camará" ("Iê, long live Zumbi, comrade/friend") and refers to *os negros de liberdade* (the blacks of liberty) and the "história" (history) of capoeira.

Another song of Minha Velha that references Candomblé is titled "Oia" [also Oyá or Oya]. Here Minha Velha sings *mulher, a forte guerreira* or "strength of the female warrior" of *lansã*. *lansã* is the *orixá* goddess of the wind, the tempest who represents sensuality, courage, and spontaneity. Minha Velha sings *O repa hei, Oia lansã / Mulher, a forte guerreira* or "the king [royalty], Oia lansã [the *orixá*] strength of the female warrior."

In Minha Velha's songs, the (re)interpretation of Brazilian history is found through the lens of capoeira lyrics, resisting and reformulating Brazilian history. In addition to song lyrics noted here, the performance of capoeira has been analyzed as in the symbolic battle that communicates resistance to the dominant forces of Brazilian society. As described extensively by Lewis, the *roda* or circular performance space of capoeira form a ritual space in which the movements of the participants enact historical resistance. Meaning expressed through signs, both physical, musical, and vocal, allow capoeira to reenact historical and emotional expressions. Play is used as a site of resistance and negotiation.

Minha Velha also articulates the neglected voices of feminism and environmentalism within the world of capoeira. On her website she asserts: "our personal belief is that one can use capoeira as a way of empowering people" (Maman, South Bay Batuque). She uses her position in capoeira to promote environmental protection and to exalt women in capoeira. Her website describes her political commitment in capoeira:

As a teacher from Mestre Amen's lineage I see capoeira as a vehicle for growth on a physical and spiritual level. I believe that if you are not connected spirituality [it] is hard to become a complete capoeirista. I see the development of good character and respect to the elements of nature as an integral part of this art form, and I encourage my students to think of the environment and their community as an extension of their practice. [...]

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Capoeira Batuque is not a style, our mestre choose this name because he wanted to create an organization where the African roots are kept alive, which are often forgotten or misrepresented in Brazilian culture. Capoeira Batuque is dedicated to bring people together from different ethnicities, race, religious background and gender. We believe through Capoeira we can teach people to be compassionate towards others and that we can learn from other cultures and experiences. (Maman, South Bay Batuque)

The event where I first met Minha Velha was Jogo Dela. Jogo Dela means “her game,” and it was a weekend of workshops led by leading women teachers in capoeira here in the United States. In honor of International Women’s Day, the theme of the event was Nzinga, the African queen and warrior who led her people against the encroaching Portuguese in Angola, fought them and successfully won. Minha Velha also created t-shirts to support her own academy and to support women in capoeira: *ELA quem me ensinou a CAPOEIRA* [She who taught me capoeira]. This T shirt help support a woman-led capoeira academy.” On her t-shirt she alludes not only to feminism with the female symbol, but also to black power with the raised fist. She also started a campaign on YouTube called “the greatest capoeira challenge.” In this challenge she released a series of YouTube videos as a call of action to the people in the capoeira community to help save the environment. Through her songs and actions, she challenges people in the capoeira community to consider contemporary issues, by connecting them to African history including Candomblé, praising women in capoeira, and alerting them to the problems in the environment.

In contrast, Mestre Toni Vargas is well known for his extremely emotional songs that clearly reference the history of slavery and the hardships of Brazil’s people of color. He began capoeira at the age of ten and continued to learn with two central mestres in the 1970s, Mestre Rony and Mestre Touro. On his website, he explains that as a capoeirista he was drawn to the ideas of Black Consciousness, stating that “[m]y friends were black and I also. I was ‘Black Power’.” Mestre Vargas’ commitment to community building, political awareness, and activism in capoeira are linked to the activism of the *blocos afro* in the 1980s, whose aims were to attack racism by raising black consciousness about African roots and the history of slavery. As Larry Crook explains, *blocos afro* were an “important mechanism for social and political mobilization of Brazil’s young black community” (1993: 91). In his videos Mestre Toni Vargas brings to light many issues surrounding his involvement in the capoeira. For instance, Vargas discusses the importance of giving voice to songs and recounts his own personal history as a poor boy who was given an opportunity to connect to this art form and the Black Consciousness Movement. Capoeira continues this tradition by giving kids, often those with few opportuni-

ties from black lower class neighborhoods, an activity that engages not only their body but also the mind and imparts values and African history. Capoeira songs, just like songs of the *blocos afro*, “not only evoked the Afrocentricity of their origins, but also addressed the issues of racism and socioeconomic injustice” (Béhague 1998: 372). Many capoeira groups combat injustice not only through the message of the music, but also through community service and sociopolitical programs.

Mestre Toni Vargas views himself as situated within the Black Consciousness movement and uses his capoeira songs to express his relation to the idea of his African heritage and the history of slavery in Brazil (Vargas 2015). One song recalls clearly not only the harsh middle-passage of the trans-Atlantic slave trade but also the powerful source of strength of the orixás. Stripped of material possessions, slaves were only able to bring with them cultural and religious customs and beliefs. The song “Quando eu venho de Luanda” (When I Came from Luanda) recalls a slave ship’s trip out of Luanda, the city in Angola, West-Central Africa, a common point of origin of many Brazilian slaves brought to Bahia:

<i>Quando eu venho de Luanda</i>	When I came from Luanda
<i>Eu não venho só</i>	I didn’t come alone
<i>Quando eu venho de Luanda</i>	When I came from Luanda
<i>Eu não venho só</i>	I didn’t come alone
<i>Trago meu corpo cansado</i>	I brought my tired body
<i>Coração amargurado</i>	My embittered heart
<i>Saudade de fazer dó</i>	Longing so much that it
	hurts
<i>Eu fui preso a traição</i>	I was arrested for treason
<i>Trazido na covardia</i>	Brought in cowardice
<i>Que se fosse luta honesta</i>	But if it was a fair fight
<i>De lá ninguém me trazia</i>	No one would have brought
	me from there
<i>Na pele eu trouxe a noite</i>	In my skin I brought the
	night
<i>Na boca brilha o luar</i>	In my mouth the moonlight
	shines
<i>Trago a força e a magia</i>	I bring strength and magic
<i>Presente dos orixás</i>	The gift of the orixás

Capoeira has been and is often used to express political resistance and change. As Kenneth Dossar writes, “capoeira has a philosophy of life that was born in a struggle,” and because of this struggle it is being used today for political purposes (1988: 42). Capoeira is used to fight against racism, sexism, and environmental problems by invoking Candomblé and slavery in song, and by using capoeira as a platform for reform and activism. Capoeira is, and can be, enacted resistance in its appeal to authenticity, solidarity, social and political change, and activism. Songs recall individual and collective experiences with oppression. Capoeira is both an instrument and expression of sociopolitical resistance. In this, capoeira is consistent with many forms of Brazilian music. What distinguishes capoeira, what makes it unique from other

Capoeira as Political Agency [\[continued from previous page\]](#)

forms of Brazilian music, is that the action of capoeira itself has become an act of everyday resistance. It is not surprising therefore that capoeira has appeared at Black Lives Matter rallies and educational programs for Syrian children in refugee camps. Capoeira, once a fight hidden in the dance of slaves, is now being expressed in terms of overt resistance and protest. Scholar Ariane Dalla Déa explains that, in the evolution of political expression in music, it progresses “from hidden individual resistance,” such as the formation of capoeira itself in pre- and post-abolition Brazil, “to political, social, and economic actions” like those expressed today (Déa, 2012: 5). Both Professora Minha Velha’s and Mestre Toni Vargas’ capoeira songs are closely involved in the discourse of oppression, resistance, collective identity, and social change.

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Trinidad, 2016. Photos: Peter Hoelsing.

Back to the Future: Re-Creating the Acoustic Engine Room of Tomorrow

James E. Cunningham

The notion of materiality, space, and division of labor, as analogous to the steel pan “Engine Room,” meshes well with the exploration of the properties, meanings, and expressions of “acoustic space.” As a musically expressive tool, state-of-the-art impulse-response convolution-reverb technology allows for digital capture of a specific acoustic environment, as well as the reproduction of that acoustic environment in a creative live performance environment. This paper will examine the concept of musical space in the bi-textual atmospheres of the Trinidadian steel pan ensemble “engine room” and the recreation of ambient space as a musical instrument in a digital acoustic environment.

Within Trinidadian music, the metaphoric concept of the engine room is “...used to describe the group of unpitched percussion instruments that accompany steel bands (steel drum bands). These instruments provide the timing and rhythmic drive for the entire band and are an important section in most steel bands” (“The Engine Room...”) The engine room instruments consist of but are not limited to, a pair of conga drums played with rubber-tipped mallets, a standard rock drum kit, a metal scraped idiophone, automobile brake drums (known as irons), claves, a cowbell, and additional percussion instrument such as tambourines, maracas, and cabasas. While the engine room provides the rhythmic drive for the entire pan ensemble, its sonic role is somewhat masked by its purely rhythmic function, which is overshadowed by the melodic, harmonic, and acoustic impact of the steel-pan instruments in the larger ensemble.

While the performance of steel pan is overwhelmingly loud and resides in an outdoor acoustic environment, the use of ambient space as a musical instrument utilizes the specific features of an enclosed reverberant ambience as a major expressive force. Both approaches seek to conquer acoustic space, but come at that conquest from opposing sonic perspectives, one external and the other internal. The approach of the steelpan ensemble is to aesthetically conquer its physical environment through sheer volume and musicality. Conversely, a digital electro-acoustic approach seeks to embrace the physical acoustics of a sonic environment as the driving force of the creative experience. However, both seek to interact with their individual acoustic performance spaces by means which on the surface seem to be subservient to the overall performance, but are in fact major non-silent intra-musical driving forces.

Utilizing state-of-the-art impulse-response (IR) convolution-reverb technology, my present research involves the digital capturing of the ambience of a specific acoustic environment, and the digital reproduction of that ambience in a live creative performance context. This approach is

based on a compositional and performative approach to the activation of reverberant acoustic spaces with the rich low-frequency sonic intensity of the didgeridoo as a solo instrument, and in combination with a variety of Western and non-Western instruments.

Reverberation is defined as the persistence of sound after its initial introduction. Reverb is created by reflected and redirected sound waves in an acoustic environment, which arrive at different temporal intervals to the listener. Elements of reverberation include echo and delay, and both have a psycho-acoustic effect on the performer and listener alike. Aside from the natural reverberation of an acoustic space, such as a gothic cathedral, artificial reverb is commonly applied after-the-fact as an effect in film and audio post-production.

Two types of reverberation, analog and digital, are currently in use in a wide variety of sonic circumstances. Analog reverb includes reverb springs, plates, chambers, and electronic effects boxes, which extend the delay of an introduced sound signal in real time. These mechanical effects are perhaps most commonly encountered in the plethora of guitar pedal electronics used by live performers and in a variety of studio applications. In recent years, digital reverb plug-ins, such as algorithmic and convolution reverbs have become a staple of post-production audio applications. Because digital reverbs attempt to recreate natural acoustics through the use of mathematic formulas and/or computer modeling, they require high-speed computer processing and digital interface technology in order to work in a live performative environment.

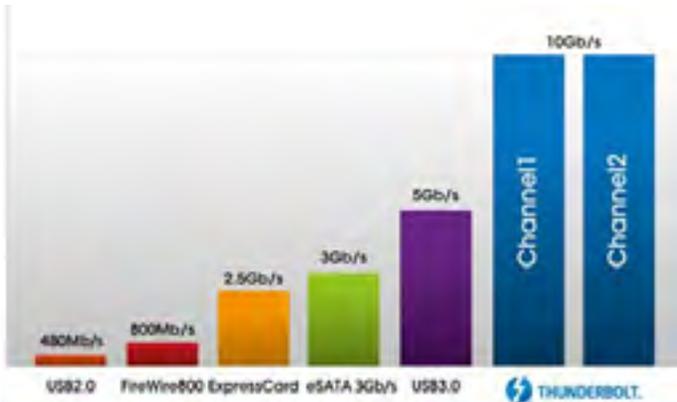
The biggest problem with the real-time use of digital reverb is latency, which is defined as the lag in time between when a signal is introduced, processed in the Digital Audio Workstation (DAW), and outputted. Although latency is not an issue in post-production or with analog audio, it is a huge issue in live digital performance because latency causes a delay between when a sonic signal is initiated and when it is sounded. For the performer, this equates to a significant delay between when the sound is produced and when it is heard. Even a slight delay in playback of a half-second or less interferes with the performer’s ability to interact in real time with the sonic environment. Imagine speaking, playing, or singing into a microphone and hearing the amplified sound a second after it’s produced.

The lag in sound occurs in two critical areas of the digital process. First, latency is created by the interface hardware, which converts the incoming signal from an analog device such as a microphone or magnetic pickup into a signal that can be processed in a digital environment. Second, latency is created by the speed in which the computer is able to process the digital signal.

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Back to the Future: Re-Creating the Acoustic Engine Room of Tomorrow [\[continued from previous page\]](#)

With recent hardware and software technological improvements, both of these digital shortcomings have been remedied. Thunderbolt connectivity, originally developed by Intel Corporation for Apple computers, greatly accelerates the speed in which audio interfaces can communicate with a computer. The chart below illustrates how the Thunderbolt hardware interface quadruples the connectivity speed of other interfaces.



Several hardware manufacturers including Zoom and Antelope have created Thunderbolt interfaces, which are compatible with existing DAW software, including Apple Logic and Avid Pro-Tools.

The second issue is resolved by increased processing speed of computer random access memory (RAM) hardware. Combined, these two technological innovations have effectively removed latency occurrences. At present, an analog signal can be converted into a digital signal and reproduce live with no appreciable latency.

Another important advance in the usage of natural ambience in live performance is the development of digital convolution reverberation software. The gist of convolution reverb is that the physical acoustics of any space are not contingent on formulaic mathematical algorithms, but rather on the unique characteristic flaws that sonically define that space.

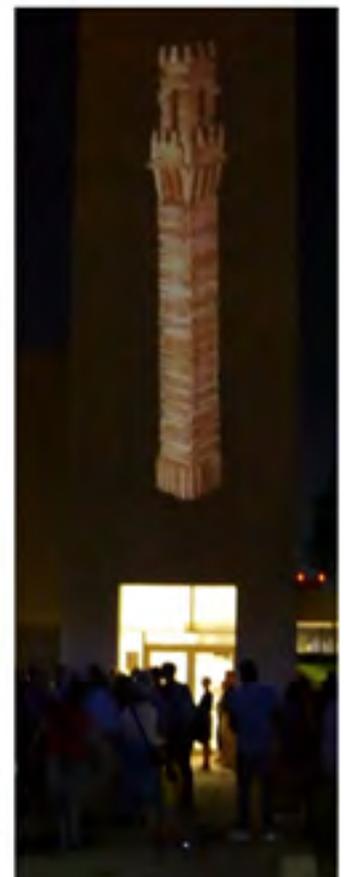
In order to capture those unique sonic characteristics, an acoustic space is first excited by a strong audible signal called an impulse, such as with a sweep tone, starter pistol, or motion picture clapper. Then that impulse is digitally removed, leaving behind only the response (sonic signature) of the acoustic space itself. The captured digital signal, called an Impulse Response or IR, becomes the driving force for a new source signal that is digitally convolved in order to reproduce the ambience of the original acoustic space. The result is the recreation of a “realistic” reproduction of the random reverberative reflections that gives a space its unique acoustic characteristics.

The current convolution reverb of choice is Audio Ease Altiverb 7, a software program that includes an extensive library of pre-captured IRs, as well as the ability for users to create and modify their own IR effects. Altiverb 7 is an essential participant in the creative and performative

process, by effectively merging technology, space, and time. The implications for the compositional and performative opportunities for convolution reverb are unlimited. To date, the most practical use of software plug-ins such as Altiverb 7 have been in video post-production applications. However, its usage in live composed and improvised performance circumstances has been largely unexplored. It offers the opportunity to take any sound source and reproduce it in an alternate sonic environment (e.g. the King’s Chamber in the Great Pyramid of Giza or the Sydney Opera House).

A practical application of this performative technology is illustrated by “Pilgrim Monumental,” an original piece for didgeridoo and alto saxophone composed by James Cunningham & Glen Gillis. “Pilgrim Monumental” was premiered at the opening of environmental activist Jay Critchley’s exhibition at Florida Atlantic University in Boca Raton, Florida, on February 4, 2016. It featured an IR captured in October 2015 at the Pilgrim Monument, the world’s tallest free-standing granite structure in honor of the Pilgrim’s first landfall in Provincetown, Massachusetts.

At its premier, “Pilgrim Monumental” was performed live at Florida Atlantic University, utilizing the captured IR from the monument. In performance the acoustic image was juxtaposed with a projected image of Critchley’s “Tamponumet” sculpture, a feature of the exhibition, which was constructed in the likeness of the Pilgrim Monument from non-biodegradable plastic tampon applicators that had been collected along the beaches of nearby Cape Cod.



In the premier performance of “Pilgrim Monumental,” both the alto saxophone and didgeridoo were digitally processed through Altiverb 7 convolution reverb software utilizing a self-captured IR from the Pilgrim Monument. The resulting audio visual performance then placed performers and audience inside the reverberant acoustic of the Pilgrim Monument itself. A video of that performance can be accessed at <http://jamesecunningham.org/ethnosfl/wp-content/uploads/2016/02/PM-final-edit-3-8-16.mp4>

While the steelpan ensemble is “driven” by its acoustic engine room with the purpose of conquering space through sound, the use of digital IR convolution reverb causes the musical performance to be affected and dominated by acoustic space. Therefore like the engine room, reproduced acoustic space acts as the driving force of the music that is played in it. Both contexts are intimately involved in the composition, performance, and

realization of the musical experience, each also acts as subconscious effects to overall musical expression and comprehension, acting as non-silent acoustic driving forces within ambient space.

The ability to capture and reproduce physical acoustics can be realized as a form of sonic time travel. And because of the unlimited variety of natural acoustic environments, the potential for creative musical application of this technology is unlimited.

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The Sonic and Demographic “Engine Rooms” of Old-Time String Bands of the Upper South

Chris Goertzen

I was struck by the steel drum term “engine room,” first as describing sound, but also as an expandable model for any cultural “engine” packed with activity and power located behind a given surface of immediate impressions and energetically supporting that surface. My main research area is American fiddling: in that world, where were shapes of sound and meaning that felt like engine rooms? In general, American fiddling is going strong, always purportedly based on rock-solid authenticity . . . while maintaining health by actually changing steadily. Responding to a gradual shift after World War II from dance settings to festivals—especially contests—certain styles accrued complexity in order to increase the rewards of passive listening. The most dramatic change was in the sound of Texas fiddling, and also in its greatly expanded geographic reach. But sturdy resistance to Texas style was mounted by proponents of old-timey string band music of the Upper South. The old-time complex of styles consolidated and strengthened within its long-term geographic turf, and also spread from that original territory among white-collar types in good-sized cities nationwide; that is, among urban revivalists.

Texas style fiddling centers on discursive drama, on systematic melodic variation. In contrast, old-timey music offers a matrix of interacting factors. Some of these are easy to pin down: the appeal of the ensemble team feel and the ensemble sound (the fiddle and banjo near-unison, with guitar and bass accompaniment). And it’s relatively easy to get good enough to play in public without embarrassment (even though true excellence is

just as elusive as in the contest styles). But there’s more. Both continuity and boldness subtly infuse everyday performances of warhorses like “Darling Child.” (That’s the tune also called “Too Young to Marry,” “Sweet Sixteen;” descended from the Scottish “My Love She’s but a Lassie Yet”.) This melody travelled from Scotland to England, and from both of those places to New England. It’s been established as a core southern tune since being published in 1839 in George Knauff’s *Virginia Reels* under the title “Richmond Blues” (named for a militia unit).

Much of the richness of old-time string band performances of tunes like this one is intimate. Communicated musical effect during a performance grows not through incrementally-revealed melodic content, as in a Texas-contest-style sonic narrative, but rather takes place in the auditor’s mind. Every moment is rich: growth in meaning is less progress in what’s put in the air than in what’s assimilated by the listener, by a gradual maturing of understanding of any texturally-intense dozen seconds. Our sample tune has a melody regular in shape, and it’s clearly in major—that’s meat and potatoes so far. However, many a fiddler’s sporadic open-string double stops on the tonic and dominant dilute the feel of tonality a bit, and the banjo adds even more to that skewing: in what is called clawhammer style, the banjoist’s fourth in each sequence of four eighth notes reinforces the dominant—often at the expense of tonality—buttressing thirds and sixths in the key. That is, the fact that a quarter of all pitches expected in a fiddler’s linear tune are excised from the banjoist’s melody to make space for that drone leaves

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The Sonic and Demographic “Engine Rooms” of Old-Time String Bands [\[continued from previous page\]](#)

strategic holes in scales, which can contribute to pointing away from tonality and towards modes (maybe church modes, but more often gapped scales, as in the performance transcribed).

These instruments offer distinctive timbres, contrasting attacks, and different rates of decay. The approximate unison—the heterophony—of the fiddle and banjo melodies also works microscopically, even on the level of the single note: the banjo’s attack is bold and blunt, but the fiddle can sustain, and the guitar and bass add to the mix. Analysis of any few seconds reveals a vibrant inner architecture—Swiss watch mechanisms fueled by magma—yielding performances as rich as in contest styles, ones keeping old-timey string band style irresistible to modern ears.

I solicited the transcribed performance from players jamming in July, 2014 at West Virginia’s Appalachian String Band Festival, nicknamed Clifftop—more precisely, I was visiting a neighborhood of the camp dominated by Canadians—and got them to do something usefully artificial, to play a gradually accumulating version of the tune (first just the fiddle, then only the banjo, then the ensemble). My rough transcription of the fiddle and banjo parts reveals a normal two-strain tune, with the halves contrasting in tessitura; that’s also normal. The melody outlines a harmony featuring the three usual chords. The gradual descent from the note a on the e string down to the tonic d is the most distinctive gesture—the details encasing this descent vary from version to version, but the swoop down holds.

“Too Young to Marry,” in Contemporary (but Minstrelsy-Derived) Fiddle and Banjo Heterophony.

The image shows a musical score for the piece "Too Young to Marry." It consists of two staves. The top staff is for the fiddle, performed by Scott Prouty at Clifftop in 2014. The bottom staff is for the banjo, performed by Frank Evans at Clifftop in 2014. The score is in 2/4 time and features a key signature of one sharp (F#). The fiddle part is characterized by a melodic line with many sixteenth notes and a prominent descending phrase. The banjo part provides a rhythmic accompaniment with a mix of eighth and sixteenth notes, often playing in a drone-like fashion. The two parts are heterophonic, meaning they play different versions of the same melody simultaneously.

We’ll look first at the fiddle/banjo duet that is the heart of old-time performance. This one’s a fine example of heterophony, that is, an approximate unison, with the deviations from a complete unison reflecting personal opinion and/or instrumental idiom (here it’s both). A fiddle and a banjo will naturally yield different versions of a melody because of the different physical possibilities offered by the

instruments. In these two simultaneous, complementary versions of the tune, the fiddle version is quite linear, is a melody through and through. Now, lots of other old-time fiddle tracings of this tune have more open string double-stops thrown in—you can imagine an open a string added throughout the first measure and in parallel locations where the melody sits on the e string. That would act as a drone on the dominant, and diminish the “major” flavor of the tune just a tad. It happens that master fiddler Scott Prouty was stingy in this area, adding just a few tasteful doubles in the lower strain. But in Frank Evans’ banjo part we see a drone-affiliated measured sabotage of the major feel. Notice all the “extra” a’s in the first two measures. The same goes for the fourth of four eighth notes throughout, when the thumb hits the short string. And notice how much less linear the banjo part is overall. In this case, there’s nothing specifically modal going on in the melody—no minor, no Mixolydian or Dorian, none of that—it’s in major if it’s in anything, but there’s just less emphasis on tonality when the banjo is participating. The total effect shifts towards matters of sonority and of rhythmic punch on several levels. The banjo emphasizes rhythm through the syncopated drone and the rough-timbred attacks. In general, its sacrificing of some fraction of the impact of melody and harmony in favor of rhythmic and timbral complexity put the banjo at the center of the engine room of old timey string band music. When analyzing Western art music, we look almost exclusively at melody and especially harmony, but here our omnipresent sonic engine room emphasizes everything else—the matrix of rhythm, timbre (of attacks, varying speeds of decay and flavors of sustain) and associated dynamics. What’s happening is not so different from the operation of the engine room in pan orchestras.

Now I’ll return to demography—the fact that the body of performers is arguably more heterogeneous than for Texas contest style. Just as pan orchestras flourish in complementary insider and outsider worlds—at home and in over 700 U. S. school-affiliated ensembles—old-timey performers include, on the one hand, direct inheritors of style and repertoire, and on the other hand, maybe just as many urban revivalists. These different demographics favor slightly different batches of tunes and details of style. For this paper, I drew on repeated visits to both the annual giant contest nicknamed Clifftop, the West Virginia event which attracts lots of urban revivalists, and the even larger event at Galax, Virginia, which is more what some participants call “corn bread.” On the broadest level—admittedly simplified here!—the Galax folks, the inheritors, live within a few hundred miles of Galax—many quite close—are blue-collar, vote Republican, camp in RVs, and love fried chicken. They bitch that the Clifftop folks play “Northern Old-Time music.” The Clifftop musicians, the urban revivalists, are national and international city

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The Sonic and Demographic “Engine Rooms” of Old-Time String Bands [\[continued from previous page\]](#)

dwellers (although maybe a fifth are from West Virginia), are liberal democrats, camp in tents, like Thai food . . . and complain that they’re not very welcome at Galax (just as North American pan players get varied, often wary receptions in Trinidad). The Galax inheritors are likely to play melodically and tonally straightforward tunes they learned from their parents and neighbors, while the revivalists base their repertoires more on ideology and aesthetics than serendipity, and have larger fractions of those repertoires reserved for old-sounding tunes, ones exotic in mode or phrasing (and/or in title). Authenticity is being pursued by one population primarily through continuity and by the other population through cultivating audible distinctiveness.

The dichotomy is a bit overdrawn here, and it’s getting hazier, as some urban revivalists live for decades in the Upper South and get adopted gradually, and many inheritors lose some of their “localness” through eased

travel and internet cruises. A couple stars and a few foot soldiers go to both contests, and there’s some musical and literal intermarriage. The populations share lots: a predilection for live performance, a fondness for older old-time recordings, a strong bent towards one or another kind of nostalgia. But contrasts persist, and these contests are actually getting more different over time rather than less. However, this is the furthest thing from a destructive division. It’s like a bicycle rather than a unicycle: it’s more stable and powerful because it’s got two major moving parts. It’s at least a little bit parallel to the double population of steel pan performers, those in Trinidad vs. the many school-ensemble U. S. players. The old-time band situation—with its sometimes crabby surface but with strength through diversity—is the ideological and demographic engine room of Old-Time string band music. Taken together with the sonic engine room, this augers well for the future of Old-Timey music.

A Survey of the Multiple Musical Styles of Catholic Trinidad

Alison Mc Letchie

The Caribbean region has a complex history of migration, settlement and conquest. Along with a variety of indigenous or Native American tribes, the islands are home to descendants of Africans from the continent and some who were relocated from North America, Asians from the Indian sub-continent and China, Europeans of many types, Syrians and Lebanese. Each group arrived for different reasons and had different experiences. Individual groups brought their own cultures which were transformed or retained by the circumstances of, and reasons for, their presence in the region. Every Caribbean territory also has its own unique experience of settlement and colonization. One aspect of culture that arrived with these migrants was the Catholic religion. This paper is an introduction to three types of music found on the island of Trinidad that is often tied to the Catholic Church and its religious celebrations and ceremonies. The essay maintains that these musical styles are informed by several traditions of the people of the island, social and historical events, as well as official Church doctrine and theology. Additionally, that this music is an example of, and contributes to, an indigenous Caribbean Theology.

Catholicism arrived in the Caribbean region with the Spanish explorers who arrived in 1492. As was the case of conquerors and colonizers of that time, they imposed the religion of the Crown on the territories and people they governed. Until the British took control of Trinidad in 1797, the major ethnic groups on the island included a number of indigenous groups, Spanish settlers, enslaved Africans and a large influx of mostly French immigrants. This group of immigrants consisted of Whites, free Blacks and their slaves. Therefore, the Catholic Church had some pres-

ence in Trinidad for close to 300 years. In the treaty ceding the island to the British, Spain attempted to ensure religious freedom for its former subjects so even though the new colonial government brought a new official religion, Anglicanism and other forms of Protestantism, Catholics were able to retain and practice their religion.

This paper introduces three different styles of music and argues that they are tied to and often used in Catholic worship. The musical styles discussed in this paper are bongo, crèche and parang. These forms of music have links to specific ethnic groups and/or geographic regions of Trinidad, and the songs do not always have a religious theme, and those that do are not always included in the celebration of the Mass. All these types of music, this paper maintains, contribute to the spiritual development of Trinidad Catholics since collectively they give voice and validity to experiences and cultural expression of the people who are the Church. The paper draws on interviews with three individuals, Fr. Garfield Rochard, Bro. Paschal Jordan and Dr. Francisca Allard and on a focus group of Paramin/Maraval musicians and community members: Claudette Sinnette, Tony Romany, Mavis Sylvester and Lester Sangster conducted in June 2015 that is part of a larger project that examines the Catholic music of the wider Caribbean.

Bongo, tied most directly with funeral wakes, refers to the rhythm of the music that is played and danced mostly by men, and the purpose is to keep the household awake throughout the night. Before the development of inexpensive refrigeration, bodies were kept in the house, especially in rural communities. So when a death occurred, the

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A Survey of the Multiple Musical Styles of Catholic Trinidad [\[continued from previous page\]](#)

body may have to spend one night in the house before funeral services and burial the next day. That night would be the bongo night when community members came together to pray with the household, prepare the body, and visit with the family. Although bodies are rarely kept overnight in houses today, some families still host bongo nights after the passing of relatives. This music is also performed at the nine-night commemoration as well as the forty-night prayer service held those many days after the death. Sometimes there is bongo at the graveside or even as the body is processed out of the church, but it is not sung as part of the Catholic funeral Mass.

The lyrics of bongo songs tend to focus on life, death or in some way reference the deceased. The lyrics do not reflect Catholic theology, but the music and dance are used as part of a family-centered religious ceremony to address the spiritual needs of the community and bring comfort to the family of the dead. "It is not just a music; it is not just a dance; it feeds the culture of the soul and it strengthens you ." The purpose of the songs is to keep the household awake and prevent them from going into deep mourning and begins spontaneously. According to Romany, the rhythm is African in origin and different communities throughout the island have their own styles of playing. Instruments used to make this music include bamboo, African skin drums, cow bells and the tock-tock. Sinnette, points out that the rhythm is similar to the calinda or stick fighting rhythms but there is a difference in the lyrics.

Crèche is music associated with the village of Paramin and town of Maraval. This is one of the areas of Trinidad that was settled by people, mostly from France or one of the French Caribbean territories, who immigrated as a consequence of the Cedula de Population of 1783 that invited Catholics who were willing to swear allegiance to Spanish Crown. For the participants, crèche is tied to both the community and the Church. This music is seasonal and begins on the night of All Saints when people visit the cemetery to clean the graves of their loved ones and pray for the dead. As families leave the gravesides, they sing crèche songs that are associated with the liturgical season of Advent. The action is called "rising a crèche," that is, singing one or two songs at various houses as the community move from the cemetery to their homes. The crèche is sung with books that contain the lyrics of the songs. These books are handed down within families and since this music is tied to one particular geographic area, the community is very familiar with tunes or music for each song. More recently traditional crèche lyrics have been fused with zouk rhythms and have a more rapid tempo. The language of crèche is Old French but the pronunciation, more often than not, is Patois instead of French. The season ends at the feast of the Epiphany or Three Kings also known as Les Rois.

The community of Paramin has developed a Patois Mass. In this service both fixed and free text that are sung in

Patois. This trend is particular to this community since it is the only region on the island where Patois is still spoken on a regular basis. Singers indicate that they used both formal and informal methods of learning Patois and learning how to distinguish between French and Patois. The Paramin focus group interviewed for this paper have all attended Liturgical School and since not all creche songs are liturgically sound, not all are used at the Mass.

The final musical style this paper discusses is parang. Allard points out that this music was brought to the island by the Cocoa Panyol who came to the island from the eastern part of Venezuela in the early part of the 19th century to work on the cocoa plantations. Because these arrivals came more recently and the plantations were spread out throughout the island, this music, unlike crèche, is not bounded to a specific geographic region of the island. In fact some might argue that of the three forms of music examined in this paper, it is the most popular and in fact become mainstream and commercially viable. According to Allard, these workers by and large were Catholic but did not necessarily attend church on a regular basis. They knew the tenets of their faith and scripture and the songs they sang re-enforced this knowledge. The music that is sung as parang in Trinidad is more correctly called parang de navidad (aguinaldo). Instruments associated with this music are the cuatro, maracas, goat skinned drums, box bass, bottle and spoon, mandolin, violin, and scratcher. The typical language of parang is Spanish although Sinnette claims in Maraval and Paramin, some songs are in Patios.

Traditional songs have a four-line verse and a chorus and were handed down over time, but a skilled singer could also make up songs on the spot for a given occasion. The Annunciation, visitation, birth of Christ and veneration by the three Kings tend to be the themes of the songs and they are performed at the appropriate time in the liturgical season. Therefore, a song about the birth will not be heard during Advent. This music for both Allard and Sinnette is the activity tied to singing and visiting around that begins at Advent and ends on the Feast of the Three Kings. "Parang is not just a noun, it's a verb...parang is the action...it is the house to house visiting that is de parang ." Just as with crèche, there are parang songs for advent or before the birth of the Christ child, songs about the birth and those for after the birth (laywah). Parang has the additional feature that the songs are not all sacred and in fact many are secular and have nothing to do with the liturgy and instead are focused on dancing and romantic love.

According to Allard, the style of music changed when the group San Jose recruited a singer from Venezuela who sang boleros and merengues which made the music more danceable but singers like Daisy Voisin (1924 – 1991) took traditional songs and changed the musical arrangements which made it more popular. The music did not

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A Survey of the Multiple Musical Styles of Catholic Trinidad [\[continued from previous page\]](#)

enter the church until the 1970s even though a lot of the songs have religious themes. Allard claims that the Black Power revolution coupled with Vatican II propelled priests and others to considering using parang as hymns at Mass. However, she maintains that most of the religious themed parang can only be used as free text and even though the songs may have a religious theme, often they were not composed to be used in the Mass setting. Rather they were an informal way of teaching the story of Christmas to people who although Catholic, may have been unchurched. More recently however, there have been some fixed texts composed in parang style for use at the Mass. The use of parang as the primary musical accompaniment is rare. The decision to use parang for an entire Mass would depend of the priest (if he is familiar with the music), occasion (perhaps at the Feast of the Epiphany) and congregation (if they are a parish that is familiar with parang).

Within the walls of the church, music and musical compositions changed radically once the Antillean bishops sanc-

tioned the use of local music in the Mass. Bro. Jordan and Fr. Rochard both indicate that there was a concerted effort beginning in the 1970s in Trinidad to start writing liturgical music. The unabridged version of this paper includes a discussion of this wider effort. This paper however focuses on music tied to specific geographic regions or ethnic groups in Trinidad. It illustrates how these styles are used inside and outside the Church to facilitate worship and contribute to the Caribbean theological identity.

The music in Trinidad draws on the various rhythms of the people who settled in this space. Each style of music described in this paper can draw people to their faith. Bongo, crèche and parang validates the cultural heritage of several ethnic communities of the island. This music has served to support the spiritual growth of individuals and for many became part of the personal and community prayer lives. The incorporation of these musical styles and other Trinidad rhythms in the official liturgical worship reminds members of the congregation that their culture can add to the rich tapestry of the Church.

Music as Resistance: Responses from the Ground in Calypso and Ragga Soca Music

Meagan Sylvester

Music is always a commentary on society
--Frank Zappa

Echoing the sentiments of Frank Zappa above, music makes a comment on society and provides an understanding of the space from which the music emanates and the corresponding response from its myriad listeners. The question which immediately comes to mind is which music for whom or which audience and how do we define this abstract concept called "music." Unpacking Zappa's prolific statement, there is the suggestion that art is imitating society and in this case, through the vehicle of music. Zappa spoke of music as being more sociological than political in P.W. Salvo and B. Salvo. Interview in *Melody Maker*, January 4, 1974. While this study agrees to an extent with that statement, in this work on ragga soca and calypso, a possible counter argument will be made for the perspective that music can be seen to be sociological, political and cultural.

History and background for the study

Trinidad and Tobago is a former colony of the British Crown which achieved Independence in 1962 and became a Republic in 1976. It possesses a demographic make-up of East Indian 35.4%, African 34.2%, mixed - other 15.3%, mixed African/East Indian 7.7%, other 1.3%, unspecified 6.2% (2011). Such a demographic structure outlines how closely aligned most of the population is to African and Indian history and culture. This study intends to benefit from the rich political, social and cultural history of Trinidad and Tobago and examines how issues of histo-

ry, culture, society and the politics are brought to bear on an appreciation of an indigenous musical art form, ragga soca music, in Trinidad and Tobago and by extension examine the "politics of resistance" in the narrative text of the music. Many multi-faceted societies like Trinidad and Tobago have attempted to address the impact of their historical and cultural colonial pasts, issues surrounding decolonisation, its continuing post-colonial realities and the associated self-expression which emerges in its musical art forms. The United States is one such society in which the literature points to the response of both "black" and "post-colonial societies." Specifically, in his monograph, *Negotiating Temporal Difference: Blues, Jazz and Narrativity in African American Culture* (2000), William Raussert asserts that jazz and blues have been used to represent social and cultural change as well as historical and physical time for individual African Americans and the American community. Similarly, Edwin Hill in his Ph.D. dissertation, "Black Soundscapes, White Stages, the meaning of sound in the Black Francophone Atlantic," asserts that "while colonial conquest must always deal with landscapes, colonial subjects must always deal with soundscapes" (2007: 5). Both authors concur that not only did the resulting oppression of economic and social systems affect the creation of musical forms but that social thought and the communal and individual experience was demonstrated through this temporal state of sound.

J.D. Elder, a Trinidadian folklorist, postulates that the music and art of Trinidad and Tobago's Carnival—its premiere national cultural festival—serves a similar function,

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given that Carnival is an artistic institution in Trinidad and Tobago in which music, dance, costumes, masks, handcraft, religion, poetry and sculpture are representative of the performers' worldview, belief system and philosophy of life (Riggio 2004). Another theorist writing on Trinidad's culture and society, Shannon Dudley, states that the performance and patronage of Carnival music helps to articulate social identity (Dudley 2004). In this study, I have chosen to give consideration to how this American experience referenced by Rausser (2000) and Hill (2007) can be seen to be expressed in Trinidad through the resistance music created and performed by ragga soca artists.

As mentioned before, the music on offer for this analysis will be ragga soca, which, loosely described, is a fusion of Jamaican dancehall rhythms and soca music beats. While this work acknowledges that there are multiple artists who perform and represent ragga soca music, the focus will be placed on the most recognisable artist who exemplifies the sub-genre of soca, and that is Bunji Garlin. Nevertheless, allow me to provide an overview of the contribution of two other artists in the genre, General Grant and Maximus Dan. Maximus Dan has been critical to the ragga soca movement since the 1990's, where he started performing in 1993 and began recording professionally in 1996. Today, though he has dabbled into other genres of music such as electronic dance music and currently produces beats for EDM-infused mixes, he continues to be called upon as a well-respected resource in the ragga soca music fraternity. General Grant has had a long history of performing and recording in the genre of ragga soca commencing during the late 1980s to early 1990s and remains a stalwart of the local music scene often moving seamlessly between ragga soca music and local reggae and dancehall styles from Jamaica. However, Bunji Garlin has been chosen as an emblematic figure to represent this soca music sub-genre given that he is known to be the most popular ragga soca artiste of Trinidad and Tobago, having commenced his career in 1999. He has a continuing presence up to the present time with local, regional, and international live performances and several recorded albums.

Theoretical underpinning

Elliott (1989) postulates in his work that music is created in cultural and historical contexts that actually vary across time and space. Further, he posits that music only unites people within certain contexts and can also identify differences across cultures and ethnicities and comment on those differences. In this work, I want to apply the perspective of Elliott as I focus on the narrative texts of each of the named ragga soca music theorists and further examine which elements act as unifiers and identifiers to their audiences both within their specific communities and outside of them. To that end, music will be defined using

an understanding of the perspectives posited by Elliott where links will be drawn amongst music, history, culture, society and the politics of musical landscape under study, Trinidad and Tobago. Culling from the latter, three main research questions will be addressed: first, what are the social, political and cultural influences which have allowed for the development of ragga soca music? Second, how does the language in use of ragga soca music illustrate the social, political and cultural reality of Trinidad and Tobago? Finally, how and why can ragga soca music be seen an agent or vehicle for social change in Trinbagonian society?

Genre Classification

Having examined the narrative texts of many political, social, humorous calypsos which focused on those themes, I juxtaposed those lyrics to those of specific ragga soca music and observed several trends. As an example, the ragga soca artist Bunji Garlin has six "Fire Songs" in which the narrative is woven around the analogy of "fire." These songs are primarily borne out of a desire to address the following: (i) social and economic imbalance in society brought about by policies of the successive political regimes; (ii) the growing disquiet amongst today's youth as they fall prey to delusions of "bling" grandeur and; (iii) the decline of moral compass as social crimes are perpetuated in even larger numbers against fellow citizens. Given these observed commonalities, I rationalised that these patterns are worthy of deeper investigation and as such, I undertook a comparative analysis of the two genres of indigenous music from Trinidad and Tobago. To that end, it may be quite possible that these two seemingly distinct musical genres (namely calypso and ragga soca music) may have deeper synergies within their narrative web and their joint call to social change needs further investigation.

Trinidad's Calypso and Soca Music

In Trinidad and Tobago, calypso music has a history dating back to the mid-nineteenth century and throughout the decades, it has received primacy of place as popular music in the island as the music which gave life to the social and political commentary of the day. I gleaned through my interviews with key members in the calypso fraternity, focus group discussions with consumers of both calypso and soca music, together with my "reading" through the lens of participant observation at key music events, about some of the perspectives of the viability and sustainability of calypso versus the excitement towards the ascension and perceived longevity of soca music. I supplement my phenomenological interview research material with my own ethnographic research, which was taken over a period of ten years in which I was a long-standing member of the music fraternity in Trinidad. From my extensive informal conversations with producers, performers, and patrons, I rationalised from their responses that with the advent of new beats in music coupled with

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the rise of digitised approaches to musical sound, calypso music 'spawned' soca music which promised a new vibe, one which has a higher tempo, lighter lyrics and a more commercial sound. Together with its off-shoots of chutney soca, parang soca, groovy soca and ragga soca, calypso music began to fade as the primary Carnival music and instead consumer taste and market demand called for a "groovier"-sounding expression.

The literature revealed that these observations had merit, as Jennifer C. Lena and Richard A. Peterson in "Classification as Culture: Types and Trajectories of Musical Genres" posit that "a genre's proximal environment includes other genres that compete for many of the same resources, including fans, capital, media attention, and legitimacy" (Lena and Peterson 2008, 699). Amongst other authors, Guilbault (2007) attests to the decrease in both popularity and prominence of calypso as an art form and music of choice for the people as soon as soca music began to ascend in the 1980s. To Lena and Peterson (2008), competing genres often include both the dominant genre in a field and fledgling genres contesting for the same opportunity space.

Lott (1995) put forward the perspectives that prosperity, war, depression, ethnic rivalries, gender relations, demographic shifts, and culture wars, for example, shape the course of genre histories. The responses to my research questions allowed for me to concur with Lott given that focus group participants indicated overwhelmingly that in Trinidad and Tobago and indeed in the wider Caribbean, social and political movements are amongst the main catalysts for the emergence and subsequent development of musical genres.

Ragga soca: A Music of the People and by the People

In this study, I have chosen to place focus on ragga soca music mainly because it is a movement (as well as a music) that has emerged out of the urban working class as a response to both local and regional inequality between the haves and the have-nots. Its musical expression also included narratives of black youth's search for self-identity in a world of white hegemonic control. As a student of the sociology of development and coming from an appreciation of the work of Latin American scholars such as Ander Gunder Frank and Caribbean developmental theorists like Sir Arthur Lewis, Norman Girvan, George Beckford, Michael Witter, Lloyd Best and Walter Rodney whose collective works spoke to the unequal relationships between the metropole and the periphery, I immediately felt a resonance with the narrative of resistance therefore in ragga soca lyrics immediately resonated with me. In the music discussed and analysed in this work, social phenomena such as de-colonisation, independence and the accomplishment of Republic status as a small island state in the Caribbean, have all had impact on the indigenous music of Trinidad and Tobago and for the purpose of this

work, ragga soca music.

Literature was sourced on the history of Trinidad and Tobago, Trinidad's Carnival, calypso music, ragga soca music and the discourse on music and identity (Elder 1972; Gibbons 1994; Guilbault 2007; Hill 1993; Liverpool 1990; Rohlehr 1990; Leung 2009, Negus 1999, Dowd 1992 and Frith 1996). These sources all served to inform the perspective of my study. The concept of a particular musical genre possessing social, political and cultural elements which allow for an analysis through its lens of the identity of a society has directed much ethno-musical and socio-musical studies and resulted in several approaches to musical analysis. Further Stone and Stone (1981) posit that meaning in a music event or performance is created with reference to the immediate reality, past personal and cultural experience and cultural relevance so much so that past experience shapes interpretation and by extension, meaning. This perspective that the nature of music is directly linked to its immediate social function and thereby plays a significant part in its social and cultural history prompted me to consider aspects of Trinidadian history that are linked to the tradition of calypso, its role as a Carnival music, its voice of contestation in its narrative text and its responsibility to prescribe for social change. Ragga soca music, the chosen genre in this study, I proffer, has shown the ability to weave and tell a similar narrative story about Trinidad and Tobago culture and history.

Introduction to the *Problematique* of the Thesis

In Geoffrey Dunn's 2008 film *Calypso Dreams*, David Rudder states that "Calypso music is said to be the mother music of the Caribbean." Dating back to the days of slavery, calypso music has traditionally fulfilled its role as political and social "lobby" against the ruling directorate and has presented narratives of resistance in song (Rohlehr 1990). In fact, the calypso has been labelled "the poor man's newspapers" as mentioned by calypsonian "Brigo" in the film *Calypso Dreams*, as it has sought to bring to the fore the issues of critical import taking place in the society. Culling from discussions which I have had with many calypsonians during my fieldwork, there is overarching agreement that there are four basic types of calypsos namely (i) political; (ii) social; (iii) humorous and (iv) extempo. Political calypsos are those which speak to matters of state surrounding relations between the ruling directorate and that of the opposition. Social calypsos are those whose narrative addresses issues of the moral compass of the society. Humorous calypsos are those who text is interconnected with both political and social commentary by using the mask of humour in which to cloak the message. The art and skill of extempo, a lyrically improvised form of calypso, is stated by calypsonians Gypsy and The Pretender in the 2008 film *Calypso Dreams*, "a mystery." Both men attested to the fact that

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they were unsure of how they had achieved the skill, except to say that “I was like a human lexicon with words” (The Pretender Interview 2008) and “...all I know is that when I was a child anytime anybody ask me anything I used to respond in extempo...” (Gypsy Interview 2008).

While political, social and cultural background information may illuminate how Trinidadians use Carnival musical genres (calypso and soca) and their performance styles and the lyrics of their narrative expression to retain their cultural heritage and by extension inform their identity, I submit that the evolution and existence of ragga soca music in the discourse of Carnival musics can lead to several suppositions about the role and function of the musical genre to record experiences and establish identity of its listeners as well. Following on the rich data which I obtained from being “a member” of the music fraternity of Trinidad and Tobago, I have been privy to discussions and conversations which foretold of ragga soca’s intent to deliver messages akin to those of calypso music with its scathing political and social commentary infused with “serious humour.” Stone and Stone support this claim that music is planned and created by the performer and reminds us that this perception is then interpreted by the event participant within the context of their experience and understanding (Stone and Stone 1981, 216-217). When I listen to calypso music and ragga soca music and examine the narrative texts of both contributions, I note that there are observable synergies in the subject of the text. The work of artistes such as Bunji Garlin, place focus on themes such as sexual abuse, crime and corruption, racial profiling and police brutality, teenage pregnancy, alcohol abuse, life in the ghetto, sexual immorality and the ill effects of materialism and its impending downfall for the society at large. Many of these themes are the same or similar issues narrated in song by Calypsonians.

Following these observations, I was persuaded to investigate how the message is communicated between performer and listener, and further how members attach meaning to the lyrics and thereby record their own experiences. Stone and Stone (1981) supports the perspective that the participants attach their own meaning to the song texts of ragga soca music and reminds us that “The construction of meaning in music events involves an interpretive process whereby participants relate the potential information in a music event to a dynamic, updatable cognitive map and their own purposeful state” (1981: 216-217). By extension, as listeners attach their own meaning and also interpret the content as per their reality, the expected response is a call to arms or a call for change given the narrative described in the song texts.

Further, if ragga soca music for example as espoused by Bunji Garlin in his song from 2002 “In de Ghetto” delivers the message that society has disdain for people who live in the ghetto, then their interpretation of their reality as ghetto dwellers has one layer of meaning followed by their understanding of Bunji’s descriptor and what they receive

and interpret is another layer. Finally, their attachment of meaning to what society understands when they see the ghetto and what they know to be a ghetto then spurs them on to want to call for social change to do: first, change the perception by people outside the ghetto of life in the ghetto, and second, rise up and call for those responsible (the government, private sector, etc.,) to do what is necessary to change the life of people in the ghetto.

In conclusion, ragga soca music has been developed out of a political, social and cultural ferment at a given point in time in Trinidad and Tobago. It is worth the additional scholarly attention to assess its narrative synergies with calypso music and proffer a perspective on whether ragga soca music can be an agent or vehicle for social change in Trinidad and Tobago.

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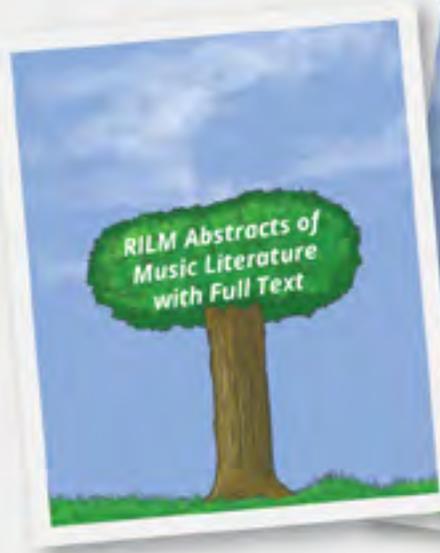
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- Folk Alliance International Conference, Montréal, 13–17 February 2019. <https://folkconference.org/2019-registration>
- Annual Meeting of the Society for Christian Scholarship in Music, University of Toronto, Canada, 14–16 February 2019. <https://www.scsmusic.org/scsm-2019-toronto/>
- "Hip-Hop in the Golden Age," Indiana University, Bloomington, 16–17 February 2019. <https://www.music.indiana.edu/events/?e=98537>
- "Music & Erotics," University of Pittsburgh, PA, 22–23 February 2019. <https://www.music.pitt.edu/musicanderotics-papers>
- "Contested Frequencies: Sonic Representation in the Digital Age," University of Richmond, Virginia, 22–24 February 2019. <https://as.richmond.edu/tucker-boatwright/conference.html>
- "Darkwater Women in Music," University of North Carolina at Pembroke, 1–2 March 2019. <https://www.uncp.edu/departments/music/darkwater-women-music-festival>
- International Association for the Study of Popular Music—United States, New Orleans, 7–10 March 2019. <http://iaspm-us.net/2019-cfp/>
- "Trayectorias/Cultural Exchanges: Music between Latin America and Europe 1970–2000," Santiago de Chile, 14–16 March 2019. <http://www.trayectorias.org/wp-content/uploads/2018/05/Call-Trayectorias-2019-ENGL.pdf>
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- Society for American Music 49th Annual Conference, New Orleans, LA, 20–24 March 2019. [http://www.american-music.org/conferences/nola2019/index.php\[american-music.org\]](http://www.american-music.org/conferences/nola2019/index.php[american-music.org])
- "Puentes Caribeños: Symposium of Art Music from across the Caribbean," Conservatorio de Música de Puerto Rico, 4–6 April 2019. <https://impca.cmpr.edu/simposio/>
- American Hungarian Educators Association 44th Annual Conference, Pittsburgh, 4–6 April 2019. <https://ahea.net/conferences/2019-university-of-pittsburgh>
- British Forum for Ethnomusicology Annual Conference, University of Aberdeen, Scotland, 11–14 April 2019. <https://bfe2019.wordpress.com/>
- "Only You & Your Ghost Will Know: Music, Death and Afterlife," Seattle, WA, 11–14 April 2019. <https://www.mopop.org/popcon>
- "The Multivalent Voice in Transcultural Music-Making," Istanbul, Turkey, 11–13 April 2019. <https://nc16653.wixsite.com/themultivalentvoice>
- "Music and Sciences," Istanbul, Turkey, 17–19 April 2019. <http://www.musicandsciences.itu.edu.tr/en>
- "Legacies of Resistance, Responding to Oppression: Changing Dynamics in LGBTQ+ Music Activism and Scholarship," University of Southampton, 26–27 April 2019. <https://lgbtqmusicsg.wordpress.com/>
- Association for Recorded Sound Collections (ARSC) Annual Conference, Portland, OR, 8–11 May 2019. <http://www.arsc-audio.org/conference.html>
- "On the Record: Critical Approaches to the Musical Theatre Cast Album," University of Sheffield, 9–10 May 2019. <https://groups.google.com/forum/#!topic/musicology-announce-2/zS2g6RyxEjo>
- "Intermediality in Iberian Manuscripts," 54th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, 9–12 May 2019. <http://cesem.fcsn.unl.pt/en/2018/07/06/intermediality-in-iberian-manuscripts-materiality-and-meaning-in-context-i-ii/>
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- "Legacies and Prospects: Pasts and Futures in Music/Héritages et perspectives d'avenir: Les passés et futurs en musique," Canadian Society for Traditional Music Annual Conference, Université du Québec à Montréal (UQAM), 24–26 May 2019. <https://www.ethnomusicology.org/news/news.asp?id=423988>
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- "The World of Bob Dylan," University of Tulsa, OK, 30 May–3 June 2019. <https://dylan.utulsa.edu/tu-announces-world-bob-dylan-conference-may-2019/>
- "Atlantic Crossings: Music From 1492 Through the Long Eighteenth Century," Boston, MA, 7–8 June 2019. <http://www.bu.edu/earlymusic/>
- "Locating Heavy Metal Music and Culture," Lieu Unique, Nantes, 17–20 June 2019. <http://www.francemetalstudies.org/>
- 7th Conference of the Royal Musical Association Music and Philosophy Study Group, King's College, London, 11–12 July 2019. <http://musicandphilosophy.ac.uk/events/mpsg-2019/>
- "Christian Congregational Music: Local and Global Perspectives," Oxford, UK, 30 July–2 August 2019. <http://congregationalmusic.org/>
- International Musicological Society Regional Association for East Asia (IMS-EA), School of Music, Soochow University, China, 18–20 October 2019. <http://imsea2019.music.suda.edu.cn/>
- Sixth International Conference on Analytical Approaches to World Music, Musée de l'Homme, Paris, 24–27 June 2020. <https://groups.google.com/forum/#!topic/musicology-announce-2/GDMGqkL-HFY>

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64th Annual Meeting

Hosted by Indiana University in conjunction with the IU Bicentennial (1820–2020)

Bloomington, Indiana

7–10 November 2019

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