

出國報告（出國類別：參加國際研討會）

**參加第 55 屆民族音樂學會(Society  
for Ethnomusicology)年會**

服務機關：國立臺南藝術大學

姓名職稱：陳俊斌助理教授

派赴國家：美國

出國期間：99 年 11 月 10 日至 99 年 11 月 13 日

報告日期：100 年 2 月 12 日

## 摘要

本人接受國科會計畫補助(計畫編號 NSC99-2410-H-369-005)於 99 年 11 月 10 日至 99 年 11 月 13 日至美國洛杉磯參加第 55 屆民族音樂學會(Society for Ethnomusicology)年會，並發表論文 “Mountain Song: Construction of the “Other” in Taiwanese Aboriginal Music。”論文發表後，多位在場美國學者針對論文和本人進行討論；會後，本人也和美國著名音樂學者 Philip Bohlman 及 Pennsylvania 大學音樂系研究所所長 Timothy Rommen 交換意見。此次會議中使本人瞭解美國當前民族音樂學的發展，尤其對於目前較新的電影音樂議題的討論；透過和美國學者的討論，也啟發本人在 99 年度國科會計畫《台灣原住民「卡帶文化」(III)：部落「流行歌曲」的敘述手法、調類運用與社會文化脈絡》研究上的思考。

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## 一、目的

這次參加第 55 屆民族音樂學會(Society for Ethnomusicology)年會是本人國科會計畫預期執行項目之一，其目的在於透過參加研討會瞭解國際間民族音樂學研究的最新趨勢，並藉由論文發表以及和與會學者的討論，增進視野，也增加個人所執行之國科會計畫的曝光率。

## 二、過程

民族音樂學會(Society for Ethnomusicology)年會為目前國際民族音樂學會議最大型的研討會之一，99 年年會徵稿於 3 月 15 日截止，大會於 6 月通知審稿結果，在超過 900 件投稿摘要中，共約 400 篇通過審查(議程表及論文大綱請見附錄一、二)，本人論文 “Mountain Song: Construction of the “Other” in Taiwanese Aboriginal Music”為其中之一(論文請見附錄三)。

本人於 99 年 11 月 10 抵達美國洛杉磯，入住會議進行之 Wilshire Grand 旅館。會議期間為 11-14 日，本人論文發表於 11 日下午 3:45-5:15 的場次，該場次主持人為 Rider University 的 Eric Hung 教授，同場次發表者還有 University of Michigan 的 Dan Blim 和 Christopher Newport University 的 Brana Mijatovic。

## 三、心得及建議

這次 Society for Ethnomusicology 年會是本人參加過的該學會研討會中論文素質最高的研討會之一，許多重量級的民族音樂學家都在這次研討會發表了論文，聆聽他們的論文使本人獲益良多。本人發表論文內容為電影「阿里山風雲」中的「高山青」一曲對台灣原住民「山地歌」建構的影響，因此論文放在 Marginality in Film Music 這個場次，透過這個場次的討論，使本人對當前民族音樂學界對電影與音樂，以及音樂和媒體文化的研究有更深入的瞭解。關於音樂和媒體文化的關係之探討，台灣學界目前很少人觸及，建議台灣學者可在這個研究題目上多加著墨。

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**Conference Host**  
**University of California, Los Angeles**

Gene D. Block, Chancellor  
Christopher Waterman, Dean of the School of the Arts and Architecture  
Timothy Rice, Director of the UCLA Herb Alpert School of Music  
Jacqueline C. DjeDje, Chair of the Department of Ethnomusicology

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Tara Browner, Chair (UCLA), Ric Alviso (CSU Northridge), Katherine Hagedorn (Pomona College)  
Judy Mitoma (UCLA), Helen Rees (UCLA), Jonathan Ritter (UCR), Anthony Seeger (UCLA)

UCLA's Department of Ethnomusicology and the Local Arrangements Committee welcome all to the 55th annual meeting of the Society for Ethnomusicology, November 11-14, 2010. Conference activities will take place at the Wilshire Grand Hotel in downtown Los Angeles.

Our pre-conference on Wednesday, November 10 (Music Research and Performance in South Asia: The Life and Work of Nazir Ali Jairazbhoy) is an intended gathering for those who plan to build upon Professor Jairazbhoy's scholarly legacy, while the evening concert is a tribute to his energetic and eclectic life as a member and past-president of the Society.

The traditional opening reception is scheduled on a Friday evening this meeting (so as not to conflict with an outside concert) and features the CSU Northridge Zimbabwean Marimba band, while Thursday will showcase the award-winning UCLA Korean Ensemble in an exciting evening of traditional court and folk music. On Saturday, the meeting includes the Seeger Lecture, a banquet, and a Gala Concert celebrating UCLA's new Jazz and Composition programs within the Department of Ethnomusicology. We thank the Program Committee for its work in assembling a stimulating schedule of one hundred twenty-six sessions, including an extraordinary number of film screenings. And finally, we all look forward to commemorating and celebrating not only the 55th meeting of the Society, but also the 50th anniversary of the founding of UCLA's Ethnomusicology Institute, which eventually evolved into today's department.

**From the Program Chair**

Welcome to the program of the 55th Annual Meeting of the Society for Ethnomusicology. More than 557 members from every region within the United States and seventeen nations offer papers and other presentations on the general theme, Sound Ecologies, and the sub-topics: Music and Film; Music Copyrights and Human Rights; Music, Displacement and Disaster; and Music and Social Activism. Workshops designed to enhance field research and to further develop ethnomusicology in K-12 education reach out to graduate students and to K-12 teachers, respectively. An unparalleled number of films is scheduled through the four days of the meeting. Cross-disciplinary conversations and the open forum initiatives extend opportunities for all to become an active part of the program. And lecture-demonstrations invite some participatory music-making. The President's Round Table and the Seeger Lecture remain distinctive features of the annual program. The plans of the Local Arrangements Committee join with concerts of music represented in the program—including Korean, South Asian and gamelan music—and with celebrations of the 50th anniversary of ethnomusicology at the University of California, Los Angeles.

Thanks are due to Kathryn Staples, Sharilyn Draper, Margaret Davis, Hunter College of the City University of New York, the Local Arrangements Committee and the 2010 Program Committee, as well as to Stephen Stuempfle in the SEM Business Office. Most important, thanks are due to the membership whose presentations on this program represent the remarkable breadth and depth of scholarship in the field today.

All should use the opportunities that this meeting offers for extended disciplinary and inter-disciplinary conversation. And it is hoped that all will truly enjoy the occasions of celebration.

Barbara L. Hampton, Ph.D.  
Chair, SEM 2010 Program Committee  
City University of New York  
(Hunter College and the Graduate Center)

**From the Local Arrangements Chair**

The conference organizers would like to thank the following UCLA units and people.

For their financial support: The School of The Arts and Architecture, Christopher Waterman, Dean; and the UCLA Herb Alpert School of Music, Timothy Rice, Director. We would also like to thank Ron Conner for designing this year's SEM logo, and the UCLA Herb Alpert School of Music for providing the tote bags.

Finally, we wish to thank Professor Jacqueline DjeDje (Chair of the Department of Ethnomusicology), whose initiative brought the meeting to Los Angeles; Mark Carlson (Department of Music) for his assistance in organizing the Gala Concert; Martha Rider (financial officer for the Department of Ethnomusicology); and the staff of the Herb Alpert School of Music.

Tara Browner, Ph.D.  
Chair, SEM 2010 Local Arrangements Committee  
University of California, Los Angeles

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**SEM 2010 Local Arrangements Committee**

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California State University, Northridge

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Pomona College

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 Yale Institute of Sacred Music  
 Yale University

\*indicates a table in the book exhibit area

Tote bags sponsored by UCLA Herb Alpert School of Music

**Meetings**

Unless otherwise indicated, conference sessions and meetings take place at the Wilshire Grand Hotel, phone: 213-688-7777; fax: 213-612-3989.

**Program Supplement**

Changes or additions to the program will be listed on the bulletin board in the conference registration area.

**Disabled Persons**

The Wilshire Grand Hotel complies with the Americans with Disabilities Act of 1990, its regulations and guidelines. The staff will be pleased to assist persons with special needs or inquiries.

**Activities Table**

A variety of guides and promotional brochures will be available at the activities table, located near the registration area. Be sure to stop by!

**In Case of Emergency**

Dial "0" on your room phone or go to the hotel front desk for assistance. The Wilshire Grand staff is trained to assist with emergency procedures that may be necessary.

**Internet Access**

Wireless internet access is available in every sleeping room and in some common areas. It is complimentary for guests staying overnight in the hotel. Please ask the hotel desk staff for more information.

**Meals**

The Wilshire Grand houses four international restaurants and a coffee bar on the premises. The hotel is also within walking distance of many additional restaurants and sandwich places.

**Business Center**

The Wilshire Grand offers a self-service Business Center, open from 6:00am - 11:00pm, seven days a week. It is located near the front desk. If you have any questions, you may ask at the desk.

**Registration**

On-site conference registration will be held at the Group Registration Counter, located on the ballroom level of the hotel.

Registration Hours are:

Wednesday, November 10	7:30am – 6pm
Thursday, November 11	7:30am – 5pm
Friday, November 12	7:30am – 4pm
Saturday, November 13	7:30am – 12noon
Sunday, November 14	8:00 – 9:00am

**Book Exhibit**

The book exhibit will be in the Wilshire Room, on the ballroom level near the registration area.

Book Exhibit Hours are:

Thursday, November 11	11:00am – 6:00pm
Friday, November 12	8:00am – 6:00pm
Saturday, November 13	8:00am – 1:00pm

**Speaker Prep Room**

There will be a “Speaker Prep Room” available in the Salon C, which is one floor below the registration area, near the Wilshire Boulevard entrance. This room will be set with all the audio-visual equipment that will be in the paper session rooms. Presenters will have an opportunity to sign up for a short block of time to familiarize themselves with the equipment prior to giving their presentation.

The Speaker Prep Room will be open as follows:

Thursday, Nov. 11	8:00 – 9:00am 12:30 – 1:30pm 5:15 – 6:15pm
Friday, Nov. 12	8:00 – 9:00am 12:30 – 1:30pm 5:15 – 6:15pm
Saturday, Nov. 13	8:00 – 9:00am 12:30 – 1:15pm
Sunday, Nov. 14	8:00 – 9:00am

### Silent Auction

The Silent Auction is located in the book exhibit. Proceeds from the auction are used to subsidize student registration fees at the Annual Meeting. The auction is open during book exhibit hours. The auction will end one hour prior to the closing of the book exhibit on Saturday afternoon at 12pm. Items won must be paid for and retrieved on Saturday between noon and 1:30pm; the Student Concerns Committee will not be able to mail sold items. The Committee is unable to accept credit cards, but can accept cash and checks. Join in the fun and friendly competition for a worth-while aim of supporting the professional development of our student members and future colleagues.

### Seeger Prize Papers

For the Charles Seeger Prize guidelines, visit the SEM website ([www.ethnomusicology.org](http://www.ethnomusicology.org)) and select Prizes/Seeger Prize. Beginning this year, all submissions for the Seeger Prize must be made in electronic format. Download a copy of the submission form from the website and enter the information requested. Email a copy of the form and a copy of your paper as PDF or Word attachments to the SEM Business Office at [sem@indiana.edu](mailto:sem@indiana.edu) by November 17, 2010. Include your last and first name in the names of the attached files. Your paper must not exceed 12 double-spaced pages and must be the version that you read at the Annual Meeting. If you have supplementary audio-visual material that comprises the central object of your analysis, you may copy this material to a disk (include your last and first name in the file names). Mail the disk to Seeger Prize, SEM Business Office, 1165 E 3rd St., Morrison Hall 005, Bloomington, IN 47405-3700. Postmark deadline for disks is November 17, 2010.

### Reception for First Time Attendees & New Members

All first-time attendees of an SEM Annual Meeting and new members of SEM are invited to a reception in the Sierra Room on Friday, November 12, at 6:00 – 7:00 pm.

### Job Interviews

Interview times and sign-ups are posted on the bulletin board at the registration desk. The SEM Board of Directors discourages conducting interviews in sleeping rooms.

### Bus Transportation

Bus transportation will be provided to UCLA for the Gamelan Çudamani performance on Thursday, November 11. Buses will depart from the front entrance of the hotel at 7:00pm and will return at the conclusion of the performance.

### Commuter Parking at the Wilshire Grand

Parking at the Wilshire Grand normally costs \$45 per day for guests *not* staying overnight in the hotel. SEM has negotiated a special discounted rate of **\$15** per day for our commuting participants. To receive this special rate, commuters need to bring the ticket stub to the SEM conference office for validation. The office is located at the Group Registration Counter on the Ballroom Level.

**Wednesday, November 10**

8:30am – 5:45pm Pre-Conference Symposium  
Garden East and Garden West

8:30am – 2:30pm Ethnomusicology Goes to Middle School  
North Park Middle School, Pico Rivera

7:30 – 9:00pm South Asia Concert  
Golden State

9:30 – 11:30pm Pre-Conference Reception  
Weiland Brewery Underground

**Thursday, November 11**

7:30 – 9:30pm UCLA Music of Korea Ensemble Concert  
Pacific/Sierra

8:00 – 9:45pm Gamelan Çudamani Performance at UCLA  
Buses depart at 7:00pm

**Friday, November 12**

8:30 – 10:30am President's Round Table  
Sierra Room

1:30 – 3:30pm Special Event: Cross-Disciplinary Conversations I  
Rosewood Sustained Engagement: Anthropology,  
Community Collaboration and Human Rights

5:30 – 6:30pm BFE High Tea Party  
Garden East

**Friday, November 12 (continued)**

6:00 – 7:00pm First-Time Attendees and New  
Sierra Room Members Reception

7:00 – 11:00pm Welcome Reception, Dance  
Pacific/Sierra Workshop, and Dance Party

8:00 – 9:00pm Shona Dance Workshop  
Pacific/Sierra

9:15 – 11:00pm Dance Party  
Pacific/Sierra California State University,  
Northridge's Masanga Marimba will  
perform traditional and popular music  
from Zimbabwe and Latin America.

**Saturday, November 13**

10:45 - 11:15 Special Event: Cross-Disciplinary Conversations II  
Rosewood Room Why Listen to Other Animals?

1:30 – 3:30pm General Membership Meeting  
Pacific/Sierra

3:45 – 5:15pm Seeger Lecture: George Lipsitz  
Pacific/Sierra

6:00 – 7:45pm Conference Banquet  
Golden State Room

8:00 – 10:00pm UCLA Gala Concert  
Pacific/Sierra

### The Charles Seeger Lecture



**Saturday, November 13**  
**3:45 – 5:15pm**  
**Pacific/Sierra**

#### **Midnight at the Barrelhouse: Music and Collective Memory in Los Angeles**

**George Lipsitz**, Professor, Department of Black Studies,  
 University of California, Santa Barbara

#### **Introduction**

Russell Rodriguez, Anthropology and Latino Studies,  
 University of California, Santa Cruz

The 2010 Society for Ethnomusicology Seeger Lecturer is the distinguished historian George Lipsitz. In truth, to call Professor Lipsitz a historian is to seriously underestimate the importance of an expansive and yet focused history of scholarly work that has helped to shape the current configuration of many fields and disciplines, including ethnomusicology. In different contexts he may be called a scholar of labor, workers', and class history; ethnic studies; sociology; African American studies; popular music and popular culture; race; American studies; urban culture; social movements; social history; and so on. Tying together these many threads has been his unwavering attention to themes of social justice and equity.

Ethnomusicologists working on issues of race will be well acquainted with his path-breaking study, *The Possessive Investment in Whiteness: How White People Profit from Identity Politics* (1998). But most will know him as a leading voice in popular music and popular culture studies. Among his books that have had the most influence in ethnomusicology and popular music studies, one can count *Time Passages: Collective Memory and American Popular Culture* (2001), *Dangerous Crossroads: Popular Music, Postmodernism and the Focus of Place* (1994), and *Footsteps in the Dark: The Hidden Histories of Popular Music* (2007).

Among his interesting interventions in musical studies has been his editing of autobiographies by popular musicians, including Johnny Otis's *Upside Your Head! Rhythm and Blues on Central Avenue* and Preston Love's *A Thousand Honey Creeks Later: My Life in Music from Basie to Motown and Beyond*. Lipsitz followed up on the Otis autobiography with an insightful study of Otis and his career in West Coast R&B called *Midnight at the Barrelhouse: The Johnny Otis Story* (2010), material that will serve as a point of departure for his Seeger Lecture, entitled, "Midnight at the Barrelhouse: Music and Collective Memory in Los Angeles."

This recent work reminds us of one of the great strengths of Lipsitz's work: he is simultaneously capable of drawing on a range of case studies, anecdotes, and historical details to construct insightful theories and generalizations, while also boring down deeply into the details of personal biography or the chronicles of place to reveal America to itself in new ways. Witness his 1998 biography of the activist Ivory Perry (*A Life in the Struggle: Ivory Perry and the Culture of Opposition*), who was best known for initiating the movement to recognize and confront lead poisoning in poor children, or his look at his former home of St. Louis in *Sidewalks of St. Louis: Places, People, and Politics in an American City* (1991).

In recognition of his contributions to the field of American Studies, the editors of *Americana: The Journal of American Popular Culture, 1900 to Present*, wrote:

Professor Lipsitz is virtually a father of Americana: The Institute for the Study of American Popular Culture and this journal. Although he is not associated with us in any formal sense, his seminal essay "Listening to Learn and Learning to Listen: Popular Culture, Cultural Theory, and American Studies," published in *American Quarterly* (1990) and reprinted in *Locating American Studies: The Evolution of a Discipline* (1999) made us aware of the need to form an institute and publish a journal dedicated to the art of listening to American popular culture because here we would find the "voices" that write, play, film, photograph, manufacture, tell, dance, sculpt, paint, and thus explain our American story, our American history (Spring 2002).

Professor Lipsitz received his BA from Washington University, his MA from the University of Missouri, and his doctorate in history from the University of Wisconsin. He was formerly a Professor of Ethnic Studies at the University of California, San Diego, and is now a Professor in the Black Studies Department at the University of California, Santa Barbara. In addition to his academic work, he serves as chairman of the board of directors of the African American Policy Forum and is a member of the board of directors of the National Fair Housing Alliance.

The SEM Board of Directors is proud that such a prominent Californian scholar, speaking on popular music in Los Angeles, will be our Seeger Lecturer this year, a year in which we celebrate 50 years of the Ethnomusicology program at UCLA.

-Gage Averill, Dean, Faculty of Arts, University of British Columbia and SEM President

**Wednesday, November 10, 2010**

Registration	7:30am – 6:00pm	Ballroom Level
Pre-Conference	8:00am – 9:00pm	Garden East/West
South Asia Concert	7:30 – 9:00pm	Golden State

**Thursday, November 11, 2010**

Registration	7:30am – 5:00pm	Ballroom Level
Paper Session 1	8:30 – 10:30am	Meeting Rooms
Paper Session 2	10:45am – 12:15pm	Meeting Rooms
Exhibit Hall Open	11:00am – 6:00pm	Wilshire
Committee Meetings	12:30 – 1:30pm	Meeting Rooms
Paper Session 3	1:30 – 3:30pm	Meeting Rooms
Paper Session 4	3:45 – 5:15pm	Meeting Rooms
Paper Session 5	5:30 – 7:30pm	Meeting Rooms
Committee Meetings	7:30 – 11:30pm	Meeting Rooms

**Friday, November 12 2010**

Registration	7:30am – 4:00pm	Ballroom Level
Committee Meetings	7:00 – 8:00 am	Meeting Rooms
Exhibit Hall Open	8:00am – 6:00pm	Wilshire
Paper Session 6	8:30 – 10:30am	Meeting Rooms
Paper Session 7	10:45am – 12:15pm	Meeting Rooms
Committee Meetings	12:30 – 1:30pm	Meeting Rooms
Paper Session 8	1:30 – 3:30pm	Meeting Rooms
Paper Session 9	3:45 – 5:45pm	Meeting Rooms
BFE High Tea Party	5:30 – 6:30pm	Garden East
First-Timers' Reception	6:00 – 7:00pm	Sierra
Welcome Reception	7:00 – 11:00pm	Pacific/Sierra
Shona Dance Workshop	8:00 – 9:00pm	Pacific/Sierra
Dance Party	9:15 – 11:00pm	Pacific/Sierra

**Saturday, November 13, 2010**

Committee Meetings	7:00 – 8:00am	Meeting Rooms
Registration	7:30am – 12noon	Ballroom Level
Exhibit Hall Open	8:00am – 1:00pm	Wilshire
Paper Session 10	8:30 – 10:30am	Meeting Rooms
Paper Session 11	10:45am – 12:30pm	Meeting Rooms
Committee Meetings	12:30 – 1:30pm	Meeting Rooms
General Membership Meeting	1:30 – 3:30pm	Pacific/Sierra
Seeger Lecture	3:45 – 5:15pm	Pacific/Sierra
SEM Banquet	6:00 – 7:45pm	Golden State
UCLA Gala Concert	8:00 – 10:00pm	Pacific/Sierra

**Sunday, November 14, 2010**

Committee Meetings	7:00 – 9:00am	Meeting Rooms
Registration	8:00 – 9:00am	Ballroom Level
Paper Session 12	8:30 – 10:30am	Meeting Rooms
Paper Session 13	10:45am – 12:15pm	Meeting Rooms

**Pre-Conference Symposium**  
Garden East and Garden West Rooms

**Music Research and Performance in South Asia: The Life and Work of Nazir Ali Jairazbhoy**

*Sponsored by the UCLA Department of Ethnomusicology and the South Asian Performing Arts Section*

**8:30 – 8:45am Opening Remarks**

Natalie Sarrazin, Chair, Pre-Conference Committee  
Jacqueline Cogdell DjeDje, Chair, Dept. of Ethnomusicology, UCLA  
Amy Catlin Jairazbhoy, Visiting Associate Professor, UCLA

**8:45 – 10:15am Session I: Applied and Theoretical Discourses**

Chair: Carol Babiracki

*Amie Maciszewski*, “Pedagogy of Indian Classical Music – Towards an Inclusive Gurukul”

*Subha Chaudhury*, “ARCE and Nazir Ali Jairazbhoy”

*Matt Allen*, “The Music Practiced There Has The Authority of the Sastras: Mirrors and Refractions in Music Theory North and South in India”

**10:15 – 10:30am Break**

**10:30am – 12:00noon Session II: Towards An Integrated South Asian Ethnomusicology**

Chair: Kaley Mason

*Richard Wolf*, “The Voice in the Drum Across South Asia”

*Christine Guillebaud*, “Toward an Aesthetic Anthropology? Music, Image and Dance in South India”

*Marc Perlman*, “Durational Augmentation: An Experiment in Cross-Cultural Comparison”

**12:00 – 1:00pm Lunch**

**1:00 – 2:00pm Keynote Address**

*J. Andrew Greig*, Introduction

*Peter Manuel*, “Retuning the Tassa: Retention and Invention in Indo-Caribbean Music”

**Research “Snapshots”**

**2:10 – 3:00pm Panel 1: On Musical Change and Music Theory**

Chair: Margaret Walker

*Peter Kvetko*, “The Riffs of North Indian Music: Exploring Analytical Methods in the Study of Popular Hindi Songs (1991-present)”

*Meilu Ho*, “The Possible Origins of Raga Time-Theory in the Pre-Modern, Liturgical Practice of the Pushti Marg Tradition”

*Stefan Fiol*, “Revisiting the Issue of Musical Change among Hereditary Musicians”

*Anna Schultz*, “Bollywood Bhajans in an Indo-Guyanese Twice Migrant Community”

**3:00 – 3:10pm Break**

**3:10 – 3:50pm Panel 2: Ethnographic Identities and Fieldwork**

Chair: Jayson Beaster-Jones

*Jeff Roy*, “Hijra Music of Mumbai, India”

*Alison Arnold*, “Aspects of South Asian Fieldwork in the Spirit of Nazir Jairazbhoy”

*Shalini Ayyagari*, “In the Footsteps of Nazirji: Music, Development, and Film among the Manganiyar of Western Rajasthan”



**Pre-Conference Symposium (continued)**

**3:55 – 4:20pm Panel 3 South Asian Pedagogical Materials**

Chair: Victor Vicente

*Sarah Morelli*, “Movement in the Classroom: Pedagogical Materials on South Asian Dance”

*Zoe Sherinian*, “A Comprehensive Anthology to Teach Music and Dance of South Asia”

**4:25 – 4:55pm Reflections on Nazir**

*Regula Quershi*, “Stalwarts and Intimates in Indian Ethnomusicology”

*Richard Widdess*, “Nazir the Scientist”

**5:00 – 5:45pm Film**

“Disrupted Divas” A Documentary by Amie Maciszewski

**5:45 – 7:30pm Dinner**

**7:30 – 9:00pm South Asia Concert Golden State**

*Sponsored by the UCLA Department of Ethnomusicology and the South Asian Performing Arts Section*

UCLA Mohindar Brar Sambhi Endowed Chairs in Indian Music

James Kippen, tabla

Allyn Miner, sitar

Matt Allen, vocals

Abhiman Kaushal, tabla

**9:30 – 11:30pm Pre-Conference Reception**

*Sponsored by the South Asia Performing Arts Section*

**Weiland Brewery Underground**

505 S. Flower Street, Suite B-140

**8:30am – 2:30pm**

**North Park Middle School, Pico Rivera**

**Ethnomusicology Goes to Middle School**

*Sponsored by the Education Section*

**6:00 – 10:00pm**

**Presidential Suite**

**SEM Board of Directors Meeting**

**8:00am – 12:00pm** **Presidential Suite**  
**SEM Board of Directors**

- 1A Westwood Room**  
**Facets of the Film Score: Synergy, Psyche, and Studio**  
 Chair: Jessica Abbazio, University of Maryland, College Park
- 8:30 Keeping Score: The Music of the Hollywood Western  
*Melanie Pinkert, University of Maryland, College Park*
- 9:00 “I Just Start Dreaming and it All Becomes Music”: The Musical versus the Reality in “Dancer in the Dark”  
*Michaela Cohoon, University of Maryland, College Park*
- 9:30 Music in the Non-narrative Silent Film: Erik Satie and Rene Clair’s “Entr’acte”  
*Jessica Abbazio, University of Maryland, College Park*
- 10:00 It Looks Like Sound  
*Emily Robertson, University of Maryland, College Park*
- 1B Glenwood Room**  
**Music Production and Music Industries**  
 Chair: Leslie Gay, Jr., University of Tennessee, Knoxville
- 8:30 Modernity, Nostalgia and the Paradox of “Progressive Minstrelsy”: Full Form Minstrel Shows in the Age of Vaudeville and Cinema  
*George Blake, University of California, Santa Barbara*
- 9:00 “Air Guitar with a Real Guitar”: Transforming Studio Artifacts into Participatory Experience in the Old Town School’s Beatles Ensemble  
*Tanya Lee, University of Illinois at Urbana-Champaign*
- 9:30 We are the Music Makers: Converging and Diverging Practices among Christian Major and Independent Record Labels  
*Andrew Mall, University of Chicago*
- 10:00 How Regional is Mexican Regional Radio in the U.S.? Marketing Audiences, Marketing Music  
*Melanie J. Morgan, University of Texas, Austin*

- 1C Rosewood Room**  
**Pursuing Social Justice through Musical Activism: Cross-National Models**  
 Chair: Rebekah Moore, Indiana University
- 8:30 Rhythm as Activism: Building Communities of Struggle through Mobile and Inclusive Drumming Groups  
*Jonathan Bakan, University of Western Ontario and York University, Canada*
- 9:00 I Am Thinking, I Am Remembering a Song  
*Antonia Garcia-Orozco, California State University, Long Beach*
- 9:30 “Politricks” and “Medical Mafia”: Rock and Social Justice in Indonesia  
*Rebekah Moore, Indiana University*
- 10:00 Discussant
- 1D Fernwood Room**  
**Analysis of Music and Dance I**  
 Chair: Michael S. Tenzer, University of British Columbia, Canada
- 8:30 “That Mic’s a Detonator!”: Music Categorization and Political Subtexts in Rage Against the Machine’s Evil Empire  
*Mandy J. Smith, California State University, Long Beach*
- 9:00 Multi-identity Tunes: Musical Tunes Performed in a Regional Chinese Buddhist Ritual  
*Wai-Yin Chan, Independent Scholar, Hong Kong*
- 9:30 Generalized Representations of Musical Time Categories  
*Michael S. Tenzer, University of British Columbia, Canada*
- 10:00 Discussant

**1E Brentwood Room**  
**Sound Ecologies: Place and Politics I**  
 Chair: Samuel Araújo, Universidade Federal de Rio de Janeiro, Brasil

8:30 Auditory Regimes in the Field of the Sensible: Charting the Politics of Sound in Wartime Iraq  
*J. Martin Daughtry, New York University*

9:00 Performing Teriyaa: Music, HIV/AIDS and Politics on a Gambian Stage  
*Bree McConnell, University of Washington, Seattle*

9:30 “Everything’s Gone Green”: The Nexus of Environmentalism, Sounding Nature, and Ritual Performance in Contemporary Experimental Theatre  
*Kate Galloway, University of Toronto, Ontario, Canada*

10:00 Returning Home/Conserving Home: Political Ecology and Contested Constructions of Place in Sigur Ros’s “Heima”  
*Jonah M. Chambers, University of Pennsylvania*

**1F Los Angeles Room**  
**Sound Ecologies of West African Singing**  
*Sponsored by the African Music Section*  
 Chair: David Locke, Tufts University

8:30 Big Voices and Small Voices: An Analysis of Harmony in Southern Ewe Song Traditions  
*James Burns, State University of New York, Binghamton*

9:00 Understanding Ghanaian Ewe Scales/Modes from Melodic Procedures and Contexts  
*George Dor, University of Mississippi*

9:30 Yorùbá Melodic Structure in Transatlantic Perspective  
*Amanda Villepastour, The Musical Instrument Museum*

10:00 Musical Sweetness in Agbadza Songs  
*David Locke, Tufts University*

**1G Garden East Room**  
**Training People to Make a Difference**  
*Sponsored by the Applied Ethnomusicology Section*  
 Chair: Brian Schrag, Summer Institute of Linguistics (SIL) International and GIAL

8:30 Applied Ethnomusicology and Strategies for Making a Difference  
*J. Ric Alviso, California State University, Northridge*

9:00 Becoming an Arts Coordinator: Lessons Learned from Incorporating Ethnomusicological Training in Elementary and Middle School Classrooms  
*Abimbola Cole, University of California, Los Angeles*

9:30 From Ivory Towers to Hanging Gardens: Educating for Applied Ethnomusicology  
*Ricardo D. Trimillos, University of Hawai’i at Manoa*

10:00 Research, Co-Creation, and Love in Local Arts Advocacy  
*Brian Schrag, Summer Institute of Linguistics (SIL) International and GIAL*

**1H Chandler Room**  
**Through Time and Transition: Ensembles Contouring the Korean Soundscape**  
 Chair: Mikyung Park, Keimyung University, South Korea

8:30 Project Korea: Kugak Teams and the Sound of a New Korea  
*Hilary Finchum-Sung, Seoul National University, South Korea*

9:00 The Dynamics of Imitation and Creation: Study of Modern Korean Instrument Orchestras  
*Mikyung Park, Keimyung University, South Korea*

9:30 Performing History and Imagining the Past: Re-contextualization of Court Ensembles in Contemporary South Korea  
*Heesun Kim, Kookmin University, South Korea*

10:00 IIZ+, New Music Ensemble Three Asian Zithers Plus: Genre Surfing in the 21st Century  
*Jocelyn Clark, Pai Chai University, South Korea*

**1I Garden West Room  
Film Session**

- 8:30 Ewanye: Jola Farming Music in the Gambia (45 minutes)  
*David Font-Navarrete, York University, Canada*
- 9:30 Tassa Thunder: Folk Music from India to the Caribbean (53 minutes)  
*Peter Manuel, CUNY Graduate Center and John Jay College*

**1J Del Mar/Verdugo Room  
Musical Fusions: Mergings at the Margins**

Chair: Kevin Fellezs, University of California, Merced

- 8:30 Remixing Jazz Culture: Dutch Crossover Jazz Collectivities and Hybrid Economies in the Postindustrial Era  
*Kristin McGee, University of Groningen, The Netherlands*
- 9:00 Yin and Yang: Hiroshima, Balancing Between Smooth Jazz and World Music  
*Kevin Fellezs, University of California, Merced*
- 9:30 Tiempo presente, híbrido, fluctuante e impreciso: Strategies of Fusion among Canarian Jazz Musicians  
*Mark Lomanno, University of Texas, Austin*
- 10:00 Situating Fusion Music in Contemporary Cultural Discourses: Perspectives from South Korea and Indonesia  
*R. Anderson Sutton, University of Wisconsin-Madison*

**1K Sawtelle Room  
Repatriation of Audio-Visual Archives in the Twenty-first Century I**

*(SEM Ethics Committee, SEM Archiving SIG, and SEM Applied Ethnomusicology Section)*  
Chair: Edward Herbst, Arbiter Records

- 8:30 Radio Afghanistan Archive Project: Building Capacity, Averting Repatriation  
*John Vallier, University of Washington, Seattle*  
*Hiromi Lorraine Sakata, University of California, Los Angeles*  
*Laurel Sercombe, University of Washington, Seattle*
- 9:00 Repatriation of Digital Heritage: The ILAM Music Heritage Project, South Africa  
*Diane Thram, International Library of African Music (ILAM), South Africa*
- 9:30 Repatriating the Earliest Music Recordings and Films in Bali  
*Edward Herbst, Arbiter Records*
- 10:00 Repatriation and Cultural Equity  
Bertram Lyons, American Folklife Center  
*Anna Lomax Wood, Association for Cultural Equity/*  
*Alan Lomax Archive at CUNY Hunter College*

- 2A Chandler Room  
Urban Soundscapes**  
Chair: Maureen Loughran, Tulane University and Senior Producer, American Routes
- 10:45 Istanbul on Soundtrack: Articulations of Urban Soundscapes in Turkish Films  
*Meri Kyto, University of Eastern Finland*
- 11:15 Reordering Urbanscape: Musical Zoning at the Japanese Festival, Kokura Gion  
*Junko Nishimura, Kyushu University, Japan*
- 11:45 Music and Development in the Neoliberal City: Liveness in Austin, Texas  
*Caroline P. O'Meara, University of Texas, Austin*
- 2B Del Mar/Verdugo Room  
Sounds of Los Angeles**  
Chair: Charles Sharp, California State University, Fullerton
- 10:45 El Sistema, L.A.-Style: Music Education and Social Activism in the Twenty-first Century  
*Mina Yang, University of Southern California*
- 11:15 The Urban Guanaco's Music: Illuminating Salvadoran Identity within the Mexican Context of Los Angeles  
*Alexandra Anaya, University of California, Riverside*
- 11:45 "Let's All Go Back to the Old Landmark": Musical Revival Through the Re-enactment in One African-American Megachurch in Los Angeles, California  
*Birgitta Johnson, Syracuse University*

- 2C Brentwood Room  
Music Pedagogy and Music Learning**  
Chair: Andrew Shahriari, Kent State University
- 10:45 Traditional Tune Acquisition in Ireland's Shannon Region  
*Nancy McEntire, Indiana State University*
- 11:15 Indigenous Knowledge and Music in the Classroom: A South African Example  
*Bernhard Bleibinger, University of Fort Hare, South Africa*
- 11:45 Aesthetic Education for Socio-Political Change: Cai Yuanpei in Republican China (1911-49)  
*Jeremy Leong, Jefferson Community College*
- 2D Fernwood Room  
Film Session**
- 10:45 Ida Oru Isai! (This is a Music!): An Ethnomusicological Documentary (60 minutes)  
*Zoe Sherinian, University of Oklahoma*
- 2E Westwood Room  
Heritage, Politics and Identity**  
Chair: Regula Qureshi, University of Alberta, Canada
- 10:45 Theorizing Radical Multiculturalism and Sonic Identity Politics in Afro-Asian "Fusion" Music  
*Tamara Roberts, University of California, Berkeley*
- 11:15 "From the Soil of the Mississippi Delta": Early Blues and the Image of the "Bluesman" Reconsidered  
*Gabriel Solis, University of Illinois, Urbana-Champaign*
- 11:45 Pearling for Heritage: Reclaiming Authority for Kuwaiti Pearling Music  
*Ghazi al-Mulaifi, New York University*

- 2F Los Angeles Room**  
**Jewish Liturgical Music in Transition**  
*Sponsored by the Jewish Music SIG*  
 Chair: Jeffrey Summit, Tufts University
- 10:45 Continuities of Religious Sound: Nineteenth Century Synagogue Music and the Dynamics of American Jewish History  
*Judah Cohen, Indiana University*
- 11:15 New Jewish Spirituality on the Upper West Side: Friday Night at B'nai Jeshurun (BJ)  
*Mark Kligman, Hebrew Union College*
- 11:45 Tradition in Transition: Recent Musical Change in the Liturgy of the Abayudaya (Jewish People) of Uganda  
*Jeffrey Summit, Tufts University*
- 2G Glenwood Room**  
**Connecting Past and Present: Ottoman and Turkish Musical Transformation**  
 Chair: Maureen Jackson, Carleton College
- 10:45 “God Save the King!” – The Ottoman Transformations of a British Anthem in the Mid-Nineteenth Century  
*Darin Stephanov, University of Memphis*
- 11:15 (Re-)Constructions of Ottoman-ness in Today’s Classical Turkish Music World  
*Eric Ederer, University of California, Santa Barbara*
- 11:45 Radio Melodies, Hebrew Prayers: Performing Liturgies in an Istanbul Synagogue  
*Maureen Jackson, Carleton College*

- 2H Rosewood Room**  
**The Black Banjo Revival: Negotiating Tradition, Repertoire, Nationalism, and Cultural Ownership**  
 Chair: Barbara L. Taylor, University of California, Santa Barbara
- 10:45 “So Old It’s Almost New”: The Carolina Chocolate Drops, Ideologies of Tradition, and What It Means To Play “Old-Time” Music  
*Thomas G. Richardson, Indiana University*
- 11:15 “Recapturing the Banjo”: The Black Banjo Revival and the Specter of Romantic Nationalism  
*Stephan Pennington, Tufts University*
- 11:45 “Get in the Groove and Let the Good Times Roll”: What, and Where is the U.S. Clave?  
*Sule Greg Wilson, Independent Scholar*
- 2I Garden West Room**  
**Tracing the Intellectual History of Ethnomusicology at UCLA 1960-2010 (and Forward)**  
 Chair: Aaron Bittel, University of California, Los Angeles
- 10:45 UCLA’s Contributions to the Development of the Field of Ethnomusicology  
*Michael Iyanaga, University of California, Los Angeles*
- 11:15 Archive, Laboratory, Instruments: The Role of Research Collections in Shaping Ethnomusicology at UCLA and Beyond  
*Aaron Bittel, University of California, Los Angeles*
- 11:45 UCLA Ethnomusicology Publications: A Legacy of Ethnographic Dissemination  
*Kathleen Hood, University of California, Los Angeles*

- 2J Sawtelle Room**  
**Transcultural Soundscapes, Representations of Nation, and Interracial Performance in Japanese Popular Music**  
 Chair: Noriko Manabe, Princeton University
- 10:45 Collective Memory and Hope in Postwar “Enka”: Misora Hibari’s Tribute to Nat King Cole  
*Mary Ann Young, University of Texas, Dallas*
- 11:15 Black Tears, Black Songs?: Image-making, Race, and Cultural Identity in a Case Study of the Hip-Hop “Enka” Singer Jero  
*Shelley Brunt, University of Otago, New Zealand*
- 11:45 Representing Japan: Japanese Hip-Hop DJs, the Global Stage, and Defining a “National” Style  
*Noriko Manabe, Princeton University*
- 2K Garden East Room**  
**Regional and Trans-Regional Soundscapes**  
 Chair: Sean Williams, Evergreen State College
- 10:45 Defining Regionalism through Soundscapes: Situating Gujarati Identity in India through “Sugam Sangeet”  
*Niyati Dhokai, University of Alberta, Canada*
- 11:15 Reproducing Regional Styles: Irish Traditional Music in Milwaukee, Wisconsin  
*Jason Busniewski, University of California, Santa Barbara*
- 11:45 Playing Culture: The Challenges of Being a Good Musical Neighbor from Downtown New York to the Balkans  
*Peter McMurray, Harvard University*

- 12:30 – 1:30pm**
- SIG for the Study of Music and Violence** Glenwood Room
- Sound Studies SIG** Los Angeles Room
- Audio Visual Committee** Salon B
- Long-Range Planning Committee and Development Committee** Fernwood Room
- Dance Section Business Meeting** Westwood Room
- Archiving SIG** Brentwood Room
- Indigenous Music SIG** Rosewood Room
- African Music Section: Memorial Tribute to Willie Anku** Del Mar/Verugo Room

- 3A Rosewood Room**  
**Re/Constructing the Banjo: Re/Circulations of Meaning and Value in the Black Atlantic**  
 Chair: Richard Jones-Bamman, Eastern Connecticut State University
- 1:30 In, But Not Of, America: Race, Hybridity, and Doubleness in the Early Banjo Revival  
*Barbara Taylor, University of California, Santa Barbara*
- 2:00 Joel Sweeney’s Diffusion of Minstrelsy Banjo 1836-1842  
*Lucas Bowman, Appalachian State University*
- 2:30 “Anti-Modern Machines”: Building Banjos for the New/Old Times  
*Richard Jones-Bamman, Eastern Connecticut State University*
- 3:00 “What is at Stake, and for Whom?”: Nurturing a Collaborative Environment for Banjo Roots Research  
*Greg C. Adams, University of Maryland, College Park*
- 3B Chandler Room**  
**Workshop**
- 1:30 Making Ethnographic Photos  
*Beto González and Helen Rees, University of California, Los Angeles*
- 3C Los Angeles**  
**Sound Ecologies: Place and Politics II**  
 Chair: Adriana Helbig, University of Pittsburgh
- 1:30 Unity of Politics and Art: Music Activities during the Cultural Revolution  
*Yawen Ludden, University of Kentucky*
- 2:00 Pickin’ on the State Department: Bluegrass and U.S. Propaganda in the 21st Century  
*Mark T. Gerolami, The Student Loan Bluegrass Band*
- 2:30 The Boussadia and the International Festival of the Sahara  
*Alan Karass, College of the Holy Cross*
- 3:00 “Son de la barricada”: Protest Song and Revolution on Oaxaca’s Radio APPO  
*Alex Stewart, University of Vermont*

- 3D Fernwood Room**  
**Transnational Islamic Soundscapes: Listening, Politics, and the Negotiation of the Sacred**  
 Chair: Carolyn Landau, King’s College, University of London, United Kingdom
- 1:30 “Moral Musicking”, Pious Projects and Contested Notions of a “British Islam”: Ethnographic Case Studies from West London  
*Carolyn Landau, King’s College, University of London, United Kingdom*
- 2:00 Morocco’s Contemporary Music Scene between Islamism, Transnationalism and Cultural Politics  
*Nina ter Laan, Radboud University, Nijmegen, Netherlands*
- 2:30 Literacies of Listening: Sound, Sacred Affect, Aural Pedagogies and the Spread of Sufi Islam  
*Deborah Kapchan, New York University*
- 3:00 New Islamic Soundscapes and the Right Kind of Listening  
*Jeanette Jouili, University of Amsterdam, The Netherlands*
- 3E Garden East Room**  
**Analysis of Music and Dance II**  
 Chair: Jeremy Wallach, Bowling Green State University
- 1:30 Motivic Hierarchies, Grammar and Meaning in North Indian Raga Music  
*Somangshu Mukherji, Princeton University*
- 2:00 Love, Debt and the Dead: The Toraja Song “Dodeng”  
*Andrew V. Hicken, Northern Arizona University*
- 2:30 Moving Word: The Music and Dance of Speech  
*Adriana Fernandes, Universidade Federal da Paraíba, Brasil*
- 3:00 Between First Nations Song and Early Music  
*Dylan Robinson, University of Toronto, Ontario, Canada*



**3F Garden West Room  
Film Session**

- 1:30 May You Have Courage in Your Life: A Bulgarian Musical Story  
(50 minutes)  
*Timothy Rice, University of California, Los Angeles*
- 2:30 Jingū: Gagaku and Shinto Tradition (55 minutes)  
*Michiko Urita, University of Washington*

**3G Westwood Room  
Sound Economies? Making and Marketing Music in  
Capitalist Southeastern Europe**  
Chair: Ian R. MacMillen, University of Pennsylvania

- 1:30 A Return to Normalcy (Amidst Clans and Degenerates): The  
Postsocialist Ethics of Capitalist Popular Music Production in  
Tirana, Albania  
*Nicholas Tochka, SUNY Stony Brook*
- 2:00 Slavi Trifonov, the Commodification of Music, and Capitalist  
Logic in Post-State-Socialist Bulgaria  
*Plamena Kourtova, The Florida State University*
- 2:30 From the Center in the Middle: Tambura Bands Turning to  
Expats (and Turning a Profit) in Croatia and its Intimates  
*Ian R. MacMillen, University of Pennsylvania*
- 3:00 Standard Fare: Boredom as Subjective Recovery at Sofia's  
"Chainata"  
*Ryan McCormack, University of Texas, Austin*

**3H Del Mar/Verdugo Room  
Doing Ethnomusicology, Expanding the Field**  
Chair: Jacqueline Cogdell Djedje, University of California, Los Angeles

- 1:30 Activism in the Field: Research Responsibility and Relationships  
in a West African Community  
*Katharine E. Stuffelbeam, University of California, Los Angeles*
- 2:00 A Community Model of Authorship for Indigenous Cultural  
Heritage  
*Breandán Ó Nualltáin, Comhaltas Ceoltóirí Éireann, Ireland*
- 2:30 Mapping Historical Ethnomusicology: Definitions and Debates  
*David Gabriel Hebert, University of Southern Mississippi*
- 3:00 The Ecology of Music Scholarship: Ethnomusicology as an  
Intervention in Buddhist Studies  
*Jeffrey W. Cupchik, Independent Scholar*

**3I Brentwood Room  
The Negotiations of Women Making Music**  
Chair: Elizabeth Keenan, Fordham University

- 1:30 Mosuo's "First Tune": Ahabala and Musical Creativity in a  
Matrilineal Society  
*Min Yang, Wesleyan University*
- 2:00 The Politics of Community: Female Rivalry, Black Magic, and  
Legitimacy in Gong Ensembles in a West Sumatran Village  
*Jennifer A. Fraser, Oberlin College*
- 2:30 Music, Religion, and Emancipation: Women's Andalusian Ensembles  
*Julia Banzi, Lewis and Clark College and Reed College  
al-Andalus Ensemble*
- 3:00 "Feminine" Melancholy, Loss, and the Spiritual Labors of  
Turkish Classical Women Musicians  
*Denise Gill-Gurtan, The College of William and Mary*

- 3J Glenwood Room**  
**Music, Spirituality and Ritual I**  
 Chair: Gregory Barz, Vanderbilt University
- 1:30 The Sacred Resonance; The Construction of Sonic Meaning among the Nahua  
*Veronica Pacheco, University of California, Los Angeles*
- 2:00 A Convergence of Ethnomusicology and Jurisprudence: Contextual Views on Whether Performing Sacred Choral Music Endorses Religion in US Public Schools  
*Duncan Vinson, Suffolk University*
- 2:30 Understanding the Soundscapes of the Odalan Ceremony in North Bali  
*Eric Vandal, l'Université de Montréal, Québec, Canada*
- 3:00 Music and Ritual in Southern Uganda: A Comparative Perspective  
*Peter J. Hoelsing, Florida State University*
- 3K Sawtelle Room**  
**Competing Europes: Ontologies of Competition in Germany and Beyond**  
 Chair: Lars-Christian Koch, Ethnological Museum Berlin, Germany
- 1:30 Defending the Dialect: Cologne Carnival and the Loss Mer Singe Song Contest  
*Made Mantle Hood, Monash University, Australia*
- 2:00 Competing Worlds at the “Creole” World Music Competition in Germany  
*Michael O’Toole, University of Chicago*
- 2:30 Guitar Fight Club: Ritual, Competition and Commodities in Guitar Culture  
*Lars-Christian Koch, Ethnological Museum Berlin, Germany*
- 3:00 On the Virtue of the Vanquished: The Eurovision Song Contest Beyond Competition, After Europe  
*Philip V. Bohlman, University of Chicago*

- 4A Fernwood Room**  
**Open Forum**
- 3:45 Urban Disaster, Population Displacement and Detroit: Imagining Urban Ethnomusicology for the Musics of a “Dead City”  
 Chairs: Kelly Natasha Foreman, Wayne State University  
 Sheldon Santamaria, Wayne State University
- 4B Del Mar/Verdugo Room**  
**Musical Instruments and “Other” Representations in World Film Music**  
 Chair: Jonathan McCollum, Washington College
- 3:45 Coding the Character, Sounding the Scene: Melodrama, Characterization and “Mise-en-scenic” Construction through the Music of Hindi Cinema  
*Natalie Sarrazin, SUNY Brockport*
- 4:15 The Sound of Nationalism/The Sound of the Other: Armenian Music in Film  
*Jonathan McCollum, Washington College*
- 4:45 Strange New Worlds? – Musical Instruments and Cultural and Temporal Coding in Science Fiction Film  
*Victor Vicente, The Chinese University of Hong Kong*

**4C Westwood Room**  
**From Musical Trope to Social Action: Popular Music Styles and the Power of Semiotic Ambiguity**  
 Chair: Evan Rapport, The New School

3:45 Authenticity, Heteronormativity, and Jewish Erasure: G-d Is My Co-Pilot's Radical Intervention into Punk Rock's Social Codes  
*Tamar Barzel, Wellesley College*

4:15 The Blues as a Concealed Locus of Power in Punk Style  
*Evan Rapport, The New School*

4:45 "Living in Every Persian Body": The Rhythmic Definition of Iranian Los Angeles  
*Farzaneh Hemmasi, Columbia University*

**4D Rosewood Room**  
**Sound Art and Sound Ecology: The Legacy of R. Murray Schafer**  
 Chair: Ellen Waterman, University of Guelph, Canada

3:45 Mapping the World: Environmental Issues in Contemporary Soundscapes  
*Pauline Minevich, University of Regina, Canada*

4:15 "ITU": The Din of Recovery  
*John Wynne, University of the Arts, London, United Kingdom*

4:45 When it Rains: Experimental Music and "the Cultural Ecology"  
*Ellen Waterman, University of Guelph, Canada*

**4E Garden East Room**  
**Transmission, Identity and Representation in Native American Popular Music**  
*Sponsored by the Indigenous Music SIG*  
 Chair: Victoria Levine, Colorado College

3:45 "Never Suspect": Oral Transmission, Aural Subversion, and Musical Histories of the Unexpected in Twentieth Century Southwest Oklahoma  
*Chris Aplin, University of California, Los Angeles*

4:15 Thinking About New Age Music after Sedona: Issues and Perspectives  
*John-Carlos Perea, San Francisco State University*

4:45 Buffy Sainte-Marie and Annie Humphrey: Two Eras of Postcolonial American Indian Music and Politics  
*Elyse Carter Vosen, College of St. Scholastica*

**4F Brentwood Room**  
**Marginality in Film Music**  
 Chair: Eric Hung, Rider University

3:45 Mountain Song: Construction of the "Other" in Taiwanese Aboriginal Music  
*Chun-bin Chen, Tainan National University of the Arts*

4:15 Reel Country: The Politics of Authenticity and the Reception of Robert Altman's Nashville  
*Dan Blim, University of Michigan*

4:45 Film Music and "Gypsification"  
*Brana Mijatovic, Christopher Newport University*

**4G Chandler Room  
Film Session**

3:45 Folk Music of Pakistan 1975-1976: Sounds and Stills (60 minutes)  
*Amy Catlin-Jairazbhoy, UCLA/APSARA MEDIA*

**4H Garden West Room  
Negotiating the Sonic Landscape of Aotearoa New Zealand**  
Chair: Brian Diettrich, New Zealand School of Music

3:45 “Did the Old World ever Suspect such Poetry?”: Colonial Musical Encounters and the Construction of the New Zealand Soundscape  
*Inge van Rij, New Zealand School of Music*

4:15 Voices from the Land: ‘Hei Aha Te Hoko!’  
*Teurikore Biddle, Victoria University of Wellington*

4:45 “Weaving a Mat of Sound”: Traditional Maori Instruments in New Zealand’s Sound Ecology  
*Brian Diettrich, New Zealand School of Music*

**4I Glenwood Room  
Competing Europes: Making, Shaping and Negotiating Tradition**

*Sponsored by the Historical Ethnomusicology SIG*  
Chair: Maurice Mengel, Ethnological Museum, Berlin

3:45 Regulation in Retrospect: “Traditionality,” Women Fiddlers, and Early 20th Century Music Competitions in Ireland  
*Tes Slominski, New York University*

4:15 The Fleadh Cheoil nah Eireann: Music, Competition, and the Performance of Irishness  
*Lauren Stoebel, CUNY Graduate Center*

4:45 Governing through Prizes: Folk Music Competitions in Socialist Romania  
*Maurice Mengel, Ethnological Museum, Berlin*

5:15 Discussant: Jane Sugarman, CUNY Graduate Center

**4J Los Angeles Room  
Boundaries and Borders: Music and Politics in Asian America**

Chair: Wendy Hsu, University of Virginia

3:45 Musical Theater and the Japanese American Internment: Negotiating the Past through Performance  
*Loribeth Gregory, University of California, Riverside*

4:15 Reaching Out to the Wilderness of America’: Performing Punk Minoritarian Politics and Creating a Post-9/11 Taqwacore Diaspora  
*Wendy Hsu, University of Virginia*

4:45 An Evening for Ourselves: Remembering Chris Iijima, “A Grain of Sand”, and the Asian American Social and Political Movement  
*Aaron Singer, University of California, Riverside*

5:15 Discussant: Shanna Lorenz, Occidental College

**4:00 - 5:00pm  
Wilshire Room (Book Exhibits)**  
University of Chicago Press Reception

- 5A Westwood Room**  
**Sound Ecologies of Time and Place**  
 Chair: Jesse Johnston, University of Michigan
- 5:30 Milling Frolics and New Meanings in Cape Breton  
*Stephanie Conn, University of Toronto, Ontario, Canada*
- 6:00 Hearing Colonialism in Nineteenth-Century Algeria  
*Kristy Riggs, Columbia University*
- 6:30 Sound Terrains: Ecology, Place and Soundscapes in South Moravia  
*Jesse Johnston, University of Michigan*

- 5B Chandler Room**  
**Music and Social Activism I**  
 Chair: Jean Ngoya Kidula, University of Georgia
- 5:30 How Not to Act Like a Woman: Reinforcing Gender Ideology through Comedy Drag in West Java  
*Henry Spiller, University of California, Davis*
- 6:00 Mexican Musical Culture in Hollywood Film: Authentic, Misinterpretive, or Creative Hype?  
*Steve Loza, University of California, Los Angeles*
- 6:30 Autonomous Restraint: Ubiquitous Expressions of Kenyan Populist Music  
*Jean Ngoya Kidula, University of Georgia*

- 5C Garden West Room**  
**Sound Ecology? Theories, Places and Parallels for Ecomusicology**  
 Chair: Andrew Mark, York University, Canada
- 5:30 Music and Food Synergy: Local and Slow Food Movements and Their Musics  
*Sarah Quick, Winthrop University*
- 6:00 Big Fat Green Rhymes: Unfolding the Environmental Clue of Cretan Folk Poetry  
*Maria Hnaraki, Drexel University*
- 6:30 A Return to Grace: Ecology and Participatory Discrepancies  
*Andrew Mark, York University*

- 5D Glenwood Room**  
**What the Gat? The Investigation of a Genre in North Indian Drum, Dance and Melodic Performance**  
*Sponsored by the South Asian Performing Arts Section*  
 Chair: Katherine Butler Schofield, King's College, London, United Kingdom
- 5:30 Diving into the Ocean of Love and Tempo: A Look at Indian Dance "Gats" in Five 19th-Century Treatises  
*Margaret Walker, Queen's University, Kingston, Ontario, Canada*
- 6:00 Exploring the Mystery of the Tabla Gat  
*James Kippen, University of Toronto, Ontario, Canada*
- 6:30 Gat-tora; Song and Dance in the Formation of Sitar Music  
*Allyn Miner, University of Pennsylvania*

- 5E Los Angeles Room**  
**Film Session**
- 5:30 A Por Por Funeral for Ashirifie (60 minutes)  
*Steven Feld, University of New Mexico*

- 5F Brentwood Room**  
**Film Music and National Consciousness in Three Asian Contexts**  
 Chair: Mark Slobin, Wesleyan University
- 5:30 Fashioning a Filmi Folk: Dravidianism, Democracy, and Musical Stereotype in Early Tamil Cinema  
*Aaron Paige, Wesleyan University*
- 6:00 New Narratives in South Korean Cinema: Brotherhood Beyond the Joint Security Area  
*Hae Joo Kim, Wesleyan University*
- 6:30 Mythic Heroes, Allegoric Narratives, and Imagined Nation: Music and Cultural China Imagination in Tsui Hark’s Wuxia/Kungfu Films  
*Po-Wei Weng, Wesleyan University*

- 5G Sawtelle Room**  
**Music Displacement and Disaster I**  
 Chair: Luvenia A. George, Independent Scholar
- 5:30 Sounding Heritage, Performing Alliances: Vishtèn and the Acadian Cultural Revival  
*Meghan Forsyth, University of Toronto, Ontario, Canada*
- 6:00 Social Action and the Globalization of the Disaster Song  
*James Carr, University of North Carolina, Greensboro*
- 6:30 Griot MCs and Origin Myths: Negotiating Environments of Displacement in Senegalese Hip hop  
*Catherine M. Appert, University of California, Los Angeles*

- 5H Del Mar/Verdugo Room**  
**Gender, Sexuality and Social Activism I**  
 Chair: Maria E. Mendonca, Kenyon College
- 5:30 Men at Work: Re-presenting Hawai’ian Masculinities through Song, Dance and Fashion  
*Kati Szego, Memorial University, Canada*
- 6:00 I Love a (Pride) Parade: Queer Community-Building, Temporary Spaces and Politicized Kitsch among LGBT Marching Bands  
*Rachel Devitt, University of Washington, Seattle*
- 6:30 Truth, Justice, and the Hellenic Way: The Cultural Apotheosis of the ‘Gay Messiah’ in Rufus Wainwright’s “Going to a Town”  
*Paula M. Higgins, University of Nottingham, UK*
- 7:00 Women’s Courtship Voices: Music, Gender and Politics in a Filipino Muslim Song-Duel Drama  
*Mary Talusan, Loyola Marymount University*
- 5I Garden East Room**  
**Repatriation of Audio-Visual Archives in the 21st Century II**  
*SEM Ethics Committee, SEM Archiving SIG, and SEM Applied Ethnomusicology Section*  
 Chair: Anthony Seeger, University of California, Los Angeles
- 5:30 Repatriation as Community Activism: A Report from Alaska’s North Slope  
*Aaron Fox, Columbia University*
- 6:00 “The Day We Fall Is Not the Day We Sink”: Haitian Cultural Memory Archives and Repatriation after the Quake  
*Gage Averill, University of British Columbia, Canada*
- 6:30 Q’eros, Peru: Returning Documentation to the Remote Andes, with Community Discussions about its Value and Processes of Local Availability  
*Holly Wissler, Independent Scholar, Peru*
- 7:00 Discussant: Anthony Seeger, University of California, Los Angeles

- 5J Rosewood Room**  
**Fela! The Roots and Fruits of Afrobeat**  
*Sponsored by the African Music Section*  
 Chair: Stephanie Shonekan, Columbia College, Chicago
- 5:30 The Music of the Zombie: Fela Anikulapo-Kuti, Popular Music and National Politics in Nigeria  
*Olabode Omojola, Mount Holyoke College*
- 6:00 Gender and Reflexive Modernity in Fela Anikulapo Kuti’s Music  
*Marie Agatha Ozah, Duquesne University*
- 6:30 We’re About to Bring About Some Change: Music, Politics, and the Influence of Fela on North American Afrobeat  
*Ian Gendreau, Bristol Community College*
- 7:00 Like Mother, Like Son: The Revolutionary Songs of the Kutis  
*Stephanie Shonekan, Columbia College, Chicago*

- 5K Fernwood Room**  
**Vocal Ecologies**  
 Chair: Nina Eidsheim, University of California, Los Angeles
- 5:30 If There’s a Place in Your Voice: Corcovado and the Corporeal Politics of Accent in the United States  
*Jason Stanyek, New York University*
- 6:00 Voicescapes: Conjunctions of Body and Technology in Laryngectomy  
*Caitlin Marshall, University of California, Berkeley*
- 6:30 An Ethnography and Analysis of Underwater Singing  
*Nina Eidsheim, University of California, Los Angeles*
- 7:00 Discussant: Susan McClary, University of California, Los Angeles

7:30 – 11:30pm  
 African Music Section  
 Garden East Room

**African Music in the American Academy: Challenges and Directions**

Chair: Lois Anderson, University of Wisconsin, Madison

Presenters:  
*Jacqueline Cogdell Djedje, University of California, Los Angeles*  
*Kobla Ladzekpo, California Institute of the Arts and the University of California, Los Angeles*  
*James Makubuya, Wabash College*  
*Carol Muller, University of Pennsylvania*  
*Lester Monts, University of Michigan*  
*Kazadi wa-Mukuna, Kent State University*

African Music Section Business Meeting

7:00 – 9:00pm Golden State Room  
Oxford University Press Reception

7:30 – 8:30pm Los Angeles Room  
Crossroads Project

7:30 – 9:30pm Garden West Room  
Popular Music Section Business Meeting

7:30 – 9:30 pm Pacific/Sierra Room  
UCLA Music of Korea Ensemble Concert

8:00 – 9:45 pm Royce Hall Auditorium, UCLA  
Gamelan Çudamani Performance  
(Buses depart the Wilshire Grand at 7:00 pm)

8:00 – 10:00pm Rosewood Room  
Latin American/Caribbean Studies Music Section

8:00 – 10:00pm Glenwood Room  
Association for Chinese Music Research

8:00 – 10:00pm Fernwood Room  
Society for Arab Music Research

8:00 – 10:00pm Westwood Room  
Education Section Forum

9:15 – 11:00pm Salon B  
2010 and 2011 Local Arrangement Committees  
and Program Committees

9:30 – 11:00pm Del Mar/Verdugo Room  
University of Texas Reception

7:00 – 8:00am Los Angeles Room  
SEM Chapters

7:00 – 8:00am Salon B  
Careers and Professional Development Committee

7:00 – 8:00am Rosewood Room  
SIG on Sacred and Religious Music

7:00 – 8:00am Del Mar/Verugo Room  
SIG on Improvisation



- 6A Sierra Room**  
**PRESIDENT'S ROUND TABLE**  
 Chair: Gage Averill, University of British Columbia and SEM President
- Social Trauma, Music and Performance  
*Diana Taylor, New York University and The Hemispheric Institute*
- Round Table:
- Sylvia A. Alajaji, Franklin and Marshall College
- David A. McDonald, Indiana University
- Joshua Pilzer, University of Toronto

- 7A Rosewood Room**  
**Perspectives and Directions in the Ethnomusicology of Guatemala**  
 Chair: T. M. Scruggs, University of California, Davis
- 10:45 “Para todos los chapines”: The Creative Process of los Internacionales Conejos and the Localization of the “Foreign”  
*Jack Forbes, University of Florida*
- 11:15 A Guatemalan Beethoven: Text, Music, and Agency in a New Marimba Arrangement of Beethoven’s 9th Symphony  
*Andrés Amado, University of Texas, Austin*
- 11:45 Discussant: T. M. Scruggs, University of California, Davis
- 7B Garden West Room**  
**Listeners and Ecologies of Music Listening**  
 Chair: Anne Dhu McLucas, University of Oregon
- 10:45 The Musical Ear: Memory, the Brain, and Oral Tradition in Music  
*Anne Dhu McLucas, University of Oregon*
- 11:15 “Tuning In” and “Listening” within Kundalini Yoga: Soundscapes, Kinesthetic Perceptions of Physio-sonic Experiences in a Pittsburgh Yoga Studio  
*Alison Decker, University of Pittsburgh*
- 11:45 Who Cares if Yu (Can’t) Listen? Noise-induced Hearing Loss as a Research Problem and Occupational Hazard in Ethnomusicology  
*John Murphy, University of North Texas*  
*Kris Chesky, University of North Texas*

- 7C Westwood Room**  
**Cultural Heritage**  
 Chair: Daniel Sheehy, The Smithsonian Institutions
- 10:45 Jamboree Time! Memory, Heritage, and Afterlife at a Vernacular Music Variety Show  
*Bradley Hanson, Brown University*
- 11:15 Creating Dreamworlds, (Dis)Connecting Cultures: The Politics of Silk Road Reverie  
*Harm Langenkamp, Utrecht University, The Netherlands*
- 11:45 Epistemological Foundations of Applied Ethnomusicology  
*Klisala Harrison, University of British Columbia, Canada*
- 7D Fernwood Room**  
**Film Session**
- 10:45 Hanoi Eclipse: The Music of Dai Lam Linh (90 minutes)  
*Barley Norton, Goldsmiths, University of London, United Kingdom*
- 7E Brentwood Room**  
**Popular Music in Films**  
 Chair: Emily Ferrigno, Yale University
- 10:45 Tango as a Compositional Element in Egyptian Film Song  
*Margaret J. Farrell, CUNY Graduate Center*
- 11:15 Paris Blues  
*Andy Fry, King's College, London, United Kingdom*
- 11:45 "Rock On! It's the Sign of the Times": Rock Music, Ideologies and Filmi Sounds in the Hindi Film "Rock On!"  
*Chloe Coventry, University of California, Los Angeles*

- 7F Los Angeles Room**  
**Music Displacement and Disaster II**  
 Chair: Dane Harwood, Independent Scholar
- 10:45 Towards a Spatial Theory of Musical Meaning: Maskanda Performance in (Post) Apartheid South Africa  
*Barbara Titus, Utrecht University, The Netherlands*
- 11:15 Music After the Inferno  
*Katie Graber, University of Wisconsin, Madison*
- 11:45 Edessan Syriac Chant: A Case of Displacement Addressed by Music  
*Tala Jarjour, University of Cambridge, United Kingdom*
- 7G Garden East Room**  
**Gender, Sexuality and Social Activism II**  
 Chair: Charlotte Frisbie, Southern Illinois University, Edwardsville
- 10:45 "Everybody in the Band was a Dyke": Gender, Sexuality, and Jazz Discourse in the Case Study of Willene Barton  
*Yoko Suzuki, University of Pittsburgh*
- 11:15 Of Ruins and Echoes: Gendered Poetics Among Destruction and Dislocation  
*Sonia T. Seeman, University of Texas, Austin*
- 11:45 Sounds of Development?: Race, Authenticity and Tradition among Dagara Women of Northwestern Ghana  
*Sidra Lawrence, University of Texas, Austin*

- 7H Del Mar/Verugo Room**  
**Landscapes, Soundscapes and Depictions of Place in Asian Film Music**  
 Chair: Eliot Bates, Cornell University
- 10:45 “Padharo Mhare Des” (Welcome to my Land): The Idea of Rajasthan as Portrayed through Filmi Set and Song in Bollywood  
*Shalini Ayyagari, Dartmouth College*
- 11:15 Re-imagining China’s Soundscape in the Film Music of Zhao Jiping  
*J. Lawrence Witzleben, University of Maryland, College Park*
- 11:45 Affect and Landscape in the Film Music and Film Sound of 21st Century Turkish Cinema  
*Eliot Bates, Cornell University*
- 7I Glenwood Room**  
**Musical Instruments: Organology, Ecology, Activism**  
 Chair: J. Kenneth Moore, Metropolitan Museum of Art
- 10:45 Overseas and Out of Tune: Harpsichord Tours in Post-World War II Asia  
*Jessica Wood, Duke University*
- 11:15 Modern Sounds of an Ancient Echo: Chinese Qin Music in the Age of Mass Media  
*Da Lin, University of Pittsburgh*
- 11:45 Local Forests Global Instruments: Connecting Ecological and Cultural Sustainability  
*Aaron Allen, University of North Carolina, Greensboro*

- 7J Chandler Room**  
**Sound Ecologies and Sustainable Futures: Children Re-Shaping Traditions**  
 Chair: Trevor Wiggins, Independent Scholar
- 10:45 Changing Sound Ecologies: Children in Northern Ghana  
*Trevor Wiggins, Independent Scholar*
- 11:15 Re-visioning the Rainbow Nation: Venda Children and Musical Futures in Limpopo, South Africa  
*Andrea Emberly, University of Western Australia*
- 11:45 Re-shaping Lives and Performances: Music, Dance and Media among Child Performers in Recife, Brazil  
*Rita de Cácia Oenning da Silva, PPGAS/ Universidade Federal de São Paulo, Brasil*

**12:30 – 1:30pm**

Society for Asian Music	Garden East Room
SIG for European Music	Los Angeles
SIG for Jewish Music	Glenwood Room
Section on the Status of Women Business Meeting	Chandler Room
Applied Ethnomusicology Section	Rosewood Room
Publications Advisory Committee	Salon B
Ethics Committee	Salon A
Medical Ethnomusicology SIG	Westwood Room
SIG for the Music of Iran and Central Asia	Fernwood Room
EVIA Digital Archives Project	Brentwood Room
<b>12:30 – 2:30pm</b>	
SEM Council	Sawtelle Room

<b>8A</b>	<b>Rosewood Room</b> <b>Special Event: Cross-Disciplinary Conversations I</b> Chair: Robert Garfias, University of California, Irvine (SEM President 1985-1987)
1:30	Sustained Engagement: Anthropology, Community Collaboration and Human Rights <i>Victoria Sanford (anthropology--violence and human rights law)</i> <i>CUNY Graduate Center and Lehman College</i>
1:45	Respondents: <i>Suzel Ana Reily, Queen's University, Belfast, Northern Ireland</i> <i>Joshua Pilzer, University of Toronto, Ontario, Canada</i> <i>Michael Birenbaum-Quintero, Bowdoin College</i> <i>Matthew Sumera, University of Wisconsin-Madison</i>
2:45	Conversations with the SEM Membership
<b>8B</b>	<b>Del Mar/Verugo Room</b> <b>Problematizing East European Romani Music: Incursions, Exclusions, and the Challenges of Representation</b> Chair: Carol Silverman, University of Oregon
1:30	White Temperament: Comparing the Rational and the Emotional among Ethnic Groups in the Czech Republic <i>Petra Gelbart, Harvard University</i>
2:00	"Does it sound in tune to you?" Discourses of Poverty, Pitch Perception and Performance Skill among Romani Musicians in Ukraine <i>Adriana Helbig, University of Pittsburgh</i>
2:30	Why a National Festival of Roma Music Failed to Promote Roma Rights in Bulgaria: A Case Study of Romfest 2008 <i>Eran Livni, Indiana University</i>
3:00	Balkan Romani Music: State and Market Exclusions and Appropriations <i>Carol Silverman, University of Oregon</i>

- 8C Chandler Room**  
**Ethnomusicology of the Individual**  
 Chair: Rolf Groesbeck, University of Arkansas, Little Rock
- 1:30 “Silence by my Noise”: An Ecocritical Aesthetic of Noise in the Sound Art of Akita Masami  
*James R. Edwards, University of California, Los Angeles*
- 2:00 The Sonic Production of Southern Vietnam through Charismatic “Don Ca Tai Tu” Performance  
*Alexander M. Cannon, University of Michigan*
- 2:30 Musical Individuals, National Iconicities and Gender Subjectivities: The Case of a Lebanese Popular Singer  
*Guilnard Moufarrej, University of California, Merced*
- 3:00 Analyzing a Ravi Shankar Performance of Raag Yaman  
*Christopher Matthey, Princeton University*
- 8D Brentwood Room**  
**Music, Spirituality and Ritual II**  
 Chair: Ellen Koskoff, Eastman School of Music
- 1:30 Secular Encounters in “Sacred Time”: Mass Media and Mass Culture on Hutterite Colonies  
*Matthew E Knight, University of Alberta, Canada*
- 2:00 Appropriating the Sacred: From Theaters to Temples in 1960s Taiwanese Opera  
*Pattie Hsu, University of California, Berkeley*
- 2:30 A Theater of the Spirits: Oral Tradition and Communal Memory in Northeast Thai Healing Rituals  
*Supeena I. Adler, University of California, Riverside*
- 3:00 “Ya llego lós palos”! Musical Departure, Arrivals, and Spiritual Crossroads in Afro-Dominican Religious Travel  
*Daniel C. Piper, Brown University*

- 8E Westwood Room**  
**Understanding Soundscapes and Discourses on Musical Practice**  
*Sponsored by The Ethnomusicology Institute - Research Center in Music and Dance [INET-MD], Portugal*  
 Chair: Iain Foreman, Universidade de Aveiro, Portugal
- 1:30 Creating Relationships Between Sounds, Contexts and Meanings in an Urban Soundscape Through an Environmentally-Framed Musical Composition  
*Rafael de Oliveira, Universidade de Aveiro, Portugal*
- 2:00 ‘Sound Mirage’: Evoking Soundscapes Through Imagination Among Caipira Ranchers  
*Alex Duarte, Universidade de Aveiro, Portugal*
- 2:30 Different Spaces, Same Event: Oppositions that Permeate the Music in the Ayahuasca Ritual Context  
*Patricia Paula Lima, Universidade de Aveiro, Portugal*
- 3:00 Thinking Beyond Representation: Sound Ecology, Acoustemology and New Ethnography  
*Iain Foreman, Universidade de Aveiro, Portugal*
- 8F Garden West Room**  
**Revisioning Ethnomusicology and Science**  
 Chair: Timothy Cooley, University of California, Santa Barbara
- 1:30 What does it mean to be “moved” by music?  
*Judith Becker, University of Michigan*
- 2:00 Objective Measures of Subjective Experience in the Ethnomusicology of Autism: Attributes, Liabilities, and Larger Implications  
*Michael Bakan, Florida State University*
- 2:30 Film, Music, and Shared Understanding  
*John Hajda, University of California, Santa Barbara*
- 3:00 Ecology vs. Economics: Two Sustainability Discourses for Music Cultures  
*Jeff Todd Titon, Brown University*

- 8G Los Angeles Room**  
**World Music Theories: Context and Concept**  
 Chair: Brenda Romero, University of Colorado, Boulder
- 1:30 A Theory of Infinite Variation  
*Brenda Romero, University of Colorado, Boulder*
- 2:00 “Compas” as Conceptual Metaphor in Spanish Flamenco  
*Steven Mullins, University of Colorado, Boulder*
- 2:30 Virtual Heterophony: An Overview  
*Munir Beken, University of California, Los Angeles*
- 3:00 Discussants: Victoria Levine, Colorado College  
 Kwasi Ampene, University of Colorado, Boulder
- 8H Glenwood Room**  
**Music, Movement, and Masculinities: Contested Masculinities**  
*Sponsored by the Gender and Sexualities Task Force and the Dance Section*  
 Chair: Hari Krishnan, Wesleyan University
- 1:30 Putting Some Air on Their Chests: Movement and Masculinity in Competitive Air Guitar  
*Sydney Hutchinson, Syracuse University*
- 2:00 Millennial Masculinities in Hungarian Folk Music and Dance  
*Barbara Rose Lange, University of Houston*
- 2:30 From Gynemimesis to Hypermasculinity: The Multiple Identities of Male Performers of Bharatanatyam  
*Hari Krishnan, Wesleyan University*
- 3:00 Discussant: Carol Babiracki, Syracuse University

- 8I Garden East Room**  
**Hybrids and Hybridity**  
 Chair: Stephen Blum, CUNY Graduate Center
- 1:30 From Hybridity to the Rhizomes: Modeling Contemporary Hindustani Music Performances ‘  
*Hans Utter, Ohio State University*
- 2:00 Hybridity in Balinese Music: The Agency and Performance Style of Guitarist I Wayan Balawan  
*David D. Harnish, Bowling Green State University*
- 2:30 Hybrid Song Repertoires of Southwest Thailand’s Rong Ngeng Tanyong  
*Lawrence Ross, CUNY Graduate Center*
- 3:00 “Balkan-Jazz” and Ideology: Jazz Freedom Since the Cold War  
*Fritz Schenker, University of Wisconsin-Madison*
- 8J Fernwood Room**  
**Music Displacement and Disaster III**  
 Chair: Tomie Hahn, Rensselaer Polytechnic Institute
- 1:30 Musicianship in Exile: Afghan Refugee Musicians in Finland  
*Lari Aaltonen, University of Tampere*
- 2:00 With this Song, You will Remember: Hip Hop Activism, Typhoon Morakot, and Narratives of Disaster in Taiwan  
*Meredith Schweig, Harvard University*
- 2:30 “A Memory I Learned in Song”: Crimean Tatar Song and Ideologies of Home  
*Maria Sonevytsky, Columbia University*
- 3:00 Modernizing City, Modernizing Feelings: The Displacement of the Carpas Shows and its Music in Mexico City 1910-1950  
*Natalia Bieletto Bueno, University of California, Los Angeles*

- 9A Rosewood Room**  
**Soundscapes of Faith Traversed by Song: Emplacing Spiritual Communities through Music and Pilgrimage**  
 Chair: Monique Ingalls, McMaster University, Canada
- 3:45 Pilgrimage through Poetry: The Murid Islamic Diaspora Returns Home on the Path Paved by Sacred Xasaayid  
*Christine Thu Nhi Dang, University of Pennsylvania*
- 4:15 Pilgrimage and Popular Music in Contemporary Western Culture  
*W. Gerard Poole, Independent Scholar*
- 4:45 The Sound of Heaven on Earth: Spiritual Journeys, Eschatological Songs, and Community Formation in Evangelical Conference Worship  
*Monique Ingalls, McMaster University, Canada*
- 9B Garden West Room**  
**Music in the Film and Recording Industries: Constructing Women, Building Communities**  
 Chair: Monica Hairston, CBMR, Columbia College, Chicago
- 3:45 The Bitch and the Wildcat or Film Music for Bad Girls  
*Rebecca Fulop, University of Michigan*
- 4:15 Reinterpreting the Global Theme—Carmen and its Music in Film  
*Marzanna Poplawska, University of North Carolina, Chapel Hill*
- 4:45 Balancing Revolution and Capitalism: Lesbian Community Building and Goldenrod Music  
*Lauron J. Kehrer, Eastman School of Music*
- 9C Sawtelle Room**  
**Lecture Demonstration**
- 3:45 Realizing Variation Procedures on the Uilleann Pipes: The Creative Mental Soundscape of the Traditional Piper  
*Eliot Grasso, University of Oregon*

- 9D Chandler Room**  
**Workshop**
- 3:45 Making Quality Videos with Inexpensive Equipment  
*Ben Harbert, University of California, Los Angeles*  
*Amy Catlin-Jairazbhoy, University of California, Los Angeles*  
*Helen Rees, University of California, Los Angeles*
- 9E Del Mar/Verugo Room**  
**Natural Soundscapes of China's Ethnic Minorities**  
 Chair: Chuen-Fung Wong, Macalester College
- 3:45 Excavating Cultural Property from the Tourism Commons: The Case of Yinshui Village and a Dong Minority Musical Performance  
*Jessica Anderson Turner, Indiana University*
- 4:15 Flirting Lovers, and Bickering Siblings: the Significance of Outdoor and Indoor Spaces in Traditional Hani Songs  
*Gloria Wong, University of British Columbia, Canada*
- 4:45 Singing Uyghur Folksongs in China's "Original Ecology"  
*Chuen-Fung Wong, Macalester College*
- 9F Salon B**  
**Poster Session**
- 3:45 Teaching and Learning the Yakama Way  
*Robert M. Pitzer, University of Washington, Seattle*

- 9G Fernwood**  
**Sound Ecologies: The State**  
 Chair: Timothy Rommen, University of Pennsylvania
- 3:45 Fairouz and the Lebanese National Resistance  
*Ken Habib, California Polytechnic State University, San Luis Obispo*
- 4:15 A Question of Genocide, A Question of Self: Music, Trauma, and Political Identity in the Armenian Diaspora  
*Sylvia Alajaji, Franklin and Marshall College*
- 4:45 La Nouvelle Scène Créole: Post-zouk Musical Trends in Guadeloupe  
*Laura Donnelly, University of Pennsylvania*
- 5:15 Corporatized Leisure-scapes: The Neoliberal State and Small-Scale Music-Making in England  
*Justin Clapp, University of Pennsylvania*
- 9H Brentwood Room**  
**Ethnomusicology and History**  
 Chair: Bruno Nettl, University of Illinois at Urbana-Champaign
- 3:45 Always New: The Problem of History in South Indian Fusion  
*Niko Higgins, Columbia University*
- 4:15 Time and Place Conflated: Zaman Dulu (a Bygone Era), and An Ecological Approach to a Century of Balinese Shadow Play Music  
*Lisa R. Gold, University of California, Berkeley*
- 4:45 Fantasy Island: Song and the Imagination of Corsica  
*Ruth Rosenberg, University of Illinois, Chicago*
- 5:15 Vital Mental Medicine: Civilizing the Antarctic Landscape through Blackface Minstrelsy  
*Jennifer Ryan, Indiana State University*

- 9I Glenwood Room**  
**Music and Social Activism II**  
 Chair: Jonathan Shannon, CUNY Graduate Center and Hunter College
- 3:45 Modernization in the Musical Texts of 19th century Ottoman Greeks  
*Merih Erol, Max Planck Institute for Human Development, Germany*
- 4:15 Black Consciousness in Blackless Brazil: Activism, Alterity and Appropriation in Maracatu Cearense  
*Ron Conner, University of California, Los Angeles*
- 4:45 Robot Imams! Responses to the Centralized Call to Prayer in Turkey  
*Eve McPherson, Case Western Reserve University*
- 5:15 Musical Gateways to Peace and Reconciliation: The Dynamics of 'Imagined Worlds' of Spirituality at the Fez Festival of World Sacred Music  
*Roberta King, Fuller Theological Seminary*
- 9J Westwood Room**  
**Sounds of Place and Identity**  
 Chair: Alison Arnold, North Carolina State University
- 3:45 Don't Sell Your Black Man's Stool to Sit on a White Man's Chair: Negotiating Identity through Performance in Suriname's Ala Kondre Dron Ensemble  
*Caleb B. Bennett, North Carolina State University*
- 4:15 "The Sound of Modern Kazakh Nomads": Neo-traditional Musicians and the Politics of Re-asserting Kazakh Cultural Identity in Post-Soviet Kazakhstan  
*Megan Rancier, University of California, Los Angeles*
- 4:45 "We Crave Your Condescension": Irish-American Identity in the Mulligan Guards  
*Sarah Gerk, University of Michigan*
- 5:15 Playing their Part: Social Reform and the Role of Professional Female Musicians in Hindustani Music  
*Anaar Desai-Stephens, Cornell University*



4:30 – 5:30pm Salon A  
Investment Advisory Committee

5:00 – 7:00pm Los Angeles Room  
UCLA Department of Ethnomusicology Alumni Gathering

5:30 – 6:30pm Garden East Room  
BFE High Tea Party  
*The British Forum for Ethnomusicology invites all meeting participants to this reception.*

6:00 – 7:00pm Sierra Room  
First-Time Attendees and New Members Reception

7:00 – 11:00pm Pacific/Sierra Room  
Welcome Reception, Dance Workshop, and Dance Party

Shona Dance Workshop (8:00-9:00 pm)  
Led by Julia Chigamba, with Masanga Marimba  
*Sponsored by the Dance Section*

Dance Party (9:15-11:00 pm)  
California State University, Northridge's Masanga Marimba  
will perform traditional and popular music from Zimbabwe and Latin America.

9:00 – 11:00pm Garden West Room  
Harvard University Music Department Gathering

9:00 – 11:00pm Golden State  
University of Pennsylvania and University of Chicago Joint Reception

7:00 – 8:00am Garden West Room  
Education Section Business Meeting

7:00 – 8:00am Chandler Room  
HIV/AIDS Network Initial Interest Group Meeting

7:30 – 9:00am Sierra Room  
Alexander Street Press Breakfast

8:00am – 12:30pm Golden State  
Education Section Workshop for Teachers  
*Sponsored by the Education Section*

- 10A Brentwood Room**  
**Tradition and Meaning**  
 Chair: Hwang Okon, Eastern Connecticut State University
- 8:30 Music and Indigeneity in Post-Genocidal Cambodia: A Further Examination  
*Stephen Mamula, Rhode Island College*
- 9:00 Love, Seduction, Movies and Politics in the History of a Chinese “Folk” Tune: From Zhou Xuan, Abing to Tang Wei  
*Siu Wah Yu, The Chinese University of Hong Kong*
- 9:30 “Death is Jealous”: Inheritance Rights and Relational Politics in the Zimbabwean Feature Film *Neria*  
*Jennifer W. Kyker, University of Pennsylvania*
- 10:00 Traditional as Other: Visual Media and the Remaking of Musical Meaning in Korea  
*Eun-Young Jung, University of California, San Diego*
- 10B Glenwood Room**  
**Music of West African Immigrants in the United States**  
 Sponsored by the African Music Section  
**Chair: Daniel Reed, Indiana University**
- 8:30 The New American Griots  
*Patty Tang, Massachusetts Institute of Technology*
- 9:00 Dancing Around Discourses: Ivorian Immigrant Performance in Transnational Perspective  
*Daniel Reed, Indiana University*
- 9:30 Discussant: Kay Kaufman Shelemay, Harvard University
- 10:00 Discussant: Ruth M. Stone, Indiana University

- 10C Westwood Room**  
**“So Near and Yet So Far”: Violence and the Vocally Exceptional**  
*Sponsored by the SIG for Music and Violence*  
 Chair: Amy Frishkey, University of California, Los Angeles
- 8:30 Eurovision or Tunnel Vision? Bulgarian Concepts of the Male Voice  
*Angela Rodel, University of California, Los Angeles*
- 9:00 Planet Voice: Strange Vocality in “World Music” and Beyond  
*Amy Frishkey, University of California, Los Angeles*
- 9:30 Grain of Traumatic Memory  
*Jenny Olivia Johnson, Wellesley College*
- 10:00 Discussant: Lila Ellen Gray, Columbia University
- 10D Chandler Room**  
**Musical Performance and the Subversion of Tourism in Africa and the Diaspora**  
 Chair: Katherine Hagedorn, Pomona College
- 8:30 Touristic Performance and the Heritage Politics of Reggae and Mento in Contemporary Jamaica  
*Daniel Neely, New York University*
- 9:00 Tourism and its Double: Participation as Potential Emancipation from Tropes of Colonialism and Primitivism in West Africa  
*Michelle Kisliuk, University of Virginia*  
*Ama Oforiwaa Aduonum, Illinois State University*
- 9:30 Touring the Sacred in Afro-Cuban Regla de Ocha: El Tambor as Ceremony and Spectacle  
*Katherine Hagedorn, Pomona College*
- 10:00 Discussant: Timothy Rommen, University of Pennsylvania

- 10E Del Mar/Verdugo Room**  
**Music Copyrights and Human Rights I**  
 Chair: Judith Gray, Library of Congress
- 8:30 The Distribution and Consumption of Pirated Hmong Music in Vietnam  
*Lonan O Briain, University of Sheffield, The United Kingdom*
- 9:00 Protesting Our Own: Ethnographic Perspectives on Music and its Commodification in the Bolivian Andes  
*Henry F. Stobart, Royal Holloway, University of London, United Kingdom*
- 9:30 The Adventures of Gulshan Kumar in Section 52: Responses to Copyright in the Indian Music Industry  
*Gregory Booth, University of Auckland, New Zealand*
- 10:00 The Right to be Wronged? Fuzzy Notions of Intellectual Property within the Tongan Brass Band Community  
*David Kammerer, Brigham Young University-Hawai'i*
- 10F Los Angeles**  
**De/Constructing Music in Film**  
 Chair: Atesh Sonneborn, The Smithsonian Institutions
- 8:30 Altering Reality, Experiencing Myth: Song Picturization in Bollywood Cinema  
*Sara Brown, The Florida State University*
- 9:00 The Flattened Supertonic in Film Music: East or Beast?  
*Sarha Moore, University of Sheffield, United Kingdom*
- 9:30 Sounds Authentic: The Music of Manuel Esperón and the Comedia Ranchera Film Genre  
*Donald Henriques, California State University, Fresno*
- 10:00 Deconstructing the Music of Na'vi in James Cameron's Avatar  
*Wanda Bryant, Pasadena City College*

- 10G Rosewood Room**  
**As it Was in the Beginning and Ever More Shall Change: Contemporary Christian Music and the Reconfiguration of North American Christianity**  
 Chair: Deborah Justice, Indiana University
- 8:30 "Singing What Got Us Through." Ethnotheological Interpretations of Contemporary Musical Performance in the Worship Life of a Black Baptist Church  
*Jeffrey Sheehan, Independent Scholar*
- 9:00 Normality, Deviance, and a Splintered Musical Mediascape: Willow Creek Community Church's Construction of Identity through Music  
*Michael Chen, Independent Scholar*
- 9:30 Negotiating Style and Substance: The Re-Contextualization of Lutheran Identity through Music  
*Herbert Geisler, Concordia University*
- 10:00 "Sometimes I Do Shout Amen...Real Quietly": Mainline Protestants, "Contemporary" Worship Music, and Re-Negotiating Group Identity  
*Deborah Justice, Indiana University*

- 10H Fernwood Room**  
**Other Brazils: Renegotiating Musical Tensions in the Peripheries**  
*Sponsored by the Latin American and Caribbean Music SIG*  
 Chair: Darien Lamén, University of Pennsylvania
- 8:30 “Let Me Hear Where You Are From”: Canadian Audiences and Local Brazilian Music Scenes  
*Catherine Gauthier Mercier, University of Toronto, Canada*
- 9:00 Brasil Caribenho: Claiming Cultural Citizenship and Deploying Cosmopolitanism in an Amazonian Musical Movement  
*Darien Lamén, University of Pennsylvania*
- 9:30 Controlling Syncretism while Embracing Eclecticism: Boundary-work and the Mono-directional Flow of Music in Afro-Gaúcho Religion  
*Marc Gidal, Harvard University*
- 10:00 A Canonized Periphery: Locating the Northeastern Sertão within Shifting Brazilian Musical Cartographies  
*Dan Sharp, Tulane University*
- 10I Garden West Room**  
**Sounds of the Field: Sports, Music and Place**  
 Chair: Jonathan Dueck, Duke University
- 8:30 Musicking about Surfing  
*Timothy Cooley, University of California, Santa Barbara*
- 9:00 “God Bless America” at the Old Ball Game: Communal Singing, Commemoration, and Coercion in post-9/11 Professional Baseball  
*Sheryl Kaskowitz, Harvard University*
- 9:30 Swish! / Cheer!: Sound, Knowledge, and Collectivity in Women’s Basketball  
*Jonathan Dueck, Duke University*
- 10:00 Interactive Ritual as Sport: A Clash of Brass and Haka at a Maori Powhiri (Ritual Greeting)  
*Harold Anderson, Bowie State University/Goucher College*

- 10J Garden East Room**  
**Musical Ethnographies of Contemporary New Orleans**  
 Chair: Matt Sakakeeny, Tulane University
- 8:30 Five Years Later: Music Tourism in Post-Katrina New Orleans  
*Elizabeth Macy, University of California, Los Angeles*
- 9:00 Instruments of Violence: Jazz Funerals and the Death of Young Black Men in New Orleans  
*Matt Sakakeeny, Tulane University*
- 9:30 Salvaging and Refashioning Music Traditions in Post-Katrina New Orleans  
*SherriLynn Colby-Bottel, University of Virginia*
- 10:00 “Burn, K-Doe, Burn”: Memory and Endurance at the Mother-in-Law Lounge  
*Julie Raimondi, University of California, Los Angeles*

**11A Rosewood Room**  
**Special Event: Cross-Disciplinary Conversations II**  
 Chair and Discussant: Steven Feld, University of New Mexico

10:45 Why Listen to the Other Animals?  
*Katharine Boynton Payne, acoustical biologist,  
 Bioacoustics Research Program, Cornell University*

11:00 Respondents:  
 Elizabeth Tolbert, The Johns Hopkins University  
 Mark F. DeWitt, University of Louisiana at Lafayette  
 Steven Feld, University of New Mexico

11:45 Conversations with the SEM Membership

**11B Glenwood Room**  
**Taiko: Transforming Traditions in Contemporary Japanese Performance at Home and Abroad**  
 Chair: Jennifer Milioto Matsue, Union College

10:45 Taiko in New Zealand: Performing Japan in the Transcultural Imagination  
*Henry Johnson, University of Otago, New Zealand*

11:15 The Taiko Road: Memory, Culture, and Human Rights in a Community of Japanese Drum Makers  
*Shawn Bender, Dickinson College*

11:45 Beating to One's Own Drum: Establishing a Tradition of Taiko Drumming in Kyoto  
*Jennifer Milioto Matsue, Union College*

12:15 Discussant: Wynn Yamami, Colby College

**11C Westwood Room**  
**Film Session**

10:45 Zurkhâneh - 'The House of Strength': Music and Martial Arts of Iran (100 minutes)  
*Federico Spinetti, University of Alberta, Canada*

**11D Chandler Room**  
**Sounding Women's Voices: Activism and Empowerment**  
*Sponsored by the Section on the Status of Women*  
 Chair: Yuko Eguchi Wright, University of Pittsburgh

10:45 Giving Women a Voice: Christian Songs and Female Expression at Kopiago, Papua New Guinea  
*Kirsty Gillespie, Griffith University, Australia*

11:15 Finding their Voices, Reclaiming their Culture: Urban Aboriginal Women's Hand-drumming Circles  
*Anna Hoefnagels, Carleton College, Canada*

11:45 The Art of the Geisha: Constructing Feminine Identity and Social Class  
*Yuko Eguchi Wright, University of Pittsburgh*

12:15 Discussant: Kara Attrep, University of California, Santa Barbara

**11E Garden East Room**  
**Staging the Nation: Propaganda, Power and Instrumentality in West African Dance Ensembles**

*Sponsored by the African Music Section*

Chair: Paul Schauert, Indiana University

10:45 The Launch of the Djembé into the Global Marketplace  
*Vera Flaig, University of Michigan, Dearborn*

11:15 Instrumental Nationalism: Discipline and Empowerment in Ghana's State Dance Ensembles  
*Paul Schauert, Indiana University*

11:45 Discussant: Kelly Askew, University of Michigan

**11F Fernwood Room**  
**Sound Ecologies: Place and Politics III**

Chair: Jorge Arevalo-Mateus, Wesleyan University

10:45 The Political Ecology of Music: Reconciling Material Contexts and Aesthetics  
*Mark Pedelty, University of Minnesota*

11:15 "My Music Plays Where the People Suffer": Corridos Prohibidos and the Mapping of a Colombian War  
*Patricia Vergara, University of Maryland*

11:45 Verses of Attack: Namdhari Sikh Services of Hale da Divan as Sonic Weapons  
*Janice Protopapas, University of Maryland, College Park*

**11G Garden West Room**  
**Inviting Resistance and Change: Music, Hegemonic Forces and Social Inequalities**

Chair: Denise Nuttall, Ithaca College

10:45 "The Second Life": Music and the Intersubjective Construction of the HIV-positive Identity in South Africa  
*Laryssa Whittaker, University of Alberta, Canada*

11:15 Going Underground: Legislature, Activism and Virtual Spaces in the New Brunswick, NJ Punk Scene  
*Aaron Trammell, Rutgers University*

11:45 Applying Ethnomusicology in Anthropological 'Fields': Human Rights, Music Education and the Case of ADAPT (Able-Disabled All Peoples Together)  
*Denise Nuttall, Ithaca College*

**11H Del Mar/Verugo Room**  
**Sonic Ecologies and the Placement of Music in Social Geographies**

Chair: John Fenn, University of Oregon

10:45 Grounding the Troops: Music, Place, and Memory in the Iraq War  
*Lisa Gilman, University of Oregon*

11:15 "The Heart of Japan" in the Heart of California: Enka and Japanese Americans in Post-War Sacramento  
*Loren Kajikawa, University of Oregon*

11:45 Placing Sound in the Cultural Ecology of Beijing  
*John Fenn, University of Oregon*

- 11I Los Angeles Room**  
**Legacies of Displacement: New Perspectives on Social and Musical Change in India**  
*Sponsored by the South Asian Performing Arts Section*  
 Chair: Max Katz, College of William and Mary
- 10:45 Bourdieu’s Distinction and the Regional Music Genres of Maharashtra and Bengal  
*Jeffrey Grimes, Southwestern University*
- 11:15 Displacing the Body, Converting the Courtesan: The Baiji’s Voice in Sant Tukaram  
*Matt Rahaim, University of Minnesota*
- 11:45 A Song of Exile: Displacement and Disaster in the Musical History of Lucknow  
*Max Katz, College of William and Mary*

- 11J Brentwood Room**  
**Sounding Out Place**  
 Chair: Salwa El-Shawan Castelo-Branco, Universidad Nova de Lisboa, Portugal
- 10:45 What’s in a Name? Mapping Difference Through Genre in Popular Music in Japan  
*Rachel Goc, University of Wisconsin-Madison*
- 11:15 “Small Has No Inside, Big Has No Outside: A Matter of Perspective  
*Kim Chow-Morris, Ryerson University, Canada*
- 11:45 Discussant

**Lunch Block**

**12:30 – 1:30pm**

SIG on Irish Music	Brentwood Room
Student Concerns Committee	Garden West Room
South Asian Performing Arts Section	Garden East Room
Historical Ethnomusicology SIG	Westwood Room
Association for Korean Music Research	Rosewood Room
Gender and Sexualities Taskforce	Fernwood Room
Editorial Board	Salon B

***Afternoon & Evening Block***

1:30 – 3:30pm General Membership Meeting	Pacific/Sierra Room
3:45 – 5:15pm Seeger Lecture	Pacific/Sierra Room
“Midnight at the Barrelhouse: Music and Collective Memory in Los Angeles” <i>George Lipsitz, University of California, Santa Barbara</i>	
6:00 – 7:45pm Banquet	Golden State Room
8:00 – 10:00pm UCLA Gala Concert	Pacific/Sierra Room

7:00 – 9:00am  
SEM Council  
Sawtelle Room

8:00 am – 12:30pm  
SEM Board of Directors  
Presidential Suite



- 12A Rosewood Room**  
**Sport, Physical Culture and Music**  
 Chair: Fernando Orejuela, Indiana University
- 8:30 The Ritualized Use of Music in Group Exercise Classes  
*Ross Hagen, University of Colorado, Boulder*
- 9:00 From the Hammond Organ to “Sweet Caroline”: The Historical Evolution of Baseball’s Sonic Environment  
*Matthew Mihalka, University of Minnesota-Twin Cities*
- 9:30 Controversies on Ice: Representation and Authenticity in the Folk Dance Component of the Vancouver 2010 Olympic Ice Dance Competition  
*Tanya Merchant, University of California, Santa Cruz*
- 10:00 Performing Hypermodernity on the Bodybuilding Stage: Electronic Musics and the “Natural” Male Bodybuilder  
*Fernando Orejuela, Indiana University*

- 12B Glenwood Room**  
**Music Performance and Performative Activism in the African Diaspora**  
 Chair: Portia Maultsby, Indiana University
- 8:30 Cross-genre Hybridizations in Rumba and Cuban Popular Music and Racialized Discourses of Musical Influence  
*Rebecca Bodenheimer, Hamilton College*
- 9:00 The Body in Peril: Tina Turner and the Performance of Pain  
*M. Celia Cain, University of Toronto, Canada*
- 9:30 ‘Gaye Without Shame’: Blues Performance As Personal and Social Transformation  
*Maria Johnson, Southern Illinois University, Carbondale*
- 10:00 Samba for São João: Black Identities, Festive Interventions, and the Carnivalization of Bahia, Brazil’s June Parties  
*Jeff Packman, University of Toronto, Canada*

- 12C Garden East Room**  
**Dancing in the African Diaspora: Other Steps**  
*Sponsored by the Dance Section*  
 Chair: Juan Wolf, Indiana University
- 8:30 Making Miss Banamba: Tradition and Change in a Surinamese Maroon Dance Competition  
*Corinna Campbell, Harvard University*
- 9:00 Negotiating African Guyanese Ethnic Identities through Kweh-Kweh Ritual Dance  
*Gillian Richards-Greaves, Indiana University*
- 9:30 “Donde hay sangre negra”: The Religious Dance of “Los Morenos de Paso” in Arica, Chile  
*Juan Wolf, Indiana University*
- 10:00 African Sensibility and Creek/Seminole Stomp dance  
*Paula Conlon, University of Oklahoma*

- 12D Los Angeles Room**  
**Music in “Total” Institutions**  
 Chair: Tyler Bickford, Columbia University
- 8:30 Blood in My Eyes: The Inspiring Principles of Musicians at Louisiana’s Hunt Prison  
*Benjamin Harbert, Georgetown University*
- 9:00 How to Prescribe a Healthy Listening? Music Listening in Terms of Medical Efficacy at Rivington House  
*Anita Hoyvic, University of Oslo, Norway*
- 9:30 “Girl, you nasty!”: Policing the Boundaries between Inappropriate Dancing and Moral Character  
*Jennifer Woodruff, Bates College*
- 10:00 Musical Consumerism in School: Expressive Negotiations of Institutional Authority During Classroom Lessons at a Vermont Elementary School  
*Tyler Bickford, Columbia University*

- 12E Del Mar/Verugo Room**  
**Alaska Native Music as Social Activism**  
 Chair: Susan Hurley-Glowa, University of Alaska, Fairbanks
- 8:30 The Alaska Native Solidarity Movement of the 1960's and Its Musical Consequences  
*Maria Williams, University of New Mexico*
- 9:00 “Yup'it Yuraryarait” (Yup'ik Ways of Dancing): Revitalization and Continuum  
*Theresa John, University of Alaska, Fairbanks*
- 9:30 Music, Language and Activism in the Athabascan Songs of Minto, Alaska  
*Siri Tuttle, University of Alaska, Fairbanks*
- 10:00 “Yugiyama Usuuq” (Awaken Your True Self): The Politics of Performing Modern Indigeneity in Urban Alaska  
*Jessica Bissett Perea, University of California, Los Angeles*
- 12F Garden West Room**  
**Critical Perspectives on the Sublime Frequencies Label**  
 Chair: Michael Veal, Yale University
- 8:30 Rawness as Signifier of Authenticity and Immediacy: Aesthetics and Ideologies in Sublime Frequencies' Video Output  
*Lynda Paul, Yale University*
- 9:00 Packaging Iraq: “Choubi Choubi” and the Challenges of Representation  
*Aaron Judd, Yale University*
- 9:30 Engineering Social Space: The ‘Silent’ Structures of Alan Bishop’s Radio Palestine  
*Joseph Salem, Yale University*
- 10:00 Proibidão C.V and the Sublime Frequencies Aesthetic  
*Christina Cruz-Uribe, Yale University*

- 12G Brentwood Room**  
**New Media Ecologies of World Music**  
 Chair: Timothy Taylor, University of California, Los Angeles
- 8:30 Dude, Where’s My Video?  
*Kevin Driscoll, University of Southern California*
- 9:00 The Corrido and the Network: Cross-Border Ecologies of Mexican Music  
*Josh Kun, University of Southern California*
- 9:30 Uneasy Peers and Unstable Platforms: The Making and Breaking of World Music 2.0  
*Wayne Marshall, Massachusetts Institute of Technology*
- 10:00 “New Old Media” of World Music  
*David Novak, University of California, Santa Barbara*
- 12H Westwood Room**  
**Music, Religion and the Construction of Modern Identities: The Case of Africa and Cuba**  
 Chair: Austin Okigbo, Indiana University
- 8:30 The Sacralization of Cubanidad: Making the Nation Sacred in Cuban Cajon Ceremonies  
*Nolan Warden, University of California, Los Angeles*
- 9:00 Reviving Tradition, Engaging Modernity: Style and Aesthetics in Ghanaian Pentecostal-Charismatic Church Musical Practices  
*Eric Beeko, University of Pittsburgh*
- 9:30 Musical Inculturation, and the Performance of Zulu Identity in a Post-Apartheid South African Christianity  
*Austin Okigbo, Indiana University*
- 10:00 Discussant: Mellonee Burnim, Indiana University

- 12I Chandler Room**  
**Music and Social Activism III**  
 Chair: Dale Olsen, Florida State University
- 8:30 Les Têtes Brulées, Minstrelsy and the Patriotic Mirror  
*Dennis M. Rathnaw, University of Iowa*
- 9:00 Beautification, Possession, and Cultural Reimagination: The Fight for Fort Mahakan  
*Eleanor Lipat-Chesler, University of California, Los Angeles*
- 9:30 Performing La Colombia: Transnational Dimensions of Locality in Mexican Cumbia  
*Jesus Ramos-Kittrell, Southern Methodist University*
- 10:00 Considering Greenland: Music in the New Arctic Frontier  
*Kimberly Cannady, University of Washington, Seattle*
- 12J Fernwood Room**  
**Toward Aesthetic Analysis in Global Popular Musics**  
*Sponsored by the Popular Music Section*  
 Chair: Jeremy Wallach, Bowling Green State University
- 8:30 Unchained Melodies: Aesthetics and Genre-Crossing Politics in Popera.  
*Katherine Meizel, Oberlin College*
- 9:00 In the Ear of the Beholder: Aesthetics and Musical Taste  
*Esther Clinton, Bowling Green State University*
- 9:30 Technoaesthetics and the Production of DIY Music Technology  
*Lauren Flood, Columbia University*
- 10:00 “Easy Listening”: Rethinking Taste Hierarchies in Indonesian Pop  
*Jeremy Wallach, Bowling Green State University*

- 13A Garden East Room**  
**Film Session**  
 Chair: Jane Piper Clendinning, Florida State University, Tallahassee
- 10:45 Music and Reincarnation: A Balinese Cremation Ceremony  
*Elizabeth A. Clendinning, Florida State University, Tallahassee*
- 13B Sawtelle Room**  
**Lecture Demonstration**  
 Chair: Elisabeth Le Guin, University of California, Los Angeles
- 10:45 Songs of Coming and Going Son del Centro, Centro Cultural de México, Santa Ana, California  
*Elisabeth Le Guin, University of California, Los Angeles*
- 13C Rosewood Room**  
**Transnational Dance and Ritual**  
 Chair: Katherine M. Brucher, DePaul University
- 10:45 Liquid Solidarities: Vague Belonging at Electronic Dance Music Events in Paris, Chicago and Berlin  
*Luis-Manuel Garcia, University of Chicago*
- 11:15 Social Activism or Cultural Appropriation? Didik Nini Thowok and the Recontextualization of an East Javanese Female Style Dance  
*Christina M. Sunardi, University of Washington, Seattle*
- 11:45 Bodies in Motion, Spirits in Transition: The Performance of Gongde Funerary Rituals by Chaozhou Chinese Transmigrants in Thailand, Malaysia, and Singapore  
*Mercedes DuJunco, Bard College*

- 13D Brentwood Room**  
**Musical Cultures of Voluntary and Forced Migration**  
 Chair: Niloofar Mina, New Jersey City University
- 10:45 Shlepn Dem Goles (Lugging the Exile): Diaspora and Diasporism in Contemporary Yiddish Song  
*Shayn E. Smulyan, Brown University*
- 11:15 Fuzzy Set of Identities in the Music of Kurdish Alevi Diaspora in Germany  
*Ozan Emrah Aksoy, CUNY Graduate Center*
- 11:45 Threats to and Protection of Intangible Heritage in Refugee Camp Settings: Conceptual Framework and Case Study from Mae La Refugee Camp on the Thai-Burmese Border  
*Gregory Scarborough, Cultural Cornerstones and UNICEF*
- 13E Garden West Room**  
**Ecologies of the Body and the Environment**  
 Chair: Sonia Gaind, New York University
- 10:45 “Like Blood in Your Mouth”: Vocal Pathology and Catharsis in Flamenco Cante  
*Sonia Gaind, New York University*
- 11:15 Global Warming and Eco-Musical Broadside  
*Alison Booth, Auckland University of Technology, New Zealand*
- 11:45 Rain Prophets and Song: Environmental Knowledge and Musical Preservation in Ceará, Brazil  
*Michael Silvers, University of California, Los Angeles*

- 13F Westwood Room**  
**Music and Social Activism IV**  
 Chair: Carol Muller, University of Pennsylvania
- 10:45 The Disharmonious Honking of the Vuvuzelas: African Rhythm and African Noise in the Soundscape of the 2010 Soccer World Cup  
*Nicol Hammond, New York University*
- 11:15 Senzeni na: Critiquing Resistance in South African Religious Music Studies  
*Marie Jorritsma, University of the Witwatersrand*
- 11:45 Music as Civil Protest: Shajarian’s Rabbana Prayer as a Protest Tool in the Aftermath of the 2009 Iranian Elections  
*Kamran Hooshmand, University of Texas, Austin*
- 13G Fernwood Room**  
**Music Displacement and Disaster IV**  
 Chair: Sven Kirschlager, Freie Universitat Berlin, Germany
- 10:45 “Everything is in God’s Hands”: Negotiating Spirituality and Materiality in Bikinian Bomb Songs  
*Jessica A. Schwartz, New York University*
- 11:15 Music in Movement—Corridistas in Mexican Country Buses as Intermediaries between Local Interests and Globalization  
*Sven Kirschlager, Freie Universitat Berlin, Germany*
- 11:45 Poetic Emplacement: Musical Mediation of Place within the Somali Community of London’s King’s Cross  
*Emma Brinkhurst, Goldsmiths College, University of London, United Kingdom*

- 13H Glenwood Room**  
**Sound Ecologies: Place and Politics IV**  
 Chair: Ray Briggs, California State University, Long Beach
- 10:45 Managing New York City's Immigrant Music Traditions: Adaptive Strategies for Sustainability in the Global Cultural Economy  
*James Napoli, Columbia University*
- 11:15 Authenticity and Identity in the Practice of Mariachi Music in Southwestern United States  
*Sally Hawkridge, Independent Researcher*
- 11:45 Reinterpreting Devotional Songs as National Anthems in the Coptic Canadian Diaspora: Taratil and the Nag Hammadi Killings in Upper Egypt  
*Carolyn M. Ramzy, University of Toronto, Canada*
- 13I Del Mar/Verugo Room**  
**Music and Social Activism V**  
 Chair: Cheryl Keyes, University of California, Los Angeles
- 10:45 Reggae, Hip hop and Resistance: African Canadian Youth Culture in Canada  
*Lisa N. Tomlinson, York University, Canada*
- 11:15 Azmari-Rapper Continuum: Ethiopian-Israeli Music and Social Activism  
*Ilana Webster-Kogen, SOAS, University of London, United Kingdom*
- 11:45 "We are Not Social Workers!": Squaring Hip-hop Aesthetics and Sub-cultural Kanak Cool in Inner-city German Youth Centers  
*Margaret Jackson, Troy University*

- 13J Chandler Room**  
**Sounds of China**  
 Chair: Siu-Wah Yu, Chinese University of Hong Kong
- 10:45 Sounding "Mongolian": Music of the Horse-head Fiddle in Inner Mongolia China  
*Charlotte D'Evelyn, University of Hawai'i*
- 11:15 Bark Beetles, Bioacoustical Fieldwork, and Connections with Chinese Acoustical Cosmology  
*Francesca R. Sborgi Lawson, Brigham Young University*
- 11:45 Mainstream Maoism: Nationalist Music, Maoist Language, and the "New Nepal"  
*Anna M. Stirr, University of Oxford, United Kingdom*
- 13K Los Angeles Room**  
**Music Copyrights and Human Rights II**  
 Chair: Alex Perullo, Bryant University
- 10:45 Music, the Gulf, and the Global City  
*Laith Ulaby, Independent Scholar*
- 11:15 "Murder was the Case": Rap Lyrics as Evidence of Crime  
*Lily E. Hirsch, Cleveland State University*
- 11:45 Rumblings of Revolution: Copyright, Control and the Rise of Independents in Post-WWII American Popular Music  
*Laura Schnitker, University of Maryland, College Park*

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**Musicianship in Exile: Afghan Refugee Musicians in Finland***Lari Aaltonen, University of Tampere*

My presentation deals with the professional Afghan refugee musicians in Finland. As a displaced music culture, the music of these refugees immediately raises questions of diaspora and the changes of cultural and professional identity. I argue that the concepts of displacement and forced migration could function as a key to understanding musicianship on a wider scale. Adelaida Reyes (1999) discusses similar ideas in her book *Songs of the Caged, Songs of the Free. Music and the Vietnamese Refugee Experience*. By interacting and conducting interviews with Afghan musicians in Finland, I have been researching the change of the lives of these music professionals. The change takes place in a musical environment which is if not hostile, at least unresponsive towards their music culture. Musicians who used to enjoy wide recognition and popularity are now forced into a life of outsiders without any relevant skills or expertise that their new home country demands. As John Baily suggests in his article *So Near, So Far: Kabul's Music in Exile* (Baily 2005), music and dance can be used to maintain aspects of former cultural identity but also to create new forms which help in dealing with new life. Among the Afghan musicians in Finland, new ways of maintaining musicianship are emerging. At the same time the musicians are adapting to the lamentable situation where their expertise is not needed. My research indicates that the study of music and refugee musicians in Finland has added value when discussing the politics of migration in Finland.

**"Music in the Non-narrative Silent Film: Erik Satie and Rene Clair's Entr'acte"***Jessica Abbazio, University of Maryland, College Park*

The function of music as combined with visual spectacle in the staged melodrama and the narrative silent film of the late nineteenth and early twentieth centuries was clear: these genres relied upon the interaction between musical conventions and artful staging to accentuate the emotional qualities inherent in their plot lines. The non-narrative silent film, with its lack of coherent plot, marks a unique interaction between music and image. In this paper, I explore the role Erik Satie's score plays in Rene Clair's short Dada film *Entr'acte* (1924), a film that has no specific plot to illustrate and no distinct emotions to convey. The atmospheric and rhythmic elements provided by music create connections between image and sound and endow the non-narrative silent film with coherence despite its lack of a logical, progressive plot line. An analysis of Satie's score illustrates the lengths to which the composer went to provide structure for a seemingly random collection of images through the creation of rhythm and ambiance. By examining the relationship between the music and film through a shot-by-shot analysis, I explore the ways in which music regulates the rapidly shifting images in *Entr'acte* and provides a context in which the viewer can interpret the film as a whole. An understanding of the role music plays in the viewer's interpretation of this abstract film opens the door for an ethnomusicological approach to modern film music from a variety of cultures and genres.

**Facets of the Film Score: Synergy, Psyche, and Studio***Jessica Abbazio, University of Maryland, College Park*

The study of film music is an emerging area of research in ethnomusicology. Seminal publications by Gorbman (1987) and others present the Hollywood film score as narrator, the primary conveyance of the message in the filmic image. The synergistic relationship between film and image communicates a meaning to the viewer that is unintelligible when one element is taken without the other. This panel seeks to enrich ethnomusicology by broadening perspectives on film music in an exploration of films of four diverse types. Existing on a continuum of concrete to abstract, these papers evaluate the communicative role of music in relation to filmic image. The first paper presents iconic Hollywood Western films from the studio era, assessing the ways in which white and Indian stereotypical associations are cued and reinforced through the musical score. The second describes *Dancer in the Dark*, a film that places the score within the protagonist's inner psyche; this examination of music and emotion tests the boundaries of the traditional musical. A discussion of music in the non-narrative silent film investigates the relationship between rhythm, ambiance, and Dadaist image in a paper on Rene Clair's *Entr'acte*. The final paper delves into the genre of animated sound, a recording technique in which sound is created by optically recording sound waves onto film strip. This presentation explores the relationship between sound and the abstract image that creates it. Despite the varied dimensions of these films, each paper addresses the communicative interplay between sound and image.

**"What is at Stake and for Whom?": Nurturing a Collaborative Environment for Banjo Roots Research***Greg C. Adams, University of Maryland, College Park*

During an informal conversation about banjo roots research at the 2008 SEM Conference, Dr. Jerry Wever (Spelman College) posed the question, "What is at stake, and for whom?" The question was about what it means to truly address issues of race, slavery, exploitation, and appropriation as it pertains to the banjo's African American and multicultural history. This same question is applicable to asking why disparate groups of banjo-focused stakeholders have not yet collectively shaped a deeper narrative clarifying certain facets of the banjo's nearly four hundred year history.

In this paper I wish to present how three groups of stakeholders might more effectively work together as part of a hypothetical tripartite collaborative environment. The first group, professional scholars, generally consists of ethnomusicologists, historians, educators, and other formally trained and affiliated researchers. The second group includes a composite of non-professional researchers, non-academic scholars, and musicians who have taken seriously the importance of digging deeply into the banjo's past by studying, in part, West African living traditions. The third group consists of vernacular and professional musicians in or from West Africa whose traditions are increasingly recognized by the public as "African banjo antecedents."

Ultimately, the issues surrounding these banjo-focused stakeholder groups reflect similar issues found in other areas of study.

### **A Theater of the Spirits: Oral Tradition and Communal Memory in Northeast Thai Healing Rituals**

*Supeena I. Adler, University of California, Riverside*

Spirit mediums in Sisaket province practice an animist healing renewal ceremony in which poetry, music and the body of the medium bridge the human and spirit realms. The ritual process transmits local knowledge to the community and publicly pays respect to the spirits ensuring everyone's continued good health. Mediums chant about life crises and the critical moment between life and death, providing counsel and advice and teaching patients and participants to value their Lao heritage. As part of the renewal ceremony, ritual participants compose and perform a commonly known ritual epic story in theatrical form. This story conveys communal knowledge about the provincial landscape and history, ancestors and local literary heroes, ways of life in the past, the relationship between humans and nature spirits, how to survive in the wild, and social roles. Under the guidance of the spirits, participants call upon the wisdom of ancient Lao kings of local literature and become part of the past, imagining themselves in an ancient environment, learning communal values and the meaning of life. Building on methodologies of ritual interpretation by Roseman (1991) and Feld (1982), in this paper I interpret this oral theatrical tradition in terms of communal ethics and an imagined premodern Lao identity in which the spirits embody communal history and memory. Individual ailments are regarded as having familial and communal consequences, becoming sites of resistance to modern medical science, as the ritual theater resists the modern nation state by reinscribing cultural allegiances to ancient Lao kings and values.

### **Fuzzy Set of Identities in the Music of Kurdish Alevi Diaspora in Germany**

*Ozan Emrah Aksoy, CUNY Graduate Center*

Most members of the Kurdish Alevi Diaspora in Germany are individuals who fled Turkey to escape the violence and discrimination imposed on them over the last three decades. As a both religious and ethnic minority in their homeland, Kurdish Alevis rely heavily on music that plays a central role in their religious life, and also in social and political spheres, where protest songs have been integral to group cohesion and a vital platform for formulating political critiques and demands. Kurdish Alevi immigrants in Germany have struggled for identities that they have imagined or embraced, as leftists, Kurds, and Alevis. In this paper I will analyze the political, ethnic, and religious identities articulated in the music of prominent Kurdish Alevi musicians in the last three decades by applying the methodology of Fuzzy Set Theory (FST), which is introduced by Lotfi Asker Zadeh to describe "a class of objects with a continuous grade of membership" in a groundbreaking, *Information and Control*, article (Zadeh 1965: 338). I will present a novel ethnomusicological FST application to quantify the membership values of

multiple identities (i.e. leftist, Kurdish, or Alevi) reflected on the music of Kurdish Alevis. I will analyze album covers, liner notes, locatable audio sources, arrangement styles, use of instruments, linguistic choices, and themes in order to devise a fuzzy scoring rubric to quantify the relative membership values for each identity in the last three decades.

### **A Question of Genocide, a Question of Self: Music, Trauma, and Political Identity in the Armenian Diaspora**

*Sylvia Alajaji, Franklin and Marshall College*

The 1915 Genocide that claimed the lives of approximately one million Armenians in the Ottoman Empire and resulted in the mass dispersion of survivors is one of the most contested events of recent history. Through an examination of three case studies (in the Ottoman Empire; Beirut, Lebanon; and Los Angeles), I propose that since 1915, the boundaries of Armenian music have been continually redrawn, adjusting to the realities presented by years of occupation, the Genocide and its aftermath, and the consequences of the state of conflict over the very existence of that event. Published material on Armenian music rarely takes into consideration the various diasporic communities and tends to focus on establishing a field of study for general Armenian folk and religious music. This presupposes the existence of a single cultural "Armenia," somehow continuous, united across physical boundaries. A study of the role of music within the various communities reveals a more complicated reality than the widely disseminated essentializing narrative I dismantle here. These case studies reveal how music accommodates and/or directs shifting senses of Self—shifts that correspond to "incubational" (Gramsci's term) moments of time. The musical language and musical narratives of the Armenian diaspora signal the diaspora's developing consciousness as an exilic community and play an integral role in its coming to terms with certain political and historical realities. Thus, the musical "reactions," or trends, under consideration exist as something more contrapuntal, interacting with and adjusting to the multiple dimensions of the various realities of the diasporic community.

### **Local Forests, Global Instruments: Connecting Ecological and Cultural Sustainability**

*Aaron Allen, University of North Carolina, Greensboro*

The sound of western art music relies on the instruments of the violin family, the construction of which depends on endemic natural resources from two unique forests. Wild-grown pernambuco of the Atlantic Forest of South America is the primary choice to make professional bows. This tree, the pau brasil or "flaming-red wood," was so important that European colonial powers (who used the wood to dye regal garments) named the country Brazil after it. Today, despite international conservation efforts, the tree is nearly extinct. Another rare wood — the red spruce of the Paneveggio Forest in the Italian Alps — has a less traumatic history. A unique microclimate allows for the straight, even growth of the common spruce that results in resonance wood. Luthiers since Stradivari have used it for the soundboards of professional-

quality violins, resulting in the Paneveggio's moniker, the "Forest of Violins." The powerful Venetian Republic also desired the tall, strong trees for their navy, but a tradition of indigenous management since the 12th century thwarted such threats. Today, the Paneveggio grows more wood biomass than loggers remove. Comparing these forests offers three important lessons regarding sustainability: western art music both threatens and helps protect the unique resources on which it depends; local communities have an important stewardship role in managing material for global culture; and ecological and cultural sustainability are inextricably linked. Jeff Todd Titon and others have taken an interest in cultural sustainability; this paper contributes to that dialogue to show the interconnectedness of ecological and cultural sustainability.

### **Post-Colonial Sound Ecologies in the South Atlantic**

*Pedro Almeida, University of Aveiro*

In a post-colonial context, the South Atlantic exists as a geographical and symbolic space in which sound ecologies represent and construct identities and meanings. This panel presents four contrasting perspectives on how sound ecologies and musical expressions connect reciprocally and are intertwined in urban contexts. In particular, they focus on an "Atlantic triangle" that includes the Iberian Peninsula, lusophone Africa, and Brazil, bearing witness to Portugal's colonizing past. Each paper illustrates that simple conceptions of identity cannot be simply mapped onto this "Atlantic Triangle" which often eludes conventional ethnographic characterization by virtue of the ties of reciprocity that either replace, or hide structures of power. The panel develops the notion of the South Atlantic as an alternative to simple binary perspectives which pit developed against developing, Western against non-Western. We challenge traditional concepts of the sub-altern by characterizing a 'subaltern cosmopolitanism' (Santos 2002) by illustrating the musical dimension to counter-hegemonic practices and resistances and considering the role of music in the struggle against neoliberal globalization and social exclusion. This oblique look at current themes in identity construction, diaspora and the colonial legacy are addressed through different points of view in each presentation: the role of sound ecologies in the construction of a specific urban space; the development of a unique jazz idiom based on a "Portuguese musical universe"; the definition of distinctive musical traits in the work of Portuguese singer-songwriters; and the role of dialogue and love in the construction of knowledge.

### **Pearling For Heritage: Reclaiming Authority for Kuwaiti Pearling Music**

*Ghazi Al-Mulaifi, New York University*

This essay reawakens the spirit of Kuwaiti pearling music as it was remembered and lived before the advent of the oil boom and Kuwait's independence in 1961. Thus far, preliminary ethnomusicological work on Kuwaiti pearling music has been conceived within traditional heritage models and, as such, concerns itself with the work of preservation and description.

Cultural theorist and folklorist Barbara Krishenblatt-Gimblett has observed that, from the perspective of the nation-state, heritage is a mode of cultural production whereby state institutions extract and commodify select practices of its citizens, presenting these as the face of the nation (1998). Subsequently, heritage theorist and archaeologist Laurajane Smith argued that the authorized heritage discourse of the state exercises its power by refraining from dialogic engagement with those very select practices of peoples and thus erases both people and practices in the process (2006). In Kuwait, this silencing of sub-discourses for the sake of state heritage projects strips pearling music of and from its historical and social context and in the process a people and their past. The richness and complexity of these inter-relational practices – which include, but are not limited to, social, mercantile, sexual, religious, and spiritual practices – are in danger of being erased from history by the authorized heritage discourse. This paper argues that, by engaging dialogically with those voices and practices that are silenced by the authorized heritage discourse, scholarship can re-empower sub-discourses of Kuwaiti pearling and provide hope for a re-inhabitation of pearl diving musical practices.

### **Applied Ethnomusicology and Strategies for Making a Difference**

*J. Ric Alviso, California State University, Northridge*

Doing work that is relevant requires passion and planning. The author suggests directions for research, teaching and dissemination that aim toward affecting broad societal policies- economic, social and political. By drawing upon ethnomusicological fieldwork with inner-city immigrants and musicians in prison and 16 years college teaching, in addition to 15 years of experience and lessons in social work with persons who are homeless, disabled, and economically and socially disenfranchised, the author proposes a methodology that challenges ethnomusicologists to look beyond their traditional roles as those who document, study, and analyze music in and as culture toward a greater sense of purpose and toward the incorporation of strategies that more urgently and directly affect the lives of the people they work with.

### **Zimbabwean Marimba Workshop**

*Ric Alviso, California State University, Northridge*

Zimbabwe is a country facing multiple challenges today: political, economic, public health and humanitarian. Music has always had a strong role in Zimbabwe in dealing with death, illness, and grief and providing an outlet for education, personal expression, and healing through communication with the ancestors. This hands-on workshop will teach participants how to play several traditional and modern marimba songs from Zimbabwe. A set of marimbas as taught in Zimbabwean schools may include 7 instruments- 3 sopranos, 2 tenors, a baritone and bass- along with rattles (and occasionally drums). Each individual part may be basic but interlock rhythmically with other parts to create a rich, polyrhythmic texture. Improvisational techniques will be taught as well as singing and simple dance steps as time permits. Background on the

history of marimba and its role in Zimbabwe as well as the significance of the songs presented will be discussed. No previous experience is required.

**A Guatemalan Beethoven: Text, Music, and Agency in a New Marimba Arrangement of Beethoven's 9th Symphony**

*Andrés Amado, University of Texas, Austin*

While it is common place that music works semiotically like a language, ethnomusicologists have argued that the semiotic richness of the music medium derives from its ability to work differently than language. Consequently, when music combines with lyrics, the intersections of text and music greatly enhance the potential for meaning of both media by allowing interpretation at multiple levels. Such is the case of Beethoven's choral symphony, which has been performed from religious settings, to concert halls, to olympic events. In Guatemala, the marimba ensemble Gaudia Cantorum, comprised of young musicians, has also come up with its own interpretation of Beethoven's masterpiece. More than a mere transcription of the original piece, this version of the Ninth Symphony expresses local culture and local agency through a resignification and alteration of the original work. In this presentation I study the intertextuality present in Gaudia Cantorum's arrangement of Beethoven's choral symphony. I intend to highlight the way this work reflects Guatemalan culture and the agency of local musicians. For this purpose I analyze the music and the text and suggest possible interpretations of their intersections in this arrangement using Peircian semiotics and musical analysis. I complement these analyses with data from personal interviews with musicians from this ensemble. I propose that this arrangement expresses elements of local identity rather than aspirations to European culture. This paper contributes to the fields of musicology and ethnomusicology, both of which have yet to highlight the use of classical music in the Guatemalan ladino musical culture.

**The Urban Guanaco's Music: Illuminating Salvadoran Identity within the Mexican Context of Los Angeles**

*Alexandra Anaya, Independent Scholar*

Forced to relocate in the wake of El Salvador's civil war (1980-1992), 270,000 Salvadorans reside in Los Angeles, now home to the largest urban Salvadoran population outside San Salvador. This study, based on fieldwork with musicians and cultural organizations in the Los Angeles Salvadoran community from 2009 to the present, explores the intersections of memory and identity politics through the lens of intercultural tensions between the Salvadoran and Mexican diaspora communities of Los Angeles. For many first-generation Salvadorans, the emotional and physical trauma of the war resulted in collective cultural amnesia, which has been passed on to the second American-born generation. Consequently, many immigrant Salvadorans live under a façade of Mexican/Chicano cultural identity—this, to minimize marginalization within the dominant Spanish-speaking culture in Los Angeles, which is itself positioned outside the privileges of mainstream U.S. culture. In 2008, however, Guanaco (Salvadoran) pride was in evidence

when the Salvadoran children's marching band, Nuestros Angeles del Salvador (Our Angels from El Salvador) and the Association of Salvadorans in Los Angeles's ballet folklórico, were featured performers in the Rose Bowl Parade in Pasadena, California. These appearances resulted in international media exposure for Salvadoran music and culture, which, in turn, triggered a surge of similar musical groups forming in Los Angeles—all with the goal of developing a post-war Salvadoran identity that dissociates from a Mexican identity.

**Interactive Ritual as Sport: A Clash of Brass and Haka at a Maori Powhiri (Ritual Greeting)**

*Harold Anderson, Bowie State University / Goucher College*

Ritual studies have typically dealt with a circumscribed set of cultural circumstances, and maintenance of an emic symbol set within a localized community (Goffman, Turner, etc.). But the world of sport is maintained by drawing competitors and audience globally. At Ratana Pa, on New Zealand's North Island, Maori exploit permeable borders (see Kapchan, Stokes, etc.) and portable symbol sets as found in both music and sport, to interactively construct place and identity on an expanding field. As groups of visitors (manuhiri), including representatives of government and major political parties, enter onto the sacred ground of the paepae during the birthday celebration of the community's founder, they are escorted by a brass band. Visitors and band are met in a sonic frenzy, as the home people (tangata whenua) perform a haka across the field of play. The resulting cacophony is a mock competition — a symbolic "clash of cultures" — that precedes a "real" contest of oratory and style, supported by music. I use a theoretical framework derived from symbolic interactionism and performance studies to show the Ratana Movement as a "bottom-up" synthesis of Maori and European cultures that enables Maori people to retain "national" and cultural identities, "in the face" of New Zealand's quasi-colonial infrastructure, even as they accommodate and embrace aspects of European culture. Music and oratory in competitive context play a central role in the maintenance of tradition and the remaking of identity in the subaltern and dominant cultures, within the bounds of the Ratana complex and beyond."

**African Music in the American Academy: Challenges and Directions**

*Lois Ann Anderson, University of Wisconsin-Madison*

As we celebrate the 50th anniversary of the ethnomusicology program at UCLA, the African Music Section seizes the opportunity to express its profound gratitude to our forebears for their invaluable path-finding visions and efforts. While we acknowledge past and current individual and collective contributions to the study of African music, we are motivated by the power of collectivism to draw upon our richly varied perspectives and apply them toward our common goal of professional growth as we look toward the future. Accordingly, this panel of seasoned teachers, scholars, and performers of African music leads the Section to critically consider our past, present and future activities. Beyond the identification of accomplishments and failures,

systemic empowerment and constraints, as well as other challenges, the panel aims to inspire a new momentum and regenerate the debate on new directions that African music scholars should be pursuing. Thus relevant questions include: where should African music scholars, especially in the American academy, be going, and/or what should we be doing in the future? What are (or should be) areas of focus in African music scholarship that would both advance the field and help our research and teaching continue to be vibrant and exciting for those interested in the subject? Most important, how does what we do affect or benefit African people, as well as larger international academic and cultural communities?

**Never Suspect: Oral Transmission, Aural Subversion, and Musical Histories of the Unexpected in Twentieth Century Southwest Oklahoma**

*Chris Aplin, University of California, Los Angeles*

What might identity mean if you were a displaced Fort Sill Apache, raised in the punk scene of suburban Washington, D.C. a sucker for a good crabcake, and modest Maryland nationalist? How might that identity translate if you were reintegrated into the ancestral homeland" of southwest Oklahoma? Writings on American Indian musical practices have focused on the indigenization of popular musics, particularly about the ways that musical and cultural identities are tied to issues of geographic "place " and (more recently) social "space" among communities concentrated within a reservation setting (e.g. Samuels 2004; Jacobsen 2009). My research in contrast is oriented toward understanding a diasporic community more appropriately defined in transitory movement. Fort Sill Apache movement along their "routes" are nonetheless fundamentally rooted. My paper will provide a context for understanding how contemporary popular music performances by Fort Sill Apache tribal members fit within long-standing transmission practices that arose from home-based recording studios, intertribal recording sessions, and creative collaborations evident in twentieth-century southwest Oklahoma. This is an unexpected history (Deloria 2004) in which Fort Sill Apache musicians usefully represent an important cross section of the social practices prevalent in southwest Oklahoma. These practices contribute to a regional sense of cosmopolitanism that has characterized interactions since establishment of the intertribal Kiowa-Comanche-[Kiowa] Apache, Wichita-Caddo-Delaware, and Cheyenne and Arapaho communities in 1867 and opens up new possibilities for understanding American Indian modernity, identity, and representation one might "Never Suspect."

**Griot MCs and Origin Myths: Negotiating Environments of Displacement in Senegalese Hip Hop**

*Catherine Appert, University of California, Los Angeles*

Senegalese hip hop culture is marked by discursive, musical, and performative identifications with a mythologized African past perceived as the origin of U.S. hip hop. Aesthetic and social continuities between hip hop and *griot* (bardic) performance are central to this origin "myth," sometimes eliding the continued

existence of "traditional" practice. At the same time, rappers draw on defining socio-historical characteristics of U.S. hip hop in explicit efforts to modernize griot performance. Drawing on fieldwork in the U.S. and Dakar, this paper explores how the displacement of Africans via the transatlantic slave trade and their experiences in the racialized environment of the New World inform hip hop culture in Senegal, where youth perceive their urban environment as marked by parallel experiences of social, political, and spatial displacement. Focusing on Senegalese immigrant rappers in the U.S., it examines how succeeding voluntary migrations across the Atlantic intersect with a primary forced diaspora, arguing that these multilayered histories of displacement are brought alongside each other through performative origin myths. This paper therefore interprets local narratives of origins in Senegalese hip hop as strategic negotiations of urban postcolonial space and immigration into the racialized communities of the diaspora. In doing so, it eschews an objective genealogy of musical origins in favor of an intersectional relationship between past and present, home and diaspora. In this instance, situated study of musical origin "myths," more so perhaps than focusing on direct musical links, illuminates the ways in which human agents perceive, create, and manipulate histories.

**Ethnomusicology at the Crossroads of Gender**

*Kara Attrep, University of California, Santa Barbara*

This roundtable will focus on the gendered experiences of women ethnomusicologists in the academy. By focusing on the narratives of five scholars occupying different professional ranks, we will illuminate an often-overlooked aspect of ethnomusicologists' careers. In a discourse that promotes equity, if not equality, the gendered experiences highlighted by panel members are often rendered invisible. We will initiate a dialog and draw attention to discrepancies in scholars' experiences of research, faculty evaluation, promotion, hiring, teaching, service, work/life balance and so on. Finally, we seek to develop strategies to rectify these inconsistencies, at our respective institutions and within the discipline. The themes highlighted by the panelists include: choices made by female scholars as they start their research or begin their careers; job market negotiation, departmental expectations of women ethnomusicologists, and the exigencies of inclusion, power and influence. Short presentations from each of the panelists will be followed by discussion and a brief summary by the Moderator of the ideas proposed.

**"The Day We Fall is Not the Day We Sink": Haitian Cultural Memory Archives and Repatriation After the Quake**

*Gage Averill, University of British Columbia, Canada*

In the Fall of 2009, the partners involved in the Alan Lomax in Haiti, 1936-37 boxed CD set submitted a proposal to repatriate the entire collection of Lomax's Haitian recordings in digital form to Haiti. The project was selected by the Clinton Global Fund as an Outstanding Project for Haiti in 2010 in collaboration with the Green Family Foundation. As work progressed toward a

launch this project in March of 2010, the January 12th earthquake transformed Haiti and cast cultural projects, especially archival projects, in a new light. The earthquake destroyed many libraries, galleries, museums, music schools, concert venues, important architectural landmarks, and homes with private collections, and in doing so, it obliterated archives, material culture, the potential for artistic livelihoods, and much of the infrastructure for performance. This cataclysm has immensely heightened the need for a national archival strategy and for repatriation of overseas cultural holdings, while simultaneously clarifying the dangers and risks of local storage and making work on cultural development much more difficult. I have been in conversation with private cultural activists and with Haitian ministry officials on the subject of cultural archives for some years. On this panel, I will discuss the historical risks to Haitian material culture as well as the prospects for cultural contributions to the rebuilding of Haiti through repatriation and the development of a transnational archival strategy for Haiti.

**“Padharo Mhare Des”(Welcome to my Land): The Idea of Rajasthan as Portrayed Through Filmi Set and Song in Bollywood**

*Shalini Ayyagari, Dartmouth College*

It's not entirely Rajasthani, but it sounds Rajasthani in terms of orchestration. The tunes, however, are very Indian." This description of music from the Bollywood film, *Paheli*, was given in an interview by the film's music director M.M. Kareem. In recent years, there have been a number of Bollywood films shot and set in Rajasthan, India, and in this paper, three films in particular, *Paheli* (2005), *Dor* (2006), and *Eklavya* (2007) will be analyzed in relation to their constructions of an idea of Rajasthan, as portrayed through their musical numbers. Such song sequences often take place on exterior sets, shot in the hot noontday sun, and using sweeping camera shots of the Thar Desert landscape dotted with camels on the horizon. The costumes tend to be of the traditional Rajasthani fare for both men and women, and the songs often feature distinctly Rajasthani folk tunes, lyrics, and instrumentation. Why in recent years has Rajasthan as a locality, more than other locations in South Asia, been chosen not only as a scenic backdrop as is often the case with Bollywood song landscapes, but as an integral part of the plot development? How are place, time and atmosphere evoked through the use of instrumentation, choreography, sung dialect, and costume design? Returning to the opening quote, this paper will explore the ways in which the Rajasthan symbolized in such filmi song sequences is set apart from the rest of India, thereby portrayed as foreign to India in both location and time."

**Rhythm as Activism: Building Communities of Struggle through Mobile and Inclusive Drumming Groups**

*Jonathan Bakan, University of Western Ontario and York University*

This paper examines the role of rhythm as an organizing principle in grass-roots community activism in Toronto between 2000 and 2004. It recounts the histories of two activist music ensembles, the Guerrilla Rhythm Squad, and its precursor, the Toronto 12/8 Path Band. Both groups were conceived as

applied experiments in musical activism, and served as practical laboratories to explore the use of groove-oriented rhythm as a means of collective and grass-roots community organization. Founded in 2000, the Toronto 12/8 Path band was inspired by ethnomusicologist Charles Keil's original "12/8 Path Band." In its short existence, the Toronto 12/8 Path Band played an important role in local anti-poverty struggles, and served as a precursor to the Guerrilla Rhythm Squad, which was formed during a long strike at York University in 2001. The Guerrilla Rhythm Squad soon grew to over a dozen active members, and became a significant feature on the local Toronto activist scene, participating in anti-poverty demonstrations, local trade union activities, strike support, picket lines, "direct action" occupations of buildings and public spaces, and a wide range of political demonstrations from 2001 to 2004. At its peak the Guerrilla Rhythm Squad had an email list of over 40 members. It played an especially important role in building and sustaining the three-day anti-FTAA demonstration in Quebec City in 2001. This paper reflects on the experience of these ensembles, and draws theoretical conclusions about the role of groove-based rhythm in fostering communal solidarity of feeling and action in grass-roots political discourse.

**Objective Measures of Subjective Experience in the Ethnomusicology of Autism: Attributes, Liabilities, and Larger Implications**

*Michael Bakan, Florida State University*

The Music-Play Project, or MPP, is a medical ethnomusicology program for children on the autism spectrum and their families. Its research team comprises two ethnomusicologists plus allied faculty from the College of Medicine (pediatrics, neuroscience) and the Center for Autism and Related Disabilities at a major research university. The project's central activity consists of free, improvisatory E-WoMP (Exploratory World Music Playground) music-play sessions involving small groups of children with ASD (autism spectrum disorders), their parents/caregivers, and two music-play facilitators. Support has been provided by the FSU Council on Research and Creative Activity and by the Remo instrument company. Several articles on MPP have been published since 2008, including two in *Ethnomusicology*. The most recent (pub. 2009) focused on a then in-progress randomized controlled clinical trial yielding quantitative measures of "social-emotional growth indicators" in more than twenty children. The assessment tool employed in this study was the SCERTS Model, which was developed by leading autism researchers and is recognized as a gold standard instrument in ASD research and treatment. The "objective" measurements and outcomes that have emerged from the 2009 SCERTS-based study have proven to be at once synergistic and confounding relative to the core ethnomusicological foundations and humanistic priorities that have guided MPP since its inception in 2005. This paper offers a discussion and critical evaluation of those outcomes, while also considering them in terms of a larger framework of potential attributes and liabilities inherent in ethnomusicology's current moment of growing engagement with empirical scientific methods and approaches.

**Music, Religion & Emancipation, Women's Andalusian Ensembles***Julia Banzi, Lewis & Clark College, Reed College, Al-Andalus Ensemble*

Women's secular music making has often had negative connotations associated with it throughout the Islamic world. Despite the absence of specific injunctions against music in the Koran, many conservative Muslim scholars view music as sinful, particularly with regards to women. The classical Andalusian musical repertoire is thought to have descended directly from the courtly music of Islamic Spain (711-1492 AD). Within this tradition, the historical record is rich with mention of women Andalusian musicians of the 9th-13th centuries CE. Women musicians are connected to the very "origins" of Andalusian music, the search for which has been the central concern of much of the scholarship related to Andalusian music. Present day women's ensembles of Andalusian music continue to flourish. . This presentation explores how both recent and older Iberian memories continue to influence the dynamics of collective assembly; in this case gender-separated women's Andalusian events involving music. It documents the phenomenon of female ensembles and explores factors that have contributed to their persistence over the centuries. Based on historical and ethnographic fieldwork in Morocco that included interviews with dozens of ensemble musicians, I explore the special status that independent women's ensembles hold in Moroccan society, the intersections of gender and music tradition, and what the presence of these ensembles suggests about broader socio-political and religious arrangements in Islamic Morocco. I contend that the existence of women's musical traditions, should lead us to reconceptualize intersections of history, memory, music, religion, gender and identity.

**Authenticity, Heteronormativity and Jewish Erasure: G-d Is My Co-Pilot's Radical Intervention into Punk Rock's Social Codes***Tamar Barzel, Wellesley College*

In the early 1990s, the band G-d Is My Co-Pilot (GodCo) was known for its short, intense songs about sexual freedom—defiant subversions of a social order that prevailed not only in the U.S. but also in the purportedly transgressive bastion of punk rock. Sharon Topper was the band's androgynous, outspokenly bisexual female lead singer. GodCo performed at several "Radical Jewish Culture" festivals in New York City, recasting traditional Jewish material—including holiday songs and the Israeli national anthem, "Ha-Tikvah"—into the musical language of No Wave, a genre of punk rock with avant-garde leanings. Despite the central role of Jewish musicians in iconic bands—including the Velvet Underground, the Ramones, the Voidoids, and the Patti Smith band—Jewish qua Jewish voices were absent from punk rock. This lack, coupled with the tangled role of Nazi, fascist, and racist imagery in punk rock and hardcore, led musicians to abstract Jewishness from their notions of punk rock authenticity. As a performer Topper had never before made reference to her own Jewish identity. As with its queer-positive songs, GodCo enacted a radical intervention into punk rock's unwritten social codes, where Jewish names and themes seemed jarringly inapt despite the genre's claims to subverting power relations. The band also

mapped new semiotic terrain by which listeners could collectively reclaim the "deep Judaism" normally construed as off-limits to (and by) nonobservant Jews. This paper draws on live recordings, self-published writings by musicians, interviews, and contemporaneous accounts to elucidate the transgressive social function of GodCo's Jewish material.

**From Musical Trope to Social Action: Popular Music Styles and the Power of Semiotic Ambiguity***Tamar Barzel, Wellesley College*

Whether as grassroots phenomena, mass-produced cultural products, or both, popular musical styles are well-positioned to encourage collective participation and social activism. By what mechanisms do artists and audiences transmute sounds into social engagement? As ethnomusicological research has shown, popular music styles are loaded with tropes that assume coded functions, signaling particular attitudes toward social hierarchies and power relations. Our panel investigates the ways in which artists model dissent and mobilize audiences through strategic treatments of musical codes. Rather than interpret such interventions as recontextualizing clearly defined musical signifiers, we suggest that social action in popular music centers on the potential for contestation offered by ambiguous codes. These codes are imbued with meanings and power from both above and below, paradoxically making activist treatments of ambiguous codes subject to recuperation through official narratives, mass marketing, or the replication of hegemonic hierarchies within a purportedly transgressive subculture. We investigate three popular music contexts in which artists strategically transform and deploy codes charged with an implied potential of social change: (1) The No Wave band God Is My Co-Pilot's transmutation of traditional Jewish songs into Dada-punk ditties, (2) punk musicians' transformations—and concealment—of blues resources in the development of a radical style, and (3) Iranian exiles' use of the 6/8 popular dance rhythm that was restricted in official Iranian music for nearly two decades. Through these readings we seek to shed new light on the transformative power of ambiguously coded resources in popular musicians' attempts to effect social change.

**Affect and Landscape in the Film Music and Film Sound of 21st Century Turkish Cinema***Eliot Bates, Cornell University*

A generic convention of many feature films and soap operas produced in Turkey is a tragic-comic encounter between rural Anatolia and modern, urban life. Starting with Yılmaz Erdoğan's film *Vizontele* (2001), these encounters have been set to instrumental music scored for a pan-Anatolian ensemble, which has in part contributed to the development of an indigenous, programmatic filmic" music and film sound idiom. This idiom has three primary components: arranged folk music that depicts specific localities, new compositions arranged in a "folkloric" style that depict generic rurality, and Anatolian folk instruments and vocables used in unconventional ways for the creation of non-musical special effects sounds.



Through an analysis of films by directors Yılmaz Erdoğan, Ömer Faruk Sorak and Sürrü Süreyya Önder, I will explore the symbolic nature of affect in this new Turkish filmic idiom, and how a programmatic use of folk music elements constitutes a fundamental shift in the range of possible emotional-affective meanings of folk music. I will analyze how generic rural Anatolian landscapes and the soundscapes of specific localities are invoked through music and non-musical sound. Finally, I will consider the extent to which specific symbolic representations, and more general trends in contemporary Turkish film sound, are inspired by film sound and scoring conventions in European and American films. This paper is in part based on observations at several film studios in Istanbul, and interviews with film music composers and session musicians.

### **Landscapes, Soundscapes and Depictions of Place in Asian Film Music**

*Eliot Bates, Cornell University*

This panel explores the film music aesthetics of recent films produced in West, South and East Asia. Such diverse genres can be analyzed in conjunction with each other through the lens of musical and sonic depictions of place and symbolic representations of landscape. Thematically connecting all three papers are indigenous/ "traditional" musical styles used in non-traditional ways – whether as music highlighted through song and dance numbers, as background music foregrounding visuals, or as silences that make the musical moments all the more powerful. The first paper examines the use of Anatolian traditional instruments in creating soundscapes that depict specific localities within Turkey and a generic sense of rurality. Of key importance here is the shift of affective meaning when traditional elements are used in programmatic ways. The second paper focuses on the visual and aural symbolic portrayal of the region of Western Rajasthan, India in the song sequences of three recent Bollywood films, and how depictions of Rajasthan in song sequences create a sense of nostalgia, timelessness and simplicity. The third paper explores diegetic music and political satire in the Chinese film music of Zhao Jiping. Here, the mood and striking depictions of landscape are achieved through a contrast between sparse musical moments, extended silences and the use of traditional musical elements as important parts of the film narrative itself. By foregrounding the role of music in Asian films, our panel seeks to find junctures in sound and affect among three diverse film genres.

### **Preserving, Recovering and Constructing Maya and Guatemalan Identity through Marimba among Guatemalan Youth in Los Angeles**

*Giovanni Batz, University of Texas-Austin*

This paper will analyze the use of the marimba in preserving and/or recovering Guatemalan and Maya identity and culture among the children of Guatemalan immigrants born and raised, or raised in Los Angeles. It will focus on two marimba groups consisting of Guatemalan youth. The first group is Maya-based and created to inculcate an indigenous identity and culture to US-born children within a pre-dominantly Latino and anti-immigrant

environment that discriminates and threatens the preservation of Maya identity in Los Angeles. These threats are more severe for the children of Maya as they face the difficulties in preserving their heritage as a result of institutions such as public education. The members of the second group are all female and *ladinas* (non-Indian) who are participating in a traditional male activity. Rather than inculcating a sense of ethnic identity as in the case of the Maya, membership in this marimba group has served to produce a Guatemalan national identity. A comparative analysis of these groups will explore the different constructions of identity on the basis of race, ethnicity and gender among the children of Guatemalan and Maya descent born and raised, or raised in Los Angeles.

### **What Does it Mean to be “moved” by Music?**

*Judith Becker, University of Michigan*

What if musical perception and musical emotion are both linked to our sense of bodily interaction with the world? What if musical emotions are built upon pre-conscious bodily experience, and that musical emotion excites primitive, evolutionarily adaptive bodily responses? What if the cognitive, conscious thoughts of the brain involved in musical emotions happen after the fact of our bodily involvement? This paper is a preliminary exploration of some of the implications for thinking about musical emotions of recent research on aural perception in the field of neuroscience. In the past decade, the idea that aural perception, including musical perception, is linked to body-based, premotor cortex, neuronal preparation for action-in-the-world has been repeatedly examined in articles within the professional journals of neuroscience. The neurons involved in these experiments and discussions are called “mirror neurons” since they mimic the neuronal actions that would occur in the mind/body of the perceiver were he/she to actually imitate actions that are seen or heard passively. There are some indications that the perception of motion in music, deemed to be metaphoric by nearly all musicologists, may in fact involve parts of the same mirror neuron system and its emotional connections as everyday perception of motion. The perception of musical ‘motion’ may involve a sense of self-motion involving the musculoskeletal system, the visceral system, as well as heart beat and respiration. Musical motion and musical emotion may be as close as their morphemes suggest.

### **Reviving Tradition, Engaging Modernity: Style and Aesthetics in Ghanaian Pentecostal-Charismatic Church Musical Practices**

*Eric Beeko, University of Pittsburgh*

There is a novel popular movement towards embracing African traditional cultural practices and worldviews in modern day Ghana. The move is in spite the emphasis on the national political front to modernize the nation in the spheres of democracy and governance, economic development, technology, and infrastructure.

The new trends in cultural revival has a bearing on the activities of the Pentecostal-charismatic church groups whose styles of liturgical functions and

musical performance incorporate elements of indigenous Ghanaian musical ideals and aesthetic preferences. In these Churches, preachers tend to dress in traditional West African attire, and exhibit sermon performances that reflect indigenous forms of communicative devices. Their ritual music incorporates rudimentary elements of Ghanaian and African styles such as hand clapping, dance, and communal approach to music making.

Using musical examples from the International Central Gospel Church, I argue that the rapid spread of these Pentecostal-Charismatic Christian groups in Ghana is evidence of their appeal to the populace who are getting more and more uncomfortable with the mainstream churches' (also associated with the missionary and colonial projects) repudiation of their indigenous cultural practices and worldviews. The popular move to revive and embrace indigenous culture especially music, precipitated by the rapid spread and social influence of the groups, is also shaping new ways of negotiating Ghanaian national and African identity, as well as establish the traditional in a framework of relationship with modernity.

#### **Virtual Heterophony: An Overview**

*Münir Beken, University of California, Los Angeles*

This study examines the nature of heterophony, a texture common to many musical traditions. It appears that performers or composers do not have direct control over the specifics of the resulting heterophonic texture but rather they provide a number of polyphonic possibilities that are limited by the tradition. Hence, heterophony may be considered as a bi-product of certain compositional techniques. This paper will analyze the famous Hüseyini Saz Semaisi by an Ottoman-Armenian composer Kemani Tatyos Efendi from two available performances of early twentieth century 78 rpm records: Udi Hirant on solo *ud* and Tanburi Cemil Bey and Udi Nevres Bey on *kemence* and *ud*, respectively. My analysis will suggest the existence of a different kind of heterophony that is not readily apparent in the performances. This more careful and controlled texture may be found between the specifics of the identity of a given composition and deviations from it during the performance. Therefore, this paper focuses on improvisation, variation, and version as they relate to the identity of any given composition, i.e. what distinguishes a musical composition from others. The perceptions of these concepts during a performance may also depend upon the experience and knowledge of the listener. The definitions, therefore, require a special attention in this context. Ultimately, in order to discuss a musical texture that exists in the minds of listeners and performers alike, we must use a phenomenological methodology.

#### **The Taiko Road: Memory Culture and Human Rights in a Community of Japanese Drum Makers**

*Shaun Bender, Dickinson College*

For generations a marginalized class of Japanese called burakumin has built the various taiko drums used in Japanese festivals, religious ceremonious, folk performances, and stage arts. Burakumin involvement in taiko making dates

at least from the seventeenth century when they coalesced as a caste of workers charged with such "polluting" tasks as butchery, tanning, leatherwork, and grave digging. Since the construction of taiko drums entails the processing of animal hides to fashion drum heads, this work also fell to the burakumin. Although their status as a marginal caste was officially dissolved in the late-nineteenth century, discrimination against former burakumin continues to be an issue. With the recent popularity of ensemble taiko drumming in Japan and abroad, however, descendants of burakumin have been given a new means of positively asserting their heritage and identity as Japanese. This paper explores how formerly burakumin taiko makers and drummers have attempted to transform a shameful occupational past into a valued Japanese "tradition." The paper focuses on the creation of a "Road of Taiko and Human Rights" in the majority burakumin community of Naniwa Ward, Osaka. Through signs and statuary, the Road combines the anti-discrimination discourse of human rights with the celebration of a long, local legacy of drum making, thus reimagining the marginalized practices of the past as monuments to the rich cultural inheritance of the present.

#### **Don't Sell Your Black Man's Stool to Sit on a White Man's Chair: Negotiating Identity through Performance in Suriname's Ala Kondre Dron Ensemble**

*Caleb Bennett, North Carolina State University*

As the world changes, so do concepts of ethnicity and identity. While ethnic groups were once understood as being culturally isolated, lasting effects of colonialism, as well as changes in cultural flows worldwide, have rendered this way of thinking obsolete. In today's world, many people are reshaping their own identities in a constant negotiation between their ethnic roots and their present day existence in a modern, post-colonial society. The purpose of this paper is to examine the process of identity negotiation through music-making practices within the Ala Kondre Dron (All Countries' Drums) ensemble of Suriname. Created by the late Henk Tjon, Ala Kondre Dron is made up of members of all of Suriname's major ethnic groups: Creole, Maroon, East Indian, Amerindian, Javanese, and Chinese. The group performs at regional festivals as a representation of "Pan-Surinamese" identity. I will demonstrate how, through the process of planning, rehearsing, and performing, group members come to understand their own ethnic boundaries, as well as those of Suriname's other ethnic groups. Through this process, Ala Kondre Dron creates both a music and an identity that is uniquely Surinamese, while maintaining strong ties to the ethnic roots that make up this richly diverse, post-colonial society.

#### **Music in "Total" Institutions**

*Tyler Bickford, Columbia University*

This panel considers musical practices in four non-musical institutions in the U.S.: a Louisiana prison, a New York City residence for people living with AIDS, a Durham, N.C., Boys and Girls Club, and a Vermont elementary school. Each of these sites fits on a spectrum of what Goffman calls "total"

institutions, which voraciously claim authority over all aspects of their subjects' lives. These institutions are intimately organized around their subjects' totalizing identities as children, prisoners, and the chronically ill and indigent, which locate individuals in problematic relationship to "human rights." The papers in this panel identify musical practices and expressivity—cultural fields often seen as outside the normal reaches of governmental or institutional authority—as central sites in negotiating the boundaries between individuals and institutions. In prison, inmates' music is balanced between politics and catharsis; medicine claims particular access to AIDS patients' emotions and affect through discourses of "healing"; girls' dancing bodies become central to an after-school club's justification to funding agencies; and schoolchildren's everyday vocalizations negotiate the pedagogical authority of teachers. In each of these cases music is an intimate resource with uncertain potential: it affords individual expression and affiliation, but it may also provide an anchor for these institutions to discipline their subjects' private lives. Identifying "total" institutions as important sites of ethnomusicological inquiry, these papers reorient a perspective on cultural politics toward the interactions and routines of everyday life, where expressive practices are constitutive of individual rights and identities in institutional and bureaucratically structured environments.

**Musical Consumerism in School: Expressive Negotiations of Institutional Authority During Classroom Lessons at a Vermont Elementary School**

*Tyler Bickford, Columbia University*

With children's increasing access to portable devices like MP3 players, the widespread installation of Internet terminals in schools, and educators' progressive turn toward corporate-produced "edutainment" for lessons, over the last generation U.S. elementary schools have become a central location for children's media consumption. Traditionally understood as community spaces that shelter vulnerable children from dangerous public environments, with this shift schools increasingly confront a vision of children as an emerging public of legitimate, active, and independent participants in consumer society with increasing demographic and market influence. This paper considers how this tension emerges in everyday musical interactions between students and teachers at a small rural primary school in Vermont. Students at this school would often vocalize melodies, sound effects, and fragments of popular and silly songs from recorded music, television, the Internet, and video games to disrupt, comment on, or shift the social frame of the lesson. Such moments reveal distinct stylistic, textual, and generic differences between the interactional modalities of musical media consumption and the communicative and expressive modalities with which primary education is especially concerned to cultivate and discipline among children. Because elementary school's pedagogical emphasis on literacy and communication already privileges expressivity as a field of social action, repertoires from musical media provide a powerful resource for children to engage adults on equal terrain. As they command expressive repertoires from both education and entertainment, children negotiate contrasting visions of childhood from media

and school, setting empowered consumerism in dynamic tension with bureaucratic constructions of passive, sheltered childhoods.

**Voices from the Land: 'Hei Aha Te Hoko!'**

*Teurikore Biddle, Victoria University of Wellington*

In New Zealand song and dance has and continues to be valued as a means through which the indigenous Maori people express their frustration with and contestation of the laws from successive national governments. Stemming from the early period of colonization and enduring in contemporary political discourse, the dominant issues frequently articulated through Maori music are the confiscation, displacement, and alienation from Maori land, subjects that continue to play out in New Zealand national dialogue. As the indigenous people of Aotearoa New Zealand, Maori have traditionally shared a special relationship with their land, as expressed in the well-known historical saying that in death Maori were consoled by a bit of soil brought from the Earth-mother to the bedside. Linking ethnomusicological work on music and place with studies of indigenous empowerment, this paper explores how Maori composition and contemporary performances articulate displacement and perpetuate a cultural identity in New Zealand today. In discussing the connections between music, land ownership, and indigenous rights within contemporary New Zealand contexts and through the analysis of a selection of Maori songs, this paper examines the role of Maori music in negotiating the sound ecology of New Zealand.

**Modernizing City, Modernizing Feelings: The Displacement of the Carpas Shows and its Music in Mexico City 1910-1950.**

*Natalia Bieletto Bueno, University of California, Los Angeles*

The *carpas*, or Mexican tent shows, were a popular form of public entertainment in Mexico City during the first half of the twentieth century. The musical repertory therein performed was paramount to establish what would become the notion of "Mexican popular music" thus facilitating the symbolic processes through which the "popular class" became subjectified (Middleton, 2006). Deriving from the traditions of the circus, vaudeville, and Mexican musical revue, these itinerant theaters were intrinsically linked to the spatial transformations of the metropolis under the twin dictates of modernization and revolution. The Mexican Revolution crisis resulted in the demolition of many formal theaters, opening the way for *carpas* to flourish. The post-revolutionary nationalist government, in contrast, edified numerous venues for entertainment, thus removing the space used by the *carpas*. In this paper I explore the relationship between Mexico City's spatial transformations, the development of the *carpas* scene, and the elaboration of affective bonds between the city center and the *carperos* community. Drawing from testimonies by *carpero* singers and actors, I argue that these shows -their performances, their material creation, the economic activity surrounding them- contributed to forge a mental cartography of Mexico City thus exemplifying what Edward Soja has deemed the *thirdspace* -a space that is material, imagined and experienced all at once. My conclusion considers how

this community's social memory was constructed to claim that the city's modernization did not only displaced these form of theatrical musicality but it also annihilated a particular sense of cultural belonging.

***Yugiyama Usuuq (Awaken Your True Self): The Politics of Performing Modern Indigeneity in Urban Alaska***

*Jessica Bissett Perea, University of California, Los Angeles*

As several scholars have shown, the widespread revitalization of Alaska Native culture and music is relatively recent and is due in part to civil rights legislation – most notably the 1971 passage of the Alaska Native Claims Settlement Act (ANCSA). Despite such legislation, highly politicized debates regarding authentic Alaska Native identities remain, and are especially volatile within urban centers. Several intergenerational Native initiatives have emerged over the past decade in order to mobilize community activism, focusing on leadership development across a broad spectrum of professional, academic, and artistic realms. This paper explores the lived experiences of Anchorage-based performing artists and the salience of ethnoracial categories to expressions of heritage and self-understanding. I consider the ways in which their music-making demonstrates both the diversity of urban Alaska Native musical life and the fluidity of contemporary Native identity formation. This project features interviews with a close-knit cadre of Native artists and analyses of their musical influences and stylistic innovations – ranging from Pamyua's "Tribal Funk" to Allison Warden's freestyle hip-hop "Eskimo Flow" to James Dommek Jr.'s "atmospheric folk." I then highlight the audible entanglements between their particular visual, sonic, and textual assertions of self-identification and larger struggles for self-determination. In privileging social relationships and Native ways of knowing, I illustrate how these artist's individual and collective sound ecologies comprise a form of theory itself that engages an aesthetics of Modern Indigeneity. I argue that centering philosophical tenants of temporal simultaneity and cultural continuity holds transformative implications for Alaska Native studies and applied ethnomusicology. "

***Archive Laboratory Instruments: The Role of Research Collections in Shaping Ethnomusicology at UCLA and Beyond***

*Aaron Bittel, University of California, Los Angeles*

When Mantle Hood and his colleagues established the Institute of Ethnomusicology at UCLA, their point of reference was the archetypal pre-war European center of comparative musicology. The structure of the new Institute — the first of its kind in the United States — at once borrowed from and reacted against the European model. Research-oriented but holistic, it reflected Hood's philosophy of a three-part model (comprising theory, research, and performance) by incorporating an archive of commercial and field recordings, a laboratory for analysis of data gathered in the field, and a musical instrument collection used for organological study as well as learning performance traditions, along with the usual seminars and ethnographic fieldwork. These facilities themselves eventually spawned their own areas of

theory, research, and professional specialization. The Seeger Melograph was once on the cutting edge of ethnomusicological research, though now there remain only traces of its existence. Archives in particular have had a shifting relationship with ethnomusicology: at first considered essential and foundational to the field, they were later eschewed as unfashionable relics of comparative musicology and the colonialism of its time, and more recently taken up again by a new generation of scholars working within today's media-rich environment. Working from archival sources (some newly discovered) and first-hand accounts of key participants, this presentation re-examines the history of ethnomusicology research collections at UCLA in the context of the Institute and the discipline as they were then and as they are now, in an emergent 21st century ethnomusicology.

***Tracing the Intellectual History of Ethnomusicology at UCLA, 1960-2010 (and Forward)***

*Aaron Bittel, University of California, Los Angeles*

Fall, 1960 marked the founding of UCLA's Institute of Ethnomusicology and a watershed moment for the field, though at the time it was perhaps not recognized as such. But the practice of ethnomusicology at UCLA extends beyond 1960 in both directions: courses in traditional music were being taught as early as 1943, and although the Institute itself was dissolved in 1974, its successor entities have remained active and influential to this day. For more than fifty years, ethnomusicology at UCLA has both prompted and responded to new directions in the discipline. This panel surveys the salient features of ethnomusicology as it has evolved at UCLA and their ongoing interplay with research methods, theoretical currents, professional roles and representations, academic programs, and public perceptions of music — "world" and otherwise. It examines how UCLA's ethnomusicology research collections (archive, laboratory, and instrument collection) — key components of Mantle Hood's founding vision of a three-part model comprising theory, research, and performance — directed notions of how we might study music and music-cultures; how its independently established Publications Program became a platform for disseminating print and non-print modes of scholarship *on equal footing*; and how its many graduates contributed to the broader discourse through their teaching, publications, advocacy, and leadership. The presentations will interrogate the roles and lasting influence of figures including Hood, Nazir Jairazbhoy, and Charles Seeger, asking if Hood's model — or the Department as it exists today — is still relevant to a twenty-first century ethnomusicology.

***Modernity, Nostalgia and the Paradox of "Progressive Minstrelsy": Full Form Minstrel Shows in the Age of Vaudeville and Cinema***

*George Blake, University of California, Santa Barbara*

This paper is a study of changes in professional performance practices of blackface minstrelsy troupes during the progressive era. During this era, the full form minstrel show had declined from dominance in the business of American mass amusements and its techniques were being adapted to

vaudeville and cinema. My aim is to illuminate broad shifts that occurred in the remaining minstrel troupes when facing competition from these faster, flashier forms of entertainment. Additionally, I show how changes in technology and audience taste provoked nostalgia for the good old days of minstrelsy. I do so by examining one particular blackface minstrel performer named Neil O'Brien and his emergence as the creator of "Progressive Minstrelsy" along with his concern for maintaining the integrity of the "old-time" minstrel show. I present his history as an apprentice with well-established minstrel performers, to his rise to success as a member of Lew Dockstader's minstrel troupe. Unlike Al Jolson, whom he performed alongside in Dockstader's company, O'Brien's next step was to form a minstrel company of his own, rather than transfer blackface techniques – as Jolson did – to more modern mediums. In ethnomusicology, recent scholarship has emphasized how information technologies give rise to new communities and forms of cultural practice. But didn't these communities of adaptation and avoidance exist at the beginning of the 20th century? This investigation analyzes how tradition is transformed by technology and how the minstrel show served as a contradictory vehicle for sorting out the cultural meanings of modern America.

#### **Indigenous Knowledge and Music in the Classroom - A South African Example**

*Bernhard Bleibinger, University of Fort Hare, South Africa*

Applying indigenous knowledge in class is not entirely new. Dave Dargie taught indigenous music, which he had gathered during his research in the 1970s and 1980s in communities in the Lumko district, in Fort Hare, and on the basis of his findings he applied a method, which he called the "concrete" African way of teaching and learning. His specific way of teaching was a reaction to the situation during Apartheid and later used in the first hard years of democratization, but things have changed since then. Today the recognition, acknowledgment and application of indigenous knowledge is encouraged by tendencies such as applied ethnomusicology – as explained by Sheehy (1992), Pettan (2008) or Araujo (2008) -, which focuses on music of minorities, diasporas or previously disadvantaged communities or ethnic groups and aims at their self-awareness and empowerment and the re-transfer of indigenous knowledge to the communities. As will be shown through examples from the Eastern Cape, dealing with indigenous knowledge in the classroom has more to offer. It can bring together students of different ethnic backgrounds, it can help to generate even more knowledge once the students start contributing with what they know from their villages and it can establish links between universities and communities.

#### **Reel Country: The Politics of Authenticity and the Reception of Robert Altman's *Nashville***

*Dan Blim, University of Michigan*

Part of the mythology surrounding Robert Altman's canonic film, *Nashville*, (1975) is its notorious box office flop. Most accounts describe the early praise

and hyperbolic predictions of success from big city critics followed by an embarrassing failure in smaller, middle-America markets. Archival evidence of exhibition patterns, box office records, reviews, and testimony from audience members suggest a far less uniform picture of the film's reception; nevertheless, this misconception quickly took root and the film's country music soundtrack played a surprisingly central role. Nashville came to symbolize the cultural and political fissures in 1970s America as a surprisingly prolific debate was waged for months in film, music, and literary sections, political columns, and letters to the editor. Many took aim at the film's authenticity, both in its depiction of America at its Bicentennial, and in its music. The highly publicized critiques made by country music stars figured heavily into the debate, taken as evidence of the film's liberal condescension. The country music industry, however, was undergoing its own changes, from its creation of the Country Music Hall of Fame, to the arrival of a new generation of more pop-inflected country stars like John Denver, to the recent affiliations between country music and the Republican party. By examining the politics within country music and viewing the reception of Nashville, its music, and its politics in light of these facts, Nashville emerges as authentic in a different way, not reflecting traditions but very real upheavals and challenges posed in the 1970s.

#### **Cross-Genre Hybridizations in Rumba and Cuban Popular Music and Racialized Discourses of Musical Influence**

*Rebecca Bodenheimer, Hamilton College*

Rumba performance has enjoyed a renaissance since the 1990s, and has become increasingly visible and audible owing to various forces. One influential factor has been the expansion of the cultural tourism industry and the selling of rumba, both in nationalist discourse and in travel guide discourse, as a particularly authentic Cuban cultural expression, the "heart and soul" of the people. However, musicians from both rumba and mass-mediated popular arenas (i.e. Cuban salsa and reggaetón) have also played a crucial role in increasing rumba's visibility by incorporating musical elements from each other's styles, thus highlighting both historical and more recent entanglements between these musical spheres. While rumba's impact on popular music has been well-documented, academic literature has not acknowledged the bi-directional flow of influence. In examining various hybridizations by rumba and Cuban popular musicians, I will explore how this asymmetrical discourse of musical influence might be informed by the racialization of rumba, and the ways that race is mapped on to musical practices in Cuba more broadly. For example, musical practices that are associated with blackness, like rumba, tend to be constructed as more authentic, and thus more likely to influence other musics rather than be influenced by them. I will present examples of rumba innovations where musicians have incorporated elements from the popular music domain, thus demonstrating that rumba is both a *recipient* of influence as well as a *source* of inspiration, and increasing the relevance of their practice in the Cuban music scene.

### **On the Virtue of the Vanquished: The Eurovision Song Contest Beyond Competition, After Europe**

*Philip Bohlman, University of Chicago*

The many reasons for seeking victory in the Eurovision Song Contest are legion. The competition for political capital is matched by the exchange of musical commodity; the competition for military control of European border zones parallels the battle over style and genre. When the national entries in the largest international popular song competition take to the stage of the grand prix in May, the very identity of Europe seems inextricable from a competition that annually reenacts the nations of Europe. In this paper I seek an alternative Europe, or rather the multiple Europes that achieve meaning behind and beyond the dense field of competition in the Eurovision Song Contest. I begin by looking at the meaning of non-competition in local collective performance (e.g. folk- and sacred-music festivals), expanding these to the national level of European nations choosing not to participate in the Eurovision Song Contest (e.g. two of the most aggressively musical nations of Europe, Austria, which has chosen not to compete, and Italy, which stages its own Sanremo Song Festival). In the concluding section I turn to the global issues of non-competition, adapting Dipesh Chakrabarty's reflections on a modernity constituted of provincialized Europes, using them to challenge the assertions that a musically imperial Europe has receded into postcolonial and postmodern stasis. In a world of musical competition "after Europe" the spoils may still go to the victors, but virtue accrues to the vanquished.

### **Global Warming and Eco-Musical Broadside**

*Alison Booth, Auckland University of Technology, New Zealand*

Many Pacific islanders increasingly perceive their homes and livelihoods to be under threat from rising sea-levels caused by global warming. The inhabitants of island nations such as of Kiribati, Marshall Islands, Tokelau and Tuvalu are among those whose small homelands rise less than four metres above mean sea level. Pacific peoples are calling increasing attention to their plight, caused by rising sea levels and the annual "King Tides" (annual large waves felt throughout the Pacific region), combining their performing arts heritage with their dependence on tourism, to call attention to global warming and its direct outcomes for their futures. This study examines ways in which Pacific cultures and musicians are transforming threats of global warming into performance and promotional opportunities through festivals, live and mediated performances. The first King Tide Festival, held on Tuvalu, showcased that island's performing culture; it relied on local performers to attract tourist dollars and draw global media attention to the danger to the nation caused by rising sea levels. Auckland's Pasifika Festival celebrated diverse Pacific cultural heritages including OXFAM NZ's global warming campaigners. Media and audience opportunities opened for festival performers voicing social dissidence. Te Vaka, Nesian Mystic, Pacific Curls and FLEP are voicing eco-musical broadsides through live performances, CDs and in the virtual world. This paper discusses issues of event management and governance issues including Festivalisation, commercialisation, performances,

cultural representation and the role of Pacific performances in the Pacific global warming campaign.

### **The Adventures of Gulshan Kumar in Section 52: Responses to Copyright in the Indian Music Industry**

*Gregory Booth, The University of Auckland, New Zealand*

In India, two long-lasting conditions have determined much of the history of popular music production: the complex but so-far-unbreakable relationship between popular music and cinema and the positions and responses of the Indian government with regard to intellectual property. Despite their fundamental persistence, the dynamics of both conditions changed radically over the period 1970-2000. In this paper, I examine the range of entrepreneurial responses, by individuals and groups, to the government's persistent refusal to support the exclusive appropriation of the back-catalogue of Hindi film songs by its owners, SaReGaMa Pvt Ltd. I argue that these songs embody a unique form of cultural capital and examine the relatively short career of Gulshan Kumar Dua (1956-1997), an entrepreneur whose responses to Section 52 of the Indian Copyright Act have been particularly influential in reshaping the way popular music (and film) is produced, distributed, and marketed. The paper is based on ethnographic and archival research in the Indian music industry.

### **Joel Sweeney's Diffusion of Minstrelsy Banjo, 1836-1842**

*Lucas Bowman, Appalachian State University*

Beginning in the 1830s, Joel Sweeney entered blackface minstrelsy with his version of the African American gourd banjo. As Sweeney was a Virginian, his first appearances with the 5-string banjo were performed near his hometown of Appomattox. Several years later, Sweeney found himself touring the North with his banjo, playing to large audiences, and later he successfully toured England. It is evident that his tour to the North brought the banjo into the popular eye, as well as planting seeds for other minstrel banjo players along the way. This HGIS project uses the chronology from Bob Carlin's 2007 publication to replicate his tour route, using Carlin's research of playbills and newspapers, as well as historic social data from the University of Minnesota's National Geographic Information Systems webpage. These maps compare these social and demographic factors with Sweeney's tour into the North. Specifically, this project looks for correlations between industry (modernity), white working class males, and the first popularization of the banjo during the 1830s and 1840s.

### **Poetic Emplacement: Musical Mediation of Place Within the Somali Community of London's King's Cross**

*Emma Brinkhurst, Goldsmiths College, University of London, United Kingdom*

The civil war in Somalia that has been ongoing since the 1980s has led to the dispersal of over two million Somalis across the globe. My study focuses on the role of music within the Somali community in London's King's Cross, which

has developed since 1991 as Somalis have fled from violence in their homeland. Exploring musical habits within this community has highlighted the significance of music in mediating relationships with remembered places and new environments. Taking Feld's "sonic epistemology of emplacement" (1996: 105) as a starting point, I will demonstrate the sonic presence in King's Cross of a community that is visually hidden, and I shall explore the role of sung poetry as a vehicle for the physical and social emplacement of a displaced, marginalised group. I will examine the capacity of music to site the King's Cross Somali community within a broader diasporic network, and following Stoke's assertion that music can be used as a means of "constructing trajectories rather than boundaries across space" (1994: 4) I will address the potential of archival sound recordings to reunite those who have been subject to dislocation with lost places and identities, drawing from my experience of community engagement with the British Library Sound Archive. This paper thus elucidates the role of music in emplacing and empowering those who have been subject to dislocation, and the possible benefits to such communities of access to archival recordings.

### **Altering Reality, Experiencing Myth: Song Picturization in Bollywood Cinema**

Sara Brown, Florida State University

In India, the classical epics Mahabharata and Ramayana constitute "foundational texts" which are continually rewritten in cultural discourse (Mishra 2002). Bollywood cinema participates in this rewriting of epic through, among other things, the device of song picturization, or the careful merging of music, text, dance, and imagery. Song picturization tends to blur the boundaries between diegetic music and non-diegetic music, decentering our perception of continuous filmed reality. The presence of music then opens up an alternative interpretive space allowing insight into the minds, hearts, and imaginations of characters, as well as making intertextual references to Indian mythology which offer a broad, archetypal reading of the narratives involved. In this presentation I will explore the use of song picturization through films including *Lagaan*, *Kabhi Khushi Kabhie Gham*, and *Kal Ho Naa Ho*. In these films we will see the intrusion of music into a scene as a device indicating a shift from narrative reality into the language of interpretation. In this interpretive reality, song picturization allows us to let personal empathy alter our understanding of mythic themes and characters at the same time as the presence of myth alters the way that we perceive the mundane. Through the use of music to create an alternate fluid reality, the filmmaker locates the mythic within the personal, while allowing personal experience to take on mythic significance.

### **Black Tears, Black Songs?: Image-making, Race, and Cultural Identity in a Case Study of the Hip-hop "Enka" Singer Jero**

Shelley Brunt, University of Otago, New Zealand

The melodramatic Japanese genre *enka* is often said to express the true heart and soul of the Japanese. With its minor scales and lyrics about Japanese landscapes and cultural icons, *enka* depicts an imagined world of 'old Japan'. It is a realm of *kimono*, *sake*, lost love and falling tears that is typically performed by Japanese rather than foreigner singers, and is bound in issues of nationalism, ethnicity, and cultural identity. This paper examines a new and unlikely candidate for entry into the *enka* world: the young African-American singer Jero, who has been praised by the Japanese media for breathing new life into the genre. Based on first-hand interviews with the star and fieldwork at a Tokyo performance, this paper explores how Jero and his record company have negotiated racial barriers to construct him as an 'Japanese' singer who has been accepted into the usually closed world of *enka*. First, this paper considers how Jero both adheres to and defies the strict codes of *enka* (Yano 1997), with a focus on masculinity, the body, and connections with a Japanese *furusato*, (hometown). Second, it analyzes Jero's hip-hop image (with urban streetwear, signature cocked baseball cap, and breakdancing skills), and how this specifically reflects a long-established youth culture in Japan and, more generally, the globalization of hip-hop culture (Condry, 2006). Finally, it positions Jero's image within a broader historical context of race and images of African Americans in post-war Japan, with reference to Russell (1991, 1998) and Cornyetz (1994).

### **Deconstructing the Music of the Na'vi in James Cameron's Avatar**

Wanda Bryant, Pasadena City College

In *Global Soundtracks*, Mark Slobin states that the job of a film composer is "to construct an integrated and logical society, music and all" (2008:4). Rarely has this been so true as it was for James Cameron's *Avatar*. For that film I, a trained ethnomusicologist, assisted composer James Horner in constructing the musical culture for the imaginary Na'vi of Pandora. Since no Na'vi culture exists, we had to create it in the absence of the two principal sources for "achieving musical color" in film: indigenous musical material (e.g., Javanese gamelan in *The Year of Living Dangerously*) and culturally identifiable musical devices like the pentatonic scale and erhu heard in *Crouching Tiger Hidden Dragon* (Roy M. Prendergast, *Film Music: A Neglected Art*, 1992:214). Although "authentic" references were absent, our imagined musical culture still raised issues concerning the balance between "authenticity" and marketability. *Avatar's* huge budget meant that marketability was a key concern: "Will it play in Peoria?" How could we create an alien music without alienating film audiences? Horner ultimately layered two scores: one for an imagined Na'vi aesthetic utilizing what Mervyn Cooke calls a "generalized timbral exoticism" (*A History of Film Music*, 2008:505)—inspired by musical examples that I provided—and the other, a traditional Hollywood orchestral score for the Terran interlopers. I will chronicle the process of creating an imaginary musical culture from inspiration to realization in *Avatar's* score

and soundtrack and examine how the tension between “authenticity” and marketability was resolved in the finished film and soundtrack album.

### **Big Voices and Small Voices: An Analysis of Harmony in Southern Ewe Song Traditions**

*James Burns, SUNY Binghamton*

A.M. Jones, Nissio Fiagbedzi, and David Locke have noted how Ewe antiphonal songs draw from a set of pentatonic modes, enabling a small number of talented singers to lead a chorus of hundreds, all drawing from a palette of five pitches. In conversations with Ewe singers, their vocabulary implies a shared harmonic sensibility. Singers describe a conscious blending of voices, classified as gbevi (small voice, male, higher pitched) or gbegã (big voice, female, lower pitched), using the metaphor of pleating or weaving, as in pleating rope (kababla). The tonal nature of the Ewe language requires that song lines follow the rising and falling motion of speech to be clearly understood; hence, the voice layers generally move in parallel, ruling out polyphony as found in Central Africa and also Western contrapuntal harmony. Perplexed about how to better interpret Ewe harmonic praxis, in 2008 I made a series of multi-track recordings with two performance groups that typify the sub-regional music cultures of the central and the southern Ewe. Inspired by the late Professor William Anku, who pioneered digital transcription and collaborative work with local experts, each voice was recorded separately and in sequence, beginning with the lead singer and then individual chorus members responding in their own voice ranges. This paper uses software and theoretical analysis of the stereo mix, as well as the individual tracks, in order to present a general theory of Ewe harmony.

### **Reproducing Regional Styles: Irish Traditional Music in Milwaukee, Wisconsin**

*Jason Busniewski, University of California, Santa Barbara*

Milwaukee, Wisconsin, boasts a vibrant Irish traditional music and dance community. Spurred on by a strong dance scene, numerous pub sessions, the cultural and educational influence of Milwaukee Irish Fest and its Summer School, and the transnational circulation of performers and audio recordings, local traditional musicians have developed considerable skills, as well as strong personal and collective styles. In a number of cases, musicians associate themselves, through the style and repertoire of their playing, with specific regional styles of traditional music in Ireland, such as those of County Donegal or Sliabh Luachra (Counties Cork and Kerry). It is remarkable, however, that with perhaps only a single exception, these musicians are not from the areas with which they stylistically associate themselves or even from Ireland itself. Rather, they are for the most part natives of Southeastern Wisconsin who have been introduced to Irish traditional music in the context of late 20th century revival movements. How then have they come to associate themselves with localized performance styles from Ireland? This paper seeks to analyze these stylistic associations in terms of the repertory requirements of local dancing, opportunities to hear and be educated in regional styles by

visiting musicians, and the availability of stylistically diverse audio recordings. This paper speaks to the ways in which local musics are globalized, but then socially re-localized through affinity-based musical practices, and is based on my extended local involvement as a musician from 2004 onwards, as well as ongoing fieldwork that began in the summer of 2009.

### **The Body in Peril: Tina Turner & the Performance of Pain**

*M. Celia Cain, University of Toronto, Canada*

Tina Turner’s acrimonious divorce from Ike Turner left her crippled with debts and saddled with notoriety. In the late 1970s she was portrayed in the media in contradictory ways; as a liar, a weak victim of spousal abuse, or as a survivor who escaped with her life. In the following decade, Turner took control of her representation, transforming her persona and enacting the role of a strong Black woman until she became an icon of resilience. In this paper, I examine how, even as she performs this strength, Turner positions her body as one in peril, creating both the appearance and sound of harm. I argue that Turner’s dancing, costuming, and vocal timbre selectively draw on and occasionally subvert Afro-Diasporic aesthetics and conventions of American popular music to contribute to this positioning. Contextualized by her public history as a survivor of spousal abuse, Turner’s performances construct a gendered space for pain, both real and perceived. Drawing on Turner’s example, I illustrate how music can contextualize pain, reconnecting the sufferer to his/her own body and offering the listener a voyeuristic window into a (supposed) shared experience. I theorize ways that musical sound enforces psychological pain and musical performance can embody physical pain in order to demonstrate some of the complexity inherent in the interrelationship between music and pain. The performance of pain can be concurrently anguishing, as the performer dwells in it and the audience relishes the display, and empowering, as the performer works through pain, as Turner’s performances often demonstrate.

### **Making Miss Banamba: Tradition and Change in a Surinamese Maroon Dance Competition**

*Corinna Campbell, Harvard University*

Although they may be considered relatively lighthearted forms of entertainment, at the heart of Surinamese Maroon traditional dance contests are a series of deceptively serious issues. Some Maroons see these contests as a chance for young people to expand their knowledge of an aspect of Maroon culture while encouraging them to showcase their talent and take pride in their own traditions. Critics dismiss the traditional dance contest as an oxymoron, arguing that they have hardly any connection to the traditions they claim to uphold, and that even the judges lack sufficient expertise to recognize the ‘real thing’ when they see it. Both opinions arise from a desire to foster the richness and vitality of Maroon performance traditions in an atmosphere of rapid change. Most of these contests take place in Paramaribo, Suriname’s capital, where urban Maroons’ limited exposure to the cultural practices of the rural village communities makes cultural transmission a particularly



important issue. Using the 2009 Miss Banamba Contest as a case study, I explore how traditional dance contests are involved in the dual processes of upholding tradition and changing it through adaptations to logistical demands, audience expectations, and the contest format. I chronicle numerous adaptations, arguing that they generate a different skill set that a successful contestant must master—one that ultimately has more to do with performing tradition in an environment of constant cultural dialogue than with upholding any pure, unadulterated form. Although this contest does enforce ethnic culture and community, it does so in unexpected ways.

### Considering Greenland: Music in the New Arctic Frontier

Kimberly Cannady, *University of Washington, Seattle*

Greenland has gained widespread attention in the debate over global climate change. While scientists discuss the ecological future of the arctic, the modern-day legacy of Greenland's colonial history has been largely ignored. As a colony of Denmark until 1953, this island nation has only recently achieved a degree of home rule. Vital elements of Greenlandic culture, such as indigenous music and language, were discouraged throughout this colonial presence, while the Danish language and other imported cultural elements were favored. This "Danification" of Greenland not only lowered the status of native Greenlandic culture, it also ignored the vast ecological differences between Greenland and Denmark. Thus Greenlanders were forced to accommodate the presence of a foreign way of life unsuited to their harsh arctic terrain. Home rule was finally granted in 1979, but Denmark continued to control much of the cultural and economic output. With the removal of Danish as an official language of Greenland in 2009, the process of "Greenlandification" finally achieved new strength. Through archival research, consideration of Michael Hauser's important fieldwork, my own fieldwork in Denmark, and analysis of both live and recorded performances, my paper explores the ways in which these cultural and ecological hardships have influenced the music of popular Greenlandic musicians such as Rasmus Lyberth and Aviaja Lumholt. This research encourages the consideration of vital cultural elements in the discourse of global climate change by highlighting the overlooked colonial past and consequent production of music in the new Arctic frontier.

### The Sonic Production of Southern Vietnam Through Charismatic "Don Ca Tai Tu" Performance

Alexander M. Cannon, *University of Michigan*

Musicians of *don ca tai tu*, or the music of talented amateurs, describe this genre of traditional music as evocative of the southern Vietnamese experience. Some argue that pieces with sonic references to music not associated with the ethnic Vietnamese or *Kinh* identity, such as *nhac Mien* (Khmer music), *nhac Hoa* (Chinese music) and *nhac Tay* (Western music)--musics that also appear in southern Vietnam but in different contexts--should not be labeled as

"authentic" *tai tu* music. Others argue that hybridized pieces most adequately embody the diversity of southern Vietnam. This paper highlights the music of *Nghe nhan* (Revered Musician) Tran Minh Duc, a charismatic musician from Can Tho in the Mekong Delta who borrows from Khmer, Chinese, American and other forms of Vietnamese music to produce *don ca tai tu* on the *dan sen*, an instrument similar to the Chinese *qin*. Borrowing from theories of charisma espoused by Max Weber, Alain Badiou and Stephen Turner, this paper argues that he does not create traditional music in a static context of traditional authority but in one of social re-development, whereby individuals produce provocative traditional music that serves specific social goals. In characteristic charismatic fashion, the musician organizes a group of followers with whom he negotiates the re-deployment of particular histories, ideologies and spaces of music production. This paper therefore not only considers the creation of traditional music as inherently charismatic but also develops the notion of the charismatic musician of traditional music as social activist.

### Social Action and the Globalization of the Disaster Song

James Revell Carr, *University of North Carolina, Greensboro*

From seventeenth century broadside ballads about the Great Fire of London to twenty-first century hip-hop commentaries on Hurricane Katrina, the disaster song has long been a mass-mediated genre in Euro-American culture. Traditionally, these songs were local responses to social trauma that became part of the economy of recovery. But since the early twentieth century, when dozens of *Titanic* songs were written and recorded, songwriters living at great distance from the site of the disaster have been inspired to create aural memorials for the victims. Although disaster songs are stylistically varied, written in idioms from folk to electronica, numerous conventions have remained. One of the most compelling of these conventions is the assignation of blame for the disaster—by the personification of nature as a vengeful deity, or by the vilification of human agents who, through arrogance, ignorance, or callous indifference, caused or contributed to the disaster. Twenty-first century catastrophes, like the 2004 tsunami in Southeast Asia or the recent earthquakes in Haiti and Chile, inspired songwriters around the world to use the combination of a traditional song genre and the latest digital networking sites, like YouTube and Facebook, to issue global calls for social action. This paper, based on interviews with disaster songwriters, will examine the use of digital media and disaster songs to sway public opinion and motivate international mobilizations of disaster relief.

### Buffy Sainte-Marie and Annie Humphrey: Two Eras of Postcolonial American Indian Music and Politics

Elyse Carter Vosen, *The College of St. Scholastica*

The political sensibilities and musical styles of two award-winning artists from two succeeding generations form the basis for this exploration of social consciousness and performance aesthetics. We are immersed in a moment of reckoning on the North American indigenous political landscape. Threats to linguistic and cultural survival have given rise to decolonization and revitalization movements which nurture a fierce set of identity questions,

sometimes posed as binaries: traditional or colonized, allied with non-Indians or culturally sovereign? To what extent do these two singer/songwriters share a political ideology? To what extent do indigenous artists look to their elders as models? Are the ideals of the American Indian Movement of the 1970s coming to fruition in the current generation? Through the music of Annie Humphrey and Buffy Sainte-Marie, spanning the spectrum of folk, pop, and rock, I examine parallels and distinctions in their intricate and far-reaching philosophies, illuminating the productive paradox they represent as indigenous artist-activists grounded in deep commitment to community on the one hand, and as emissaries deliberately reaching out to non-Native allies on the other. I explore how they choose to package their radiant and multifaceted public voices, poised on the threshold between historical and contemporary waves of American Indian Movement and inhabiting the expansive space each has created within indigenous community and global activism.

#### **Folk Music of Pakistan 1975-1976: Sounds and Stills**

*Amy Catlin-Jairazbhoy, University of Southern California, APSARA Media*

This sixty-minute DVD is based on field documentation conducted in Pakistan in 1975 by an expatriate South Asian Muslim ethnomusicologist, sponsored by the Smithsonian Institution in collaboration with Lok Virsa (National Institute of Folk Heritage, Islamabad), and the resulting weeklong visit of Pakistani folk musicians invited to perform at the Bicentennial Festival of American Folklife in Washington, D.C. in 1976. Original recordings and photographs were collected from all four provinces: NWFP (Peshawar), Punjab, Baluchistan, and Sindh, as well as rare materials from Kafiristan (Birir Valley) among Kafirs on the Afghanistan border. From high in the Hindu Kush mountains to the southern areas of Sindh, it provides a survey of many of the most notable non-classical musical traditions. Recordings were made in Sufi shrines, villages, and other contexts, as well as onstage on the Mall in Washington, D.C. Mystic songs, joyful instrumental renditions, a humorized male rendering of a woman's lament on love, and jubilant dance music convey a beautiful and variegated soundscape, especially deserving of study during the present time of adverse media coverage of the disaster-ridden region. This "sounds-and-stills" (no moving images) DVD allows viewers to focus on the audio elements of the music, and the song texts on the screen when available. The discussion session will be used to delineate the DVD's pedagogical uses during the current violence prevailing in Pakistan, and instructional materials being developed to enhance its educational use. With introduction, and discussion led by the ethnomusicologist co-producer.

#### **Returning Home/Conserving Home: Political Ecology and Contested Constructions of Place in Sigur Rós's Heima**

*Jonah M. Chambers, University of Pennsylvania*

In the summer of 2006, the Icelandic band Sigur Rós returned home from an extensive world tour to embark on a completely free tour of their homeland. The film *Heima*, or 'at home,' documents this tour. *Heima* represents

Icelanders' vital connection to their environment by weaving a dense tapestry of vivid visuals and intimate musical performances filmed throughout the Icelandic landscape. I examine *Heima* through the theoretical lens of political ecology: scholars within political ecology understand 'place' to be a politically contested construct embroiled in complex struggles for power, while also recognizing that ecological systems remain profoundly affected materially by particular constructions of place (Escobar 1999; Biersack 2006). I thus show how *Heima* figures within contemporary political struggles over the articulation of Icelandic place. An accelerating number of aluminum smelting plants and massive dams dot the Icelandic countryside and threaten the very landscape to which many Icelanders connect a sense of identity. Industrialist constructions of place, which view the landscape as a source for raw materials, contrast deeply with Sigur Rós's construction of the Icelandic landscape as an Icelandic cultural wellspring. *Heima* thus invites a reconsideration of political ecological struggles in relation to global flows of media, as Sigur Rós's very status as globally-successful, major-label musicians places them in a unique position to affirm Icelandic conservation movements that decry the ecological blemishes to the Icelandic landscape brought on by multi-national industrial development.

#### **Multi-identity Tunes: Musical Tunes Performed in a Regional Chinese Buddhist Ritual**

*Wai Yin Chan, Independent Scholar, Hong Kong*

The rituals of Mahayana Buddhism in China can be generally classified into two traditions: mainstream and regional. These two traditions differ in terms of their outer expression in performing the rituals. The widespread mainstream tradition, which originated in the Jiangsu region, is performed in Mandarin, while the regional Buddhist ritual traditions are performed in local dialects. In addition to the use of ritual dialects, the scripture used in a ritual performed within the two traditions may differ. The analysis of the soundscape of a Buddhist *Yankou* (feeding the hungry ghost) ritual performed within the regional Cantonese Buddhist ritual tradition in Hong Kong revealed that sixty-one musical tunes were adopted for the chanting of ritual text and the playing of instruments for that ritual alone. Some of the tunes performed in this regional style are believed to be monastic in nature, while others have a secular origin. This paper reveals the phenomenon of sharing tunes among musical genres in a regional Chinese Buddhist ritual performance from both the insider and outsider perspectives. It classifies the tunes, discusses their roles, and investigates the relationship among tunes of Chinese Buddhist rituals from a trans-regional perspective.

#### **Mountain Song: Construction of the "Other" in Taiwanese Aboriginal Music**

*Chun-bin Chen, Tainan National University of the Arts*

Gaoshanqing (High Mountains are Green), a song from the first Mandarin movie produced in Taiwan by a team from a Shanghai film company who escaped to Taiwan in 1949, directly before the Chinese Communist troops

overthrew the Nationalist government, tells a story about construction of the “Other” by means of music-making. The song Gaoshanqing is one of the earliest “mountain song,” a type of Taiwanese Aboriginal music mostly composed or re-arranged by Han-Chinese. Representing a stereotype of the Aborigines, a consequence of a “motif of the music-making minority,” as Helen Rees calls it, this type of song associates those Austronesian-speaking indigenous people with their lands—the mountains, a space full of naturalness, mystery, danger, and romance. The mountain song created by Han-Chinese was promoted by Nationalist government to fulfill political needs, and had become a significant part of the repertoires that the Aborigines sing on everyday occasions and touristic performances. By analyzing three pieces of mountain song, including Gaoshanqing, I examine how stereotypes of the Aborigines had been constructed based on Han imagination. I then discuss how the Aborigines interpret this type of song in their own ways in performances, and in turn use it as a tool to negotiate for power with Han-Chinese during Aborigine Movements starting in the 1980s. By examining the ways the Aborigines and Han-Chinese associate environments with soundscapes, I aim to contribute to our understanding on how senses of place and imagination of Self/Other can be related through composition, performing, and listening.

**Normality, Deviance, and a Splintered Musical Mediascape: Willow Creek Community Church's Construction of Identity through Music**

*Michael Chen, Independent Scholar*

While many American churches have adopted a liturgical and musical aesthetic marked as distinctly non-traditional, embracing genres such as “Praise and Worship” “Contemporary Worship” and “Modern Worship” along with appropriating their ethos of accessibility, youth, and Caucasian middle-class values, ongoing shifts in social perspectives and demographics are beginning to push these churches to expand their musical repertoire beyond the “latest and greatest” releases in the worship music market. This study uses as example Willow Creek Community Church, a large and influential megachurch in South Barrington, a suburb of Chicago, with 20 000 churchgoers in attendance each week, five additional satellite campuses scattered throughout the Chicagoland region, and over 10 000 churches worldwide affiliated with the Willow Creek Association. Willow's recent attempts to broaden its musical repertoire – preserving its rock and pop-based musical brand while reintroducing an emerging canon of classic “Praise and Worship” music targeted towards its older churchgoing population, also simultaneously appropriating elements of gospel in an attempt to attract new African-American churchgoers, a demographic which Willow now recognizes as underrepresented – indicate both a shift in how normative musical practices are defined, as well as an ongoing renegotiation of the relationship between the hegemonic norm and the subcultural periphery. Given Willow's status as both a bellwether of cultural changes within American Evangelicalism and an influential force in shaping those changes, Willow's experiment of deliberately flattening the normative-periphery relationship between the musical

subcultures within its own congregation may well indicate broader trends within Evangelicalism as a whole.

**Small Has No Inside, Big Has No Outside: A Matter of Perspective**

*Kim Chow-Morris, Ryerson University, Canada*

A traditional Chinese aphorism advises that “small has no inside, big has no outside.” While scholars have frequently contested accepted understandings of the relationships between insider and outsider communities, and probed the liminal zone between emic and etic perspectives (cf. Wallen 1991; Divine 2007), less attention has been paid to the frequently tenuous position of dually-embedded microcultural communities—that is to say, smaller microcultures that exist within larger microcultures that subsume them (cf. Teitelbaum 1987; Wallen 1991). This paper begins to fill this lacuna. The historically Roman-Catholic, Caucasian, Francophone province of Québec vigorously defends its “distinct society.” Positioned constantly in a perceived dialectical struggle against Canada's hegemonic Anglophone culture, the politically-volatile province is frequently accused of xenophobic tendencies (Vachon and Langlais 1983; Teitelbaum 1987; Handler 1988; Antonius 2002; Wadell 2007). Through fieldwork undertaken from 2003 to 2010, discussion with local musicians, and musical and website analysis, this paper examines the means by which the contemporary Chinese diasporic community in Montréal, Québec engages the “heterotropic spaces from which new practices are generated at the intersections of unevenly produced categories of otherness” through musical performance (Lowe 1991:24), and thereby reassesses dominant discourses on hybridity and fracture (Fludernik 1998; Trigo 1999; Said 2000; Parry 2002; Prabhu 2007; Weiss 2008). In so doing, the tangled relationships of Chinese immigrants to their regionally-diverse birthplaces and their chosen homeland are unraveled, and the multivalent impact of acculturation and reverse acculturation on their positions as both “insiders” and “outsiders” in intersecting socio-political and artistic communities is revealed.

**Corporatized Leisure-scapes: The Neoliberal State and Small-Scale Music-Making in England**

*Justin Clapp, University of Pennsylvania*

Beginning in the 1980s, an ongoing program of economic redevelopment has been undertaken in many English towns and cities. Central government and local authorities have attempted to attract new corporate investment in order to revitalize postindustrial landscapes. Perhaps the most flourishing arena of this neoliberal strategy has been the ‘night-time economy’. Drinking establishments are increasingly becoming the high-volume, branded and themed venues preferred by the large pub and leisure corporations that own them, while small and alternative venues are closing or becoming marginalized. The English leisure-scape is now often characterized by heavy drinking, loud recorded music and a widening gap between cultural production and consumption. Meanwhile, the violence, disorder and subsequent public angst caused by the new night-time economy have spurred

on a government plan of consumer micro-management which includes controversial restrictions on live music. In keeping with the ecological theme of the conference, this paper will examine how this corporatized leisure scene and its correlated regulatory regime affect small-scale music-making. In particular, analysis will focus on folk clubs and sessions, where participants value community participation, anti-commercialism, and amateur musical production. These folk activities, generally held in the intimacy of traditional pubs, must now contend with a changing leisure economy which presents conditions that clash with folk enthusiasts' most vital norms.

### **IIIZ+, New Music Ensemble Three Asian Zithers Plus: Genre Surfing in the 21st Century**

*Jocelyn Clark, Pai Chai University, South Korea*

The new music ensemble IIIZ+ (Chinese zheng, Japanese koto, and Korean kayagûm and percussion) formed in Darmstadt in 2001. Since then it has toured in France, Belgium, Germany, Taiwan, Japan, and the US in various music festivals and independent venues. But selling the ensemble has turned out to be tricky. Into what genre does the ensemble actually fit – World Music? New Music? Folk Music? Cross Over? From what genre (and national) classifications is it excluded and for what reasons? IIIZ+ has performed in each of the above capacities to audiences from various countries with varying expectations. In this paper I will discuss the ensemble IIIZ+ and its commissioning projects in the context of the emerging musical soundscapes in East Asia. In particular, the future marketing of IIIZ+ to Korean audiences depends upon local ideas of musical identity and representation. An examination of the IIIZ+ ensemble within the Korean performance context allows a connection to current debates regarding world music and globalization and Korean music's role within. For many, the answer to Korean music's globalization lies in such collaborations as IIIZ+, but what are the ramifications of Korean ideas about race and class on IIIZ+'s ability to present in Korea and represent elements of Korea to the world. Ensembles like IIIZ+ serve as reminders of Korea's inherent cultural connections with its East Asian neighbours and with the West. For others, such collaborations spawn debates regarding Korean music's uniqueness and whether these ensembles truly represent a South Korean soundscape.

### **Music and Reincarnation: A Balinese Cremation Ceremony**

*Jane Piper Clendinning, Florida State University, Tallahassee*

The passage of time in a Balinese village is marked by many ceremonial events, chief among them celebration of life stages—birth, tooth-filing marking the coming of age, engagement, wedding, and cremation. The cremation ceremony, which releases the soul of the deceased for reincarnation, is typically not conducted immediately after an individual's death, but later, when many families can join together to create the elaborate and expensive preparations required for this momentous event. Music is central to this ritual, including accompaniment throughout the procession and cremation by gamelan beleganjur, to help ensure the safe passage of the deceased

individuals' souls from their bodies to their eventual release. Featuring stunning footage of the public aspects of this colorful and rarely-observed ceremony, shot on location in Negari village, Bali, Indonesia in the summer of 2008, this film documents a large cremation ceremony for all members of the community who had died in the past five years, capturing the distinctive soundscapes and images an observer would experience at this event. It begins with the procession of villagers carrying the intricate cremation towers—some made in the shape of bulls or horses—through the main streets to the cremation site to the sound of the gamelan. After the ceremonial installation of the deceased into the towers and the presentation of offerings, the towers are set ablaze, burning to ash and releasing more than twenty souls to the afterlife. The presentation includes a brief introduction, screening of the film (about 50 minutes), and discussion.

### **In the Ear of the Beholder: Aesthetics and Musical Taste**

*Esther Clinton, Bowling Green State University*

Where do people's aesthetic preferences come from? Do people learn proper taste, or should aesthetics be understood in terms of individual agency and personal sensibility? As Marx and Bourdieu, among others, have famously observed, there are material, class, and culturally constructed influences on what individuals or groups of people perceive as beautiful or pleasing. Yet these influences can't wholly account for personal or group preferences. If they did, there would be no 65-year old female heavy metal fans, no individuals who choose to listen to the music of both Mahler and The Dead Milkmen, and no music scholars who are also "popera" fans.

The term "aesthetics" has been used in various ways, but I suggest (in line with Hume, Kant and Dewey) that we understand "aesthetics" as what a person or group of people finds beautiful. Such preferences can only be explained by admitting that people respond to music's artistic dimension. In other words, such aesthetic preferences are based, at least to some extent, on a reaction to the content or form of the text itself. But how can scholars account for such preferences which are so frequently personal, culturally specific, and difficult to explain? This paper outlines a model of taste that simultaneously considers both the listener's socio-cultural circumstances and the artistic merit of the text itself. I will present examples from the worlds of heavy metal, punk and classical music and examine how these cases can be illuminated by an attention to aesthetic concerns.

### **Continuities of Religious Sound: Nineteenth Century Synagogue Music and the Dynamics of American Jewish History**

*Judah Cohen, Indiana University*

As a religious institution, the synagogue has long been viewed as a site for Jewish identity production and negotiation, allowing its constituents a place for positioning themselves as Jews within a dynamic and changing outside world. Music serves an important role in these processes: creating moments of religious communion, but also offering insight into the complex workings of a

religious community as it changes over time. My paper expands on the work of Kay Shelemay, Mark Slobin and Jeffrey Summit to explore how these changing dynamics have played out within the context of New York's 160-year-old Central Synagogue from the 1850s through the 1880s. Jewish musical activity during this period, which largely precedes the Eastern European paradigm that has become a standard within American Jewish music research, has received relatively little scholarly attention. I will show, however, that this period, with its own active debates and controversies on the kinds of sounds promoted within a Jewish context, offers an alternate model for thinking about the history of American Jewish sound: one that highlights continuities of the American Jewish experience in parallel to the existing generative paradigm of European migration. Understanding sound in long-term institutional contexts thus provides an important portrait of music's place within American Jewish life: as a designation for synagogue resources, a conduit for communal activity, and an enduring site of religious negotiation.

**'I Just Start Dreaming and It All Becomes Music': The Musical versus the Reality in "Dancer in the Dark"**

*Michaela Cohoon, University of Maryland, College Park*

Director Lars von Trier's use of music throughout *Dancer in the Dark* (2000) shatters typical expectations of a Hollywood musical. The result is novel and uncomfortable. To capture the life of a working class Czech immigrant, Selma, and her relationships with Americans in the workforce and in her home life, von Trier intertwines scenes of betrayal, blindness, and murder with an upbeat Hollywood musical soundtrack. Along with Icelandic artist and film composer Björk, von Trier creates Selma's world, a world that blends her physical and mental deterioration within the safety of her own imagination. Selma, often prompted by mechanical and technical cues from her physical settings, acts out full music and dance sequences without affecting plot development. These breaks provide temporary protection for her, along with an overall filmic pause. This paper dissects the music's place within *Dancer in the Dark* and the use of a popular music artist as lead actress and composer. It explores how the music flows from the film, showing how a film soundtrack in the Hollywood-musical style can break away from any sort of traditional role as an aid to the film. Using specific clips from the film, I show how the disjuncture between plot and music creates unease and an awkward viewing experience. Ultimately, I examine von Trier's depiction of the darker side of human action and emotion. As a director he links reality--the negative extremes of human desperation shown in the plot development--with music--reflecting innocence in the observing mind.

**Salvaging and Refashioning Music Traditions in Post-Katrina New Orleans**

*SherriLynn Colby-Bottel, University of Virginia*

For more than a century, the economy of New Orleans has been dependent on cultural tourism, with music, food, and Mardi Gras at the center of the city's national image. Since hurricane Katrina, saving the city's "unique cultural

heritage" has become a fundamental justification for many rebuilding arguments. Unsurprisingly, demonstrations of cultural heritage activities, and ownership claims for those activities, have taken on significance.

Anthropologists and ethnomusicologists have long argued that any effort to recreate "authentic" past cultural forms—whether traditional jazz music or historically inspired urban landscapes—is by definition to create something that is at least partly new (thus not fully "authentic"). Musicians are aware of this paradox vis-a-vis their involvement in traditional music and cultural practices, as well as in broader local considerations of rebuilding in a city where local traditions are continually salvaged or re-created in tourist venues. Yet, local talk about "authenticity" is complemented with discourses about "sincerity." Sincerity is not about observables, such as historical happenings or music—it is about intentions. Thus, for local musicians, sincerity in their efforts is understood to be the factor that mitigates the inevitable inconsistencies in their quests for authenticity. This paper examines locally held correlations between rebuilding traditional jazz music communities and rebuilding New Orleans to argue that that talk about authenticity and sincerity in music-making is one example of a larger kind of local civic discourse about what it is to be a committed New Orleanian.

**Becoming an Arts Coordinator: Lessons Learned from Incorporating Ethnomusicological Training in Elementary and Middle School Classrooms**

*Abimbola Cole, University of California, Los Angeles*

An Arts Coordinator is an integral figure in mediating the relationships between teaching artists, teachers, and students. Their unique positioning places them in a liminal space (Turner 1982) wavering between being a facilitator and a teacher. They are equally as responsible for contributing to the mission and vision of their agency as serving their community partners and students. Arts Coordinators fulfill a host of duties that demand a range of interdisciplinary training. Consequently, their work easily fits within the broad categorization of "arts consultants" (Schrag 2009), individuals aiding in the rich performance traditions of community artists.

This paper reflects upon different areas of arts consultancy that I have been involved in since 2008. I will draw upon case studies from my work endeavors with students as an Intern for the Apollo Theater Foundation's Oral History Project at P.S. 154 – The Harriet Tubman Learning Center. I will also explore aspects of my current position as a Folk Arts Education Coordinator at the Philadelphia Folklore Project, which entails collaborating with on-site administrators, coordinators, staff, and students at the Folk Arts Cultural Treasures Charter School (FACTS). These two contrasting experiences in Harlem, New York and Philadelphia, Pennsylvania, respectively, have demonstrated some of the responsibilities of working on educational initiatives for non-profit arts organizations. In sharing my findings, I will describe how distinctive forms of ethnomusicological training have contributed to my work. Additionally, I will trace the other related forms of training

required to enhance my skills in the workplace and aid in my professional growth.

### **African Sensibility and Creek/Seminole Stomp dance**

*Paula Conlon, University of Oklahoma*

Deep in the woods of eastern Oklahoma, all-night Stomp dances keep the Green Corn religion of the Eastern Woodlands tribes alive and well. In stark contrast to the virtuosic public powwows that Oklahoma is known for, Stomp dances are private communal events made up of song cycles with dancers creating a spiral around a sacred fire, alternating male and female with children at the end of the line. Male dancers sing in call and response format, supported by the percussion of the female dancers wearing turtle-shell or can rattles strapped to their lower legs under long skirts. Members of the various grounds travel to each other's ceremonial dances throughout the summer months to help out with their voices and their shell shakers. Although Native American Stomp dance goes back centuries before European contact and the resulting slave trade, African slaves and their descendants have been absorbed into the Creek and Seminole tribes for nearly four centuries. A study of the resulting cross fertilization of artistic expression is paramount for an understanding of contemporary Creek/Seminole Stomp dance in Oklahoma. I have been privileged to participate as a shell shaker with the Tahlahvse Ceremonial Grounds of the Creek Nation over the past decade, traveling with them to dance at Creek, Seminole, Euchee, Absentee Shawnee and Cherokee ceremonial Stomp grounds throughout eastern Oklahoma. This paper will explore the intricacies of the performance practices of Stomp dancers in Oklahoma and their relationship to African sensibility and cultural aesthetics.

### **Millings Frolics and New Meanings in Cape Breton**

*Stephanie Conn, University of Toronto, Ontario, Canada*

Anthropologist Victor Turner defined ritual as performance, a complex sequence of symbolic acts in which individuals undergo transformation and experience communitas. On Cape Breton Island people continue to gather for milling frolics, a centuries-old practice at which they sing Gaelic songs while simulating the shrinking of woven cloth. What meaning do millings hold for this post-industrial society which no longer requires them for a practical purpose? Drawing on twelve years of fieldwork, in this paper I will discuss how millings have become a secular ritual through which Gaels are transformed as individuals and as community. Gaelic is often spoken at millings, remaking the English social world in Gaelic. Like the rituals described by Turner, Gaelic songs are tremendous storehouses of meaningful symbols which say much about the values of the culture. The way in which milling frolics are physically constructed and socially negotiated reflects a non-hierarchical process; singers sit around a table with the audience encircling them, taking turns at leading, welcoming learners. Milling frolics are neither simply an enactment of work nor an excuse to sing and speak Gaelic, but an experience in which participants interact with their history and

culture, and are transformed from English-speaking farmers, carpenters, mechanics or fishermen into a community of singers and Gaels.

### **Black Consciousness in Blackless Brazil: Activism, Alterity and Appropriation in Maracatu Cearense**

*Ronald Conner, University of California, Los Angeles*

The 1990s saw a surge in ethnomusicological studies about cultural resistance in AfroBrazilian music. Themes included white middle-class coöptation of black expressive culture and AfroBrazilian music's capacity to traverse class, race, and space (Carvalho 1993; Crook 1993; Galinsky 1996; Guerreiro 1999). Until recently, the northeastern Brazilian city of Fortaleza (capital of Ceará state), with its minority black population (3.91% in 2008 and trending upward), has attracted scant attention as a site of black musical innovation and cultural resistance. The central element of Fortaleza's traditional street carnival, *maracatu cearense*, has in fact forwarded agendas of black consciousness since the 1950 invention of its so-called "cadenced rhythm"—a dirge-inspired beat expressing slave misery. A variant of Recife's "nation-style" maracatu (an African heritage percussion-driven, royal musical procession), maracatu cearense's mostly white and *caboclo* (indigenous-white rural heritage *mestiços*) participants perform the African personages of maracatu through localisms like the cadenced rhythm and the use of blackface makeup. Both practices declare homage to AfroBrazilians while providing idiosyncratic, perhaps problematic, mechanisms that voice Ceará's social activist identity. Based on recent fieldwork with Iracema Nation—Fortaleza's only maracatu under AfroBrazilian directorship (this family also founded Ceará's first black consciousness movement)—this paper invokes Taussig (1993), positioning maracatu cearense as a site of black alterity constructed through an appropriative "mimetic faculty," itself readable in blackface and rhythmic practice. In this, maracatu cearense becomes "an image affecting what it is an image of," installing a coöptative agenda that Fortaleza's marginalized but insistent black consciousness movement struggles to confront.

### **Musicking about Surfing**

*Timothy Cooley, University of California, Santa Barbara*

This presentation is about often celebrated yet the largely unanalyzed relationships between surfing and musicking, the topic of a larger study I am currently researching and writing. The focus of this study is on present-day musicking associated with surfing and the accompanying lifestyle and not about the popular genre surf music" from the early 1960s (Beach Boys, Dick Dale, et al). First I consider the theoretical challenges and opportunities presented by researching a radically globalized affinity group that forms around the cultural practice of surfing. Focusing on musicking and surfing demands that I conceive of group identity constructions anew since there are few models in ethnomusicology for studying affinity groups that form around something other than place, belief systems, occupations, or occasionally musical systems. Thus, I am inspired to rethink our discipline's long-held

views about human musicality and its relationship to individual and group identities. Second, I accept as an ethnographic finding worthy of serious analysis the increasingly common claims by surfers from around the world that musicking and surfing are intimately linked. The method I employ hinges on careful attention to and consideration of how surfers talk about musicking, and how musicians talk about surfing. The finding I focus on for this presentation is that many surfing musicians speak of how both surfing and musicking can lead to peak experiences, what Mihaly Csikszentmihalyi calls "flow." Furthermore, musicking may be one way of effectively expressing something of the profoundly experiential but relatively uncommunicative phenomenon of wave riding."

### Revisiting Ethnomusicology and Science

Timothy Cooley, University of California, Santa Barbara

Although the scientific foundations of comparative musicology and early ethnomusicology are well known, ethnomusicologists have, since the 1960s, increasingly emphasized humanistic methods in the cultural study of music. Yet in recent years as we engage new topics including music as human behavior and the effect of musical activities on individuals and on groups, some ethnomusicologists are expanding their traditionally humanistic approaches to include scientific approaches. There are many kinds of "sciences," and many ways in which to interact with discourses allied with science such as statistics, economics, psychology, ecology, cognition, medicine, evolution, and neuroscience to name a few. This panel offers four current studies in which scientific approaches have proven fruitful, as well as some cautionary notes. We ask if a new focus on broadening our boundaries puts us in conflict with humanistic approaches, or if by incorporating the scholarly approaches of disciplines traditionally considered outside of our accepted procedures we might offer ethnomusicologists significant new ways to understand human musical activity? Might it be time to reintegrate selective scientific methods into our discipline, not turning our backs on our humanistic approaches but complementing them? Do we have anything to lose by doing so?

### "Rock On! It's the Sign of the Times!": Rock Music Ideologies and Film Sounds in the Hindi Film "Rock On!"

Chloe Coventry, University of California, Los Angeles

In 2008 the Hindi film *Rock On!!* was released in India to wide critical acclaim and box office success. Focusing on a quartet of young rock musicians in Mumbai, the plot's arc conjures a rock and roll mythos: band forms as an egalitarian unit, faces strife and break-up, and then reunites, healing psychic wounds. The film's soundtrack (critics gave its slightly rock-sounding songs mixed reviews) was written by the famed production team Shankar-Ehssan-Loy and was the thirteenth highest-selling film music album of the year. The first financially successful Hindi film to focus its plot on rock musicians and to use a "rock" soundtrack, the narratives and relatively subdued characterizations of *Rock On!!* display rock music ideologies: conflict between

individualism and collectivism, and friction over "selling out" filtered through an Indian cultural politics. Meanwhile the soundtrack mediates rock instrumentation and song form with the glossy production values, Hindi-language lyrics and vocal tones of a mainstream *filmi* sound. Drawing from research on *filmi* music that privileges music's diegetic role rather than viewing songs as mere appendages to the plot, this paper analyzes various conjunctures of coded moments in the film's narrative, images and sounds, reading them against relevant aspects of the film's production and critical reception. Drawing from two other recent Indian "rock films" and from related media, I suggest that the recent proliferation of rock music sounds and images in the public sphere provokes complex resonances in an Indian middle-class increasingly attuned (economically and via popular culture) to the West.

### Proibidão C.V and the Sublime Frequencies Aesthetic

Cristina Cruz-Uribe, Yale University

Before Sublime Frequencies' release of *Proibidão C.V: Forbidden Gang Funk* from Rio de Janeiro in 2007, ethnographic recordings of Brazilian music had created a fairly homogeneous repertory, with an emphasis on indigenous and traditional Afro-Brazilian music. *Proibidão C.V*—which features a highly localized genre of funk—broadens the corpus of ethnographic collections to include a hip hop-derived, urban popular music. It also affords listeners an uncensored introduction to a less-familiar music of the drug trade's violent underworld, a digital counterpart to the Mexican narco-corrido. Significantly, too, *Proibidão C.V* subverts the fragmented aesthetic model established in Sublime Frequencies' flagship "Radio..." series. The disc represents a distinct subset of the label's production that contains a compilation of discreet tracks seemingly unaltered by their collector. In this paper, I offer critical context for interpreting the music, demonstrate how it is politicized by its makers through fragmentation and collage processes, and establish parallels between the *proibidão* artists' sonic manipulation techniques with those employed by Sublime Frequencies' artists on other releases. Drawing on field research conducted during the summer of 2009, I argue that *Proibidão C.V* does not offer a representative vision of the dynamic sound world of Rio's shantytowns, but merely an obscured glimpse of a single facet. Ultimately, this disc's narrow focus on "forbidden funk", the lack of context provided for the music, and the anonymity imposed upon the artists recorded raises crucial ethical questions about the manipulation and presentation of collected sound on Sublime Frequencies releases more generally.

### The Ecology of Music Scholarship: Ethnomusicology as an Intervention in Buddhist Studies

Jeffrey Cupchik, Independent Scholar

My paper provides a model of operationalizing ethnomusicology in the service of Buddhist studies – utilizing ethnographic and philological research "tool-kits" for a project that is meaningful to both Buddhist studies scholarship and research on Asian music traditions. The *Gcod*(Tib. Chöd) ritual practice has received three book-length treatments in the past fourteen years (Edou 1996;

Harding 2003; Molk 2006) from perspectives within Buddhist Studies, but none have looked at the performative aspects of the ritual, and how these are linked to the meditation practice. My research illuminates the essential functions of music and the expressive framework of this practice by connecting ethnographic and musical analysis data with instructions from the oral tradition on performance practices. The Tibetan female ascetic Machik Labdrön (1055-1153) is revered around the world for having developed the Chöd musical/meditation ritual practice. Chöd refers “to cutting” the egotistic grasping to a “self” or “I” that is at the center of every being’s experience. Developing the opposite orientation – an intersubjective compassionate kindness – is said to lead to the experience of awakening to the mutual interdependence of all phenomena. The musically guided meditation experience of the ritual is akin to the Catholic Mass both in its power of transformation and musical and liturgical complexity. My analysis shows how the liturgical song-poetry and the meaningful symbolic gestures (cognitive, somatic, and physical) are designed to cohere during the meditative experience of Chöd ritual.

**Pilgrimage Through Poetry: The Murid Islamic Diaspora Returns Home on the Path Paved by Sacred Xasaayid**

*Christine Thu Nhi Dang, University of Pennsylvania*

Nearly every month, crowds from tens of thousands to several million descend on the road leading to Touba the holy city of the Murid Islamic brotherhood of Senegal. Inseparable from the road to Touba and the celebrations within its borders are the urgent melodies of religious poems called *xasaayid*. Voices raised in singing *xasaayid* compose both the processional soundtrack of the pilgrim’s journey and the sacred soundscape of the pilgrim’s destination. This paper explores the efficacy of religious *xasaayid* as material and symbolic vehicles of the pilgrimage to Touba. Reading beyond dominant narratives of Murid history, this paper emphasizes the co-development of *xasaayid* as holy sound and Touba as holy site, and their consequent inextricability in emplacing believers in the acoustic-spatial sphere of pilgrimage. The historical linkage between the tones of *xasaayid* and the space of Touba provides the framework for interpreting the contemporary spiritual strategies of the Murid diaspora in America. For many believers, *xasaayid* practice can enable a ritual return to the spiritual home which has become geographically inaccessible. Through cassettes of *xasaayid* circulating internationally, recitation at religious gatherings, and private individual practice, Murids who cannot go to Touba may sing a metaphoric journey through religious poetry instead. Relying on analysis of sung *xasaayid*, ethnography among Murid communities in New York and Philadelphia, and examination of primary texts in Arabic and Wolof, this study contributes to the historiography of Islamic cultures in West Africa, while engaging with broader questions surrounding the musical dynamics of religious transnationalism.

**Auditory Regimes in the Field of the Sensible: Charting the Politics of Sound in Wartime Iraq**

*J. Martin Daughtry, New York University*

War is a noisy phenomenon, and the noises of war present existential and hermeneutic challenges to all who are within earshot. At times, battlefield noises attain the status of texts, valuable sources of tactical information for those who possess the listening skills needed to decode them. At others, they become weapons in their own right, enacting traumas both physical and psychological on those exposed to them. Within the fraught environment of war, noise is paradoxically both a resource and a liability, a blessing and a curse. Drawing upon documentary evidence, expert testimonies, and extensive interviews with U.S. military personnel, American civil servants, and Iraqi civilians, this paper grapples with the paradoxical status of noise and listening within the context of post-Hussein Iraq. First, I sketch the contours of the U.S. military’s “auditory regime,” a structured mode of listening that has become naturalized among soldiers serving in Iraq. Next, I discuss points at which this sound-centered habitus overlaps with and diverges from the less-regimented, more situated listening experiences of Iraqi civilians. Lastly, I argue that one way to come closer to understanding the politics of the sensible in contemporary Iraq is to place auditory/listening regimes in tension with “sonic regimes,” the structured sociopolitical situations in which the noises of war are produced. In addition to contributing to discourse on the phenomenology of war, my focus on Iraq’s wartime soundscapes serves as an extreme case study against which the assumptions of acoustic ecology can be calibrated.

**Re-shaping Lives and Performances: Music Dance and Media Among Child Performers in Recife Brazil**

*Rita de Cácia Oenning da Silva, PPGAS/Universidade Federal de São Paulo, Brasil*

Recife, one of Brazil’s largest cities, shows two salient characteristics: a wealth of music, dance, and traditional culture; and one of the highest rates of violent crime in the country. In this context, poor families in the favelas have long found their children targeted by drug gangs, who see in them future soldiers or consumers, whereas most people in the city and the police treat boys from the favelas as criminals and thieves. These children have chosen performing arts – traditional afro-brazilian dance, percussion, capoeira, and now breakdance and rap – as a way to resist entering criminal economy and behaviors. Through music and dance, they create new relations between people, symbols, and artifacts, establishing an economy of gift exchange outside of the drug trade. Mixing music, new digital media, and traditional dance, young artists have been the prime movers behind a new economy in the favela, building a music studio where favela artists can record their music for sale and prepare performances for global live events. Their art has become one of the foremost (and most effective) forms of denouncing the violence of the drug gangs, the police, and the structure of social exclusion in their city. Performances, beyond being communicative, expressive, or poetic acts, are



also *constitutive*: in the process of creation, they develop a shared vision between artists and audience. The young artists are at the same time the product and the producer of their own performances.

**Creating Relationships Between Sounds, Contexts and Meanings in an Urban Soundscape Through an Environmentally-Framed Musical Composition.**

*Rafael de Oliveira, Universidade de Aveiro, Portugal*

This paper attempts to provide a creative pathway that facilitates the use of urban sound identity in a musical composition in order to encourage the listener to form a new dialogue with both the music and with their daily sound context. I discuss the use of contextual and sound relationships found in an urban soundscape to create an Environmentally Framed Musical Composition" in which an "identity relation" with a city is transmitted in order to increase the possibilities of meanings by the musical materials.

I argue that a two-step process is necessary for the creation of such types of music: the first is the analysis of a soundscape, through acoustic ecology, where one can try to determine the temporal structure, the ecological and social context, the sounds, and their levels of integration and identification with the context. The second step is formed through compositional processes, where the result of the research is applied with the necessary artistic freedom, trying to transmit, through the musical discourse, the sonic and social relations in the studied soundscape.

My model for an urban identity within sound contexts is based on Atkinson (2007), Dubois and Rimbault (2005) and Jian Kang (2007), and supported by Truax's work on acoustic communication (1984). I compare the propositions on soundscape composition made by Oliveira and Toffolo (2008), Benschop (2007), Chapman (2009) and Iosafat (2009), and assess the different approaches used by them to determine a set of strategies that facilitate the creation of an environmentally-framed musical composition.

**"Tuning in" and "Listening" within Kundalini Yoga Soundscapes: Kinesthetic Perceptions of Physio-Sonic Experiences in a Pittsburgh Yoga Studio"**

*Alison Decker, University of Pittsburgh*

Kundalini Yoga classes in the United States have offered a holistic yoga practice with particular emphasis on chant (*mantra*) and breathing (*pranayama*) since the late 1960s. An ethnographic case study based on fieldwork within a weekly Kundalini Yoga class in Pittsburgh demonstrates the way its soundscapes can shape participants' sensory experiences by simultaneously restricting their fields of vision and redefining what it means to "listen." Since practitioners spend much of a class session with their eyes closed, the aural environment takes center stage, shifting the perceptions of participants. Furthermore, terms such as "tuning in" or "listening" take on special meaning in this Kundalini context – "listening" in this case more often

refers to honing in on kinesthetic sensations such as the physical vibration of practitioners' own chests as they chant or the way their muscles feel as they do a particular exercise. The centrality of kinesthetic experience has already been considered in the contexts of learning and performing music, for example, in Bell Yung's work regarding the *qin*, as well as other movement activities, i.e. Greg Downey's exploration of *capoeira*, or Tomie Hahn's ethnographic study of Japanese dance. Building on theoretical issues already considered for such learning and performing contexts, this study approaches kinesthetic experience by suggesting that the ways in which the sense of one's physical state is intertwined with hearing in Kundalini Yoga may enable practitioners to access a deeper level of emotional and physical consciousness which is activated and mediated by sound.

**Playing Their Part: Social Reform and the Role of Professional Female Musicians in Hindustani Music**

*Anaar Desai-Stephens, Cornell University*

Gendered tropes are so deeply woven into Indian understandings of nation and culture that their very presence and impact often goes unmarked. This is true in everyday discourse and scholarly work alike, and is particularly evident in discussions of musical performance. This paper, therefore, attempts to understand how gender ideology manifests in the realm of Hindustani classical music. Specifically, I investigate how a historically constituted gender ideology that emerged out of early twentieth century reform and nationalist movements continues to exert influence on professional female musicians today. Indian feminist scholars have rightly noted that while these movements claimed women's progress as a goal, women were more often used as a site for larger political and social agendas (see Sangari and Vaid, 1990). Recent scholarly work has highlighted the importance of these agendas in reshaping the conceptions of who and how a female musician was to be (see Bakhle 2005 and Weidman 2006). Drawing on these recent intellectual approaches, as well as fieldwork and archival research, I explore the impact of these reform movements on the role of female instrumentalists. It is my contention that such reform movements generated hegemonic gender ideals that not only have resonance today, but continue to profoundly shape and restrict the behavior of professional female musicians in North India.

**Sounding "Mongolian": Music of the Horse-Head Fiddle in Inner Mongolia, China**

*Charlotte D'Evelyn, University of Hawai'i*

For over three decades, the horse-head fiddle (*morin khuur/matouqin*) has served as a prominent icon of Mongolian culture and ethnic identity in China. While the Chinese state has certainly exerted control over this Mongolian instrumental tradition, it has been Mongolian musicians who have exerted the most active and creative impact on the directions that this instrument and its identity has taken. In this paper, I identify these players, creators, and followers of horse-head fiddle music as key actors in the formation of ethnic discourses surrounding Mongolian music. In particular, I investigate how

music has provided a strategic path for Mongolian musicians to negotiate through those ethnic discourses controlled and promoted by the state and, ultimately, to determine alternative discourses about what it means to be Mongolian in China today. Using case studies taken from fieldwork research in Inner Mongolia, I investigate three different paths that Mongolians have taken to “sound” their ethnic identity. Through an examination of these three discourses and musical case studies, I reveal the tensions that have arisen over the direction of the horse-head fiddle tradition, and likewise, over what it means to be a Mongolian in contemporary China. I argue that music, and the horse-head fiddle in particular, has enabled musicians in Inner Mongolia to assert creative agency and control over their diverse identities and has empowered them to articulate alternative discourses about the meaning and future of Mongolian identity in China.

**I Love a (Pride) Parade: Queer Community-Building, Temporary Spaces and Politicized Kitsch among LGBT Marching Bands**

*Rachel Devitt, University of Washington, Seattle*

Sandwiched between a flashy, Absolut Vodka-sponsored bar float and the local grocery store chain’s giant parade version of a shopping card, Lakeside Pride Freedom Band, Chicago’s LGBT marching band, thunders down the street of the city’s annual Pride parade like a modern-day, pink Polo-shirted janissary band. The crowd whoops, the color guard tosses their rifles in the air, and the band breaks into their show piece: a Sousafied version of “Eleanor Rigby.” Their performance is at once a part of a historical annual celebration that commemorates the birth of the gay and lesbian rights movement and a response to the commercialism that many community members feel has turned Pride celebrations across the country into displays of crass consumerism. This paper will examine the ways in which LGBT marching bands use popular song to bridge these two impressions of Pride, perpetuating the party but also realigning it with ideologies of community building and social activism. I argue that LGBT marching bands use the volume of their sound to participate in the project to making temporary queer spaces out of public city spaces, juxtaposing the pseudo-regimentation of marching band traditions with the carnivalesque qualities of Pride celebrations. At the same time, I explore the ways these queer community bands use aesthetics of camp, kitsch, and nostalgia to claim sonic space in a popular music culture that often marginalizes them.

**Defining Regionalism Through Soundscapes: Situating Gujarati Identity in India Through “Sugam Sangeet”**

*Niyati Dhokai, University of Alberta, Canada*

When India became independent in 1947, the region that would later become the state of Gujarat was part of a large territory called “The Bombay Presidency.” As Gujaratis attempted to delineate a distinct identity in their newly found country and advocate for statehood, they utilized a genre called “sugam sangeet” (literally translates to music that is likeable) in their social activism. This new genre became popularized during an era of pan-Indian

nationalism, confined to educated elites, and was used by college radio stations in Ahmedabad during the 1950s to define Gujarati regionalism. It continues to provide a milieu of Gujarati culture currently, as broader changes in the country have resulted in shifting cultural environments.

My paper examines how regional musics are being affected by the populist, pan-Indian culture that has emerged as a result of changes in Indian socio-economic practices since 1991. I inquire how the decreased use of Gujarati language in urban, Gujarati centres affects the transmission of Gujarati musics to a generation that has been educated in Hindi and English-medium schools. I also question how a pan-(North) Indian Bollywood aesthetic has affected regionalized sounds that are being re-recorded for an audience that is primarily socialized towards “Indian” sounds by a popular culture-inspired media. Finally, I study the use of “sugam sangeet” by Gujarati musicians as a tool for advocating Gujarati culture in the current popular music soundscape. In contrast, I also investigate the effect of a resurging interest in regional songs through family-oriented TV programs, such as “SRGMP.”

**“Weaving a Mat of Sound”: Traditional Maori Instruments in New Zealand’s Sound Ecology**

*Brian Diettrich, New Zealand School of Music*

In the early part of the twentieth century, ethnographers wrote of indigenous Maori musical instruments as forgotten objects that were lost in the turbulent colonial changes of the past and were located solely on the shelves of international museum collections. This view intersected with a larger political discourse in New Zealand that often viewed Maori through dual lens of colonialism and cultural demise. Beginning in the 1990s a small group of musicians and instrument makers, representing both Maori and non-Maori, began revisiting these instruments through the construction of new models and active performance workshops. Their efforts began an influential movement of revival that continues today with Maori instrumental music having developed outside of its original indigenous frameworks, to its incorporation into national contexts in New Zealand. Today, Maori instrumental music plays a revived role in indigenous musical events, but is also a part of new art music compositions, jazz and improvisatory music, and features in film scores, both in New Zealand and internationally. This paper addresses the active revival and cultural significance of these traditionally sacred instruments as crucial implements in shaping a largely postcolonial sonic identity for New Zealand. By examining the expressive landscape of Maori instrumental music in New Zealand today, this paper underscores the dynamic relationships between music, postcolonial revival, and national identity.

**Negotiating the Sonic Landscape of Aotearoa New Zealand**

*Brian Diettrich, New Zealand School of Music*

Today in a country with a vibrant and complex cultural background, the people of New Zealand are shaping a distinct national identity, even as they confront the colonial legacy of their past. With a dual heritage of art music

from European migrants and the musical traditions of the indigenous Maori, music continues to be in the forefront of a national discourse and the negotiation of a sonic ecology. Colonial processes and missionization in New Zealand during the nineteenth and early twentieth centuries saw the displacement of peoples and the confiscation of Maori land, as well as the introduction of policies that had disastrous consequences for Maori society. With the beginning of a cultural renaissance in the 1980s, however, Maori have since transformed, revived, and reinvigorated their cultural and musical practices, and today the sonic ecology of the nation continues to be framed by issues of race and displacements from the past. This panel examines music in New Zealand, and especially Maori traditions, from three different scholarly perspectives, with each paper drawing connections between music and the negotiation of the sonic landscape. The three proposed papers build on work in ethnomusicology that examines the active, multidimensional role of music in shaping and negotiating place, as well as its significance in both national discourse and cultural identity. Through its discussions of New Zealand, this panel addresses the value of music in postcolonial processes, and illustrates how a society traverses and moves past colonialism within the cultural framework of music.

#### **La Nouvelle Scène Créole: Post-zouk Musical Trends in Guadeloupe**

*Laura Donnelly, University of Pennsylvania*

Popular music changes over time to reflect the values of each successive generation. By 2005 in Guadeloupe, many artists were weary of zouk love, which had dominated the local scene for twenty-five years. I argue that in a reaction against zouk love, a new wave of socially conscious musicians, led by the group Soft, is making a change in Guadeloupe's musical identity. Soft's pan-Caribbean aesthetic has resulted in a cosmopolitan sound that differs greatly from the prevailing popular music of the region. Their use of acoustic instruments and socially engaged lyrics revived musical output in Guadeloupe with a fresh attitude and sound. Since Kassav' changed the face of Antillean music in the 1980s, a myriad of imitators have continued to jump on the zouk bandwagon, hoping to produce a record that matches the success of "Zouk-la Sé Sèl Médikaman Nou Ni," and ultimately failing. For many listeners, contemporary zouk lacks the political drive that Kassav endorsed. Soft, however, has aimed for an entirely different sound; their music is a rich blend of genres including Martinican biguine, Trinidadian calypso, Brazilian bossa nova, and Guadeloupean gwo ka, which they infuse with the underlying rhythms of African music and jazz. Soft has charted a new direction for Guadeloupean popular music and, in so doing, has asserted a new model of Guadeloupean identity that balances local and cosmopolitan cultural tastes.

#### **Understanding Ghanaian Ewe Scales/Modes from Melodic Procedures and Contexts**

*George Dor, University of Mississippi*

This paper analyzes selected Ewe melodies in order to understand tonal structure through melodic constructs. Working from a recorded melody of an

oral tradition like that of the Ewe, scholars can identify scales in two ways: (1) as a collection, or 2) as prescribed by melodic contexts. Positing a scale by collection involves reduction of all tones used within an entire melody without regard to melodic procedures and processes. I choose the second approach in which tonal structure is derived from the use of tones within specific melodic frameworks. This seems a better choice for, as I will show in this paper, the Anlo Ewe practice tonal/modal shifts that may involve transpositions. Even in songs without shifting modalities, an Ewe melody can remain anhemitonic pentatonic in sound whereas that melody's abstraction as a pitch class collection may yield a hemitonic hexatonic scale. I argue that the debate on whether or not the Anlo enlist hexatonic scales becomes clearer through critical analysis of melodic procedures. The paper thus contributes to general ethnomusicological theory and method as well as to Ewe music studies.

#### **Dude, Where's My Video?**

*Kevin Driscoll, University of Southern California*

The Living Room Rock Gods (LRRGs) are a geographically-dispersed community of tribute artists who produce and share home recordings online. The most prolific LRRGs (many of whom live outside of the U.S.) have uploaded dozens of videos and amassed tens of thousands of viewers on YouTube. Unfortunately, the LRRGs' preference for canonical hard rock and heavy metal has made them vulnerable to spurious claims of copyright infringement by U.S.-based music industry stakeholders. Indeed, due in part to their high fidelity, the LRRGs' tribute videos are often flagged and disabled by YouTube's automated content identification system. Emboldened by social and technological community support structures, the LRRGs formed a political organization in 2008 to assert their fair use" rights to circulate tribute recordings. Though this effort has been remarkably successful at reinstating their videos on YouTube, challenging questions persist regarding the political implications of worlding U.S. pop music on the web. In the case of the LRRGs, creative engagement with U.S. pop artifacts opened a channel through which U.S. legislation could regulate a transnational popular music culture. Unlike the remix practices typically lauded in discussions of transnational pop (which frequently evade automated detection), the Rock Gods' comparatively conservative interventions appear to carry much more dire consequences as they agitate competing epistemologies of intellectual property."

#### **'Sound Mirage': Evoking Soundscapes Through Imagination Among Caipira Ranchers**

*Alex Duarte, Universidade de Aveiro, Portugal*

This study aims to reflect on the processes of imagination in the evocation of a rural soundscape in an urban context in the Brazilian musical genre known as *caipira musica*. *Caipira musica* is associated with the celebrations and practices of religious small-ranchers who have occupied sparsely populated areas of south-central Brazil since the 17th century. During the twentieth

century, Brazil witnessed an increase in the flow of rural migrants to the urban centers precipitating significant changes in the sound environments of social groups. The population of this urban environment has recreated, through music and music making, a rural imaginary that links them back to the “typical” rural caipira. This music-making is recreated from imagined soundscapes that I define as ‘mirages’: the transposition of places to the imagination. These mirages reflect the collective aspirations of the present urban generation who live in cities but desire to live in the field; they betray nostalgia without memory. Thus, this paper aims to analyze music as a way of evoking landscapes and sound contexts, and to propose the idea of the “Sound Mirage” as it refers to an urban soundscape in the context of the 21st century.

### **Swish! / Cheer!: Sound, Knowledge and Collectivity in Women's Basketball**

*Jonathan Dueck, Duke University*

What does it mean to say that sound is a way of knowing, and that it is a way of being part of a collectivity? I consider these questions through the lens of the sounds, musical and otherwise, of women's basketball games in the Raleigh-Durham area. I draw on fieldnotes, photographs, and audio recordings made at games at Duke University and the Greensboro Coliseum between 2008 and 2010. Using Feld's notion of copresence, I analyze sound as it relates to collectivity at three levels: sound as embodied knowledge on the field of play (the field); sound as feelingful investment in a collectivity of fans and players that emerges and disappears in performed play (“the arena”); and sound as part of a mediated economy of place that overlaps with these other levels of sound production and reception (“circulation”). Extending Ruth Finnegan's comments on overlaps between the “musical worlds” of a place, I point to common ground between the sounds (and feelingful investments in place) of basketball and hockey in the Raleigh-Durham area. Finally, I reflect on the process of writing fieldnotes about sound and sport, highlighting the intricate links between sound and the visual in sport, and questioning the decontextualizing gesture of “focusing on sound” that can characterize fieldnote-writing (and field recording) in sound studies and ethnomusicological fieldwork. In sum, I aim to contribute an analytic frame for thinking about sport, sound, and collectivity; and to reflect critically on the pre-texts of writing about sound.”

### **Bodies in Motion, Spirits in Transition: The Performance of Gongde Funerary Rituals by Chaozhou Chinese Transmigrants in Thailand, Malaysia, and Singapore**

*Mercedes DuJunco, Bard College*

*Gongde* is one of many death rituals that have re-emerged quite prominently in mainland China today after having been banned for many decades after 1949. It generally consists of the recitation of scriptures and the singing of hymns for three to five days by institutional or lay ritual specialists of Chinese popular religion. Its purpose is to expedite a soul's journey to a better rebirth

or to Western Paradise and eventually the status of ancestor through the transfer of meritorious deeds by the living to the dead. The Chaozhou (Teochiu) version of *gongde* is notable for being quite elaborate, involving not only the chanting of Buddhist scriptures, but also extensive vocal and instrumental music sections and segments showcasing acrobatic movements. Although the genre has suffered a decline in China, it has continued to flourish among Teochiu communities in Thailand, Malaysia, and Singapore, where many rituals persist, sometimes assuming different guises or even new meanings, as they are adapted to the conditions of each host country. It is these transmuted performance practices of *gongde* that are transmitted back to the Chaozhou region as well as relayed between these three adjacent Southeast Asian countries by Teochiu transmigrants who work seasonally as vocal liturgists and musicians performing *gongde*. In my presentation, I examine the role of these transmigrants, the range of forms that *gongde* take on in these three countries, and considerations of place, demographics, Teochiu migration history, and human agency in each individual site that bear upon such differences in performance practice.

### **(Re-)Constructions of Ottoman-ness in Today's Classical Turkish Music World**

*Eric Ederer, University of California, Santa Barbara*

This paper explores some of the ways in which current Turkish classical musicians imagine and deploy ideas regarding a “lost” Ottoman culture in order to situate themselves and their art within a hegemonic, Republican-era ideal of modernity. Despite a history of official government suppression of Ottoman culture generally, and of classical Turkish music specifically, many of these musicians demonstrate affiliation with Turkey's Ottoman past through their rhetoric (outright claims to legacy, continued complaints about the way early Republicanism attempted to abolish their music and culture), in language choices (by using institutionally discouraged Ottoman language terms and proverbs, and by studying or claiming to study the [defunct] Ottoman language), by staging concerts in conjunction with displays of other traditional arts (especially calligraphy, paper marbling, shadow puppet theater, and Ottoman language poetry), and by religious affiliation with once-banned Sufi sects (especially the Mevlevi, Cerrahi, and Bektashi orders), including participation in Sema (“whirling dervish”) rituals and music therapy (darüşşifa) groups. Whether used merely to shape an aesthetic and poetic sense, as a strategy for protesting general changes of the twentieth century, or as an enactment of a non-Westernizing, alternative form of modernity, selectively nostalgizing Ottoman-ness is a normative activity in today's classical Turkish music culture. Critical theory of ethnomusicological interest that is brought to bear on the subject includes issues of nostalgia (especially for a “golden age”), imagined communities, cultural policies regarding the creation of the modern nation-state, and their counter-hegemonies.

**“Silence by My Noise”: An Ecocritical Aesthetic of Noise in the Sound Art of Akita Masami**

*James Edwards, University of California, Los Angeles*

Western modernist musicological discourse is flush with talk of “the musical material,” a rhetorical figure which imbues sound with enigmatically self-inherent tendencies or even desires, while simultaneously adumbrating the subjugation of these tendencies to the rational ends of musical form through compositional technique. This trope echoes the broader Enlightenment cultural program identified by Horkheimer and Adorno in *Dialectic of Enlightenment* as a “utopian vision” of the mastery of nature’s unruly energies through art and science. The sound art of Masami Akita, better known as Merzbow, challenges such conceptions of meaningful musical experience as mastery over sound. Twisting the hum of electronic instruments into self-oscillating feedback loops which overload their processing capabilities, Merzbow can be heard as unbinding the inherent momentum of sound, forestalling its subsumption into mere compositional material. Akita’s explorations of the ‘right’ of sound to be something other than music draws provocatively upon the classical Japanese aesthetic tradition: composer Toru Takemitsu, for example, cites Japanese traditional music’s “active inclusion of noise” as one key difference between it and modern Western music, “which, in the process of development, sought to eliminate noise.” Following his recent writings on ecology, I maintain that Akita’s compositions reflect a pained awareness of the deterioration of the natural sound-world before the onslaught of human culture and its sonic detritus, and advance a critique of the inability of Western modernist aesthetic thought to address the ballooning potential of humanly generated and organized sound to do violence against human and non-human life.

**Sounding Women’s Voices: Activism and Empowerment**

*Yuko Eguchi Wright, University of Pittsburgh*

This panel focuses on women’s musical voices and composition as a means of social commentary, mobility and activism. Each of the papers investigates the role of the singing voice in women’s activism on individual, community, and national levels. Showing how the voice is a means for powerful social change, the panelists examine the way in which women’s voices and musical activities are used to raise social status, gain rights, and draw attention to individual and community issues, needs and desires. Through an examination of three case studies of women’s voices as activism-- the use of Christian songs by the Duna women of Papua New Guinea as a means of voicing suffering and poverty; an analysis of geisha song text and music that focuses on the use of songs as a means of transcending social status; and an exploration of Aboriginal women’s hand-drumming circles for indigenous women’s cultural empowerment and revitalization -- the papers in this panel reveal the power of women’s voices as tools of political activism and social change.

**The Art of the Geisha: Constructing Feminine Identity and Social Class**

*Yuko Eguchi Wright, University of Pittsburgh*

The study of Japanese geisha has mainly focused on issues of prostitution and sex slavery. Geisha’s music and dance, which are the most essential to their lives, have long been neglected by mass media, scholars, UNESCO, and even the Japanese government. Why have geisha’s arts, particularly the song form kouta, been neglected? One of the reasons is that the Meiji government (1868-1912) considered the lyrics of kouta vulgar and inappropriate because they express women’s feelings and emotions such as iroke (sensuality) and onna-rashisa (femininity), which were considered unfit to be taught in schools (Chiba 2005). Through analysis of kouta music and texts, I will first argue that kouta songs were used as a medium not simply to express sensuality and femininity in order to attract male customers in ozashiki (a private guest room where geisha entertain customers), but also to describe women’s powerless situation under the suppression of male-dominated society. Secondly, I will look at kouta in the larger context of geisha culture and suggest that geisha have used kouta as an effective means of communicating sensuality and femininity, transcending their low societal status as both women and “prostitutes.” I will then argue that performing kouta songs and dance have enabled geisha to distinguish themselves in society from lower status women in order to protect and promote themselves as desirable women among higher class men. This paper analyzes the ways in which geisha use arts to construct their identities and raise their social status.

**An Ethnography and Analysis of Underwater Singing**

*Nina Eidsheim, University of California, Los Angeles*

American soprano Juliana Snapper has developed a series of underwater operas, their staging ranging in scale from bathtubs to Olympic sized pools. Performing underwater forces a vocalist to confront the processes involved in singing on the most fundamental level: how do I get air? Do I emit the sound from my mouth or vibrate it through my bones into the water? How can I share the sound with my audience? Transposing a familiar activity, which adaptation and techniques have become ubiquitous, to unfamiliar territory allows us to see it anew. Snapper’s extreme practice begs for an analytical program that examines singing as an environmentally specific and relational endeavor. Revealing that the singer and her audience are bound together and their interactions mediated by their collective environment, whether it is air or water, point to a theoretical horizon—the inherently relational condition of the mouth and the ear—which is often overlooked in the analysis of voice. In this ethnographic paper I will follow Snapper’s process as she learns to sing underwater, and propose a framework for analyzing singing and listening to song. Analytical perspectives, however, are only means by which we may arrive at understanding. The objective of this project lies elsewhere. By shifting our focus from the written score or the sounds uttered to the singular choreography of the singer’s throat, the receiving body of the listener, and the

physical space mediating the sound around and between them, the singularity of each human being are being invoked.

### Vocal Ecologies

*Nina Eidsheim, University of California, Los Angeles*

Taking our cue from this conference's "sound ecologies" theme, we examine the vital role of the voice in human ecology. Simultaneously tied to our bodies and entwined within environments external to us, the voice makes a complex braid with all kinds of physical and socio-cultural formations. We employ *vocal ecologies* to capture not only the ways voices relate to one another and to their physical environments, but also their adaptations to and alterations by technology, and their multivalent presences within the aesthetic and political fields they co-produce. This panel examines how *vocal ecologies* are constituted, how we might study/write them, and how they intervene in politics of belonging and difference. Analyzing underwater singing, our first presenter posits that vocal practice is intimately tied to the environment, and that what might seem to be aesthetic choices are often vocal techniques developed as a direct result of physical conditions. Our second presenter examines the knotty politics of accent, suggesting that the "sung voice" should be considered within broader sonic environments whose topologies of difference and power arise from acute forms of audition and valuation relating to everyday speech. Utilizing *vocal ecologies* to parse the landscape of the laryngectomee body, our third presenter argues for voice as conjuncture of corporeality and technology, a sounding of power and a strategy of control. With our discussant's additional input, we ultimately seek to intercede in vocal politics by providing new analytical frameworks for taking account of how voices co-implicate and destabilize the categories of nature, culture and society.

### Re-visioning the Rainbow Nation: Venda Children and Musical Futures in Limpopo, South Africa

*Andrea Emberly, University of Western Australia*

In the province of Limpopo, South Africa, Venda children learn about their local culture through music, dance and song. As bearers of Venda musical traditions, children embody the essence of the national culture which is bound in ideals of the "rainbow nation." Without the retention of diverse musical cultures, the foundation of the nation would be at stake and children are the forerunners who are challenged to embrace both a traditional local and emerging national culture. Although musical learning was historically centered in the homes and villages of families and local members of Venda chiefdoms, today much of this musical learning is found in the government sanctioned classrooms of primary and secondary students. This shift in learning has significant impacts on the modes and motivations of musical learning in children's lives. Venda children themselves have unique insight into how and why they consciously choose to retain their musical culture, much as the adults who articulate the need for retaining culture in the rapidly shifting multicultural nation. In addition to retaining Venda musical

traditions, children also articulate a need and desire for poly-musicality, that is, the ability to engage with a multitude of musical styles that center them within their own communities, the rainbow nationhood of South Africa and in the globalized world of popular culture. This paper will employ children's own representations of their musical worlds, recognizing the need to understand children's own motivations for sustaining Venda music in addition to their desires to situate themselves as global musical citizens.

### Modernization in the Musical Texts of 19th Century Ottoman Greeks

*Merih Erol, Max Planck Institute for Human Development, Germany*

In the course of the nineteenth century, music became a site of identification among the Ottoman Greeks where both the meaning of the nation and its modernization were being debated. The musical discourse of the Ottoman Greek educated elite was shaped mainly through the practices and the activities of the Greek voluntary musical associations and through the debates on musicological issues which took place in the columns of the Greek dailies and journals. My paper aims at showing that the musical sources of the period can be "read" in order to shed light upon the broader issues of the day such as nationalism and modernism. Musical texts included discourses about drawing boundaries (ethnic, religious), as well as information about the modernization attempts in the field of music which concerned not only the Greek orthodox ecclesiastical but also the contemporary urban secular music. Hence, in my paper, I will try to illustrate how the analysis of musical texts could enrich our understanding of broader issues such as cultural nationalism, national and social identity formation and modernization in the nineteenth-century Ottoman society. Particular attention will be paid to the investigation of the musical texts within the specific historical context, namely the social, economic and political transformations that the Orthodox millet underwent in the post-Reform Edict (1856) period, and the prospects of certain political and ideological schemes that became potentially available in this era.

### Tango as a Compositional Element in Egyptian Film Song

*Margaret Farrell, CUNY Graduate Center*

The Egyptian film musical was a syncretic form in which filmmakers utilized an adopted medium to present stories and songs that incorporated adapted material. This distinction between adoption and adaptation highlights the complex ways in which forms and styles are utilized outside of the culture of their creation. The focus of this paper will be on the adaptation of the form and style of Argentine tango as a compositional element in Egyptian film song. I will analyze and compare several songs composed by Mohammed Abdel Wahhab and Farid al-Atrash in order to illustrate the ways in which this borrowed form was Egyptianized through the use of Arabic language, intonation and melodic norms while often retaining the identifying steady pulse and sol to do cadence of tango. Both composers often employed what Jihad Racy has called "additive linearity" in the composition of their film songs, in which they cycle through a number of styles. While some of the songs I will discuss are primarily structured as tangos, and were even marketed as

such, others utilize the rhythmic, melodic, and cadential markers of tango for only a portion of the composition. In other songs the tango may only be present in the pulse and cadence. In addition, the accompanimental “yeites,” or “tricks,” that are part of the complex of tango style may be more or less present. The resulting songs are musical manifestations of the syncretic nature of the films that form their setting and enlightening examples of formal and stylistic adaptation.

#### **A Por Por Funeral for Ashirifie**

*Steven Feld, University of New Mexico*

“A Por Por Funeral for Ashirifie” (DVD video, 60 minutes, 2009) Por Por is a style of music invented by a union of truck and bus drivers from the township of La in Accra. It is played with antique circular squeeze-bulb car horns, removed from pre- and independence era wooden vehicles, together with bells, percussion, and voices. Por Por is uniquely performed for funerals of union drivers. In March 2008 the La Drivers Union Por Por Group lost one of its longtime members, Nelson Ashirifie Mensah. The band and Ashirifie's family asked Steven Feld, who had been working with the group since 2005, to film Ashirifie's honk horn funeral. The film closes with a reflection by the group leader and group photographer on Por Por's striking historical relationship to the New Orleans jazz funeral. *Jazz Cosmopolitanism in Accra* is the third film in Feld's trilogy “Jazz Cosmopolitanism in Accra.”

#### **Yin and Yang: Hiroshima Balancing Between Smooth Jazz and World Music**

*Kevin Fellezs, University of California, Merced*

I understand genre as a logic through which ideas about race, gender, and social class are created, debated and performed through musical sound and discourse. Genre is the index against which musical value is determined by critics, musicians and fans alike despite almost universal disavowal for drawing rigid lines around musical practices. Indeed, like the category of race, genre continues to hold discursive sway despite widespread acknowledgment of its limits, elisions and errors. Jazz, rock and funk are widely recognized as musical genres with distinctive aesthetics and histories, including a defining core of musicians and recordings. These distinctions would necessarily emphasize the differences among jazz, rock and funk. In combining these traditions, smooth jazz/world music band, Hiroshima, have been accused by some listeners of creating a sonic Frankenstein's monster, depleting jazz's cerebral delights while divesting rock and funk of their celebrated physicality. Moreover their use of the koto highlights the tensions between “traditional” and popular music cultures found in world music.” However, we should hear their genre mixtures as sounding out the contingencies of transcultural exchanges rather than as the polished efforts of finished cultural projects. This paper will interrogate how the music of these musicians unleashed the racialized assumptions held by critics and fans and, in the process, initiated their participation in larger social and political struggles over cultural identity, membership and authority.”

#### **Placing Sound in the Cultural Ecology of Beijing**

*John Fenn, University of Oregon*

Contemporary Chinese “underground” or “experimental” music emerges from a mix of cultural material: indigenous and imported, old and new, familiar and far-out. Technological, social, and political forces mediate this mix, forming dynamic environments, or cultural ecologies, that exist amidst the buzz and drone of large-scale structural growth at the state level. Much of the creative energy in China gravitates to urban centers, and Beijing, with its major expansion of population, infrastructure, and artistic influence in recent years, sits at the center of contemporary Chinese cultural production generally, and musical experimentation specifically. A major component of Beijing's prominence is its digital integration into the global flow of culture and communication, accelerated in the past decade or so and a contributing factor to musical creation. From the advent of “dakou” (“recycled” compact discs from abroad that opened Chinese ears to previously unheard musics from the U.S. and western Europe) to the rise (and fluctuating availability) of web-based cultural portals such as MySpace or YouTube, Chinese artists are increasingly connecting with transnational sonic cultures and participating in an augmentation of common notions of place. In this presentation, I will work with examples from a current fieldwork project to examine the practices and processes through which Beijing-based artists displace, replace, or otherwise mobilize sounds within a web of, rights, economies, aesthetics, and perspectives. It is my intention to rigorously explore the notion of ecology as a metaphor for investigating 21st Century musical production.

#### **Sonic Ecologies and the Placement of Music in Social Geographies**

*John Fenn, University of Oregon*

Extending and investigating the general theme of 'sound ecologies,' the papers on this panel engage the multiple ways in which sound, place, and practice interact. In working across three quite different case studies that encompass both global and local frames, we intend to map a critical approach to the relationship of displacement and placement via music by emphasizing several facets: physical, psychological, cultural, and political. Between the more value-neutral and value-laden aspects of displacement lies a space for focused inquiry into the modalities of sound in relationship to environment, and we will use this space to examine the flow of social-musical practice and cultural process in and through various locations—i.e. “places”. Whether looking at manifestations of enka in post-war California, the emergence of experimental rock in Beijing, or the musical listening practices of U.S. troops based in Iraq, we suggest that place matters in more than causal ways. It is important to attend to dynamics between place and sound in ways that move toward nuanced understandings of the multiple and mediating presence music can have in cultural environments so that we can continue to articulate the role, or place, of music in specific social contexts.

**Moving Words: The Music and Dance of Speech***Adriana Fernandes, Universidade Federal da Paraíba, Brasil*

This paper is about a research in process with theater students where music elements are applied to the speech in order to give flexibility, interest and layers of signs to the talk of the character. Based on the findings of Luiz Tatit (1987, 1996) about the elements used in popular music to make the singing song "efficient," I apply these principles on reverse, that is, how to make the sounding words communicate what the character wants using music elements such as duration, pitch, intensity and timbre. In theater, together with the moving speech there is a moving body, and both, as in a choreography, bring a great deal of control of what the actor wants to communicate to the audience, and for this understanding I use Laban, Adrian and Linklater. The goal of the paper is to scrutinize the musical and dance procedures behind an "efficient" way of talking in order to understand its use.

**Project Korea: Kugak Teams and the Sound of a New Korea***Hilary Finchum-Sung, Seoul National University*

New music based on Korean court and folk music signifies a search for a contemporary South Korean identity. Revision of more traditional genres has become seemingly compulsory in attracting domestic audiences to their musical heritage. Yet, music performance based on court and folk traditions sits in a precarious position, carrying the responsibility, and the stigma, of staying true to an assumed authentic musical form while attempting to create music relevant to contemporary tastes. In recent years, a number of musical ensembles have attempted to step out of this often self-defeating box. These ensembles seek the music's historic aesthetic roots, explore both the timbres and nature of the instruments, and construct ties with both popular music and music of other parts of Asia. In this presentation, I will explore this phenomenon as it has manifested recently among Korean 'neo-traditional' music 'teams.' Such teams have appeared in relatively recent years for a number of reasons. According to some critics, the foremost of these reasons being a lack of jobs and direction among younger performers. At the same time, these teams have been a crucial part of twenty-first century musical explorations and redefinitions of Korean tradition. For the purposes of this paper, I will examine the contributions of teams that represent diverse trends—pop/easy listening, 'Asian' spiritual, improvisational collaboration, academic or *hyönda* (modern) music. Examination of neo-traditional teams and the sheer variety of styles offers us a view of the orienting framework within which individuals are negotiating their relationship with a Korean sound.

**The Launch of the Djembé into the Global Marketplace***Vera Flaig, University of Michigan, Dearborn*

In this paper I present the djembé as a political object transformed in the context of Guinea's national revolution. I argue that the cultural and musical changes initiated by the djembé's role in Guinea's national ballets

transformed it into a political tool: first, to promote Sékou Touré's vision of national identity and unity, and, second, to promote and globalize Malinké culture through international touring djembéfolas – i.e. Mamady Keïta, Famoudou Konaté, and M'Bemba Bangoura. Moving from its origin as a farmer's instrument in rural Guinea to the leading instrument of the national ballets, the djembé became a sign of the socio-cultural reconstruction at the heart of Sékou Touré's nationalist political agenda. I contend that the djembé was transformed both musically and culturally in the context of the national ballet. These transformations then set the stage for retired djembéfolas to enter the global marketplace. Using the new tools of musical performance learned in the ballet, professional djembéfolas, retired from the national ballets, looked to global market possibilities to make their living. This move outside the context of the national ballets, in turn, created an international platform for djembéfolas to reassert their ethnic identity.

**Technoaesthetics and the Production of DIY Music Technology***Lauren Flood, Columbia University*

Technoaesthetics is a way of evaluating the synthesis of art and technology; the concept entails shaping one's aesthetic judgments in terms of the technology one values and knows is available. This paper examines the designs, iconography, and organology of objects—especially guitar effects pedals—constructed through the practice of "DIY music technology" or the independent engineering of music technology outside of the design labs of mainstream musical equipment manufacturers. I will explore the interplay of sonic and visual imagery with economic and ideological factors and how this interaction establishes an aura around the material object that leads from sonic capabilities to realities (i.e. from the builder's personal goals, to manifestation in the guitar pedal design and construction, representation through written hyperbole and packaging, and physical use enacting the imaginative capacity of musicians). How are the desires of DIY music technologists and their music communities—imagined or otherwise—expressed through the objects they create? For instance, what role do musical preferences play in the choice to create new technologies? How do names, descriptions, and artistic decorations of guitar pedals reflect the imagery they are intended to evoke? When creating a product for sale, technoaesthetic value emerges as a key concept in marketing a desirable object meant to portray a specific sonic quality. Additionally, the sonic must dually manifest itself as a visual entity in the context of a market economy. In effect, the technoaesthetics of DIY music technology are "aesthetics delivered through machines, constituting a specific fusion of appearance and utility" (Masco 2004).

**Ewanye: Jola Farming Music in the Gambia***David Font-Navarrete, York University*

Ewanye documents a single day of work at the Kassa Kunda collective farm outside of Brikama, The Gambia. The Jola (Jóola, Diola, etc.) are residents of a region that includes The Gambia, the southern portion of Senegal known as



the Casamance, and—to a lesser extent—northwestern portions of Guinea-Bissau. Farming is an essential aspect of Jola identity. Not surprisingly, the physical labor and social cohesion necessary for successful agriculture has a cultural counterpart in a powerful Jola work ethic. The film consists of edited footage from a full day of farming by a Jola community in The Gambia at the height of the rainy season. Beginning early in the morning and ending late at night, the farming includes a remarkable genre of music called ewanye (in Jola, to cultivate) that accompanies the preparation of fields for planting. A roaming drum ensemble (tantanges), palm wood clappers (ulewao), and singing helps to stimulate the work, which ends with a dance and music celebration in the evening. Ewanye is a vivid document of a unique tradition that is little known outside of local communities in the Senegambia region. The film, currently in the final stages of editing, will be 30 minutes in length. Ideally, the screening of the film would be preceded by a brief introduction (5 minutes) and followed by a discussion (10 minutes), giving the entire presentation a length of 45 minutes.

**“Para todos los chapines”: The Creative Process of los Internacionales Conejos and the Localization of the 'Foreign'**

*Jack Forbes, University of Florida*

In 2009, Los Internacionales Conejos celebrated their 125th anniversary and over a decade as the undisputed top marimba orquesta in Guatemala, having recently won a national popularity poll conducted by USAID. Los Conejos' success is unique among Guatemalan marimbas orquestas, which have suffered a decline in status since the late 1980s as middle and upper class ladino interests have gone elsewhere and the largely Mexican-owned radios in Guatemala City have locked marimbas orquestas out of playlists. While other popular groups have struggled to maintain even weekly work, Los Conejos consistently perform 3–4 weeks at a time without rest. Why do Los Conejos flourish while others toil? As a case study in the performance of both music and identity, this paper focuses on how Los Conejos arrange, orchestrate, and re-write lyrics in order to comply with the ubiquitous nationalist discourse surrounding the marimba as well as satisfy the dictates of a foreign-dominated popular music industry. Based on my field research with Guatemalan musicians, I seek to add to the discussion of music in global, regional, and local spaces, specifically how power relations (and the discourses they embody) are utilized by working musicians for their own creative satisfaction and economic survival.

**Perspectives and Directions in the Ethnomusicology of Guatemala**

*Jack Forbes, University of Florida*

Research on Guatemalan music has lately experienced the boost that was seen in broader cultural anthropology in the country in the 1990s. Recent activities include the founding of *Senderos* (an ethnomusicological journal from the Centro de Estudios Folklóricos at the Universidad de San Carlos), an increased interest of private and public universities in supporting ethnomusicological research, and the growth of the number of music scholars

working in Guatemala. This panel seeks to add to this trend by bringing Guatemalan music further into the SEM fold. All three papers on this panel center on the marimba (Guatemala's national instrument by congressional decree) and issues of identity for musicians and the music they play. Each presenter, however, starts from a different place in the wide complex of practices found in Guatemala's marimba tradition, including marimba de concierto, marimba folklórica, and marimba orquesta. In addition, each presenter takes a different direction on issues of identity, whether focusing on issues of cultural survival among immigrant populations, the navigation of competing economic and national discourses, or musical choices in the performance of European art music.

**Thinking Beyond Representation: Sound Ecology, Acoustemology and New Ethnography**

*Iain Foreman, Universidade de Aveiro, Portugal*

In this paper I consider the role of sound ecologies and soundscapes in redefining the study of music in cultural life. Such a “non-representational theory” (Thrift) of music challenges the paradigmatic primacy of texts and discourses – in which musical meaning and signification is supported by signs – through the rubric of “affect”. Drawing on a range of ideas from Feld's acoustemology to Schafer's soundscapes, Deleuze's theory of affective spaces to Latour's Actor-Network-Theory, I argue that compositional techniques derived from electroacoustics enable us to develop new practical ethnographic methodologies that engage interactively with the social world and apprehend artfully the role of music and sound in this world.

Based on acoustemological fieldwork conducted in Spain and Portugal, in which I focus on environments of sonic “ruins”, I comment on the advantages and limitations of a “non-representational” approach. Concurrent to this, I also study soundscape composers as a social group. This enables me to do two things: first, to focus on the creation of soundscapes as an “aperture onto the virtual” (Thrift 2005): an acoustemological and non-representational ethnographic praxis; and second, to step outside of this environment and situate a composer's practice and habitus; the politics and poetics of composing soundscapes; and the cultural importance of the sound ecology, its performative context and interrelationship with listeners and composers.

Focusing on sound ecologies enables a hybrid, multi-dimensional study of music which, rather than limiting itself to the representation of social relationships produced by music, focuses upon practices themselves.

**Understanding Soundscapes as Discourses on Musical Practice**

*Iain Foreman, Universidade de Aveiro*

Sound ecologies provide important frameworks for extending cultural research into music. Soundscape composition, associated with M. Schafer and rooted in acoustic ecology, offers new paradigms based on sound that challenge visual and semiotic representations of music. A new auditive paradigm rooted in a

focus on soundscapes is appropriate in this era of new processes of social interaction, mobile communications, and spatial and geographic fluidity which have led to a renewed sense of orality and listening. These papers include perspectives from an experienced soundscape composer, in addition to ethnomusicologists exploring the recontextualization of traditional musics in urban and virtual settings. The panel also develops a theoretical challenge to traditional models of representation in response to both Charles Seeger's "linguocentric predicament" and the crisis of representation in the human sciences (Clifford 1986). Concepts such as "acoustemology" (Feld), "acoustic space" and "sonic environment" will be examined in terms of their methodological and political efficacy. These various emphases enable the panel to consider the role of soundscapes according to the following concerns: musical and technological sound production and perception; the varieties of knowledge, identity and meaning made possible through acoustic practice and sound ecologies; sound ecologies as defining the urban experience of (post)modernity; and auditive practices as articulating value, aesthetics, ethics and morals in late-capitalist culture. The panel will also examine the prospects for cross-disciplinary fertilization. Making sound ecologies a central concern for ethnomusicology will enable the discipline to emerge as the leader in new paradigms of (non)-representation apposite to the 21st Century.

#### **Urban Disaster, Population Displacement, and Detroit: Imagining Urban Ethnomusicology for the Musics of a "Dead City"**

*Kelly Natasha Foreman, Wayne State University*

For over three decades, Detroit has epitomized American urban disaster, through national media depictions of crime, blight, unemployment, and physical/infrastructure decay. It is being embraced as an urban studies laboratory for witnessing the death of the city as it concludes its lifecycle. With depopulation and displacement of its peoples to the surrounding suburbs and other cities, Detroit is becoming more of an idea than a populated place, and this phenomenon is being commodified in complex ways. As the world stood by in a drawn-out national gawkers' delay, the city was left to fend for itself to struggle in the last stages of capitalism. Simultaneously, however, it has been eagerly claimed by national media as a rich source for "ruins porn" photographs and essays. "Detroit disaster" topics have been amply covered over the last half decade by non-Detroit national media (some of whose photojournalists spent less than 8 hours in the city to cover it). This forum (hosted by Detroiters) is intended to open discussion about the demographic displacement of Detroiters and Detroit musics, the politics of national urban identities, race, and the ownership of "Detroit" as a marketable idea. What does "Detroit" mean now? Who gets to define it? How do theories of urban ethnomusicology help us interpret Detroit urban musical contexts and the "Detroit musics" (electronic music and beyond) produced both in and outside of Detroit? Could Detroit musics (regardless of where produced) be functioning symbolically as a "musical ruins porn" for the US and beyond?

#### **Sounding Heritage, Performing Alliances: Vishtën and the Acadian Cultural Revival**

*Meghan Forsyth, University of Toronto, Ontario, Canada*

While the socio-political histories of Acadians on both Prince Edward Island (P.E.I.) and the Magdalen Islands of Québec ("the Maggies") can be traced to le Grand Dérangement- the deportation of thousands of Acadians from the shores of eastern Canada in the 18th century-, the geographic distance between the islands, their subsequent political affiliations, and divergent cultural retentions suggest distinct experiences of what it means to "be Acadian." Nevertheless, a renewed interest in inter-island partnerships has arisen over the past decade, often along musical lines. My recent research suggests that the spirit that has nurtured the renewed interest in shared identity, new economic alliances, and joint cultural activity was largely instigated by a young generation of musicians from the pan-Acadian group, Vishtën. Through their strategic choices of musical style and repertoire, members of Vishtën have striven vigorously to advance the project of a shared island Acadian identity, while actively claiming a place in the global "traditional" music market. Consequently, from concerts to kitchen parties, members of this group have become local culture-bearers, social activists and central figures in an ongoing, localised process of Acadian cultural revival. Through a case study of Vishtën and their role in these emergent creative and economic alliances, this paper seeks to contribute a nuanced perspective to broader discourses on the creation and performance of pan-ethnicity through music.

#### **Repatriation as Community Activism: A Report from Alaska's North Slope**

*Aaron Fox, Columbia University*

This paper describes an ongoing community-partnered repatriation of Native musical heritage materials. I describe work conducted in collaboration with a network of Inupiaq elders, artists, and activists, focused on returning recordings (and their associated intellectual property rights, owned by Columbia University) of traditional Inupiaq drum-dance songs, oral narratives, and children's songs, and related collections of documents and photographs (owned by Indiana University), to the Inupiat communities of Alaska's North Slope, where these materials were collected in 1946 by Laura Boulton. The project explores the conjunction of cultural rights and community activism, as well as new conceptions of "applied" work at the intersection of archiving, ethnography, and cultural advocacy. This project is one of several such projects Columbia's Center for Ethnomusicology is conducting with North American tribes (including Hopi and Navajo). It explores new approaches to working with indigenous, cultural resources in archives, and of thinking about the productive community-building relationships that can grow out of efforts to achieve the ethical goals of repatriation by becoming partners in the active curation of heritage materials with Native communities and their leaders, educators, and creative artists. I argue that "repatriation" involves more than a transaction of return; it

involves the cultivation of ongoing relationships and the co-discovery of ways to "re-animate" these materials for the needs of contemporary Native communities. "

**The Politics of Community: Female Rivalry, Black Magic, and Legitimacy in Gong Ensembles in a West Sumatran Village**

*Jennifer A. Fraser, Oberlin College*

Nestled deep in the highlands on the border of West Sumatra, Unggan is a small village where everybody knows everybody's business and economic hardship is acute. Yet *talempong*—a gong and drum ensemble—thrives there, and is, moreover, played exclusively by women. During my research in 2003-4, there were so many capable musicians they fought over access to gigs and other resources for the economic, social, and political capital they afforded. While kinship ties motivated the choice of musicians for ceremonial occasions, the rivalries and jealousies were inflamed by invitations to perform or teach, particularly for the opportunity to represent the village. In this paper, I examine the politics of *who* got to play, including the intrigues that ensued. My apprenticeship with Aisyah, the official Head of the Arts in Unggan, for example, generated concern that her rivals would cast black magic on me. I also trace out the discursive moves deployed—both by female musicians and men invested in the practice—to claim legitimacy through access to the "correct" history and "authentic" repertoire. In the end, I argue that while music is an integrative practice for the community, in Unggan it is equally a divisive one. Paradoxically, the competitive environment—partially driven by economic challenges—has contributed to the ongoing vibrancy of *talempong* there. It challenges us to rethink notions of idyllic village life, the decline of indigenous arts, and portrayals of female passivity and equanimity by illuminating women as complex social creatures.

**"So Near and Yet So Far": Violence and the Vocally Exceptional**

*Amy Frishkey, University of California, Los Angeles*

Musical vocality has served as a powerful mediator of difference across sociocultural contexts and time periods. Conveying the unique linguistic and timbral qualities of peoples, regions, and individuals, it allows identity to be embodied with a feeling of ownership unparalleled in other musical media. Within the throes of the intimacy engendered while musicking others vocally, as singers and listeners, the distance between "self" and "other" is felt to contract. This phenomenon can be discerned in cross-cultural instances using singing or stylized vocals to communicate with the extra-cultural, exemplified in Orpheus' singing within Greek mythology "in order to tame wild beasts and bend gods" (Dolar 2006:31). However, it can also create a sense of danger, transgression, and exoticism for those more closed to the experience, inciting acts of violence against subalterns and foreigners ranging from subtle misrepresentations to physical threats and exploitation. Our panel explores this darker side of musical vocality, when intimacy becomes an invitation to subjugate. The first paper examines the public reception of transgressive male vocality in Bulgaria as a transgression of traditional male identity and

sexuality. The second paper considers the exoticization of vocality within world music as a response to the diversification of western popular music during the 1980s. The final paper discusses how sexual abuse victims physically re-experience and vocally challenge memories through traumatic vocality and sung narratives. Alternatively, each panelist probes tumultuous close encounters and resultant transformations in equal measure, in order to highlight the promise of enriched understandings latent within vocal transgression.

**Planet Voice: Strange Vocality in "World Music" and Beyond**

*Amy Frishkey, University of California, Los Angeles*

The perseverance of world music as a marketing category has largely rested upon exotic-sounding vocals to western cosmopolitan ears. Vocal virtuosos such as Nusrat Fateh Ali Khan, Yungchen Lhamo, and Sevara Nazarkhan distinguish Peter Gabriel's seminal world music label, Real World Records, and the sampling of non-western vocals from remote villages by ethno-techno producer groups such as Deep Forest and Enigma generated international hits during the 1990s (Feld 2000; Lysloff 1997). In one respect, these vocals often get positioned against western cutting-edge musical signifiers—such as experimental and highly digitized styles—in order to both mesh with their promise of transcendence and also to add an authenticating element to a milieu constructed as technological and, hence, artificial. This phenomenon appeared as a coping mechanism following an unprecedented diversification of western popular music during the 1980s, whereby predominately white male artists sought to control the terms of closer quarters with social minority voices. However, it also begs deeper questions of what it is about "strange" or exceptional vocality that draws in listeners, and what kinds of work such vocality accomplishes. My paper discusses how experiences of vocal estrangement re-establish coherence in various sociocultural contexts, considering world music vocality alongside such practices as shamanic healing vocals and lament. En route, I engage theories and musical ethnographies devoted to vocality in order to register its musical and verbal aspects and to acknowledge the pivotal roles these play in providing vocal estrangement its power to mediate what Paul Ricoeur (1975) terms "limit experiences."

**Paris Blues**

*Andy Fry, King's College, London, United Kingdom*

The 1961 film *Paris Blues* engages a familiar set of ideas about African-American musicians in the city: racial equality, sexual liberation, and artistic recognition. As a Hollywood movie of the Civil Rights Era, however, it struggles to mediate between these imagined French attitudes and equally imagined American expectations, such that it titillates but does not shock. Since the 1957 novel on which it was based, the experiences of an African-American musician (played by Sidney Poitier) had been displaced from the centre by the aspirations of his white band-mate (Paul Newman) to compose. Yet the priority awarded the latter is, Krin Gabbard argues, subtly subverted by Duke Ellington and Billy Strayhorn's soundtrack. Gone from the original,

too, is any acknowledgement of homegrown racism: *Paris Blues* does not depict France as it actually was (or is), but rather as an idealized vision for the future of America. Vanessa Schwartz signals another context among the “Frenchness films” of the 1950s: movies such as *April in Paris* and *Gigi* that draw on imagery of the Belle Époque to connect art to entertainment. *Paris Blues* at once updates this trend and perhaps signals its end: visual references to Tourist Paris are half-hearted, and France’s dynamic role in consumer culture is downplayed. In the end, though, the ambivalence or instability of the film may bring it closer to capturing jazz’s complex signification in France. This paper encourages an approach that recognizes film does not simply represent music’s interaction with its environment but actively resonates with it.

### **The Bitch and the Wildcat, or Film Music for Bad Girls**

*Rebecca Fulop, University of Michigan*

Socially assigned gender roles shape the history of Hollywood cinema, demonstrating both idealized gendered behavior and the dangers of transgressing the boundaries of such behavior. In the sanitized world of 1930s–1940s Hollywood, men and women were rewarded for good behavior and punished for wrongdoing, which included going against gender expectations. Film music helps define correct and incorrect feminine behavior, often with jazz representing a woman’s “easy virtue” or romantic-sounding music revealing the love interest. Such practices have the tendency to overdetermine the female character; they weaken her autonomy, making her femininity a function of her character and her feminine character a function of the plot. Relying on score analysis and archival research, this paper examines two cinematic “bad girls” who challenge traditional gender expectations and their concomitant musical practices. In William Wyler’s 1938 film *Jezebel* (music by Max Steiner) Bette Davis plays Julie, a Southern belle who defies the strictly defined rules of her social class and destroys the lives of those around her. And in King Vidor’s *Duel in the Sun* (1946, music by Dimitri Tiomkin), Jennifer Jones is Pearl, a free-spirited orphan who learns that her half-Indian heritage precludes her being a proper lady. While both characters transgress social norms, neither score relies heavily on recognized musical clichés to connote the characters’ bad behavior. Instead, the music initially allows each character increased individuality, thus increasing the necessity for her eventual punishment, as Julie and Pearl challenge accepted gender roles in ways their musically overdetermined counterparts do not.

### **"Like Blood in Your Mouth": Vocal Pathology and Catharsis in Flamenco Cante**

*Sonia Gaiand, New York University*

Flamenco is largely characterized by the particularity of its *cante*; pared down from the spectacle, flamenco is a musical practice dominated by the voice. Although listeners in the world music audience may prefer the dance or guitar components of a typical flamenco performance, aficionados typically recognize *cante* as the site of flamenco authenticity. A typology of what Holten (1998)

terms “vocal personalities” inform discourses on *cante*; this hierarchy values a certain type of vocal production, the *voz afillá*, which conveys a range of socially grounded messages and links flamenco to the *Gitano* population of southern Spain. Drawing on the title of Holten’s article, this paper attends to the sonic materiality of the flamenco voice. We will first consider the bodily processes involved in the production of this vocal sound. Then, by discussing (and listening to) the flamenco vocal types, we will examine the ways gender, class and race are constructed through the sonic signifiers contained within particular qualities of flamenco voices. Aesthetics of ideal vocal production in flamenco differ markedly from those valued by the Western art music practice. Therefore, we will align flamenco *cante* with Laurie Stras’s (2006) argument concerning the damaged voice, considering the cultural work it performs in linking audiences and performers through a process which Brennan (2003) terms “affective entrainment.” This process ultimately involves a form of social catharsis (Mitchell 1994) that both valorizes the suffering of the *Gitano* and leads to healing of the social wounds caused by their ongoing marginalization.

### **“Everything’s Gone Green”: The Nexus of Environmentalism, Sounding Nature, and Ritual Performance in Contemporary Experimental Theatre**

*Kate Galloway, University of Toronto, Ontario, Canada*

On a humid evening in the summer of 2005, I sat by a campfire in the Haliburton Forest, half-listening to the snap of the flames, the rustle in the underbrush, and the hush in the trees overhead, while talking with one of many collaborators involved with Schafer’s *The Enchanted Forest*. We talked about the acoustic environment of the particular place in which we sat; how it was constantly changing; how people engage with the sonic environment and how they incorporate non-human elements into creative works in order to communicate and emphasize environmental concerns and awareness. I often recall this conversation, and as I investigate musical responses to environmental change, I see the reciprocity between nature and human creativity and expression - where change in the natural world as well as in our everyday, often urban places, are sonically evoked to convey a deeper understanding of environmental issues. Using the ritual theatre works of R. Murray Schafer as an illustrative case study, this paper problematizes the conflation of environmentalism, ritual performance, and “New Age” spirituality. In this paper I examine how musical practices, when fused with ritual performance, contribute to the evaluation, preservation, politicization, and historicization of urban and natural environmental change in Schafer’s music and creative activity. Drawing on fieldwork conducted in 2005 and 2007, I argue that Schafer employs “ecospirituality” as a means of disseminating environmental awareness and fostering increased activism amongst his participants and collaborators, incorporating environmental sound and ecological commentary to express local and global environmental issues.

### **Liquid Solidarities: Vague Belonging at Electronic Dance Music Events in Paris, Chicago, and Berlin**

*Luis-Manuel Garcia, University of Chicago*

It is difficult to describe and name the sorts of intimacy at play in a crowd at Electronic Dance Music (EDM) events. As a sense of togetherness among strangers that is not anchored in identity or kinship, this intimacy manifests itself in variable gestures of support and recognition without the support of clearly defined membership. This paper draws from ethnographic work in three metropolitan nodes of a translocal “minimal techno” network (Paris, Chicago, Berlin) tracing the contours of these shifting social connections and arguing that these constitute a scene of belonging better described in metaphors of fluidity than solidarity. In addition to interviews and participant-observation, this paper engages with three streams of scholarship. It considers scholarly work on taste communities, indebted to the work of Pierre Bourdieu, which highlights how (musical) taste can serve as an indirect index for class. It also examines the intersection between theories of publicness as a “public sphere” (Jürgen Habermas) and a “reading public” (Michael Warner), as well as Lauren Berlant’s recent conceptualization of the “intimate public.” This paper will review nineteenth-century French crowd psychology (Gustave Le Bon, Gabriel Tarde) and more recent work on “multitudes” (Michael Hardt and Antonio Negri)—although filtered through William Mazzarella’s forthcoming critical comparison of both concepts. Finally, I will propose a new ethnomusicological (and anthropological) concept, “liquidarity,” to describe how it is possible for a heterogonous assemblage of strangers to *feel* like a solid group—not despite the vagueness of anonymity, but *because* of it.

### **Musical Activism: Towards a Decolonial Performativity of the Latina and Latino Borderlands**

*Peter Garcia, California State University, Northridge*

The scholars and graduate students for this panel represent diverse scholarly expertise and have established research track records in film studies, queer studies, visual studies, ethnomusicology, folklore, liberation philosophy, and critical and cultural studies. Presenting original research, this panel enters into the rich theoretical potential of Performance Studies by expanding its implicit Eurocentricity and embedded white privilege. This means challenging Performance Studies scholars to consider what performance means in alternate cultural genealogies that are grounded within U.S. African, Indigenous and Spanish language traditions and epistemologies of dance, food, musics, clothing, language, religions, styles and identities. Decolonizing performativity names the modes of being that are created to imbricate the human sensorium through acts that are designed to bring about egalitarian re-distributions of power. It is a logic of enactment self-consciously utilized to intervene in social and psychic realities; a methodology of emancipation meant to transform the world. For the scholars of this panel, de-colonizing performativity refer to invented acts that are designed to 1) undermine amnesia, 2) generate ethical and active witnessing, and to 3) make tactical

and/or strategic interventions in traumatizing forces: Its activities arc toward justice.

### **I Am Thinking, I Am Remembering a Song**

*Antonia Garcia-Orozco, California State University, Long Beach*

During the 1980s and 1990s Peru experienced a civil war during which the national military and paramilitary groups of the Shining Path (the Communist Party of Peru) fought against each other and against the citizens of Peru. The subsequent human rights investigation by the independent Truth and Reconciliation Commission (CVR) documented abuses and atrocities committed by all parties. Peru’s theater group Yuyachkani staged works addressing these internal/external conflicts in productions like “Los Musicos Ambulantes” “No Me Toquen Ese Vals” “Serenata” and “Baladas de Bienestar.” This paper will address the use of music in Yuyachkani’s unenviable position as the voice of Peru’s thoughts and memories. Their productions led to the creation of trova such as “Ojo que llora” inspired by Lika Mutal’s sculptural garden commemorating the victims-civilian, military, urban, and rural; named and unnamed.

### **Cross-Disciplinary Conversations I**

*Robert Garfias, University of California, Los Angeles*

One of the earliest graduates of UCLA’s Institute of Ethnomusicology reflects on the papers presented in light of the early days of the Institute and the evolution of the discipline over the past half-century.

### **“Let Me Hear Where You Are From”: Canadian Audiences and Local Brazilian Music Scenes**

*Catherine Gauthier Mercier, University of Toronto, Canada*

This paper looks at the reception of Brazilian immigrants’ music by non-Brazilian audiences through an analysis of case studies from Montréal and Toronto. Whereas many studies are concerned with immigrant artistic life within a given immigrant community, my research explores intercultural relationships established through music in a highly multicultural context like urban Canada. Thus, this paper considers the roles of Brazilians and non-Brazilians involved as musicians, producers and/or spectators. More importantly, investigation into reception by non-Brazilian spectators identifies a range of common (pre)conceptions of Brazilian culture, sometimes derived from media’s representation of Brazil based mostly on the country’s main centers such as Rio de Janeiro. Interviews with over two hundred participants reveal that diverse collective imaginaries impact on the formation of local understandings of *brasilidade* (Brazilianess). Furthermore, my research suggests that, while Brazilians in Canada sometimes use music to portray their culture as they see it, some artists nevertheless resort to clichés, reinforcing existing stereotypes that they claim to deplore, adding to the complexity of intercultural discourse. This paper aims to further discussion on the topics of music reception, representation and cultural stereotypes as well

as the role of music in relationships between groups in a multicultural context.

### **Negotiating Style and Substance; The Re-contextualization of Lutheran Identity Through Music**

*Herbert Geisler, Concordia University*

This paper proposes that the 16th-century Reformation has re-emerged in the guise of neo-populist musical and ritual praxis in contemporary American churches. Among the symptoms of this emergence have been the obsession with youth culture beginning in the 1950s and '60s, the consequent acquiescence to popular and cross-cultural styles by the Second Vatican Council (1962), and rapid advances in technology. Like 16th-century European society, recent generations have thrived on energized commercial and cultural interfaces, revolutionary media, and rapid exchange of ideas. While to the world "church" often implies conservatism and orthodoxy, congregants and leaders often appropriate secular modes of behavior in communicating "timeless truths" yet in the process are subject to incursions of seemingly superficial secular behaviors that infect the creedal organism. This paper adopts a phenomenological framework to assess how congregants, worship leaders and musicians of select Lutheran churches in Southern California have negotiated "styles" of "contemporary" Christian music and the "substance" of Reformation theology. Building on the concepts and observations of William James, Alfred Schütz, Martin Heidegger, Joyce Irwin and others, this paper explores understandings of religious and worship "experience" in the context of Lutheran tradition and doctrine. Though Lutherans strongly proclaim the centrality of Scripture and sacramental worship as guides of, and witness to, faith and practice, traditionally relegating "style" to the sidebar of adiaphora, does the adoption of non-traditional styles and the tolerance of multiple "tastes" reshape the fundamental belief system, or have stylistic appropriation and adaptability, as happened in the Reformation, re-contextualized early Christian evangelicalism?

### **White Temperament: Comparing the Rational and the Emotional Among Ethnic Groups in the Czech Republic**

*Petra Gelbart, Harvard University*

This paper will give definitions of the term temperament" in several languages and discuss perceptions of temperament as it relates to music and mind/body dichotomies. In particular, I will consider the use of "temperament" in the Czech Republic as an epistemological shortcut that usually takes the place of more detailed descriptions regarding musical technique, composition, structure and affect. I will then deconstruct popular notions of the rational and the emotional by examining several different repertoires found in the Czech Republic. These notions play out in two intersecting ways. One way is the creation of canons, which all ethnic groups in this country create based not only on musical and intellectual criteria, but also on nationalist emotions and ethnic pride. The other way has to do with the music-related depiction of

different ethnic groups by insiders in each culture and by outsiders. The heightened discursive association of "hot-tempered" music with certain ethnic groups or genres is, intuitively, grounded in ethnotheories of perceived genetic difference more than in analytically rational principles, i.e. musical characteristics. I will experiment with turning certain descriptions of music as rational or emotional on their heads. For example, I will note the range of affect in Romani music, a fact that makes stereotypical labeling and "emulation" of Romani musicians appear quite irrational. This will raise questions regarding the power structures that determine the application of labels such as "intellectual" or "temperamental" in public discourse."

### **We're About to Bring About Some Change: Music, Politics, and the Influence of Fela on North American Afrobeat**

*Ian Gendreau, Bristol Community College*

Since the death of Afrobeat creator Fela Anikulapo-Kuti in 1997, bands inspired by Fela's music have appeared throughout the United States and Canada. These bands continue Fela's tradition of using the music as a tool for addressing political and social problems. This is manifested in the lyrical content, musical content, stage performances, and compositional processes. The lyrical commentary and performative aspects of North American Afrobeat uses Fela's techniques of critiquing the government directly as well as through metaphor. The compositional process of North American Afrobeat bands, however, is far more democratic than Fela's, with many composers involved. Likewise, the performative aspects sometimes take on a more exemplary quality, i.e. the bands lead by example in performance rather than preaching from the stage. This paper examines the influence of Fela Anikulapo-Kuti on North American Afrobeat bands. It addresses aspects of Fela's music that the bands have chosen to maintain, including the use of his songs in the musical Fela!, as well as alterations and additions that make the genre better suited to the music-culture of North America and to their own aesthetic preferences. The paper also looks at Fela's political influence on these bands and how and why band members have chosen to use Afrobeat as a tool of protest in their own countries and for their own causes. The information in this paper comes from ethnographic fieldwork, performances, and interviews with North American Afrobeat musicians and focuses on three bands: Antibalas, Chicago Afrobeat Project, and Mr. Something Something.

### **"We Crave Your Condescension": Irish-American Identity in the Mulligan Guards**

*Sarah Gerk, University of Michigan*

*The Mulligan Guard*, one of the most popular songs of 1873, is a comedic take on Irish-American men in New York City. The two main characters embody contemporaneous stereotypes of Irish Americans as drunken, lazy, and inept at adapting to industrial American life. Viewed in the context of racial representations in nineteenth-century minstrelsy, *The Mulligan Guards* seems yet another instance of bigotry on stage—a disparaging characterization of those from whom the dominant Anglo-American culture sought to distance itself. However, just as minstrel scholars have found a more

complex relationship between white America and burnt cork, so too is there more to the story of *The Mulligan Guards*. In this paper, I will show that the sketch's creators treated the Irish with love as well as exoticism, and Irishness is ultimately not condemned. Though distinguished by their difference from white America, the Mulligans were also celebrated as a significant part of the American fabric. The characters of *The Mulligan Guards* shift the allegiance of their national identity within their most famous song, at times leaning Irish and at times American. I will examine the song for markers of Irishness and Americanness, paying special attention to the way that the two interact. The hope is to create a more informed picture of Irish-American stereotypes in the 1870s. In addition to drawing from existing work on *The Mulligan Guards* and archival research, this study relies on minstrel scholars like Eric Lott, and scholars of nineteenth-century American immigration like Matthew Frye Jacobson.

### **Pickin' on the State Department: Bluegrass and U.S. Propaganda in the 21st Century**

*Mark Gerolami, The Student Loan Bluegrass Band*

In 2009 and 2010 the bluegrass band I play in, *The Student Loan*, was employed by the U.S. State Department for several foreign tours performing and teaching "American music" while promoting the embassy in each respective country. While travelling to such politically sensitive areas as Yemen, Myanmar, and Algeria, what seemed at first to be simply a great gig quickly took on heavier overtones as we realized the ways that the State Department was utilizing the band for an overtly political, rather than cultural, agenda. Many are aware of the State Department's Jazz Ambassadors program during the cold war, but few are aware that the State Department still sends American music abroad through programs such as "The Rhythm Road: American Music Abroad", the current incarnation of the Jazz Ambassadors. While scholars such as Arnold Perris and Donna Buchanan have discussed the use of music as propaganda and the role of state-sponsored orchestras, the focus has generally been on how governments use music to influence their own people and not on how the United States currently uses what it terms "American Musics" to spread influence abroad. From how our racial and gender make-up were contributing factors in our selection to tour to explicit directions on censoring photographs before making them public, this paper seeks to examine the compromises, challenges, and dilemmas that each member faces and the way in which they mediate the good, the bad, and the ugly of State-Sponsored employment while maintaining artistic integrity.

### **Controlling Syncretism while Embracing Eclecticism: Boundary-work and the Mono-Directional Flow of Music in Afro-Gaucho Religion**

*Marc Gidal, Harvard University*

It is well known that the African slaves in Brazil combined, or syncretized, aspects of their religion with Catholicism to appear Catholic to Brazilian overlords (Nina Rodrigues); and since mid-century, their descendents "re-

Africanized" Candomblé (Prandi). A different process of cultural mixing occurred (and persists) in the Afro-gaucho religious community of Porto Alegre in southernmost Brazil— and music played a prominent role. In the 1940s, worship houses of the African-based Batuque religion began practicing the eclectic Umbanda religion from Rio de Janeiro, while keeping the religions distinct. Batuqueiros changed Umbanda's music but kept Umbanda from influencing Batuque. While Béhague (1986) found similar "stylistic variety" among Bahian Candomblé houses that practice Umbanda, this paper explains mono-directional musical influence in terms of macro- and micro-communal politics. On the macro level, the black underclass controlled syncretism to mitigate white hegemony of Umbanda. This proactive strategy differs from tendencies observed elsewhere to re-Africanize or even "Umbandize" (Motta, Caroso and Rodrigues) Afro-Brazilian religions. On the micro-level within the local community, decisions to combine and segregate musical traditions overlap with the idiosyncratic beliefs, aesthetics, competencies, and ambitions; priests and musicians must balance competition for prestige/power and cooperation for political unity. Musical analyses and insider interpretations, gathered during nine months of fieldwork, inform an evaluation of musical and religious "mixture" and "purity." This framework joins ethnomusicology, syncretism studies, and symbolic boundary theory (Barth, Bourdieu, Lamont) to treat music as symbolic resource, participatory practice, and an embodied activity used to distinguish, embrace, and exclude religions, behavior, and identities.

### **"Feminine" Melancholy, Loss, and the Spiritual Labors of Turkish Classical Women Musicians**

*Denise Gill, The College of William and Mary*

Ethnomusicologists have long investigated the ways in which sound and music evoke particular emotional responses (Berger 2010, Racy 2003, Sugarman 1997). In contemporary Turkey, musicians and audiences articulate Ottoman-Turkish classical music as itself a genre of melancholy. For many, this melancholy is claimed as social identity, and melancholic sounds are heard and "felt" as inculcating correct ways of being in the world. In this paper, I attend to the gendered and gendering ways in which these "feelings" and affiliated narratives of loss locate and dis/place soundscapes and the bodies inhabiting them through musical practices. Drawing on ethnographic fieldwork conducted in Turkey (2007-2009), I examine how women musicians performing Ottoman-Turkish classical music engage in spiritual labors to understand and justify particular sounds, musical styles, and "feelings" as "theirs." I demonstrate the ways in which individuals deploy "feelings" and negotiate the interstices between masculinities and femininities in three realms: 1) in practices of music transmission that codify specific "feelings" and sounds as "feminine;" 2) in nostalgic trans/national soundscapes shaped by Turkish drama serial and film musics that narrate loss as "feminine;" 3) in the endeavors of professional women musicians who strive to maintain a deeply spiritual Muslim life in which they negotiate local philosophies about women's bodies and sounds through public musical performance. This paper seeks an explanation of how women musicians

employ and navigate local belief systems about sound and emotion for understandings of the social self and “feelings” produced in the sound ecologies they shape and create.

### **Giving Women a Voice: Christian Songs and Female Expression at Kopiago, Papua New Guinea**

*Kirsty Gillespie, Griffith University, Australia*

At remote Lake Kopiago in the Highlands of Papua New Guinea live the Duna people. For the Duna, women’s public music-making is traditionally restricted and men are the most visible performers. However, the introduction of Christianity has seen women become more visible in the musical landscape through their participation in church musical activities. Christian songs learnt by Duna women in church are now spilling over into the secular realm, forming the basis for much community composition. Women are able to directly express their desires, and their anxieties, using these newly introduced musical tools. They use a particular Christian song template to sing of their poverty, of their suffering, and of ways to solve their personal and community problems in the face of rapid social change. Based on research and recordings conducted with Duna women over a number of years, this paper investigates the processes of women’s composition and reflects on the possibility that this new musical voice may contribute to a more empowered position for Highlands women—a consequence which may have repercussions for the study of women’s music around the world.

### **Sounding Women's Voices: Activism and Empowerment**

*Kirsty Gillespie, Griffith University*

This panel focuses on women's musical voices and composition as a means of social commentary, mobility and activism. Each of the papers investigates the role of the singing voice in women's activism on individual, community, and national levels. Showing how the voice is a means for powerful social change, the panelists examine the way in which women's voices and musical activities are used to raise social status, gain rights, and draw attention to individual and community issues, needs and desires. Through an examination of three case studies of women's voices as activism-- the use of Christian songs by the Duna women of Papua New Guinea as a means of voicing suffering and poverty; an analysis of geisha song text and music that focuses on the use of songs as a means of transcending social status; and an exploration of Aboriginal women's hand-drumming circles for indigenous women's cultural empowerment and revitalization -- the papers in this panel reveal the power of women's voices as tools of political activism and social change.

### **Grounding the Troops: Music, Place, and Memory in the Iraq War**

*Lisa Gilman, University of Oregon*

This paper examines how American troops fighting in the Iraq war use music to navigate complex associations of place during deployment. Soldiers’ lives epitomize translocality because they move from base to base during their

military careers, often resulting in a reduced connection to a single place or “home.” Deployment is yet another movement to a different place(s), and significantly, one in which soldiers engage in physically and psychologically intense activities that can lead to feelings of dislocation and a loss of sense of self. Such feelings of liminality can intensify soldiers’ need to ground themselves to places where they remember being “normal” (cf. McKay 2006). Because soldiers’ mobility and social opportunities during deployment are greatly restricted, music becomes an important avenue for many to connect to multiple locales, express their identities, and alternately temporarily escape their current physical and psychological contexts. Examining soldiers’ musical practices exemplifies how many people in the contemporary world operate within translocal networks. It highlights how individuals identify with different conceptualizations of place, from nation-states to more specific locales, and how people strongly identify with multiple places simultaneously, some of which overlap, others of which can exist in opposition to one another.

### **What’s in a Name?: Mapping Difference Through Genre in Popular Music in Japan**

*Rachel Goc, University of Wisconsin-Madison*

The practice of musical genre categorization uses language to acknowledge musical differences, but it also recognizes certain kinds of difference while excluding others. Theorists such as Etienne Balibar, Koichi Iwabuchi and others see in national identity formation processes this same technique of recognition or obscuration of differences. Categories like “world music” versus “domestic” music, for instance, map national borders onto music. In music stores in Japan, one usually finds music audibly influenced by Japanese folk or minority groups in the “world music” category. Meanwhile, South Korean artists Tohoshinki (DBSK) and BoA and African-American Jero are considered “J-pops/Domestic.” While common sense may suggest musical style as the guiding factor in genre categorization, why, then, do Western popular musicians like Justin Timberlake appear regularly under “International,” while musically similar artists such as Big Bang end up in “World Music?” This paper addresses precisely this inconsistency. What negotiations and processes place one artist within a particular category and another outside of it? When do stylistic differences support or undermine conventional genre categories? This paper builds upon Christine Yano’s discussion of foreign artists in *enka* to consider how foreign artists position themselves as candidates for the “J-pops/Domestic” genre. In the process of becoming the “J” in J-pop, these artists must also demonstrate their otherness, their very un-Japanese-ness. Probing the issue of genre provides an opportunity to examine fissures and contradictions that reveal the hidden, naturalized frameworks and behaviors joining abstract concepts of nationhood with the everyday act of musical consumption.



### **Time and Place Conflated: Zaman Dulu (a Bygone Era), and An Ecological Approach to a Century of Balinese Shadow Play Music**

*Lisa Gold, University of California, Berkeley*

Balinese gender wayang repertoire holds tremendous significance in ritual and theater. These pieces, passed down through a complex network of players linked throughout the island, have diminished in number and length due to changing audience demands, yet have remained intact in the minds of many musicians. This paper explores the transmission network, its relationship to place, the dynamic personalities of the performers, and ways that a conceptual “complete” repertoire continues to function even though much of it is no longer performed. The concept of *zaman dulu*, a bygone era with which this repertoire is associated, enriches not only the pieces themselves, but extramusical references that inform performers’ worldview and contribute to the soundscape as a whole. This conflation of time in performers’ imagination perpetuates the repertoire, while adding value and meaning to the pieces themselves. Looking at performance practice across several generations I compare oral histories of the early 20th Century by my elderly teachers, many now deceased, to their descendents, now faced with drastically reduced performance opportunities for “traditional” wayang due to the popularity of “electric wayang.” They are training children in self-conscious efforts to perpetuate this multidimensional knowledge while offering opportunities to be part of the burgeoning contemporary performance scene. I look at this performance world over the course of the last century in terms of an ecology of culture, exploring changes in performance opportunities and performance practice as an interrelated eco system with suggestions for ways we might apply this approach to musical communities as a whole.

### **New Directions on Sound and Audio/Visual Culture Industries**

*Kariann Goldschmitt, Colby College*

The emerging field of auditory cultural studies has expanded to more carefully consider the role of hearing through such topics as new media, urban soundscapes, and acoustic ecology. We seek to extend that conversation to the pairing of sound and music to visual media and how the wider art worlds of music and media professionals use this interaction to a variety of ends. From the most commercial of audio/visual pairings in new media to experimental avant-garde visual and sound art, the synchronization of music and sound to images expands audience perceptions of these interacting media and is thus an area ripe for analysis by music and media scholars. Our panel considers the wider world of collaborators, artists, and promoters that contend with the pairing of these two sense and the consequences for artistic and cultural expression. Our first paper asks how sound and image express varying archetypes of black masculinity and sexual identity in R. Kelly’s “Trapped in the Closet.” Our second paper interrogates the business strategy of licensing music for commercials, television and film soundtracks by independent Brazilian record labels, often resulting in distracted listening contexts. Our final paper examines the wider net of social actors involved in the creation of an experimental visual and sound art scene in Los Angeles, “Visual Music.” By

placing varied examples of audio-visual interaction together, we aim to continue productive conversations on the role of ethnomusicology in the study of sound, moving image, and music.

### **Music After the Inferno: Gender, Race, and the Chicago Fire of 1871**

*Katie Graber, University of Wisconsin, Madison*

The aftermath of Chicago’s Great Fire of 1871 marked a new beginning in the effort to elevate the status of the city around the nation and the world. The widely circulated images of chaos and destruction after the fire furthered the city’s reputation as undeveloped and disorderly. The disaster quickly took on gendered and ethnic associations, from drawings of women fleeing burning homes in nightgowns to accusations of one Mrs. O’Leary’s cow starting the flames in the immigrant slums. The remedy to these feminized and foreign portrayals of Chicago was to rebuild in a way that emphasized virile industry and deracialized (white) refinement. The restoration of musical structures (such as theaters and concert halls) and organizations (including professional and amateur music clubs) was an important part of this process. Journalists and music critics heralded the flourishing of classical music performances after the fire – however, their accounts betrayed incongruities as they contended with the increasing feminization of classical music and its foreign European origins. The rebuilding of Chicago after the fire has been documented and studied extensively; what have been less analyzed are the contradictory roles of gender, race, and ethnicity that converged in the discourse about musical refinement and its ensuing effects on the image of the city. Ethnomusicological studies of American music need to build on an understanding of these nineteenth-century ideas of race, gender, and refinement in order to continually interrogate categories such as folk, classical, popular, immigrant, ethnic, and even American.

### **Realizing Variation Procedure on the Uilleann Pipes: The Creative Mental Soundscape of the Traditional Piper**

*Elliot Grasso, University of Oregon*

This lecture-demonstration is designed to illustrate how a performer learning Irish music in a traditional way negotiates and mediates the process of applying variation procedure in performance practice. This structure of variation procedure, maintained in the long-term memory, comprises the creative mental soundscape of the traditional musician. By distilling said procedure from recordings and scores, this procedure is then converted and applied in the realization of melodic variation in the performance practice of Irish music. From my practice of the uilleann pipes and from studying with master players in Ireland, I have found that recordings and scores exhibit four main types of variations: i) Ornamentation, ii) Tertian Exchange, iii) Modal Shift, and iv) Harmonic Substitution. Category (i) describes the addition of notes; categories (ii-iv) describe the alteration of notes present. Many musicians listen to recordings thus making such documents an important means of transmitting variation techniques in the Irish tradition. Because recordings can be heard at any time and any number of times, the brain may

engage in what cognitive scientists refer to as “proper spacing” and “over-learning” to facilitate the incorporation of variations into regular practice. Consequently, variations may become codified in the mind of the player due to repeated exposure to the immutable recording. Additionally, many different recordings of variations on the same tune provide a type of “net learning” that lends stability to tradition. I will perform traditional melodies on the uilleann pipes, extemporize variations, and explain the process as I go.

### **Boundaries and Borders: Music and Politics in Asian America**

*Loribeth Gregory, University of California, Riverside*

Examining music in Asian America, this panel is a conversation about the configuration of borders and boundaries regarding notions of identity and community. Each paper probes the position of music in relation to a politically charged period of United States history. Beginning with World War II, the first paper delves into themes of memory, history, and the Japanese American internment via an ethnography of Japanese American musical theater. Moving forward, the second paper provides a detailed examination of a performance in Los Angeles in order to elucidate the role of music in the Asian American social movement, thus highlighting the impact of the movement's ideologies upon identity construction in the present-day. Finally, the panel closes with a critical exploration of the social geography and identity performance of South Asian American punk rock in post-9/11 U.S.. This panel's engagement with various national conflicts uncovers some narrative streams of the often neglected Asian American experiences in United States political history. In tandem, these papers interrogate spatial, temporal, political, and socio-cultural boundaries in Asian America, and highlight music's import in the negotiation of constructed borders.

### **Musical Theater and the Japanese American Internment: Negotiating the Past Through Performance**

*Loribeth Gregory, University of California, Riverside*

After the bombing of Pearl Harbor in 1941, the United States government forced 120 000 Japanese Americans to leave their homes on the West Coast, incarcerating them in concentration camps throughout the western half of the country. Struggling to survive psychologically, socially, and culturally, Japanese Americans cultivated communities paralleling their lives prior to imprisonment. Musical groups, especially big bands, were a key part of these communities. Today, as the interned generation grows older, the Japanese American community works to preserve remembrances of the time. Exploring such preservation, I spotlight the Grateful Crane Ensemble, a Los Angeles based, Japanese American theater company. In particular, I examine the ensemble's work “The Camp Dance: The Music and the Memories” a musical theater tribute to the survivors of the Japanese American internment. Through the swinging sounds of big band jazz hits from the 1930s and 1940s, the performance revisits the quotidian details of camp life. A detailed examination of the staging, music, and creation of this production resonates with ethnomusicological theorizations about the relationships between the

past and the present. Philip Bohlman views the connections between the past and present as a series of “boundary spaces” while Kay Kaufman Shelemay explores the, “convergence of memory and history.” Via Bohlman and Shelemay, “The Camp Dance” is a boundary space where negotiations between past and present, history and memory, and archive and performance take place.

### **Bourdieu's Distinction and the Regional Music Genres of Maharashtra and Bengal**

*Jeffrey Grimes, Southwestern University*

In his path-breaking study *Distinction*, Pierre Bourdieu attempts to explain the social nature of taste in his native France, that is, how taste is an extension of class, a fact which is obfuscated by those at the top of the social hierarchy who are as dominant in this realm as in the economic and social spheres. More specifically, Bourdieu establishes how certain “class fractions” tend to patronize certain types of arts, or, in other words, how there is a hierarchy of art forms which corresponds to the socio-economic hierarchy. In this paper, I examine what Bourdieu's work in *Distinction* can tell us about the nature of musical taste in post-Independence India. As such, I will be making the first attempt at applying Bourdieu's theories to music in the Indian context. In doing so, I will be making a comparison between the types of semi-classical genres patronized by the middle class audiences in the states of West Bengal and Maharashtra in the last approximately 100 years. On the surface, the middle class Bengali preference for “word-based” and, thus, less strictly classical musical genres in contrast to the preference of their Maharashtrian middle class counterparts for purely, i.e. more musically abstract, classical music would seem to belie Bourdieu's most basic assertions in *Distinction*. However, I argue that these differences in taste reveal the differences between a multi-cultural and profoundly regionalized nation like India and Bourdieu's France.

### **Sound Politics Through Pleasure**

*Jocelyne Guilbault, University of California, Berkeley*

In postcolonial countries and other spaces of violence, scholars and activists have typically addressed music and sounds as sites of resistance. The focus of most of these studies unsurprisingly has thus been placed on how through music neo-colonial regimes or other sources of oppression have attempted to deploy their control over the masses or how through music the oppressed have deployed their own agency to defend, uphold, or expand their rights of self-expression. Notwithstanding the important work that such studies have accomplished, this focus on music and sounds as sites of resistance has led scholars to overlook or even to dismiss musics associated mainly with so-called “light lyrics,” sexualized bodies, and a focus on pleasure. Similarly, such focus has obfuscated attention to pleasure in the study of sensory memory in soundscape research. This panel will fill this gap in ethnomusicology and explore how pleasure figures in musical practices. Instead of taking pleasure as mere evidence, the panel aims to interrogate how within and across

cultural borders, pleasure is conceived, produced, and consumed through music and sounds. What local meanings are attributed to these musical practices recognized as focusing on pleasure? What musical soundings or techniques are privileged in the highly acclaimed performance of these musics? In what ways do these musics and sounds engage with issues of aesthetics, ethics, and morality? Put another way, what cultural work do these musics and sounds perform?

#### **Fairouz and the Lebanese National Resistance**

*Kenneth Habib, California Polytechnic State University, San Luis Obispo*

The Lebanese superstar singer Fairouz rose to preeminence in Arab art and popular music along with the ascent of Lebanon into its "golden era" in the wake of World War II. In the process, Fairouz became a powerful symbol of the nation and an iconic human rights activist. Early in her career she made artistic stands for the human rights of Palestinians and Algerians in their respective national battles. Later, with the Lebanese Civil War (1975-1990) and the resultant spiraling of her country into chaos and destruction, Fairouz's phenomenal popularity only continued to rise, and with the social fabric of her country unraveling, she somehow took a stand for "everyman." Regardless of the myriad ideologies and factions associated with the conflict, Fairouz seemingly appealed to everyone without offending anyone. With the Israeli occupation of the South of Lebanon in 1982, the celebrity-icon became further charged with values of resistance, freedom, and hope that intertwined with the rich history and natural beauty of the country. With the Israeli departure in 2000, these ideals became more epic in character and compellingly expressed in songs like *The Lebanese National Resistance*, wherein Fairouz explicitly addresses the South and combines the local dialect of Arabic with stirring lyrics and with a new musical style that is bittersweet like the region itself. This paper examines these symbolisms and valuations through lyrical, musical, socio-historical, and ethnographic investigations while shedding light on the intersection of celebrity iconicity and social activism.

#### **Musical Performance and the Subversion of Tourism in Africa and the Diaspora**

*Katherine Hagedorn, Pomona College*

This panel decenters and refocuses the dynamics of the tourist-Other relationship, highlighting musical performance as an agent of change in Jamaica, Cuba, and Ghana. Much of the literature on tourism assumes a colonialist paradigm in which "tourists" from first-world economies arrive with leisure time and disposable income, ready to spend both with the exoticized and "authenticized" Other (MacCannell 1999). Indeed, the structure of tourism emerges from capitalist ideology, in which the tourist consumes sights, sounds, people without regard for the producers of the experiences, and without lasting consequence. At its most perverse, "tourism is an objectification and structuring of others, while the tourist remains untouched and unmoved by this vision." (Macrae 2003: 242) These papers propose an

alternate vision of tourism, in which "tourists" and "Others" are challenged and changed by their encounters in a performative context. One case study reexamines Jamaican mento and reggae music during the latter half of twentieth century, rethinking future "heritage tourism" in Jamaica with an eye toward economic and artistic sustainability. A second case study proposes an alternate frame for tourist experience in Afro-Cuban musico-religious performance, expanding on Cohen's idea of "experimental" and "existential" tourists (1979). The last case study seeks a "radical tourism" based on participatory learning, using a study-abroad program in Ghana as a vehicle for reexamining all tourist performances, from those that reinforce neo-colonial relationships to those that oppose them.

#### **Touring the Sacred in Afro-Cuban Regla de Ocha: El Tambor as Ceremony and Spectacle**

*Katherine Hagedorn, Pomona College*

Afro-Cuban music has long been a tourist attraction in Cuba, and Afro-Cuban religious music offers an added bonus to travelers who seek the potential of spiritual enlightenment. The tambor, or central religious drumming ceremony in Regla de Ocha, provides a number of sensorial entryways for religious congregants and for tourists. Relying on fieldwork performed in Cuba and in the United States during the past two decades, this paper considers tourism within an Afro-Cuban musico-religious context, and argues that for some tourists, engaging in Afro-Cuban religious performance helps define not only their goals as travelers but their spiritual identities. Expanding on Cohen's (1979) spectrum of tourist experiences, this presentation offers a critical reflection on the categories of "experimental" and "existential" tourists, who seek an alternate, often permanently changed, mode of existence; what Cohen calls an "elective center." The drumming and singing at tambores function as a "spirituality highway" for the existential tourist, offering multiple possibilities for engagement and self-exploration. For the musicians and many of the congregants, the tambor is a form of religious work – an obligation and a responsibility. For those attendees who are neither congregants nor musicians, the sung liturgy and drummed rhythms of the tambor provide a comfortable cognitive distance as well as a compelling musical and visual spectacle. Through the sights and sounds of the tambor, tourists can test out another way of being, projecting themselves temporarily into a vibrant spiritual community.

#### **The Ritualized Use of Music in Group Exercise Classes**

*Ross Hagen, University of Colorado, Boulder.*

This paper details how music is used in exercise classes both to create a sense of ritualized space that sets the class apart from other activities and to encourage students to challenge themselves physically. In particular, the paper focuses on the uses of music in aerobic exercise classes and classes based on boxing or other martial arts. Music is a constant and familiar element in these classes, especially as the music may literally be the same at each class meeting, but music also serves a variety of functions in these

contexts. Aerobics classes often rely on a close correspondence between music and movement to pace the workout, provide motivation, and to distract the student from the repetitiveness of the exercises. To this end, many instructors use dance remixes of popular songs that provide continuous music at a consistent tempo. Boxing classes often rely on heavy metal and rap music, but do not use music to pace exercises. The music instead primes the student to be aggressive, much like the use of heavy metal by soldiers (see Pislak's *Sound Targets*). In self-defense classes, extremely loud music is also used to help disorient the student in order to train against surprise attacks. At the end of these exercise classes, the instructors switch to slower music in order to transition the students back into the outside world. In this paper, I build on personal experiences in cross-fit, boxing and krav maga classes as well as on interviews with instructors and students.

### **Film, Music and Shared Understanding**

*John Hajda, University of California, Santa Barbara*

Conventional theories from film studies and behavioral psychology reify the predominance of the visual domain over the sound domain in the construction of meaning in multimedia contexts. More specifically, in considering the roles of musical underscoring and visual scenes, the musical underscoring would be a supplement to the visual domain. These theories were tested by collecting qualitative responses from typical consumers of narrative films: undergraduate American college students. These respondents were asked to view clips from the opening credits of Hollywood feature films and make judgments regarding the genre of each clip as well as plot expectations that each clip generated. However, a number of clips, unbeknownst to the respondents, were fakes that incorporated substitute musical underscoring from a different film; for example, the visual scene from the opening of a horror film might be paired with the underscoring from a comedy film. Qualitative content analysis indicated that, contrary to most film and psychological theories, responses were influenced more by musical underscoring than visual images. The results of this study can be discussed in the context of culture as shared understanding" (Becker, 2008). Audience members at a film constitute an itinerant culture to the extent that they have a shared understanding of the film's narrative. But many narrative films open with credits and titles; during these segments, there is typically little plot development. This suggests that an audience's initial narrative construction and the genesis of the audience-culture are primarily the result of the musical score."

### **The Disharmonious Honking of the Vuvuzelas: African Rhythm and African Noise in the Soundscape of the 2010 Soccer World Cup.**

*Nicol Hammond, New York University*

In 2010, sixteen years after it became a democracy, South Africa will become the first African nation to host the Soccer World Cup. This paper explores the role that the music plays in constructing, imagining and managing the sound space of the world cup, which markets South Africa to foreign spectators and

local audiences alike. It begins with a consideration of persistent debates on the possibility of identifying a South African music, followed by a consideration of the often exoticist, primitivist representations of that music perpetuated by the 2010 Soccer World Cup advertisements. It then considers the extent to which this primitivism, which actively undermines attempts to represent South Africa's preparedness for hosting the event, is counterbalanced by the sonic production of a normatively Western gender binary employed to demonstrate social and economic development. Finally, it will discuss the extent to which this rigid binary, reinforced in musical representations of South Africanness, makes invisible South Africa's rich history of gender queer performance, and raises the question of the effectiveness of the 2010 Soccer World Cup music and advertising in promoting a positive image of South Africa to the world and encouraging ordinary South Africans to support this event.

### **Jamboree Time: Memory, Heritage, and Afterlife at a Vernacular Music Variety Show**

*Bradley Hanson, Brown University*

The Rocky Fork Jamboree is a vernacular music variety show housed since 1980 in a small cinderblock building in rural Morgan County, Tennessee, in the Cumberland Mountains. Each Friday night local bluegrass and country musicians perform for a collection of friends. The musical offerings are idiosyncratic; the format bears the influences of earlier, radio barn dance variety programs, here stripped to the intimate basics. The Jamboree is an insider event, tailored to the sensibilities of its community audience. Over the past several years, though, this audience has dwindled. Many regulars have died, their names listed, their memories preserved, on a poster tribute affixed to the wall. Some nights, more bodies are on stage than are in seats. The Jamboree's time, it sometimes seems, is not long. In 2006, though, the Jamboree was included as a cultural resource on a feasibility study for a proposed National Park Service Cumberland Plateau Heritage Corridor. Today the Jamboree is poised for rebirth in a developing regional heritage and tourism economy. Drawing on recent criticism, in particular the work of Jeff Titon, Barbara Kirshenblatt-Gimblett, and Dorothy Noyes, I discuss the Jamboree as a situated, unsettled case study of emergent heritage afterlife. What is gained and lost as a cultural site is transformed by the politics and economics of heritage? How is the transformation negotiated? How are community memory and heritage discourse related as metacultural productions? Drawing from ongoing field research, and interviews with community insiders and heritage entrepreneurs, I outline an ambivalent new cultural order.

### **Blood in My Eyes: The Inspiring Principles of Musicians at Louisiana's Hunt Prison**

*Benjamin Harbert, Georgetown University*

Prison administrations often use music as a revocable privilege - part of a larger set of privileges that aid inmate control in modern prisons. Sociologists have characterized music an escapist refuge and a cathartic practice in response to carceral pressures. In essence, music seems a coping response managed by prison administrators. An overlooked, yet important facet of music making in prisons is that it can also offer a rare experience of political power in an environment that technically prohibits political formation. This paper chronicles the rise and fall of two inmate-leaders of the music community at Elayn Hunt Correctional Center, Louisiana's second largest men's prison. It will identify two of what Hannah Arendt terms "inspiring principles" of political being. This way, political organization around music may also be attributed to the spirit of the musicians - the experiences they value and seek. This spirit exists in a prison environment that is better understood as producing a situation of violence (in the terms of Slavoj Žižek) than control (in terms of Michel Foucault and Erving Goffman). Such theoretical recontextualization leads to understandings of music in prison beyond struggle and power. The two featured inmates will illustrate two ways organizing music-making on the compound. As they teach music theory lessons, organize yard shows, accompany the church functions and rehearse epic metal songs, we will see how music functions as a way of being political. A substantial film component accompanies this paper.

### **Hybridity in Balinese Music: The Agency and Performance Style of Guitarist I Wayan Balawan**

*David Harnish, Bowling Green State University*

This presentation explores the agency, lifestory, technique, and hybrid music of the well-known Balinese jazz guitarist, I Wayan Balawan. Unlike many other popular artists in Bali, Balawan grew up in the arts village of Batuan and played gamelan as a youth before turning to guitar self-study. As globally circulating forms entered Bali, he was attracted to and appropriated metal music. He was then drawn to jazz and enjoyed an opportunity for jazz study at the Australia Institute of Music in Sydney. This background inspired him to develop an intense guitar style influenced by such players as Stanley Jordan, Eddie Van Halen, and John McLaughlin, and to compose hybrid works unifying his worlds of experience and utilizing jazz and metal elements informed by Balinese aesthetics and instruments. Many studies on music hybridity address Western appropriations of world music, corporations developing "hybridity" to further sales, or the hegemonic impacts of globalization. This paper, however, is grounded in ethnography and meant to contribute to the literature of what has been called "ethnomusicology of the individual." I assert that Balawan's music emerges from his agency, derived from many experiences in Indonesia and Australia, generates a "third space" transcending the dominant/subaltern polemic (Bhabha 1990:211), and contributes to a "cultural pluralism" thesis within hybridity studies.

Balawan's music, hybrid and often playful from conception, offers cultural elite audiences a modernized Balineseness, a national awareness, and an international consciousness while articulating a 21st-century vision of global citizenship situating Bali as center of production.

### **Epistemological Foundations of Applied Ethnomusicology**

*Klisala Harrison, University of British Columbia, Canada*

Building on discourses of activist ethnomusicology, this paper offers a comparative analysis of some epistemological histories of applied ethnomusicology. The author examines histories and implications of different definitions of the emerging field in local, national and international contexts including scholarly studies, university initiatives, academic societies and study groups. In the USA, definitions of applied ethnomusicology activities have variously drawn on models of public folklore (Sheehy, Titon); activist approaches to ethnomusicology (UCLA graduate student conference, 2005); Christian understandings of social justice (University of San Francisco); and career-related actions of ethnomusicologists (Applied Ethnomusicology Section, SEM). By contrast, some Central and Eastern European frameworks have emphasized advocacy for cultural and ethnical minorities in political situations (Hemetek). The International Council for Traditional Music's Study Group on Applied Ethnomusicology explains the discipline in terms of applied anthropology, and solving concrete problems (Pettan). Such definitions have informed a complex series of "applied ethnomusicologies" that, enacted by individual ethnomusicologists, are diverse in approach to research and practice. Possible and not-so-possible outcomes of scholarship deriving from particular understandings and intellectual traditions will be explored. The author argues that much more critical reflection is needed on theories of applied ethnomusicology knowledge, especially with regards to their methods and validation systems, if the field is to develop paradigms that reach beyond ideological, geographical and organizational factionalism.

### **Authenticity and Identity in the Practice of Mariachi Music in the Southwestern United States.**

*Sally Hawkridge, Independent Researcher*

Mariachi music is strongly associated with region, as evidenced by the many songs referring to specific places in Mexico, either in their praise, or as the unique backdrop for some legendary character or historic event. Thus, even though mariachi has been in a state of constant evolutionary flux since its origins as the music of revelry associated with a long forgotten rancho in central Jalisco, this sense of region and unquestioned association with Mexico and Mexicanness becomes paradoxical when transported over time and space. Using Beken's theories of identity and musicianship and Gutierrez y Muhs's theories of the experience of exile, this study seeks to examine the concept of authenticity as it relates to the mariachi scene in Southern California. Preliminary results indicate that, despite a historical presence of mariachi in this region that well predates the 20th century, the extra-Mexican setting almost guarantees that all participants find themselves attempting to address

real or anticipated questions of authenticity. These may arise for a variety of reasons, including the real or perceived ethnicity of the participants and audience, and may encompass a variety of musical and extra musical dimensions, including repertoire, language, dress, instrumentation, and naming. While only rarely is this delicate subject discussed openly, certain markers in mariachi music can be identified when authenticity is being defined, addressed, or negotiated.

### **Mapping Historical Ethnomusicology: Definitions and Debates**

*David Gabriel Hebert, University of Southern Mississippi*

Since the turn of the twenty-first century, historical ethnomusicology has been identified by several scholars as an emerging subfield of ethnomusicology. An active Historical Ethnomusicology Special Interest Group has developed within the Society for Ethnomusicology, yet an array of contradictory positions have also been advanced regarding the extent to which all ethnomusicological scholarship might be seen as “historical” and whether such a specialized subfield as historical ethnomusicology should even exist. How might historical ethnomusicology be meaningfully defined in relation to ethnomusicology proper, and what arguments serve as the foundations for various positions on such a question? What kinds of ethical and epistemological issues are encountered in historical studies of diverse musical traditions that differ from that of fieldwork on contemporary musical practices? In terms of research methodology, what kinds of data collection and analytical strategies are unique to historical studies; and in terms of theory, what might historical ethnomusicologists learn from recent debates in historical sociology, cultural history, philosophy of history, and related fields? Such questions will be considered in relation to the author’s own research in several nations as well as three recent doctoral dissertations on historical topics for which the author served as either supervisor or committee member. The outcome of this discussion will be a conceptual mapping of the intellectual antecedents of historical ethnomusicology, as well as a critical interrogation of some possibilities for the future of this developing field.

### **“Does it sound in tune to you?”, Discourses of Poverty Pitch Perception and Performance Skill among Romani Musicians in Ukraine**

*Adriana Helbig, University of Pittsburg*

Poverty conditions create specific sound environments regarding how people relate to, play, and listen to music on old radios, worn tape cassettes, and instruments often in need of repair. It seems that there are understandings of “good” music within such contexts that differ from how such music is perceived by others who do not experience daily economic hardships and have access to newer and better sources of music production and consumption. Drawing on fieldwork conducted within poor rural Romani settlements in Transcarpathia, Ukraine where musicians cannot afford quality instruments, this paper examines social and musical understandings of being “in tune” among local Romani musicians and theorizes the complex ways in which

“poverty” is culturally practiced and performed. While musical practices influenced by poverty conditions function as strong markers of local Romani identity in Transcarpathia, there is great concern among poorer Romani musicians over how their musics sound to non-Roma listeners. The often-lengthy process of tuning instruments, especially in front of non-Roma fieldworkers and journalists, reinforces ideas that poorer Romani musicians place a specific emphasis on “proper” pitch. Historicizing discourses of pitch perception during the socialist era, this study argues that notions of musical skill, as understood through the prism of tuning, are influenced by prevailing post-WWII discourses in Ukraine regarding classical training as a marker of professional musicianship. Such economically and culturally-mediated frameworks tend to marginalize poorer Romani musicians as non-professional and exclude them from performance opportunities, in turn perpetuating cycles of Romani poverty in the post-socialist era.

### **“Living in Every Persian Body”: The Rhythmic Definition of Iranian Los Angeles**

*Farzaneh Hemmasi, Columbia University*

In Los Angeles, home to more Iranians than anywhere in the world outside of Iran, the Islamic Republic’s flag hardly ever flies; instead, the pre-revolutionary flag bearing a lion, sword and sun is displayed at community events. Residents of “Iranglees” likewise signal their difference from the Islamic Republic through their uses and production of popular music, specifically through continuously incorporating a distinctly “Iranian” 6/8 dance rhythm that was restricted in official music for nearly twenty years, and by making social dance – also legally limited in Iran – a central aspect of diasporic events and media. This paper focuses on how dance and dance musics containing this rhythm, which is colloquially called *shesh-o-hasht* (six and eight”) or *damboli dimbo* (an onomatopoeia), have come to be both negatively and positively associated with Iranians in Los Angeles and particularly the exile popular music industry established in Southern California following the 1979 Iranian revolution. Musicians in the industry who produce dance music do not typically portray their stylistic choices in terms of social or cultural activism, yet they invoke dance and dance rhythms as possessing an innate connection to an embodied Iranian identity that is distinct from state-sanctioned notions of Iranian-ness. By focusing on the discourses and musics relating to the *damboli* rhythm, this paper shows how musical sounds and cultural practices participate in defining local communities, driving transnational markets, and in contests to define and express a national culture.”

### **Sounds Authentic: The Music of Manuel Esperón and the Comedia Ranchera Film Genre**

*Donald Henriques, California State University, Fresno*

This paper will focus on the *comedia ranchera*, a film genre from the “golden age” of Mexican cinema (approximately 1937-1955). The songs associated with this genre include such mariachi classics as such as “¡Ay Jalisco...no te rajes!”

"Cocula," and "Los altos de Jalisco." The creator of these works is Manuel Esperón (b. 1911), a composer and songwriter with hundreds of films to his credit. Although a number of books and articles on the subject of mariachi have been published over the past twenty years, researchers have given little attention to Esperón as the musical architect of the *comedia ranchera* genre and the composer of works that were the vehicles for singer/actors Jorge Negrete and Pedro Infante. Prior to the 1920s, mariachi was a rural music and dance tradition, however the music and its repertory changed following new developments in radio and recorded sound technologies. In general, the *comedia ranchera* portrayed a nostalgic and idealized view of Mexican rural life. Film scholars have analyzed this genre as a conservative response to the liberal social and political currents of postrevolutionary nationalism associated with the presidency of Lázaro Cárdenas (1934-1940). As a composer of popular songs and movie soundtracks at that time, Manuel Esperón has yet to be considered from the perspectives of ethnomusicology or music composition. Although his works were "new," the emphasis on particular musical elements produced an "authentic" mariachi sound. This process will be examined within the context of popular musical nationalism and its relationship to the modern mariachi.

#### **Repatriating the Earliest Music Recordings and Films in Bali**

*Edward Herbst, Arbiter Records*

In 1928 the German companies Odeon and Beka made the only recordings in Bali published prior to World War II. The diverse collection of avant-garde and older instrumental and vocal styles appeared on 78 rpm discs but quickly went out of print. My acquisition and publication of 108 of these recordings from diverse archives including UCLA and Indonesia's National Museum comes at a time when the last artists of that generation are available as links to the creative currents of the 1920s. Additional archives include film documentation of 1930s Bali by Colin McPhee, Miguel Covarrubias and Rolf de Maré with Claire Holt. My presentation will detail challenges of accessing archives; aesthetic, ethical and technical approaches to reproduction and dissemination through emerging media; and strategies for grass-roots repatriation. A crucial element involves dialogue with elderly and younger artists, composers, village performers, indigenous theorists and scholars working within the academies. Balinese priorities have been integrated into research and dissemination as we attempt to answer questions concerning the evolution of aesthetics and regional styles. One sociopolitical issue arising from this unprecedented perspective is that aural evidence undermines cultural hegemonies by demonstrating diverse regional innovations, helped and hindered by two instincts affecting inter-village and inter-institutional cultural politics: 'masilur' sharing, cooperation and 'jengah' competition. Ethnographic and ethnomusicological methods can enhance indigenous reclamation of past musical practices in that aural cognition and cognitive dissonance between generations—regarding earlier intonation practices—require ways of hearing and modes of thought less accessible to contemporary artist-scholars.

#### **Repatriation of Audio-Visual Archives in the 21st Century: Session I**

*Edward Herbst, Arbiter Records*

This panel would be Session I of two panels on repatriation. Session II would be led by a discussant who will address issues raised in both panels. With regard to themes of SEM 2010, repatriation addresses music displacement in that it is intent on rectifying the absence of cultural resources in their countries of origin and facilitating their return. Repatriation addresses issues of copyright, fair use and human rights as it strives to deal equitably and respectfully with individual artists and indigenous communities. And the very nature of repatriation reflects social activism in that relationships are initiated and processes set in motion to return ownership of music to its creators. The importance of addressing repatriation in the 21st century is underscored by the abundance of new media and recent innovations in archiving. Our panel(s) offer both pragmatic details and theoretical insights into the importance of digital technologies. And finally, in a reflexive way, the process of repatriation expands the meaning of ethnomusicology itself. By enabling artists and scholars in the cultures of origin to share in these previously unavailable recordings, films, photographs and written documentation, a process of empowerment can lead to a more illuminating and informative dialogic process with ethnomusicologists. The rediscovery of cultural resources and identities sows the seeds for a richer harvest of musical understanding, analysis and reinterpretation of cultures.

#### **Love, Debt, and the Dead: The Toraja Song "Dodeng"**

*Andrew V. Hicken, Northern Arizona University*

Four versions of the Toraja (South Sulawesi, Indonesia) song "Dodeng" stake positions in local debates over love and debt, individualism and caste. In a beloved folktale, a woman's ghost sings "Dodeng" to the slave of her still-living lover. Her version of the song is a *retteng*, a funeral genre in which family members chastise each other about unfulfilled debts and ritual obligations. The ghost uses the *retteng* to remind her lover of her high caste and of his promise to commit suicide if she should die. Her complaint gains power with her new-found status as an ancestor: debts to the dead are paramount in local beliefs. In the 1960s, two government bureaucrats arranged "Dodeng" as a pop song. It was performed as part of a tourist show that played off the folk tale's resemblance to *Romeo and Juliet*. In 2006, a Toraja *Indonesian Idol* finalist released a new cover of this pop version in a contemporary R&B idiom, juxtaposing the pop song with samples of funeral music and re-opening the possibility that the song was about obligations to the dead. That same year, a pair of Protestant ministers published a textual version in which the story and song became a case study in marital love. These representations of Toraja tradition appropriate musics of debt and romantic love, joining debates over whether the individual or the communal will assume life-or-death primacy in Toraja.

#### **Always New: The Problem of History in South Indian Fusion**

*Niko Higgins, Columbia University*

The last two decades of ethnomusicological scholarship have illuminated the ways sound ecologies are constituted by the social life of sounds that circulate through multiple environments. No longer bounded by small-scale societies, these ecologies are now assumed to sound the multiple, overlapping histories of people. In Chennai, India, musicians perform the contested genre of fusion and invoke newness and innovation when they fuse classical and popular music from India and the West. But the newness, innovation, and explicit invocations of the West ultimately obscure any connections between contemporary and previous projects of fusion and perpetuate fusion as essentially history-less. Also, India's economic growth over the last two decades has led to rapid cultural transformations in Chennai that help define fusion as an emergent genre coterminous with India's economic liberalization in 1991. The ecology of fusion in contemporary Chennai, then, is often characterized by an oversimplified direct relationship between musicians and a more globalized and cosmopolitan Chennai. What are the stakes for historicizing a musical practice that musicians continually construct as emergent? Drawing from over a year of ethnographic fieldwork, this paper addresses this question and first identifies reasons for the perpetuation of fusion's newness by showing how musicians downplay potentially influential previous examples of fusion. I then argue that the sound ecology of fusion in Chennai must include a history that foregrounds musicians' aversions to understanding fusion as a historically continuous musical practice and show how numerous precedents of fusion help narrate an alternative history of South Indian music making.

**Truth, Justice, and the Hellenic Way: The Cultural Apotheosis of the 'Gay Messiah' in Rufus Wainwright's "Going to a Town"**

*Paula M. Higgins, University of Nottingham, UK*

'I'm so tired of you, America'. The refrain of Rufus Wainwright's song 'Going to a Town' (*Release the Stars*, 2007) drew indignation even from ardent fans who heard it as a searing, gratuitous indictment of the USA. Whilst denying the song's anti-American theme, Wainwright himself touted the piece as his 'first political song', notwithstanding the outspoken politics of his stridently out and proud anthem 'Gay Messiah' (*Want*, 2005). Both text and music of 'Going to a Town' are rife with Wainwright's trademark allusivity, deploying clever juxtapositions of melodies from patriotic American hymns and queer anthems. The music video of the song, directed by British filmmaker Sophie Muller, delivers a dazzling, virtuosic barrage of provocative visual imagery equating the U.S. civil rights and social justice movements of the 1960s with the present-day LGBT struggle for civil liberties. As a longstanding 'out and proud' gay man, Wainwright has frequently spoken of his 'mission' to promote greater understanding and acknowledgement of a longstanding queer history of artistic creativity. Through a close intertextual scrutiny of the overt and covert antecedents of 'Going to a Town'—drawn from music, literature, art history, and film—my paper offers a reading of the song not only as a social activist manifesto against the neo-conservative, anti-gay agenda of the Bush 2 era, but also (if more covertly) a celebratory encomium to a history of sexual

dissidence and a specifically queer lineage of cultural achievement. (Word Count: 242)

**"Murder was the Case": Rap Lyrics as Evidence of Crime**

*Lily E. Hirsch, Cleveland State University*

While prosecution has specifically targeted rap with charges of obscenity, incitement, and copyright, the courts have also appropriated rap as evidence of crime. As early as 1991, a federal court allowed such a strategy, admitting rap lyrics, composed by the defendant, as substantive criminal evidence. After a seminal 1994 case in California—*People v. Olguin*—this practice gained legitimacy and, in 2006, was part of the prosecution's case at court in Albany, New York; Oroville, California; College Station, Texas; and Gretna, Louisiana. In such trials, the courts endorsed rap lyrics as proof of crime, criminal intent, and/or criminal mind-set. By reviewing the influential 1994 case as well as related sentencing, this paper will explore the embedded issues at play in the use of defendant-authored rap lyrics as criminal evidence—issues of race, authenticity and commerce, masculinity, as well as the role of the composer in rap music and music more generally. To do this, I will build on the legal writing of Desmond Manderson, Sean-Patrick Wilson, and Andrea L. Dennis as well as discussions of the composer's voice in the work of Simon Frith and Carolyn Abbate. In so doing, this paper will ultimately argue that the prosecution's use of lyrics as text, devoid of context and even music, ultimately reveals and contributes to society's enduring ambivalence about rap—as both art and non art—while functioning as a practical refutation of flawed Romantic thinking about the composer's monological role in composition.

**Big Fat Green Rhymes: Unfolding the Environmental Clue of Cretan Folk Poetry**

*Maria Hnaraki, Drexel University*

Cretan landscapes are full of mythological, historical, religious, artistic and other cultural dimensions invested in natural features that become conceptualized, serving as centers of experience and meaning making. In local memory and identity such experiences have shaped a distinct sense of pride, toughness and independence, which is being enacted through singing and dancing. Cretan songs, in particular, are ecologically oriented: they make use of powerful metaphors which contain a variety of symbols that function as literal messages of ecological themes as folk poets negotiate identities and express ideals and values in the service and spirit of environmentally minded place awareness.

Place-conscious education could examine the impact of places on culture and identity and embrace one's political role as place maker. In that context, Cretan songs could educate audiences not only via knowledge but through an environmentally sensitive spirit as well. After all, when one is familiar with the place where history has been born, one can feel information and perceive it differently. At the same time, when someone knows the history of one's place, then "spaces" acquire a different substance.

Cretan songs mediate traditions, reinforce cultural stereotypes and reconnect



Cretans with their roots as Cretan souls identify with the soil of Crete. They serve as cultural fertilizers, consolidating grounds and cultivating notions of home. By re-localizing and ecologizing them, audiences can be responsible to their home and Cretan inhabitants are made socially and ecologically aware of their island.

### **Finding Their Voices Reclaiming Their Culture: Urban Aboriginal Women's Hand-drumming Circles**

*Anna Hoefnagels, Carleton University, Canada*

All-women's Aboriginal hand-drumming circles can be found in various urban Native organizations and institutions across Canada. These drumming circles create opportunities for women to come together to share songs and enjoy socializing; indeed, for many urban Aboriginal women, these drumming circles are sites for cultural and spiritual renewal, connecting them with their Native identities and heritage through the selection and performance of various songs, which have different uses and cultural teachings. Since the 1980s there has been increased activism and awareness of Aboriginal women's issues and rights in Canada, highlighted by the 1985 amendments to the Indian Act that restored many First Nations women's formal identity as Status Indians, thereby entitling them to various treaty rights. The 1980s also saw an increase in the scholarship about Aboriginal women as well as a surge in various forums and media that drew attention to the ongoing marginalization faced by Aboriginal women throughout Canada. Today, many Aboriginal women remain disenfranchised from society, yet for many Aboriginal women, all-women's hand-drumming circles, are "safe" sites in which they are able to explore and "find" their voice. Drawing on fieldwork attending an all-women's drumming circle in an Aboriginal women's support institution in Ottawa, Canada, and interviews with participants in the drum circle, this paper illustrates the role that all-women's hand-drumming circles have in the cultural revitalization of Aboriginal women, as well as the empowerment and "finding" of voice that is accomplished through these drumming circles.

### **Music and Ritual in Southern Uganda: A Comparative Perspective**

*Peter Hoelsing, Florida State University*

Among the Baganda and Basoga of Southern Uganda, diviners and spiritual healers use music to call ancestors into their presence, asking them for advice and blessings. This is the music of kusamira spirit possession, which practitioners use in pursuit of "obulamu bulungi," a good life. This paper examines ritual aesthetics of kusamira, combining ethnopoetic and musical analysis in order to understand the text-driven musical features of representative performances. I investigate how these two ethnic groups achieve similar ritual goals using divergent musical means. Comparing performance practices as such serves two purposes. First, it reveals common threads through which these groups perform a social dialectic of wellness. On the other hand, it illustrates the multivocality of this dialectic and the diversity of its participants. Following Geertz (1973, 1985), I suggest that ritual music contributes to a moral sphere in which people prioritize convivial

social relations above religious divisions. Practitioners of kusamira spirit possession in Uganda commonly relate their practices to their concurrent Christian or Islamic commitments: "That is religion; this is culture." This explanation does not reflect on the separation of ritual domains as much as it affirms that they are coeval methods through which people pursue "obulamu bulungi," a good life. I submit that music endows kusamira with micro-locally relevant identities that reflect ritual practitioners' ethos of convivial sociality (Overing & Passes 2000), and that this ethos allows participants to reconcile seemingly disparate theological and social worlds.

### **UCLA Ethnomusicology Publications: A Legacy of Ethnographic Dissemination**

*Kathleen Hood, University of California, Los Angeles*

The intellectual history of the field of ethnomusicology at UCLA is inseparably tied to its Ethnomusicology Publications Program, one of the first in the United States. In 1960, Mantle Hood established the Institute of Ethnomusicology at UCLA as a concrete embodiment of his philosophies about the field of ethnomusicology. In 1964, with the release of Hood's seminal documentary *Atumpan*, a narrative-style film shot by Hood on location in Ghana, the Institute's Publications Program began. From this time forth, the Publications Program was a steady source of documentation, not just of world music genres and performers, but also one of the field of ethnomusicology itself. The journal *Selected Reports in Ethnomusicology* followed in 1966, providing exposure for research and ethnographic articles that might not otherwise have been available through commercial publication outlets. Reflecting developments in research methods and technologies within the fields of anthropology and ethnomusicology, the Publications Program expanded its purview to producing monographs, songbooks, sound recordings, films, and video recordings. Each of these offerings reflect the vast array of media through which ethnomusicologists negotiate the ethnographic experience. This paper will outline the history of the Publications Program, examine Mantle Hood's ideas about the field of ethnomusicology, and illustrate how Hood's original visions for the Publications Program are still valid for the practice and documentation of ethnomusicological research today.

### **Defending the Dialect: Cologne Carnival and the Loss Mer Singe Song Contest**

*Made Mantle Hood, Monash University, Australia*

Loss Mer Singe is a locally produced song contest in the Kölsch dialect held annually in conjunction with Cologne Carnival, one of the largest festivals in the German calendar year. Major record labels, national broadcasting companies, and local artists and musicians promote Loss Mer Singe ('Let us sing'), as well as the city's many bars and pubs that host the competition. From over 400 song entries, twenty advance to the final voting round held over thirty intense evenings of drinking, singing and dancing leading up to Carnival. Crowds of pub patrons receive copies of song lyrics, voting ballots and a chance to sing along with recorded music. The song receiving the most

votes becomes the official 'Song of Carnival' for the year. While the competition supports local songwriters' use of the Kölsch dialect, its focus also upholds the commercial agenda of its organizers who promote Carnival as a regional and national festival in order to attract increasingly larger numbers of non-Cologne patrons to the city. Many local musicians see this as a point of contention and reject both the competition and the 'Hits' it produces. Using ethnographic interviews, sound recordings and public documents, this paper explores the dichotomy between local musical identity and regional/national festival promotion. By referencing the many viewpoints surrounding the competition, I will argue that despite various tensions that arise, it serves as a catalyst for constructive discourse between promoters, patrons and musicians who embrace Cologne's dialect, Carnival and its music.

### **Music as Civil Protest: Shajarian's Rabbana Prayer as a Protest Tool in the Aftermath of the 2009 Iranian Elections**

*Kamran Hooshmand, University of Texas, Austin*

One of the most interesting cases of protest following the June 11, 2009 elections in Iran, was a subtle act of dissent involving the master vocalist Mohammad Reza Shajarian. Following clashes between government militia and protestors, Shajarian filed a complaint of copyright infringement against the radio and television organization of the Islamic Republic of Iran, requesting that the organization stop playing his revolutionary songs recorded during the 1979 Islamic Revolution. He further added that his Rabbana prayer (a chant sung every year during the month of Ramadan to invite the faithful to break their fast) is an exception to his request because, in his view, it belongs to the people. In a show of authority, the state media organization not only halted play of all Shajarian's songs, but also his Rabbana chant. In reaction, Shajarian fans and supporters of the opposition Green movement downloaded the Rabbana chant and played it publicly on loud speakers, eventually causing the state media to retreat and put the chant back on air. Many questions arise from this incident regarding the dislocation of authority in times of civil unrest. Does the power lie with the state media organization? With the artist Shajarian? With the opposition Green movement? With fans of Shajarian and Iranian classical music? How do people use a religious chant to express their ideals and frustrations about the status quo? What do these non-violent forms of protest say about the role of music and musicians as agents of protest and civil disobedience? What is the role of media especially social media in political protest?

### **How to Prescribe a Healthy Listening? Music Listening in Terms of Medical Efficacy at Rivington House**

*Anita Høyvik, University of Oslo, Norway*

The administration at Rivington House, a residential facility for people living with AIDS in New York City, regularly employs music therapy as part of their holistic treatment plans. Some of the music therapy sessions at Rivington House are based on musical performance, others on music listening. Rivington House residents may participate in a gospel choir, monthly dance nights, and

a weekly music jam conducted by certified music therapists. In addition, a large number of Rivington residents, if they have the technological means for it, listen to music in their private rooms. To meet the demand of "evidence based use of musical intervention" music therapists privilege the measurability and medical efficacy of musical performance over listening. They do so, however, with expressed ambivalence and recognition that listening may have therapeutic value as well. This paper contrasts Rivington music therapists' "scientific" approaches to music with residents' discussions of music listening in terms of feelings, identity and self-knowledge. Therapists and clients both acknowledge the effects of music listening on the body, but their different roles within the institution influence how they talk about music listening in regard to personal health. Documenting the frustrations of music therapists who try to recognize music listening as a distinct therapeutic activity, in dialogue with the voices and experiences of music listening by Rivington residents, this paper thus seeks to raise important questions on the limits of objective, scientific, and institutional knowledge and methodology when applied to the subjective, intimate, and private knowledge of the individual music listener.

### **Appropriating the Sacred: From Theaters to Temples in 1960s Taiwanese Opera**

*Pattie Hsu, University of California, Berkeley*

Contemporary scholarly and popular claims of Taiwanese opera as a traditional musical theater hinge on the opera's intimate association with folk religion. Despite current assumptions of the sacred context as the opera's natural place in Taiwanese society, performances prior to the late 1960s occurred almost exclusively in secular contexts. In this paper, I trace the shift of the opera from a secular to a sacred practice in the late 1950s to the late 1960s Taipei, an unstable period during which the future of the style was endangered. Faced with fierce competition from the proliferation of new forms of entertainment—such as film and Western-style theater—opera professionals struggled to subsist as performers. Drawing on interviews, oral histories, and archival research, I investigate performers' opportunistic participation in various types of performances and their active role in transforming the opera for religious purposes. I posit that the critical juncture of Taiwanese opera's transition from a popular form of entertainment to an integral component of ritual celebrations provides a significant case study for understanding appropriation of the sacred by a formerly secular tradition. Particularly, I consider the unusual and paradoxical development of claiming a sacred custom while performing for profit. Finally, I contribute to the re-conceptualization of "tradition" from a static and historical vestige to a flexible and adaptable practice with fluid sociocultural functions.

### **Reaching Out to the Wilderness of America: Performing Punk Minoritarian Politics and Creating a Post-9/11 Taqwacore Diaspora**

*Wendy Hsu, University of Virginia*

The Kominas is a Boston-based South Asian American punk band known for its iconic role within the grassroots music culture self-labeled "Taqwacore." The prefix "taqwa" is a Qur'anic Arabic term meaning "fear-inspired love" or "love-inspired fear" for the divine. The suffix "core" refers to the punk roots highlighting the Do-It-Yourself (D.I.Y.) ideology central in hardcore music scenes. Since their national tour in 2006, The Kominas have been vigorously creating a radically translocal taqwacore social geography comprised of Muslim- and South-Asian-identified musicians, listeners, artists, filmmakers, and bloggers. In this paper, I argue that the members of The Kominas self-consciously redefine themselves as racial and religious minorities living in the post-9/11 United States. The Kominas concoct a distinctive Punjabi-inspired "Bollywood-punk" musical sound while it undercuts clichés of Islamic representations conjured by the press. Reconfiguring the east-west, Muslim-American geopolitical binary, the band forges alliances with musicians and collaborators in social fringes crossing the boundaries of geography, race, ethnicity, and religion. This paper foregrounds a close reading of The Kominas' performance, focusing on how the band members defy anti-Muslim, racializing tropes; contemplate their troubled sense of (inter-)national belonging; and build a community unified by their minority-focused resistance politics. This project uses tools from the digital humanities (data-mining and geospatial visualization) to map the transnational/transcontinental contours of The Kominas's self-made diaspora, and investigates the meanings of the band's translocal punk sociality in light of post-9/11 politics of race and geography.

### **Alaska Native Music as Social Activism**

*Susan Hurley-Glowa, University of Alaska, Fairbanks*

Throughout Alaska, music and dance are an essential part of indigenous belief systems. Outside contact has threatened these practices, especially missionaries who prohibited the performance of traditional dance rituals in many communities in the early to mid-20th century. In 1971 Congress passed the Alaska Native Claims Settlement Act, resulting in widespread cultural revitalization. Elders and other individuals successfully fought to re-establish traditions nearly lost, resulting in both old and new public expressions of Indigeneity at the community and state level. This panel will discuss Alaska Native Music as Social Activism since ANCSA passed legislation. Presenter One discusses the creation of Native regional dance festivals and the relationship between social activism and traditional dance/music in Alaska in the 1970's. Presenter Two explains how Yup'ik traditions in SW Alaska have been restored to a prominent place within community life through the actions of committed elders. Presenter Three describes how an interior Athabascan community bundles music and language together in a deliberate, public way as a mean of holding on to the core of a threatened culture, arguing that traditional music constitutes a form of linguistic and cultural activism.

Presenter Four examines the nuanced ways that urban Natives express their Indigeneity in popular music and dance venues, fusing local and global traditions. Drawing on theoretical and methodological resources from ethnomusicology, indigenous studies, performance studies, and sociolinguistics, this panel will contribute to ethnomusicology by featuring the work of accomplished Alaskan scholars who privilege Native ways of knowing in their research.

### **Music, Movement, and Masculinities: Contested Masculinities**

*Sydney Hutchinson, Syracuse University*

Although gender studies and dance studies historically focused on femininity, and this association is frequently maintained in the realm of the popular, dance performance and movement practices are also central to the construction of masculinity. This panel thus seeks to examine masculine gender construction and representation through diverse performance practices that coordinate music with movement, turning attention from sound ecologies and soundscapes to movement ecologies and choreoscapes. Here we focus on how performance, both ironic and "serious," can challenge and even alter longstanding masculine constructions over time. The first paper focuses on the ways in which capitalist realities have altered the ways in which Hungarian men creatively represent themselves through folk dance. The second paper discusses the changing masculinities of Indian classical dance from colonial times through the nationalist period and up to the present, challenging the representation of bharatanayam as a feminized realm. The final paper examines the ironic portrayal of masculine rock stereotypes in competitive air guitar, demonstrating the genre's use as a critique of rock's gender and racial constructions. Running the gamut from the popular to the traditional to the classical, we provide a broad, cross-cultural view of aestheticized masculinities in the world today.

### **Putting Some Air on Their Chests: Movement and Masculinity in Competitive Air Guitar**

*Sydney Hutchinson, Syracuse University*

In the US, and in parts of Europe as well, many middle-class white males portray themselves as non-dancers, and are often believed ineffectual on the dance floor. Popular discourse describes them as not being in touch with their bodies." Yet these men do respond physically to music, if not primarily in ways generally described as dance. Among rock music fans, bodily response to music often takes the form of the playing of air guitar, a type of performance that often resembles dance in its use of rhythm, steps, and even choreography. Since 1996, air guitar has moved onto the international stage as a competitive event beginning in Oulu, Finland, then spreading to more than two dozen countries. Partly an ironic exaggeration of hypermasculine "cock rock" conventions and partly the heart-felt tribute of rock fans, successful air guitar performances balance silliness with sincerity. Although competition is still strongly dominated by white males, air guitarists nonetheless question typical rock constructions of masculinity and race through humor and a sense of

irony. This paper draws on interviews and participant-observation conducted at the 2009 German national championship and the world championships in Finland to explore the relationships between masculinity and movement, as well as musical and bodily knowledge, in air guitar performance."

### **Soundscapes of Faith Traversed by Song: Emplacing Spiritual Communities Through Music and Pilgrimage**

*Monique Ingalls, McMaster University*

This panel explores the role of sacred travel in creating, preserving, and extending spiritual communities. Each paper examines how pilgrimage, as theological concept and as corporeal practice, serves as a fertile space of mediation for varied forms of physical and spiritual emplacement. Pilgrimage is conceived here as a literal or metaphorical journey which imparts a transformative experience, mediating formations of space, time, and collective identity to participants. Integral to these processes of mediation are the sonic environments which audibly accompany personal and communal experiences of sacred travel. These sonic environments comprise musical performances of congregational songs and sung liturgy, the characteristic acoustics of spaces, and the non-musical noises of the pilgrimage site, which become ordered and sacralized during the sacred journey. Participants in musical performance and other sonic practices create from these acoustic backgrounds ritual spaces for spiritual conversation, encounter, and transformation. While each community studied by this panel imagines differently these spiritual journeys across space and time along paths conceived through music, in each case the soundscapes of pilgrimage are used to bridge the distances between actual location and sacred destination, between the current gathering and the ideal community, or between the religious group and mainstream society. In mapping out the uneven terrain of diverse sacred journeys enabled by music, panelists' positions are informed by pilgrimage studies, post-colonial theory, and literature on diaspora and transnationalism, in addition to the theological discourses of each religious community.

### **The Sound of Heaven on Earth: Spiritual Journeys Eschatological Songs, and Community Formation in Evangelical Conference Worship**

*Monique Ingalls, McMaster University, Canada*

With antecedents that include tent revival meetings and multi-city evangelistic crusades, multi-day regional and national conferences are important sites of spiritual formation within US evangelical Christianity. At the "sacred center" of evangelical conference pilgrimage is a transformative performance of which music is a central component. Drawing from field research at three evangelical student conferences in the southern US, this paper will demonstrate how congregational singing enfolds participants in "the sound of heaven" mediating an experience of the convergence of heaven and earth. Drawing from Suzel Reily's idea of enchantment in which religious discourse and experience are conflated in musical performance, this paper highlights how the central trope of the eschatological, or heavenly, community found in the song lyrics and discourses about conference worship enables

participants to perform collectively the ideal moral order of the heavenly community, thus conflating the evangelical "imagined community"—the translocal community of evangelical Christians across space—with the ideal Christian community beyond time. While ostensibly the same evangelical beliefs form the blueprint for these imagined and imaginary communities, close comparison of musical performance reveals crucial divergences in the way participants are encouraged to conceive Christian community, resulting in different understandings of global Christianity and conflicting notions of evangelical religious identity. In showing how the musical soundscape of conference pilgrimage shapes belief and practice within twenty-first century evangelical Christianity, this study carries implications for understanding how music powerfully connects religious experience and belief and creates a space for creating and negotiating local and global religious identifications.

### **UCLA's Contributions to the Development of the Field of Ethnomusicology**

*Michael Iyanaga, University of California, Los Angeles*

In the beginning Mantle Hood created the Institute of Ethnomusicology at UCLA. So goes the mythological genesis of institutional post-secondary ethnomusicology education in the United States. The actual story, however, is not quite so simple, and this paper is partly concerned with rediscovering the forgotten origins of the 1960 founding of the Institute of Ethnomusicology. For the past fifty years, UCLA has served as a wellspring of ideas and research that have helped structure the way ethnomusicology is conducted, taught, and conceptualized. Not only can we trace the origins of many of the world's premier ethnomusicology programs back to UCLA, but the same can also be done for individuals working in the public sector and for innovative paradigms. In addition to highlighting institutionalized ethnomusicology education at UCLA, this paper aims to underscore the role UCLA has played in the development of the field of ethnomusicology by looking at three specific genealogical maps: (1) the academic; (2) the conceptual; and (3) the public. UCLA's influence in the academic sphere has principally been through its graduates — many of whom successfully founded programs at other institutions throughout the world — but has also acted as an institutional inspiration in structural terms. On the conceptual front, many methods and ideas frequently considered "standard" practical and analytical ethnomusicological tools — such as "bimusicality" or TUBS — were developed at UCLA. Likewise, UCLA graduates have contributed tremendously to the public sphere through work at institutions such as the Smithsonian, the NEA, and at museums throughout the country.

### **"We Are Not Social Workers!": Squaring Hip-hop Aesthetics and Sub-Cultural Kanak Cool in Inner-City German Youth Centers**

*Margaret Jackson, Troy University*

In the heart of Germany's industrialized Ruhr Valley lies the Bruckhausen Kulturbunker, a former World War II bomb shelter converted into a community center for Duisburg's inner-city residents. Among the children's

theater groups, German language classes, and women's sewing circles who utilize the Bunker each day are Poedra, a hip-hop crew of Greek and Turkish migrant youths. Provocatively referring to themselves by the racial epithet, "Kanaken," Poedra fulfill aesthetic hip-hop mandates by demonstrating their mastery of the "code of the street," a trans-cultural, trans-urban set of informal rules identified by sociologist Elijah Anderson (1999) that govern interpersonal relationships in public inner-city spaces. Verbal prowess and physicality figure prominently in the code, the former in one's ability to "voice" personal identity and/or avoid altercations, the latter in one's perceived willingness to fight. Both ultimately comprise ways of deflecting risk within inner-city communities. These strategies, however, are at odds with the social activism of Kulturbunker programming, one which pursues a state-sanctioned multicultural educational agenda. In this paper I weigh the impact of Jugendhäuser (youth centers) such as the Bruckhausen Kulturbunker on migrant hip-hop creativity, particularly as social workers have scripted lyrical content and problematized hip-hop's threatening postures and oppositional strategies through anti-violence campaigns and public collaborations with police and other authorities. Here Poedra's "cool style" response emerges as another important facet of the street's code, one which requires hip-hop practitioners to demonstrate wit and nihilistic disregard when confronted by mythic and real socio-cultural dangers.

### **Connecting Past and Present: Ottoman and Turkish Musical Transformations**

*Maureen Jackson, Carleton College*

This panel explores the intersection of musical and historical studies, two areas often left separate by those scholars assuming specialized knowledge is required for each field or underestimating the value of each to the other. Focusing on the musically and historically rich Ottoman empire (1 paper) and its successor state Turkey (2 papers), the panel will investigate how musical cultures illuminate issues of nationalism, state-society relations, minority histories, and 'invented traditions.' "God Save the King! The Ottoman Transformations of a British Anthem in the Mid-Nineteenth Century" examines how a single hymn and its Balkan permutations shed light on capital-provincial relations and processes of negotiation of central authority. "Radio Melodies, Hebrew Prayers: Performing Liturgies in an Istanbul Synagogue," seeks to recover musical continuities from multiethnic Ottoman music-making within Turkish synagogues today, transformed by 20th century popular technologies, but obscured by historiographies of minority cultural decline in a period of Turkish nation-building. Finally, "(Re-)Constructions of Ottoman-ness in Today's Classical Turkish Music World," explores the variety of ways in which Turkish classical musicians today imagine and nostalgize 'lost' Ottoman culture in the context of cultural ideologies of the Turkish Republic. As a whole, the panel probes diverse facets of the music-history axis, while cohering around the shift from empire to nation. We thus provide a chronological and thematic framework for understanding significant political and cultural currents from the mid-19th century to the present-day, through the common thread of music.

### **Radio Melodies Hebrew Prayers: Performing Liturgies in an Istanbul Synagogue**

*Maureen Jackson, Carleton College*

A senior hazzan (cantor) at an Istanbul synagogue laments that youth no longer listen to Turkish art music. Currently expressed in terms of cultural losses, religious musical education previously included not only attending synagogue prayer services, but also listening to popular art music via radio, records, or television. Such learning opportunities fostered musical ear and memory, capacities historically considered vital to the oral transmission of Ottoman court music, to Ottoman Jewish religious genres, and specifically to improvisatory forms common to both the court and synagogue. This paper will investigate what precisely constituted oral learning and living transmission in the minds of senior hazzanim (cantors), exploring the interplay of direct methods with a wider musical culture of new technologies (such as radio) and entertainment venues (gazinos, or nightclubs). Through historical ethnographic methodologies based on fieldwork in Istanbul, the study seeks to enrich our understanding of Jewish Ottoman musical continuities and Republican transformations by focusing on the lived urban experience of music-making in Turkish Jewish neighborhoods in the 20th century. Specifically, we will investigate popular sources for liturgical improvisation and paraliturgical gatherings as oral learning spaces, as well as the role of social arenas – informed, gazino-going audiences and cohesive neighborhoods – in co-creating and incubating liturgical performance. Finally, we will reflect on recent initiatives for musical 'preservation' in the community, asking to what extent documentation might deplete variability inherent in oral art forms, and to what extent new technologies might provide opportunities for 'virtual' oral transmission of Turkish-Jewish-Ottoman liturgical forms.

### **Edessan Syriac Chant: A Case of Displacement Redressed by Music.**

*Tala Jarjour, University of Cambridge, United Kingdom*

The modern Syrian Orthodox Church upholds a chant tradition that has survived for millennia. Members of this church, known as Suryani, conduct liturgical services in Syriac, the literary dialect of Aramaic. Originating in ancient Edessa (today's Turkish Ufa), Syriac became the learned language of early Christianity and a marker of Suryani identity. The turbulent aftermath of the First World War caused the Urfalli Suryani to seek safety in the Syrian city of Aleppo, settling eventually in, *ḥay al-Suryân* – the Suryani neighbourhood. A displaced religious and ethnic minority, this migrant rural community continues to negotiate an existence in a new urban surrounding. I propose in this paper that the Edessan/Urfalli chant, which forms the essence of contemporary Urfalli Suryani identity, embodies a state of being that addresses physical and temporal displacement. Through examples from Holy Week services, I argue that the chant experience addresses – as well as redresses – this state of displacement. Chant, thus, epitomizes the ongoing negotiation of various spatial perceptions between Edessa, Ufa and Aleppo on the one hand, with that of diverse temporalities between ancient Christian history and modern Syrian reality on the other. Chant mediates the

intersections of these complexly perceived realities via an embodied affirmation of identity. Hoping to contribute to the ethnomusicological argument on the power of music in recreating times past and evoking places left, I investigate the Urfall as a case in which this process assumes transcendental dimensions that are, nevertheless, embodied spatially and temporally – also through music – in the act of worship.

**“Yup’ik Yuraryarait” (Yup’ik Ways of Dancing): Revitalization and Continuum**

*Theresa John, University of Alaska, Fairbanks*

Yup’ik ways of dancing were prohibited by Catholic missionaries for some thirty years in the Nelson Island area of southwest Alaska from 1900-1950. The church leaders banished the ritual because they misunderstood the role of dance as an integral aspect of the people’s social infrastructure. The performance of music and dance belong to a set of cultural values that encompass essential Yup’ik thought on kinship, prayer, governance, subsistence, politics and social welfare. Through social activism at the national, state, and local level, community elders were able to regain their ceremonial rights and revitalize the Messenger Festival, the First Dance ceremony, and the common dances in many villages. As a result of this struggle, elders today can practice their authentic roles as proactive leaders, composers, choreographers, drummers, singers, trainers, and spiritual mentors in dancing villages. After briefly describing the repression and subsequent revitalization of Yup’ik dance traditions, my research and DVD will present the cultural contextual framework and method that defines (in Yup’ik and English language) the ceremony we call the Child’s First Dance. The elders compose, choreograph, and explain the purpose of this dance, and define the cultural identity of each child including his or her Yup’ik namesake, family tree, and community role. Although this and other traditions were strongly discouraged by the church, I argue that the strong actions of Yup’ik elders have assured that dance, music and drumming once again unite the families, communities and regions today.

**“Let’s All Go Back to the Old Landmark”: Musical Revival Through Re-enactment in One African American Megachurch in Los Angeles, California**

*Birgitta Johnson, Syracuse University*

With the prominence of contemporary gospel styles in African American churches, scholars and practitioners have noted that the biggest challenge music ministries face is providing sacred music that reaches today’s diverse congregations while still presenting time-honored songs of the historical Black church. This paper examines how one megachurch in Los Angeles uses historical re-enactment to meet this challenge. Often the most visceral and participatory aspects of ritual in a Christian context come in the form of re-enactment. Whether through Christmas pageants or dramatizations of the crucifixion, believers are edified by live presentations of biblical events. Re-enactment becomes a teaching tool, a point of reverence, and an avenue for

evangelism all at once. In the African American church context, religious re-enactment can also extend beyond the spiritual and affirm believers’ cultural identity. A contemporary example of this can be found at the Faithful Central Bible Church (FCBC). For the last two years, the music ministry and members of FCBC have staged a scripted re-enactment of a traditional Baptist convention church service on the last Sunday of February. Setting aside their free-flowing contemporary church service for the protocol and liturgical procedures of “old school church,” FCBC culminates Black History Month with a music and drama-filled church service where congregants are figuratively transported fifty years into the past. Based on post-dissertation fieldwork research, this paper delineates how one church uses re-enactment to explore new ways of striking a balance between honoring cultural traditions and meeting the spiritual needs of a contemporary urban church.

**Taiko in New Zealand: Performing Japan in the Transcultural Imagination**

*Henry Johnson, University of Otago, New Zealand*

This paper is a study of the transformation of tradition for a group of amateur taiko performers in Christchurch, New Zealand. As one of an increasing number of taiko groups in the global ecumene, this localized case-study in an urban setting provides a site for interrogating perceptions of traditional culture as a way of representing place in a transcultural context. Taiko performance in New Zealand has a history of about twenty years, and each of around nine groups has been founded as a result of different circumstances. For the taiko group in Christchurch, Japanese drumming offers a conduit to Japanese culture where it represents a sense of home, cultural roots or transcultural connections. Founded in 2007, the group has quickly established itself as a leading ensemble of Japanese drummers that does much to represent and reinforce a sense of Japaneseness among the group in their New Zealand context. Research with the group has revealed a number of social factors that help contribute to its *raison d’être*. These include social activism, the desire to represent a country as a way of strengthening a sense of identity, and to work together to reinforce social structures that help with identity construction in this particular setting. By focusing on the social dynamics of this taiko group in contemporary New Zealand culture, this paper offers new research on community music activity and the ways it transforms tradition to help reinforce a sense of place in a transcultural setting.

**Grain of Traumatic Memory**

*Jenny Olivia Johnson, Wellesley College*

Many survivors of rape and childhood sexual abuse negotiate their traumatic memories somatically: their hearts palpitate, they experience dizziness and shortness of breath, and, in some cases, they involuntarily cry, gasp, moan, or otherwise vocalize their pain (G. Johnson, 2002). These reactions often occur in response to relevant memory-stimuli: smells, touch sensations, or, as I have explored elsewhere, sounds. My research indicates that many of these aurally-triggered trauma memories happen specifically in response to voices: milky

falsetto voices of 80's pop singers, gritty radio voices, grainy heavy-metal howls, or even the human-like "voices" of acoustic instruments. In this paper, I tell several stories of sexual trauma and voice. I first discuss Bunita Marcus, a composer whose memories of being molested were conjured through the writing of her first string quartet—specifically the timbre of the viola, which triggered the sound of her father's singing voice and her physical memories of being "touched" by him as a child. Next, I explore several anonymous survivors who describe experiencing synaesthetic abuse memories in response to the voices of pop songs, and investigate how guttural screams and echoic sighs in the music of Korn, Otep, and others reveal abuse memories. Finally, I argue that these traumatized voices and the memories they conjure are products of the "trauma culture" of the contemporary United States, in which sexual abuse, while socially taboo, provides narratives for hundreds of films, television shows, and songs—songs which "taught" these actual survivors to remember, vocalize, and embody their devastating memories.

### 'Gaye Without Shame': Blues Performance As Personal and Social Transformation

*Maria Johnson, Southern Illinois University, Carbondale*

Drawing examples primarily from blues woman, Gaye Adegbalola's 2008 album, *Gaye Without Shame*, this presentation continues my exploration of "uppity" blues performance as a space for the enactment of alternative community; a space where difference/diversity is celebrated, the whole range of human emotions are expressed, and shared humanity is affirmed; where assumptions and conventions are challenged in direct, down-to-earth, and often humorous ways. Employing aesthetic elements of blues performance (e.g. call & response, total involvement, personalization...), Adegbalola "lays her soul bare" empowering performers and audience to join her in breaking the silence of shame, and by speaking their truths, to facilitate personal growth, emotional healing, and social change. Using the traditional colorful creative language and poetic techniques of her blues foremothers & fathers, Adegbalola confronts taboo subjects head-on, shining a light, for example, on homophobia and racism hypocrisy & deceit ("Déjà vu Blues" "Lying Preacher Blues" "Tippin' on the Down Low") and bringing gay experiences from the closet to the pride parade, ("Queer Blues"), while unabashedly celebrating lesbian sex ("Boy in the Boat").

### Sound Terrains: Ecology, Place, and Soundscapes in South Moravia

*Jesse Johnston, University of Michigan*

Place and ecology loom large in the conception of traditional music in *slovácko*, a region of Moravia (Czech Republic) known for its natural beauty, vibrant folk festivals, and viticulture. The region's gently undulating landscape forms an ecosystem suited to the cultivation of wine grapes, and these have in turn closely entwined musical expressions and wine-related cultural activities. Not only nature, but also music, then, have been closely associated with *slovácko's* unique identity, creating a unique connection of sound and ecology. This presentation will explore the link between ecology, soundscape, and music in

*slovácko* through the analysis of recent recordings and ethnographic interviews with Moravian musicians undertaken in 2006. This paper will support the ethnomusicological observation that, while soundscape recordings, called "sound terrains" in Czech, may easily appear as etic artifacts collected by ethnomusicologists, each of these sound ecologies has its own trajectories of history and understanding that may be apparent to locals as well as ethnomusicologists and other scholars. To illustrate this argument, I will examine two recent recording projects. These projects reveal dichotomies among contemporary Moravian traditional musicians that fall along lines of professional and amateur, traditional and fusion, and rural and urban; however, considered from the standpoint of a sound ecology, they reveal continuities of thought in traditional music about the intimate connections between place, Moravianness, nationalism, and music that persist within new social and political configurations in the European Union.

### "Anti-Modern Machines": Building Banjos for the New/Old Times

*Richard Jones-Bamman, Eastern Connecticut State University*

To date, research into American old-time music has focused either on locating this phenomenon within a broader folk revival frame, or on the sense of community emerging from the musical and dance activities that are fundamental to its existence. A voice that has been conspicuously absent from this discourse, however, is that of the instrument builder who in many respects enables the practice of old-time music, by providing the necessary tools. But these same individuals also potentially impact the degree to which old-time music either remains static or changes. Based on interviews with more than two-dozen contemporary banjo builders, this paper examines the relationships between these artisans and their customers, and the results these have on reinforcing and challenging the role the banjo occupies in the performance of old-time music.

### Senzeni na: Critiquing Resistance in South African Religious Music Studies

*Marie Jorritsma, University of the Witwatersrand*

In studies of South African religious music, it is usually accepted that the musical expression and performance style of Independent African church denominations contains certain elements that can be interpreted as resistance to apartheid. My research on three coloured people's congregations with mission church origins rather than Independent African church origins, however, complicates this assumption. The church repertory of Kroonvale, Graaff-Reinet contains the well-known freedom song melody, "Senzeni na". This finding suggests a need to examine the music of Kroonvale congregations in the wider context of Christian religious music in South Africa. In this paper, I examine the subtle messages introduced in the Kroonvale congregations' religious performance style and interpret these messages as expressions of anti-apartheid sentiment. I discuss these observations within a theoretical framework that incorporates notions of embodied difference, a critical approach to studies of musical "resistance," and a historiographical

investigation of research on South African Christian (black and coloured) religious music. Within this context, I assert that Kroonvale church music also contains messages of a shared future and a post-apartheid vision of the country. I believe that congregations began to incorporate these messages in the music particularly in the later decades of the twentieth century and that these actions should be understood within the context of Black Consciousness philosophy and the height of violent anti-apartheid struggle. I argue that, especially during this period, a more permeable boundary between the music of mission churches and Independent African churches developed in the Eastern Cape Province.

### **New Islamic Soundscapes and the Right Kind of Listening**

*Jeanette Jouili, University of Amsterdam, The Netherlands*

The emergence of an Islamic cultural and artistic scene is one of the recent developments that has taken place within the Islamic revival movement in Europe (as elsewhere), music occupying a particularly important place there within. While the revival movement initially restricted its music culture to traditional devotional music (*anasheed*), in recent years different musical genres have proliferated within the realm of Islamic oriented music, such as hip-hop, pop and country, amongst others. However, given the contested status of music within Islamic theology, the music practices in question are put under ongoing self-reflexive scrutiny by their pious audiences. Constant effort is taken not to disregard the main task that this music practice has given itself: to be a form of *da'wa* that aims at encouraging a God-pleasing life and the flourishing of the *umma*. As well as a focus on spiritually and socially uplifting messages, particular concern is invested in the right conduct of audiences. This paper focuses on how a new Islamic soundscape in Europe (UK, France) is being promoted alongside efforts to fashion a particular sonic public - which listens in ways that cultivate specific emotions and embodied reactions (moving, laughing, or weeping with restraint) and avoids others. The numerous debates about what constitutes the correct approach to reacting to music expose a clear concern with "listening" as a central activity within Islamic ethical practice.

### **Packaging Iraq: "Choubi Choubi" and the Challenges of Representation**

*Aaron Judd, Yale University*

In keeping with the Sublime Frequencies label's stated aesthetic of immediacy, Choubi Choubi: Folk and Pop Sounds from Iraq (2005) promises listeners direct access to "resilient" forms of Iraqi cultural expressions through musical texture alone. As with other Sublime Frequencies releases of the "compilation" rather than "collage" type, it presents a lightly edited sampling of pre-existing LP and cassette tracks, challenging traditional genre paradigms with evidence of the fluidity between "traditional" and "popular" musical domains while taking a preservationist stance toward the fragile political reality of contemporary Iraq and its musical culture. Given the lack of explicitly identified sources, however, the question arises - what kind of Iraq

emerges from the encounter? A close reading of cover art and liner notes by compiler Mark Gergis reveals Choubi Choubi's dependence on the idea of a "fragmentated" Iraq, an idea growing out of the country's colonial history and carried into expatriate Iraqi communities in the United States and Europe. Moreover, a close listening to this diverse compilation reveals how easily its celebratory soundscapes shade into all-too-predictable intimations of friction and violence for the disc's Western audience. In light of Sublime Frequencies' general preoccupation with Muslim regions, these issues subvert the label's broader ambitions to stage a more authentic and progressive encounter with the Middle East than can be found in mainstream Western media. I will argue that despite its admirable musical qualities, the presentation and selection process of the disc ultimately does not transcend prevailing stereotypes and binary constructions of Iraqi identity.

### **Traditional as Other: Visual Media and the Remaking of Musical Meaning in Korea**

*Eun-Young Jung, University of California, San Diego*

We often speak of music's contribution to the aesthetic effect of films and TV dramas; this paper looks in the opposite direction—at the effect of the use of music in these media on the perception of that music, with focus on Korean traditional music ("kugak"). Many Koreans view "kugak" as unsophisticated, remote, and even frightening, in contrast to Western-style classical and popular music. One contributing factor, I argue, is the way "kugak" is presented in these media. This paper examines instances of "kugak" in soundtracks, identifying categories of representation and offering interpretations within the context of Korea's contemporary culture. "Kugak" itself occurs relatively rarely in Korean popular media, except diageetically—where musical performance is explicitly displayed as part of the story. Yet even dramas focusing on traditional entertainers reveal such an aversion to "kugak" that traditional dance scenes are mostly accompanied not by "kugak" but by Western classical or fusion-kugak music, offered only in tiny morsels, to evoke the past without disturbing the audience. Koreans' alienation from "kugak" reaches a zenith in "Hometown of Legends," ghost stories in which "kugak" is used to evoke a sense of horror. Thus, the contemporary mediascape recontextualizes music, giving it meanings never intended by its producers, recalling Simon Frith's claim that "while music may be shaped by the people who first make and use it, as experience it has a life of its own." I argue here that this may characterize not only transnational flows, but changing historical contexts in a single locale.

### **"Sometimes I Do Shout Amen...Real Quietly": Mainline Protestants, "Contemporary" Worship Music, and Re-negotiating Group Identity**

*Deborah Justice, Indiana University*

Since the late 20th century, many American mainline Protestant churches have looked to "contemporary" praise and worship music as a panacea for their hemorrhaging membership roles. Hoping to attract "church-shopping" outsiders as well as retain current members, these congregations have



frequently adopted the “contemporary” guitar-driven praise and worship music of thriving evangelical groups and non-denominational megachurches. Mainline churches expected growth by expanding upon their “traditional” organ-and-choir-based hymnody, but often did not expect their musical choices to cause ramifications as far-reaching as identity transformation and theological shift. This paper focuses on one such Presbyterian congregation in Nashville, Tennessee that, having adopted “contemporary” worship music, now uses specific musical tactics to mediate its effects. Hillsboro Presbyterian emphasizes separate venues, repertoires, instrumentation, and worship services to establish “contemporary” and “traditional” musics as distinct, but employs a strategy of continuity, overlapping theological values, and fundamental shared musical goals to constrain deal-breaking differences. Drawing upon the work of Alfred Schütz, Timothy Rommen, and sociologists Robert Wuthnow and Stephen Ellingson, I demonstrate how Hillsboro constructs distinctions between “contemporary” and “traditional” worship musics to create the perception of internal contrast necessary to support the congregation’s core values of tolerance and diversity, while simultaneously reigning in these differences to a level insufficient to compromise the congregation’s sense of identity. Analysis of Hillsboro’s musical choices holds implications not only regarding the role of music in the current reconfiguration of American Christianity, but also positions worship music as a site for the re-examination of the limits of group identity.

**As It Was in the Beginning and Ever More Shall Change:  
Contemporary Christian Music and the Reconfiguration of North  
American Christianity**

*Deborah Justice, Indiana University*

Slow but continual change characterizes faith communities’ long-standing struggle to articulate both emergent identities and timeless truth-claims through music. “Contemporary” worship music’s rise to prominence at the close of the 20th century caused a flurry of responses from American Protestants that provide particularly vivid illustrations of the complex dynamics of music, worship, and identity. This panel juxtaposes four case studies to explore comparative theological and social responses within North American Christian practice to the pervasive force of ‘contemporary’ music. The first paper focuses on specific musical tactics employed by one Presbyterian congregation in Nashville, Tennessee to maintain growth while curbing the unexpected evangelical influence, identity transformation, and theological shift that came along with the music when they, like many other American mainline Protestant churches adopted guitar-driven “contemporary” praise and worship music alongside “traditional” organ-and-choir-based hymnody. The second paper analyzes the theological and aesthetic values that allow one Black Baptist church to turn musical diversity into an expression of cross-generational strength. The third paper documents Willow Creek Community Church’s attempts to reconsider focus on established, cutting-edge musical style in response to demographic shifts as this flagship 35-year-old megachurch matures. The final paper employs a phenomenological framework to explore the effects of “contemporary” music on theological identity and

distinctiveness among Southern California Lutherans. Taken together, the papers on this panel position worshippers’ emergent, subjective responses to “contemporary” worship music as key to understanding the current reconfiguration of North American Christianity, as well as fundamental elements of the study of music and religion.

**“The Heart of Japan” in the Heart of California: Enka and Japanese  
Americans in Post-War Sacramento**

*Loren Kajikawa, University of Oregon*

This paper examines Japanese Americans’ engagement with enka, a form of Japanese music often said to express the Japanese heart (*kokoro*). In particular, I focus on performances held at Sacramento’s Nichibei Theater in 1950. Such performances were (and still are) common in Japanese American communities throughout the U.S. but recently discovered tapes provide a unique window into the ecology of place, sound, and identity in post-war Japanese American communities. The tapes preserve performances by some of Japan’s most famous singers, including Misora Hibari and Kasagi Shizuko, but they also capture a number of “*aisatsu*” or spoken interludes and introductions where the Japanese performers attempt to connect to their Japanese American audience by comparing the wartime hardships endured by Japanese in Japan and Japanese in the U.S. Enka, with its intense displays of emotion, intimacy, and nostalgia, has proven a powerful means of articulating Japanese national subjectivity (Yano 2003). Yet what does it mean for a form of music so closely tied to the Japanese homeland to be consumed by Japanese Americans, many of whom had recently relocated from internment camps? Considering this particular relationship of place and sound prompts us to reconsider the dominant narrative of Japanese American history that positions former internees as “100% American” leading us towards a more nuanced understanding of how the meaning of Japan and Japanese America were being negotiated through the transnational dynamics of post-war Japanese music.

**The Right to Be Wronged? Fuzzy Notions of Intellectual Property  
within the Tongan Brass Band Community**

*David Kammerer, Brigham Young University-Hawaii*

This paper problematizes Western notions of intellectual property protection as they conflict with longstanding practices of Pacific Island cultures. In that region, deeply engrained paradigms of community property often manifest themselves in widespread use of musical compositions/arrangements without the attribution or compensation routinely expected in Western(ized) cultures. Other authors have discussed this phenomenon in Pacific contexts, with general emphasis on vocally rendered works ((Aldred 1997, Kaeppler 1998, Moulin 1996, Moyle 1987, Thomas 1981). I expand on this cumulative discourse by considering the implications of arranging such compositions for performance by bands. Since their introduction into Tonga, brass bands have appealed to the local ethos because of their sonic power, visual impressiveness, and association with Christian belief systems. As bands

proliferated throughout the twentieth century, they became iconic of Tonga's engagement with the West, performing hymns, Western masterworks, marches, dance music, and popular music arrangements. Familiarity and accessibility are important values for Tongan audiences; consequently, most contemporary bandmasters invest their energies in presenting music that affords an immediate psycho-emotional connection. *Hiva kakala* sentimental songs lend themselves particularly well to this goal, with band musicians largely pursuing the practice of creating instrumental arrangements of these songs without seeking the permission of the composer or compensating her/him in any way. By drawing on my personal communications with diverse cultural agents I argue that, **from the Tongan point of view**, these conventions do no appreciable harm in a cultural environment with a limited market for such creative commodities.

### **Theorizing Sound Writing: Sound Knowing, Sound Ecologies**

*Deborah Kapchan, New York University*

What do our sound environments teach us about practices of representation? In the last decade much new research has emerged on the way listening to music, and to sound more generally, changes our relation to time, place, ecology, community and diaspora. Despite the fact that modernity is often characterized by the division of the senses into discrete (and impoverished) modalities (Howes 2003), we assert that writing about sound may reconnect the senses in unexpected ways. Both music and writing shape public sensibilities; both give access to the affective lives of others and foster what might be called "the compassionate imagination" in their audiences (Nussbaum 1995). Sound also exceeds writing, necessitating the conceptualization of other ways of formulating sound knowledge. Music, many would argue, is not just another 'language,' but another way of being in the world, and thus necessitates particular forms of somatic attention as well as corresponding somatic representations. How define and then instill this somatic attention in audiences and students of culture? How conceive new forms of sense-based knowledge transmission in the academy (and at conferences)? Could these replace the 'academese' that now reigns in most sound scholarship? In this panel, we look closely at the processes whereby 1) listening structures perception, 2) perception structures collective knowledge and imagination, and 3) the imagination is given a second life in mediated form. Our interventions both critique forms of 'sound knowing' and offer performative alternatives that transform perception and create an ethos of public community.

### **Literacies of Listening: Sound, Sacred Affect, Aural Pedagogies and the Spread of Sufi Islam**

*Deborah Kapchan, New York University*

How do learned auditory and sound practices transport a once local and ecstatic religion (based on one charismatic shaykh in northern Morocco) outside its point of origin? What do these communities of sacred affect perform in the larger public sphere of the Mediterranean, particularly in secular

countries like France, and how do they transform it? The Mediterranean region is experiencing a "renewal" of Islamic practice, in countries that are historically Islamic, but also in countries where Islam is a minority religion (Ben Driss 2007). What is the sound of Sufism in France and how is it learned? How do non-Arabic speakers become competent performers of Sufi songs and prayers in Arabic? In this presentation I break from usual studies of performance to examine not just the sounds produced by Sufis but how listening to sound creates sacred affect and identity. I advance a preliminary theory about the role of listening in performance – what I call "literacies of listening" the acquired ability to learn other cultures (specifically religious cultures, though not exclusively these) through participating in its sound economy. Sufi initiates become competent not just in the music of a new language, but in the technique of *sama'* – "spiritual audition." Learning to listen, they acquire a new soundscape as well as a new way of being in the world. Examining how ways of listening (like ways of speaking) structure perception and create an ethos of religious community, I argue for the primacy of listening and memory in developing auditory "literacy".

### **The Boussadia and the International Festival of the Sahara**

*Alan Karass, College of the Holy Cross*

The *boussadia* is a masked and costumed street performer who dances and plays large metal castanets, *chaqachiq*, during public festivals in Tunisia. The *boussadia* is an important component of the annual International Festival of the Sahara—held in the southern town of Douz, the festival is held over four days in late December and is a celebration of the culture of the Marazig people, the predominant ethnic group of the region. There is little consensus about the origins, nature, or significance of the *boussadia* in the literature or in public discourse. In this paper I will present the findings from my research and fieldwork conducted from 2008 to 2010, as well as a discussion of the symbolic function of the *boussadia*. I believe that public *boussadia* performances are one of the ways Tunisians simultaneously enact, negotiate, and reinvent their cultural and ethnic identity. *Boussadias* symbolize four aspects of Tunisian identity, namely the country's relationship to sub-Saharan Africa, migratory Africa, mystical/pre-Islamic Africa, and modernity. The *boussadia* and the festival are a form of "societal mimesis", a demonstration and reinvention of culture. I will draw from Robert Cantwell's idea of ethnomimesis, a "summoning up" of ideas within the community, to interpret *boussadia* performances within the context of the Douz Festival. This research will also address the broader subject of nationalistic festive practices in North Africa, and public expression of ethnicity by underrepresented populations.

### **"God Bless America" at the Old Ball Game: Communal Singing, Commemoration, and Coercion in Post-9/11 Professional Baseball**

*Sheryl Kaskowitz, Harvard University*

From the performance of the national anthem demarcating the start of play, to the celebration of fandom in the singing of "Take Me Out to the Ballgame" communal singing plays an important role in framing the rituals of

professional baseball in the United States. After the September 11th attacks, the song "God Bless America" was added to the seventh inning stretch at many stadiums, infusing what had been a secular, playful break in the game with a sober patriotism that satisfied a need for public mourning directly after 9/11. But as the song became a permanent fixture at many stadiums, it unleashed dissent against the coercive power of the singing, particularly after the beginning of the Iraq war in 2003. Building on Victor Turner's concept of "communitas" and Thomas Turino's observations about the power of participatory music-making, this paper examines the use of "God Bless America" within professional baseball as a case study of two primary functions of communal singing in American public life: commemoration and coercion. Drawing on ethnographic research among fans, team executives, and broadcasters of major and minor league baseball, I explore the ways in which the song creates an emplaced sense of American nationalism at the ballpark. In the process, I make a case for the sports stadium as a rich site for ethnomusicological inquiry, a ritualized space in which identity, nationalism, and ideology are negotiated through the music in the stands."

### **A Song of Exile: Displacement and Disaster in the Musical History of Lucknow**

*Max Katz, College of William and Mary*

The exile of the celebrated king, Wajid Ali Shah, from his beloved city of Lucknow in 1856 has become an iconic moment in Indian history, memorialized in a *thumri*—or semi-classical" song—written by the deposed king himself. But in the musical history of Lucknow, the tragedy of the king's exile was followed by an even more dramatic disaster: the war of 1857-8 between the British occupiers and their rebellious subjects, a social and political catastrophe that resulted in the downfall of the city as the premier musical and cultural center of North India. In this paper, I introduce the king's famous *thumri* as a point of entry to engage the legacy of the collapse of Lucknow, focusing on a renowned lineage of musicians of the city. Beyond their initial displacement from Lucknow, this family of musicians has endured a further displacement as their musical style is now considered old-fashioned, and they have been pushed to the margins of cultural and social relevance in the present-day world of North Indian classical music. Building on previous scholarship by Manuel, Kippen, Miner, and McNeil, this paper introduces new data from 12 months of field research in Lucknow to illuminate the history of an important musical lineage and its connection to the legendary city."

### **Legacies of Displacement: New Perspectives on Social and Musical Change in North India**

*Max Katz, University of California, Santa Barbara*

Recent studies in the modern history of Indian music have emphasized the social and cultural displacement of musicians from traditional classes. Our panel proposes new methods, interpretations, and points of view on these displacements, linking them to dramatic socio-political changes in three successive historical periods. We begin in the early-nineteenth century with

the defeat of the Maratha empire by the British, an event that not only marked a transformation of the British East India Company from a commercial enterprise to an imperial power, but also resulted in new opportunities for musical patronage in semi-independent native states. Later, in the mid-nineteenth century, the forced exile of the king of Awadh from his home in Lucknow resulted both in the disaster of the "Mutiny" of 1857-8, and in the dispersal of the famed city's master musicians. Finally, in the early 20th century, a new wave of social reforms resulted in both the official prohibition and the discursive erasure of professional courtesans and their arts. By examining these events through case studies in music, dance, and film, we show that these displacements opened new possibilities for expressive culture even as they swept away established forms and practices. In each case, we consider the substance of these new artistic possibilities and constraints in relation to the newly reconfigured socio-political landscape.

### **This Is What a Feminist Sounds Like**

*Elizabeth Keenan, Columbia University*

During the Second Wave, also known as the women's liberation movement, popular music and feminist activism combined to evoke a strong sense of just how personal the political could be. Since then, popular music has played a significant role in constructing feminist political activism, but its place has been hotly debated as feminist activism shifted from a clearly-defined movement to a diverse array of theories and practices. This panel addresses three questions that reconnect feminist activism to popular music for the "Third-Wave" generation: What is the place of popular music for feminism in an ever-more-commercial United States culture? How can generations of women present continuities of feminist politics through music, and where are the spaces of rupture? And, finally, what are the effects when musically driven US feminism travels outside its original context? The first author uses the example of Riot Grrrl nostalgia to focus on processes that frame feminist activism as a product, like music, that belongs to consumer culture and questions the idea of an ideal female consumer in the United States. The second author grounds questions of generation, politics, and musical practices in a nuanced ethnography of girls' participation in feminist "rock camps," where they learn about music and feminism. The third author questions the fraught relationships between transnational modes of Third Wave activism and previous conceptions of gender and sexuality in post-Communist Central Europe. Each of these papers contributes to a growing dialog about the changing place of popular music in today's feminist activism.

### **Balancing Revolution and Capitalism: Lesbian Community Building and Goldenrod Music**

*Lauron Kehrer, Eastman School of Music*

Of the sixty or so companies that comprised the collective WILD (Women's Independent Label Distributors), Goldenrod Music is the only one that remains and still specializes in women's music. The company's survival is contingent upon its ability to adapt to changing lesbian communities; it must

both meet the communities' needs and maintain continued support from them. Goldenrod has been integral in building lesbian feminist communities on both a localized and national level, but these communities have changed since the company's inception. As new generations of queer and feminist women are producing and consuming music, community members have disagreed about what women's music is and whom it is for. This has sparked new conversations on how to define gender and lesbian and/or feminist communities, leading to a diversification of women's music. For example, the emergence of lesbian rap artists reflects a generation of queer youth raised on hip-hop music, set apart from the folk music popular among lesbian communities in the 1970s. Additionally, the economic climate has become increasingly hostile to small businesses and Goldenrod is struggling with the proliferation of digital music formats. The number of Goldenrod employees has significantly decreased in the past decade as a result of this trend in music consumption, and they now rely heavily on volunteer support at major events throughout the year, such as the Michigan Womyn's Music Festival. This paper will show through ethnographic examples Goldenrod's symbiotic relationship with shifting lesbian feminists communities.

#### **Autonomous Restraint: Ubiquitous Expressions of Kenyan Populist Music.**

*Jean Ngoya Kidula, University of Georgia*

Independent of colonial rule beginning in the late 50s, many African governments embarked on a nationalist agenda from the amalgam of the ethnicities that made up their new nation states. Music and other oral/material arts occupied the tenuous status as keepers of traditional African moral, social and aesthetic values, and as the media for integration into the contemporary modern socio/economic order. Whereas governments promoted cultural music and dance troupes as agents of national cohesion, populist music began to emanate from local musicians from the 1960s in Kenya. These musics were embraced by the wider national public. More than that, they transcended political borders and patriotic agenda to speak to the then prevailing transitional process of political, social, and modern educational autonomy. At various times in Kenya's history, new musics in this vein prompted social activism and were banned by the government, only to re-emerge in alternative and contemporary outfits. These musics straddled, embraced, transgressed, and appropriated Afrogenic and Eurogenic productive and copyright authority. This paper will discuss how Kisima awards, inaugurated by Ted Josiah in 1994 re-instigated the 21st century process of validating (artistically, technologically, economically, socially, and politically), contemporary African musicians and their expressions, in Kenya, in Eastern Africa, in Africa, and in the larger Kenyan and African Diaspora in Europe and the Americas.

#### **Film Music and National Consciousness in Three Asian Contexts**

*Hae Joo Kim, Wesleyan University*

Like other subfields of ethnomusicology, the cultural study of film music is beginning to balance localized case studies with comparativist gestures, seeking wider frameworks of analysis. One strong strand in the emerging texture is the way that film music interacts with and helps to shape national consciousness. As elsewhere, across Asia, moments of national self-definition can occur in an early postcolonial period of re-orientation, at critical junctures of war or confrontation, or at moments of strong social transformation. Key films, individual filmmakers, or cinema schools often enlist musical materials to make and shape their points about "who we are," sometimes in conjunction with political entities looking for ways to reach the broad audience that film offers. The panel will offer case studies from India, Korea, and Hong Kong that present concrete examples of how three Asian entertainment systems have enlisted music as an active agent for projecting and promoting national consciousness issues, in a time frame from the 1950s to the 1990s. Sources for these statements range from folksong to traditional theater to popular song, so suggest the great diversity of musical resources that can underlie specific strategies in the cause of particular political agendas. At the same time that the papers present immediate contexts in specific societies, they raise issues of wider interest in the ongoing ethnomusicology of film.

#### **New Narratives in South Korean Cinema: Brotherhood Beyond the Joint Security Area**

*Hae Joo Kim, Wesleyan University*

Recent filmmaking in Korea has approached the issue of national division in a way that revises an older, master narrative of the North Korean enemy. Joint Security Area (Park Chan Wook, 2000), a film that takes place at the Korean demilitarized zone, is one of Korea's first "blockbusters" and one in a string of widely popular feature films that have dealt with division on the Korean peninsula. Such films have been a significant part of the remarkable growth of Korean cinema in the past decade, making South Korean cinema one of the most vibrant in the region.

Joint Security Area threads the anxieties of division and the hope of reunification through the personal encounter of border guards whose transgressive friendship begins with a cultural exchange that includes popular music. Using songs of folk rock musicians associated with Korea's so-called "386 generation" the placement of music within and outside the frames of Joint Security Area resonates the regret of separation and the ambivalence of uncovering jeong (Korean ethos of affection, attachment) beyond the border. This paper examines Joint Security Area as an example of the new narratives of the North that have emerged in South Korean cinema. My analysis considers the place of music in JSA and the "cultural baggage" it infuses into the film's diegetic space, as well as its role in allowing for the possibility of a brotherhood across one of the most heavily armed areas in the world today.

### Performing History and Imagining the Past: Re-contextualization of Court Ensembles in Contemporary South Korea

Heesun Kim, *Kookmin University, South Korea*

Historical documents, archeological findings, and paintings show that Korean music historically centered on ensemble, rather than solo, performance. Among these, the court music ensemble performance has been symbolically important. During the Chosŏn dynasty, court ensembles were an important medium in practicing Neo-Confucian ideology and were central in ritual and secular performance. With the collapse of the Chosŏn dynasty and subjugation under Japanese colonial power, court ensembles experienced difficulties in transmission and preservation. Meanings and functions changed, the numbers of musicians were reduced, and some repertoires were forgotten. While some performance genres were revived much later as memories of the past, during the process of revival issues of authenticity surfaced and even competent revivals were not well-received by the general public. Moreover, with the introduction of Western-style traditional orchestras during the 1960s, court ensembles remained as a symbol of the past. However, recent attempts at staging court ritual and banquet music go beyond the simple revival in constructing new meanings and contexts of court ensemble. Re-contextualized (staged) performances attempt to communicate with modern audience by bringing new ways of understanding and interpreting universe, time, and space. Re-enactment of historic royal banquet music creates new historic narratives and dramatized stories of court musicians help the audience to imagine their own musical past. In this paper, using documentation and discourse regarding procedures and processes of re-contextualization of music performances, I argue that the modern court music ensemble is a site for negotiating and re-defining meanings of “tradition” and “heritage” over “preservation” and “authenticity.”

### Musical Gateways to Peace and Reconciliation: The Dynamics of 'Imagined Worlds' of Spirituality at the Fez Festival of World Sacred Music

Roberta King, *Fuller Theological Seminary*

In an age of heightened globalization and multitudinous conflicts, festivals of world sacred music are emerging as safe places where musicians and participants from varying faiths are coming together in new ways. While music festivals have been studied anthropologically, including Turnerian *communitas* (*i*), and as heritage events striving for authenticity on the global stage, this paper explores the Fes Festival of World Sacred Music through the lens of *imagined worlds* (Appadurai 1999) of spirituality as embodied through musically performing the sacred with specific focus on peace building. For brief moments in time, people experience *imagined worlds* that foster moving from encountering the ‘other’ to experiencing ‘one another’ in emerging configurations of global community. Scholars in peace building assert that music and the arts provide imagined spaces wherein “new things come into existence, old things are reshaped, and our ways of seeing, hearing, feeling, thinking and so forth are transformed” (Johnson 1993:212). Thus, I address

peace building among religious peoples, in particular Christians and Muslims, by investigating the role of music festivals in facilitating understanding of the ‘other’ and communication dynamics that engender transformed attitudes and behavior among peoples of contrasting world religions. Based on ethnographic research at the 14th edition of the festival, the study offers suggestions for further ethnomusicological investigations into the interface between music cultures, religious studies, and peace building.

### Exploring the Mystery of the Tabla Gat

James Kippen, *University of Toronto, Ontario, Canada*

In her seminal unpublished dissertation, “The Tabla in Perspective” (UCLA 1974), Rebecca Stewart posited a link between drumming forms known as “gat” and the late 18th and early 19th century court dances – or “nautch” – of professional female entertainers, which contained sequences called gat. Written with great musicological certitude, yet often with assumptions based unproblematically on 20th century performance practices and ideologies, and ultimately with very few named sources, Stewart’s hypothesis is difficult to replicate or substantiate despite its inherent plausibility. After all, historical evidence from the mid 18th century suggests that tabla performance was intimately associated with nautch and in tandem they spread quickly across northern India. Stewart identified Lucknow as a nexus of innovative and collaborative musical activity, and dance as the medium through which many vocal and instrumental forms – rhythmic and melodic – were filtered. According to her view, tabla gats therefore likely developed as specific patterns of dance accompaniment, and the same may be equally true for instrumental (sitar and sarod) compositions called gat. In this paper I shall re-examine Stewart’s claims about the origin and function of the tabla gat – a highly prized but nonetheless nebulous form on which there is little consensus among contemporary musicians and scholars. I shall explore several Indo-Persian and Urdu sources from the late 18th and 19th centuries to trace evidence for the structural evolution and practical application of the gat, and above all for its connectedness to other genres of Hindustani music and dance.

### Music in Movement – Corridistas in Mexican Country Buses as Intermediaries Between Local Interests and Globalization

Sven Kirschlager, *Freie Universität Berlin, Germany*

The country buses of southern Mexico play a major role in connecting local communities to supra-regional contexts. Their passengers travel to nearby local markets or start their journeys as trans-national migrants to the U.S. border. In the *corridistas*’ case, the introduction of the buses provoked changes in their social function. The *corridistas* were traveling musicians who informed local communities about relevant news in their ballads, the so-called *corridos*. They became chroniclers of an alternative Mexican history. Besides information, *corridos* transmitted ideological contents, especially during the Mexican Revolution. The introduction of country buses and the communities’ increasing access to modern communication media caused the loss of the musicians’ monopoly on movement and information. But similarly to other

local actors, who converted buses and bus stops into vivid marketplaces, *corridistas* began to use buses as their stage. In my paper I show how traveling *corridistas* construct spaces of local interest inside the buses through their ballads. As their modern *corridos* offer local perspectives on global themes as well as local news generally ignored by the national media, they become a mouthpiece of the underrepresented. Moreover, many *corridos* relate stories of actors engaged in social struggle and their heroes are often social bandits defying supra-regional authorities. My paper is based on the findings of my fieldwork on movement in the states of Guerrero, Michoacán and Oaxaca. It demonstrates how musicians function as social actors and intermediaries between local communities and globalization.

**Tourism and Its Double: Participation as Potential Emancipation from Tropes of Colonialism and Primitivism in West Africa**

*Michelle Kisliuk, University of Virginia*

*Ama Oforiwa Aduonum, Illinois State University*

In *The Theater and its Double* (1938) Antonin Artaud articulated a vision of theatrical performance that would do a kind of political, social, and aesthetic work that diametrically opposed the common bourgeois theater of the time. This paper parallels the idea of an ideological “double” in performance (and scholarship), positing that, in contrast to most tourism, there can be an avant-garde – perhaps radical -- approach to travel and learning that places music/dance participation (and its attendant social and sometimes spiritual elements) at the center, suggesting that this kind of learning is vital for establishing intercultural bonds that foster progressive healing across the post and neo-colonial rift. Ethnomusicology, especially since the 1970s, can sometimes do this kind of work. Often, however, ideologically opposite modes of tourist performance exist in the same spaces -- acts that reinforce and those that oppose neocolonial relationships may be indistinguishable to the untrained eye/ear. The task is to hone our ability to tease out revealing elements in particular ethnographic instances. Following Bruner (2005), MacCannell (1973), Kirshenblatt-Gimblett (1998) and other ethnographers of tourist productions, this paper addresses among its examples study abroad initiatives for U.S. college students traveling to Ghana to study music and dance, including a planned program to be researched during summer 2010 by this author.

**New Jewish Spirituality on the Upper West Side: Friday Night at B'nai Jeshurun (BJ)**

*Mark Kligman, Hebrew Union College*

The last two decades are a tumultuous time in American Synagogue music. In non-Orthodox congregations attendance is declining as many Jews distance themselves from their upbringing viewing the worship of their youth as dated and ineffective. A variety of folk and American music styles have challenged and often supplanted traditional music primarily known as nusach, the modal chant of synagogue prayer. Beginning in the late 80s and more profoundly in the 90s BJ, Congregation B'nai Jeshurun, on the Upper West Side of

Manhattan renewed its fledgling synagogue with vibrant leadership of rabbis from Argentina transforming the synagogue service into a dynamic experience that has been noticed by many synagogue leaders as a model of contemporary worship. This presentation will focus on the Friday night service at BJ through an investigation of a transformative aesthetic that the service leaders desire with an emphasis on a specific yet flexible approach to prayer through engagement with music. Various musical styles nuance issues of tradition and innovation in a contemporary context of highly educated Upper West side Jews.

**Secular Encounters in “Sacred Time”: Mass Media and Mass Culture on Hutterite Colonies**

*Matthew E. Knight, University of Alberta*

In this paper, I scrutinize the ideational, material, political, and educational factors that influence Hutterite interactions with “mainstream” culture, as well as the impact of technoscapes, financescapes, and mediascapes upon their music and identity. Despite their peripheral status in the North American social landscape, Hutterites, a communalist Old Order Anabaptist sect, are far from unchanging religious fossils. Central to Hutterite spirituality is the concept of being “in the world, but not of it,” remaining separate from the values and rhythms of a secular culture that appears lost and depraved. Musically, this has led to a ban on instruments and audio devices. However, many Hutterites display widespread, if often dated, “insider” knowledge of mainstream cultural forces such as the entertainment industry and recording artists. Individual members and colonies have made many accommodations and changes in response to a “foreign” culture that can be accessed with steadily increasing ease. In my paper, I explore the role of contraband musical instruments and radios, especially in conjunction with the youth parties that frequently incorporate popular song. I also examine the new phenomenon of Hutterite choirs, choir directors, choral recordings, and music education, drawing on participant observation as the hired director of a Hutterite youth choir and researcher. Employing a phenomenological perspective, I inspect the meaning of musical experience as lived by individual Hutterites within the unique sound environment of an isolated agricultural commune brought into direct proximity with the mainstream through mediating forces.

**Guitar Fight Club: Ritual, Competition and Commodities in Guitar Culture**

*Lars-Christian Koch, Ethnological Museum Berlin, Germany*

The Guitar Fight Club is a unique competition for electric guitarists. It is inspired by the American movie *Crossroads* (1986), in which a young guitarist fights onstage with the envoy of the devil in a guitar duel. The Guitar Fight Club repeats this fight metaphorically on stage in Bischofswerda, a small town in Germany's East. This competition is only a few years old (2008) and developed from a private initiative into an event which draws substantial sponsorship from the music industry, particularly electric guitar manufacturers. Competitors record solos over a small selection of tracks (so-

called backings") provided by the organizers. Through a combined vote by jury and audience the best eight contributors are determined, and these then compete on stage with a partner in a public event, the Guitar Fight Club Festival. This presentation discusses the ritual element involved in this competition, the myth of the man who sold his soul to the devil to become a better musician and the general fight between good and evil, and tries to explain how this myth can re-appear as part of popular culture in a small town. The presentation also discusses the commodification of guitar culture in the globalized structures of late capitalism as exemplified in the Guitar Fight Club."

**Slavi Trifonov, the Commodification of Music, and Capitalist Logic in Post-State-Socialist Bulgaria**

*Plamena Kourtova, The Florida State University*

In his essay "La Pensee Bourgeoise" Marshal Sahlins insists that commodification is a continuous social process in which people reciprocally define commodities in terms of themselves and themselves in terms of commodities (Sahlins 2000: 166). In that vein, we may take the capacity of capitalism to master cultural order by reducing social properties to market value as completely reversed via the culture mystified in capitalism. In the context of the developing cultural logic of capitalism in Bulgaria during the 1990s, the economic positioning and social significance of the popular culture celebrity and Pop-Folk music star Slavi Trifonov is a telling example of the ways commodification-as-social praxis operates in unique but paradoxical ways when considered within the cultural and economic dictums of post-state-socialist environments. Building on Sahlins' position, I use the case of Trifonov to redress the understanding of commodities as producing people and social relationships akin to fetish and social alienation. Specifically, I analyze the meaning and social significance of Trifonov's musical "products" as part of the postsocialist cultural and economic fabric of contemporary Bulgaria and as examples of the way capitalist practice is filtered through local systems of previously experienced ideological control. I argue that while the "liberalizing" qualities of the open market appear to shape Trifonov's Pop-Folk songs as a blatant example of commodity fetish, his music also simultaneously transforms and reformulates this very logic into a historically sound image of a nation conveyed within the public sphere of Bulgarian popular media.

**Music, Movement, and Masculinities: Contested Masculinities**

**Chair: Hari Krishnan, Wesleyan University**

**From Gynemimesis to Hypermasculinity: The Multiple Identities of Male Performers of Bharatanatyam**

*Hari Krishnan, Wesleyan University*

This paper traces a genealogy for the male performer of Bharatanatyam, arguing that the shifting masculinities represented by male dancers index larger tensions between gender roles and expectations, performance practices, and the nation. I begin by examining gynemimetic male performers of dance,

suggesting that in late colonial South India, men were active participants in the cultural production of devadasi-courtesan dance. By the 1930s, the dance's female devadasi practitioners were replaced by urban middle-class performers. Male performers also played a significant role in this transformation, and their performances of

Bharatanatyam came to mirror the real gender expectations placed on men in the new nation-state. This new masculinity was affected by Gandhian nationalism, rooted in the ideas of self-control, discipline and sexual abstinence on the one hand, and an emphasis on narrative representations of male deities in the dance repertoire on the other. While the nineteenth-century male performer of court dance reproduced an ideal [female] type the contemporary performer of Bharatanatyam is awkward. He must negotiate the tension between the performance of the new Indian masculinity on the one hand, and the problematic popular representation of modern Bharatanatyam as the "2000-year old temple dance of the handmaids of Hindu Gods" on the other.

**The Corrido and the Network: Cross-Border Ecologies of Mexican Music**

*Josh Kun, University of Southern California*

My talk focuses on the musical geography that Los Tigres del Norte once dubbed El Otro México " the Mexico that lives beyond the terrestrial borders of the Mexican republic and within those of the United States. It is a transnational, cross-border musical landscape that for well over a century has constituted its own "networked ecology " to borrow Kazys Varnelis' term, in which musical community and sonic production have been instrumental in creating alternative cartographies of nation and identity. But what happens to this "post-Mexican" networked ecology in the mobile media and internet-enabled 21st century? Part of what I will argue is that regional Mexican music-- especially the contemporary circulation of corridos in banda and norteño music-- and its use of cell phone music consumption platforms and on-line social media sites are prime local/global examples of how the internet has uprooted the archaic and colonialist industry model of "world music." Through cell phones and YouTube, the working class geographies, informal and formal markets, and neo-liberal political navigations of migrant Mexico are nourished in new ways that have helped cement regional Mexican music as the most profitable genre of Latin music in the United States. I will pay particular attention to the digital media and file-sharing networks of cumbia sonidera and the use of YouTube as the most popular new media ecology for the 21st century offspring of 19th century corridos. "

**"Death is Jealous": Inheritance Rights and Relational Politics in the Zimbabwean Feature Film "Neria"**

*Jennifer Kyker, University of Pennsylvania*

The film "Neria," produced in 1992 by Zimbabwe's Media For Development Trust, portrays how inheritance rights are negotiated within multiple

concurrent legal frameworks in modern Zimbabwe. Based on extensive research with focus groups, “Neria” is a collaborative development initiative intended to educate viewers on the rights of women, emphasizing the importance of a written will to protect widows from exploitation under customary law. The film’s soundtrack, written by Oliver Mtukudzi, compliments its original English-language script, introducing a musical narrative on inheritance rights in Shona. Mtukudzi’s songs, however, convey an alternate understanding of the role of customary inheritance rights (*nhaka*) from that depicted in the film’s screenplay. Through his portrayal of death as “jealous,” Mtukudzi calls attention to the how interpersonal dynamics are re-negotiated within families after the loss of a lineage member, situating inheritance rights within an indigenous discourse of relational politics known in Shona as *hunhu*. Through a reception history of “Neria,” I show how audiences have interpreted Mtukudzi’s musical treatment of inheritance rights subsequent to the film’s release, drawing on narratives ranging from widows for whom the film’s soundtrack constitutes a deeply personal form of guidance, to choreographers who have used songs from the film to create works embodying the effects of how inheritance is negotiated within the family. These narratives suggest that the interplay between screenplay and soundtrack in “Neria” enables the film to encompass multiple understandings of inheritance rights, law, and gender, encouraging viewers to actively engage in determining the social meaning of changing inheritance practices.

#### **Istanbul on Soundtrack – Articulations of Urban Soundscapes in Turkish Films**

*Meri Kytö, University of Eastern Finland*

This paper deals with sound tracks of Turkish films that are situated in Istanbul. Istanbul has been an inspirational location for hundreds of films and imagined soundscapes from the first Turkish sound film, *In the streets of Istanbul* (1931), onwards. The development of sound technology, theatre sound reinforcement and changes in sound design aesthetics and praxis have enabled the use of meticulous ambiance and environmental sound tracks which when mixed together with the dialogue, music, Foley and sound effect tracks, make the film soundtrack an interesting possibility for representations of soundscapes. Using methods of soundscape studies, ethnomusicology and the idea of acoustemology I ask what can we know about Istanbul soundscapes by listening to the film soundtracks? What are the signals, soundmarks, keynote sounds and sonic representations used by the sound engineers, editors and designers that identify the city to the local viewer-listener? As an example of these I look into how articulations of ‘privacy’ and ‘urbanity’ are constructed in some newer film sound tracks.

#### **Ethnomusicology and Its Chinese Challenge**

*Joseph Lam, University of Michigan*

Since the mid 1990s when China began to assert itself as a new global superpower, China has increasingly exported and performed Chinese music

throughout the world as a voice of its people. If ethnomusicology is an academic practice that aims to explain musical voices of cultures and peoples, one asks what kind of ethnomusicology would explain Chinese music/voice in its current and global contexts. How does ethnomusicology, a Western academic practice with colonial heritages, reveal Chinese music as Chinese practice and understand it? How would ethnomusicology explain Chinese music to non-Chinese audiences/users? To answer these questions, this panel presents three papers and one. The first presenter argues that Chinese scholars have indigenized American/Western ethnomusicology, and as such, it generates Chinese explanations about China music. The second presenter reports on the ways current European scholars closely work with Chinese musicians, performing and theorizing Chinese music. It is a musical and intellectual strategy that directly challenges conventional theories and practices of American ethnomusicology. The third presenter analyzes the ways teaching and research on Chinese music in North America have been shaped by local and academic institutions and by Sino-American relationships. If such contextual elements continue to be influential, the third presenter asks, how would new China and American response to it transform the teaching and research of Chinese music in North America in the coming years. The discussant will comment on the papers.

#### **Brasil Caribenho: Claiming Cultural Citizenship and Deploying Cosmopolitanism in an Amazonian Musical Movement**

*Darien Lamén, University of Pennsylvania*

In 2006, the government of Pará (the most populous state of the Brazilian Amazon) organized and sponsored three monumental performances in São Paulo’s Ibirapuera theater, bringing together nearly sixty traditional and popular Paraense musicians in a musical expo that received great acclaim in the national media. The event, dubbed *Terruá Pará*, was a boon for musicians who had long been inactive and helped consolidate a regional musical movement with the same name. Grounded in fieldwork and interviews, this paper examines two discursive tropes that are consistently mobilized to legitimize the *Terruá* movement: 1) Pará’s longstanding cultural connection to the Caribbean stands out within the Brazilian context as a unique form of cosmopolitanism, and 2) the alternative systems of musical production and dissemination that have historically flourished in the Amazonian periphery have the potential to revitalize a faltering centralized music industry. These narratives find traction in the national media because they feed into and off of accepted discourses of multiculturalism on the one hand, and because they position the region at the vanguard of private sector attempts to capitalize on novel musical cosmopolitanisms while harnessing informal networks of distribution on the other. The present case study thus contributes to discussions about the usefulness of cosmopolitanism (Turino 2000) in cultural movements from the periphery and the multiple agendas musicians must frequently negotiate to claim cultural citizenship (Yúdice 2003, Moehn 2007).



**Other Brazils: Renegotiating Musical Tensions in the Peripheries***Darien Lamén, University of Pennsylvania*

Brazil is known for simultaneously celebrating and collapsing difference, in what Roberto da Matta calls the “Brazilian Paradox” (2001). Brazilians continually reposition themselves vis-à-vis centers and peripheries, nationalism and regionalism, and ideologies of miscegenation and multiculturalism. Individuals and communities navigate such tensions in historically contingent and intensely local arenas, while responding to national and international “supercultures” (Slobin 2000) via migration, media, and commerce. Answering calls to expand ethnomusicology of Brazil beyond the usual metropolises (Reily 2000), while rethinking musical cosmopolitanism (Bohlman 2006) and the particularities of local music (Wolf 2009), this panel presents Brazilians using music to negotiate received dichotomies. Starting with a transnational case study, the first paper unpacks the shifting circulation of cultural stereotypes among immigrant Brazilian musicians and their audiences in Canada. The second paper explains how an Amazonian musical movement situates itself at the nexus of neoliberal and multiculturalist discourses to achieve audibility within the Brazilian national media. The third paper describes the politics of musical syncretism within an Afro-gaúcho religious community that uses music to control its adaptation of the Rio-based Umbanda religion. The fourth paper examines a “canonized periphery” in Pernambuco where musicians reinscribe the Northeast/Southeast binary and reassert older ideologies of racial mixture as they revise narratives of the sertão backlands. These case studies underscore Brazil’s heterogeneity by foregrounding musicians and collectives who forge meaningful identities and successful careers in mazes of conflicting pressures.

**“Moral Musicking”, Pious Projects and Contested Notions of a “British Islam”: Ethnographic Case Studies from West London***Carolyn Landau, King's College, University of London*

Like other Muslim minority societies in Western Europe, Britain is currently experiencing relentless public debate on the success (or otherwise) of its multicultural policies, amidst a climate of post-9/11 and 7/7 anxiety regarding home grown extremism. Central to these debates are fears of an incoherent and confused national identity, interwoven with (contested) notions of a homogeneous “British Islam”. Amidst this problematic political backdrop, growing numbers of young Muslims in Britain are creating, performing and consuming varied forms of Islamic devotional music, much of which has a clear moral objective. This paper examines specific case studies of, what I am calling, “moral musicking” as observed during ethnographic research amongst Muslims of diverse ethnic, socio-economic and denominational backgrounds in West London. In so doing, I explore a number of questions: What factors (cultural, musical, religious, economic, geo-political, technological etc.) are shaping this recent proliferation in composition and performance of Islamic devotional musics? And what impact is this having in the lives of performers and consumers in terms of encouraging piety, religious identification, or engagement with shifting interpretations of Islam (as influenced by ethnic,

national, global and other factors)? By giving voice to a number of young composers, performers and consumers (or listeners) involved in moral musicking of different kinds, alongside ethnographic descriptions of the pious projects in which these activities occur, this paper seeks to shed light on the diversity of contemporary British Muslim experience, as well as bring new insights to ethnomusicological understandings of musicking within a contemporary sacred setting.

**Transnational Islamic Soundscapes: Listening, Politics and the Negotiation of the Sacred***Carolyn Landau, King's College London*

Since the 1970s, an Islamic revival or renewal (*al-Sahwa al-Islamiyya*) has affected both Muslim majority and minority countries. As part of this phenomenon, a new, transnational Islamic soundscape has begun to emerge, which is diverse in character and whose ramifications are complex and wide ranging. This panel seeks to explore the nature of this soundscape as well as the socio-cultural and political dynamics through which it is being enacted. Ideologically central to the transnational Islamic soundscape is the aim of encouraging and increasing piety and devotion (*da'wa*) within the global community of believers (*umma*). As various musical expressions of Islamic devotion are performed, the role of the listener and the act of listening (and the various related behaviours) are central to the creation and negotiation of sacred spaces and pious Islamic identities. Moreover, the role of politics within this negotiation process is increasingly evident, particularly in recent years, with counter-terrorism policies impacting profoundly on the flourishing of certain musical devotional practices over others. Contrasting case studies from both Muslim majority and minority settings, highlight the many paradoxes and complexities that exist as sacred musical practices are contested, translocated and negotiated in different ways.

**Millennial Masculinities in Hungarian Folk Music and Dance***Barbara Rose Lange, University of Houston*

Harsh capitalism has profoundly disrupted Hungarian masculinities. Folk revivalists have a compensating signifier at their disposal, the virtuosic men’s dance. Such dances include verbunk, the military recruiting dance, and legényes, the lad’s dance. For decades, recreational and staged performances of this dance were hypermasculine, but in the 1990s and 2000s, a number of choreographers and folk musicians experimented with a different usage of the men’s dance. Their projects incorporate everyday sound- and movement-scapes of male gathering places like bars and courtyards. Their music blends legényes and verbunk tunes with ethnojazz, electronica, newly composed texts, and improvisation. One project from the 1990s, Nagyvárosi bujdosók (Urban Outlaws), coded masculine throughout, reflects via verbunkos upon self-destructive tendencies in the Hungarian folk revival. A ferfi tánca (Dance of a Man) is from the mid-2000s. Twisting up legényes figures and fusing them with everyday gestures and modern dance, this piece dramatizes the frantic competitive requirements placed on Hungarian men at the millennium. These

and other interpretive projects in folk music link to a thirty-year movement in Hungarian literature and film. Media theorist Aniko Imre has called this direction “poetic nationalism”: the artist uses national idioms and motifs, not to build up the national image, but for ironic self-reflection. Irony accommodates these expansions of masculinity at a safe distance.

### **Creating Dreamworlds, (Dis)Connecting Cultures: The Politics of Silk Road Reverie**

*Harm Langenkamp, Utrecht University, The Netherlands*

Inspired by the motto ‘Connecting Cultures, Creating Trust’, the 2002 Smithsonian Silk Road Folklife Festival, for which the National Mall in Washington, D.C., was transformed into a true caravanserai reminiscent of the World Exhibitions of earlier times, manifested itself as part of a State Department sponsored effort to mitigate the controversy surrounding the Bush Government’s Enduring Freedom Operation. At the close of this century’s first decade, the concept of the ‘Silk Road’ has been firmly established as a romantic metaphor for intercultural dialogue, exchange, and collaboration which deftly obscures the economic and (geo)political contestation over the eponymous area of the world. Indeed, in a time marked by the reincarnation of the Cold War in the War on Terror, the ‘Silk Road’ offers a compelling vision through which competing hegemonies can imagine themselves as integrated with those over whom they exercise their authority while silencing critical ‘voices’, including musical ones. Focusing on Yo-Yo Ma’s highly acclaimed Silk Road Project and the Chinese-Japanese documentary series *The Silk Road*, this paper analyzes successively the narrative and audiovisual imagery through which the Silk Road utopia is conveyed, the political economies on which it is predicated, and the often conflicting interests held by (non)governmental agencies promoting it. An instance of what Fredric Jameson calls “symbolic enactments of collective unity,” this discussion of the commercial and political expediency of Silk Road reverie in North America/Europe, Central Asia, China, and Japan aims to contribute to the wider debate on tensions between cosmopolitan, national, and regional identity politics.

### **Sounds of Development?: Race, Authenticity, and Tradition among Dagara Female Musicians in Northwestern Ghana**

*Sidra Lawrence, University of Texas, Austin*

Dialoguing with feminist theory that problematizes silenced voices (Abu Lughod 1990; Minh-Ha 1989; Spivak 1988), this paper explores how notions of tradition and cultural authenticity are mobilized to regulate Dagara women’s bodies in Northwestern Ghana. Among the Dagara, the sexed body governs gender-appropriate behavior, gender roles, and gendered expressions. Thus, women engage in prescribed activities and are restricted from others such as performance on the gyl (xylophone). This male-dominated musical instrument excludes women through a number of operative social taboos including an origin myth explicitly forbidding women to perform on the gyl. Despite traditional restrictions, several Dagara women perform, but encounter

resistance from community members who employ narratives of cultural authenticity, tradition, and insider-ness to discourage them. When Dagara women act to challenge such static notions of tradition, they are accused of “behaving like white women.” This serves as a mechanism to regulate the female body and dismiss “outside” behaviors by referencing ahistoric cultural codes and racializing gendered actions. Here, “culture” is being held apposite to contemporary Dagara society; this is at odds with the rhetoric of development and “gender equity,” which is widely broadcast as public policy. Thus, Dagara female musicians are silenced both by narratives of “tradition” and modernity. Gyl performance becomes a heightened gendered performance space, as well as space for the renegotiation of ethnic (Sugarman 1997) and racial identities (Meintjes 2004), through which these women address and challenge the gender ideologies they move within while actively reshaping contemporary Dagara narratives.

### **Bark Beetles, Bioacoustical Fieldwork, and Connections with Chinese Acoustical Cosmology**

*Francesca R. Sborgi Lawson, Brigham Young University*

As an avant-garde composer and collector of environmental sounds, Dunn’s research on the sound of pinyon engraver beetles caught the attention of Richard Hofstetter, an entomologist concerned with the bark beetle infestation of pinyon trees. With Dunn’s help, Hofstetter was able to use the aggression calls of the male insects as a sonic weapon to halt the mating of bark beetles in several laboratory experiments, offering hope for future practical application in distressed forests. Although the recent attention to Dunn’s work may prove highly significant in averting environmental crises, I suggest that Dunn’s writings about and recordings of environmental sounds over the past several decades imply a far more complex theory about sound as a literal expression of physical scale than merely a means for halting insect infestations. Dunn’s views about the sonic inter-connections among life forms are also strikingly similar to ideas proposed by Daoist aesthetes about the vital importance of listening to the sounds of the natural world. Hence, while the bark beetles experiment is a promising, practical way of employing Dunn’s philosophies, the current application of Dunn’s ideas represents only one aspect of his bioacoustical theory—a theory that is supported by ancient Chinese views about the role of sound, listening, and communication with the natural world. Because of the similarities with Daoist ideas about music, Dunn’s field recordings and theories about sound point to a fascinating direction for ethnomusicology in the twenty-first century.

### **Songs of Coming and Going Son del Centro, Centro Cultural de México, Santa Ana, California**

*Elisabeth Le Guin, University of California, Los Angeles*

With roots in dance-songs brought to Veracruz by 16th-century Spanish sailors and African slaves, as well as in indigenous practices, son jarocho exemplifies the Caribbean musical exchanges characterized by Antonio García de León (2002) as ‘cantares de ida y de vuelta’ [songs of coming and going].

Modern-day soneros take pride in this syncretism as a symbol of the assimilative vigor of jarocho culture, and continue it by actively combining son jarocho with other genres. My thesis here is that geographical circulation becomes temporal; this music also articulates ‘comings and goings’ with the past. Since 1945, soneros have used historical materials to recuperate old songs for which the music has been lost (‘sones de rescate’). The Mexican group *Ensamble Continuo* explores connections between dances notated in guitar treatises by Sanz (Zaragoza, 1673) and Murcia (México, 1732), and sones with closely related harmonic and rhythmic patterning. As a scholar trained in so-called ‘historical musicology’ and a student of son jarocho, I use present-day son jarocho to reconstruct *jácaras*—dance-songs for which the music was never notated—from the Madrid public theaters of the 17th century. I will present my research through words and tones: description of my sources, and live demonstrations by myself, by a Baroque guitarist, and by members of *Son del Centro*, a jarocho group from Santa Ana, CA. I hope by this to model another ‘coming and going’ between sister disciplines too often and too easily separated.

**“Air guitar With a Real Guitar”: Transforming Studio Artifacts Into Participatory Experience in the Old Town School’s Beatles Ensemble**

*Tanya Lee, University of Illinois, Urbana-Champaign*

For over forty years, the hits of the Beatles have been part of the soundscape of Chicago. Crossing generational, ethnic and racial lines, these songs are deeply familiar to nearly everyone, layered with associations, personal and shared. When three dozen members of the Old Town School’s Beatles Ensemble ascend a neighborhood stage, bursting into a faithful rendition of “Here Comes the Sun,” their audience hears its own history and sees itself—and cannot help but join in. The Beatles Ensemble is the largest and longest continuously offered ensemble class at the Old Town School of Folk Music, a 50-year-old community institution in Chicago furthering the legacy of the folk revival. In the terms of Tom Turino’s “four fields” framework for analyzing music performance, the Beatles Ensemble synthesizes participatory, presentational, high fidelity and studio art fields into one musical event. The original Beatles songs were high fidelity recordings indexing live performance and studio art creations; in reproducing these songs en masse in a participatory frame, where inclusivity is paramount, the Beatles Ensemble members sound with their own bodies every note and nuance of these beloved sound artifacts, creating a new soundscape in live performance and connecting the past with the present. This paper will explore the value of participatory performance in liberating personal and social musical aspirations from the received soundscapes of a consumerist society. Interviews and observations from my ethnographic research on the Old Town School inform this analysis.

**Aesthetic Education for Socio-Political Change: Cai Yuanpei in Republican China (1911-49)**

*Jeremy Leong, SIM University (Singapore) / UB (SUNY)*

Is there a connection between German music scholarship and Chinese music education? On first glance, it may seem rather implausible. Yet, if one takes a closer look at the contribution of Cai Yuanpei, such an association may not sound so inconceivable after all. Despite his relative obscurity to the Anglophone world, Cai Yuanpei was among the most prominent figures during the Republican period. In addition to being an outstanding educator, he also held key governmental and administrative positions as Minister of Education, Chancellor of Beijing University, and founding member of the music department at Beijing University and the Shanghai Conservatory of Music. Yet, if one needs to pinpoint the most significant contribution he had made for China, it would be his advocacy of aesthetic education, a German-influenced educational paradigm that had a profound impact on Chinese music education during the Republican era. Heavily infused by Immanuel Kant’s aesthetic thoughts, his model of aesthetic education set out to transform how the process of learning was conducted. In light of the corrupted political environment he found himself trapped in, he believed that an earnest cultivation of aesthetic perception could help transform the citizens and imbue in them ethics and lofty ideals, with the eventual goal of influencing and reshaping the political structure of the Republic over time. So who exactly was Cai Yuanpei? What precisely did this “German” educational model entail? And how did it affect music education in the Republican era? This paper seeks to address these questions in detail.

**Transmission, Identity, and Representation in Native American Popular Musics**

*Victoria Levine, Colorado College*

This session asks what “popular” means in contemporary indigenous musical life. Leading scholars of American Indian music, such as Charlotte Heth and David McAllester, initiated research on Native popular musics more than twenty-five years ago. Yet despite significant contributions in this area, new issues continue to emerge, challenging prior concepts about—and definitions of—Native pop. Questions in current research revolve around the tensions between cultural context and audience reception; indigenous aesthetic values and dominant culture expectations; and local transmission and global commodification. This session explores some of these tensions through three separate case studies. The first paper addresses popular music in a Native diasporic community, where expressions of musical identity are more strongly tied to traditional transmission practices than they are to place or space. The second paper examines the complex cross-cultural dynamics at work in the appropriation of American Indian identities and practices in the production of New Age music. The final paper focuses on the relationships among political activism, self-representation, and packaging in the music of two women singer/songwriters. Taken together, these papers illustrate some of the ways

in which Native artists are using popular music to assert ownership over the future of indigenous musical processes, sound imagery, and meanings.

### **Abd Al Malik and Love in the French Suburbs**

*Tamara Levitz, University of California Los Angeles*

In both 2007 and 2009, the French rapper of Congolese origin, Abd Al Malik captured the award for the urban music album of the year in the popular Victoires de la musique in France. With two celebrated albums (Gibraltar and Dante), and two widely-read books (Qu'Allah bénisse la France and La Guerre des banlieues n'aura pas lieu), Abd Al Malik established himself as a major spokesperson for the disenfranchised immigrant populations of the French suburbs, and also as a darling of the French media. In this paper, I explore how Abd Al Malik revises the musical language of French rap in his album Dante in order to articulate a response to racial injustice in France that takes into account both the postwar moral stance of French philosophers like Sartre and Camus, as well as the philosophy of Sufi Islam. Malik replaces the affect of anger characteristic of French rap and central to the NAP (New African Poets) to which he belonged in his early years, with the affect of love, as he interprets it through his reception of Jacques Brel's political chansons of the cold war period. Through my analysis of a pluralistic array of documents and events pertaining to recent developments in the situation of immigrants in the French suburbs, I explore why the affect of love is now emerging as a possible post-cold war response to the question of "difference" among displaced populations in the French hexagon.

### **Different Spaces, Same Event: Oppositions that Permeate the Music in the Ayahuasca Ritual Context**

*Patricia Paula Lima, Universidade de Aveiro. Portugal*

This study aims to examine the role of music in the religious ritual of Santo Daime and União do Vegetal (UDV) in Portugal, from the theoretical point of view of an 'emotional community' as proposed by Susana Sardo (2004) and Michel Maffesoli (1988), and the concept of 'soundscape' as defined by Murray Schafer (2001).

Both born in the Amazon rainforest (Brazil) – Santo Daime in 1920 and UDV in 1960 – these religions expanded internationally during the late 80's, arriving in Portugal around the year 2000. Presently, there are 15 thousand affiliates in the UDV in Brasil, EUA, Spain and Portugal. Santo Daime and UDV rituals are characterized by the use of the psychoactive tea called Ayahuasca and by the use of music in order to "get closer to the divine being". Therefore, music is key element in understanding the religious universe of these practices.

With the spread of the religions worldwide, and the encounter between different cultures, the music from the ritual of Ayahuasca is now used in new contexts, resulting in a unique soundscape for which the cyber platforms (internet, mail, social networking) assume central role in the process of

diffusion, change and exchanges of music among the "practitioners". With these new communication technologies in mind, this paper discusses how the respective 'Emotional Communities' can influence the soundscape of the ritual practice of both religions, identifying how these influences are expressed through the music.

### **Modern Sounds of an Ancient Echo: Chinese Qin Music in the Age of Mass Media**

*Da Lin, University of Pittsburgh*

Qin music in China, historically recognized as an instrument of the literati, has been presented in various forms of mass media for over fifty years. After the establishment of the People's Republic in 1949, the government promoted public performances; consequently, mass media started to play significant roles in reshaping aesthetic standards, performance practices and musical features of the qin tradition. Such interactions with technology have arguably constituted performance practices that have departed from traditional aesthetic standards held by literati practitioners who played the qin for self-satisfaction. This paper analyzes how the production, distribution and reception of qin music both in the music market and on the Internet after 1990s reveals a transformation through which qin music lost its aura that was handed down from antiquity, but is gradually conditioned in its new environment with diverse points of view and modes of performance. The paper focuses on one of the most active qin musicians, Li Xiangting, and his activities in the past decade, to show how a prominent qin player, by exploiting mass media technology, mediates his music and ideological theories to promote new perceptions of musical features, aesthetical forms, and social values of the qin. Moreover, this paper analyzes how mass media have shifted in function from their original identities as a mouthpiece of both the literati and the Chinese government to one where new interpretations of "Chineseness" are shared and negotiated.

### **Beautification, Possession, and Cultural Reimagination: The Fight for Fort Mahakan**

*Eleanor Lipat-Chesler, University of California, Los Angeles*

In November 2005, a grassroots movement gathered in Bangkok, Thailand to reimagine generations of cultural history and wield it as a weapon against the threat of violent obliteration. Referencing interviews and video examples, I examine how a small community of manual trade workers harnessed the performative force of Likay folk theater to assert their human right to stay put. Built in 1783, Mahakan Fort has endured since the reign of King Rama I. Today over 300 people inhabit shophouses in its protective shadow, sustaining livelihoods through traditional handicraft industries such as birdcage making. Compelled by grand visions of a clean and tourist-friendly historic promenade, in 2003 the Bangkok Metropolitan Authority served Fort denizens eviction notices and began razing decrepit old homes. A coalition of NGOs, academics, and artists rushed in to help save the community. Seizing on older residents' foggy childhood memories of watching Likay performances somewhere in the

area, scholars proclaimed Mahakan Fort a bastion of Likay tradition. Through elaborate staging of Likay music, dance and its ancillary rituals of possession, festival participants reified individuals' tenuous recollections as precious "local wisdom" that the nation cannot afford to lose. Its immediate semiotic impact notwithstanding, the long-term political efficacy of this maneuver remains to be seen. While the City aggressively manicures away their green spaces, fort dwellers in turn forge deeper roots into shallow soil. This straining toward affected beautification on both sides begs the question – is it possible to enjoy genuine human rights from within a living museum?

### **Why a National Festival of Roma Music Failed to Promote Roma Rights in Bulgaria: A Case Study of Romfest 2008**

*Eran Livni, Indiana University*

This paper discusses the efforts of Roma activists to promote their social and political rights through Romfest, a national festival of Roma music and dance. From these activists' point of view, music becomes a powerful medium of Roma public visibility. However, chalga (the musical genre with which Romfest is identified) is classified in the Bulgarian national imagination as "backward" music—that is, as a Balkan transgression of the cultural values of "civilized" Europe. Thus, the attainment of visibility through music serves only to perpetuate Roma social marginality. The case study I present is Romfest 2008. Although the festival attracted thousands of Roma audience members for three consecutive nights, the state denied funding for it almost completely. One minister announced that by no means would the government support "a celebration of kiucheci and kebapcheta—belly dance and minced meatballs—the tropic accompaniments to "backward" chalga. The festival participants, notably, did not condemn this utterance. One organizer dismissed the ability of the festival to empower Roma, expressing shame that the only public activity in which Roma took part was playing chalga, eating kebapcheta, and dancing kiucheci. The self-derogatory attitude of this organizer is paradigmatic of the prevalent discourse of Roma marginality in Bulgaria. The stigmatic image of Roma as self-indulgent creators and consumers of "backward" chalga is so powerful (both among Roma and non-Roma) that any agenda of visibility through chalga seems ultimately destined to perpetuate Roma marginality."

### **Musical Sweetness in Agbadza Songs**

*David Locke, Tufts University*

Agbadza songs exemplify classic features of southern Ewe vocal style: call-and-response between song leaders and singing group, pentatonic tonalities with and without half-steps in several modes, monophonic texture with some counterpoint and harmonic sonority, temporal duet with the bell's timeline, compelling melodic motion, and effective setting of the lyrics. The paper aspires to identify musical features of Agbadza songs that make them sweet " as Ewe performers might say. It attempts to answer the question, "What makes a song melody affectively powerful and aesthetically beautiful?", The paper will enumerate musical elements--form, tonality, modal emphasis,

phrase morphology, melodic motion, rhythm, and the setting of text--that cohere into memorable songs. The Agbadza music being analyzed was researched, performed and produced as a CD by Gideon Foli Alorwoyie. Alorwoyie's project entailed pairing vocal and instrumental music according to the meaning of the song texts and drum language. The paper draws upon the author's complete note-for-note transcription of Alorwoyie's Agbadza and reduction of the melodies into lead sheets. Using close listening, transcription and performance, the methodology is inductive at heart but is informed by the approach to systematic analytic description of J.H.K. Nketia. Positioned along the hermeneutic arc as discussed by Tim Rice, the ethnomusicologist's horizon stretches towards Ewe musical subjectivity. Based on the author's entrainment into traditional African music since 1969 and focused work with Alorwoyie on Agbadza, the scholarly stance is co-cultural. In other words, the paper presumes its authority to find "sweetness" in these tunes."

### **Sound Ecologies of West African Singing**

*David Locke, Tufts University*

Although drumming and other idioms of instrumental music have captured the fancy of non-Africans, singing is at the heart of the sonic world of musical expression for Africans themselves. As emphasized especially by born-in-the-tradition scholars such as J.H.K. Nketia, accompanied song is the most important way of music-making in Africa. This panel will address four different, yet complementary aspects of African song traditions from West Africa: the relationship of lyrics to melody in Yoruba songs of Nigeria and Cuba (Villepastour), an explanation of pitch material in northern and southern Ewe songs of Ghana (Dor), the design of melody in southern Ewe songs (Locke), and the structure of harmony in southern Ewe songs (Burns). In all cases the mode of inquiry is firmly within the ethnomusicological method: participant-observation fieldwork, inductive analysis, formulation of theoretical hypotheses, and testing of analytic ideas through feedback from expert culture-bearers. While giving emphasis to music analysis, the presentations allude to the broad conference themes: we historicize these song traditions, which necessarily invokes issues of physical and cultural displacement; we consider the impact of our scholarship on the ownership of the songs under study; and, we discuss how composition and performance of songs is a form of social activism. Taken together, the panel promises a balanced and multi-faceted inquiry into significant domains of these song traditions.

### **Tiempo Presente, Híbrido, Fluctuante e Impreciso: Strategies of Fusion Among Canarian Jazz Musicians**

*Mark Lomanno, University of Texas, Austin*

Geographic and socio-economic isolation of the Canary Islands has encouraged an indigenous sense of self-reliance with which its inhabitants must strategically apply individual and collective identities to navigate global systems that continually reify their status as peripheral. Despite this marginalization, some Canarians are creatively reappropriating this

geographic interstitiality, embracing the potential for shaping discursive practices among the many surrounding cultures—those of the archipelago, the region of Macaronesia, mainland Spain, the Caribbean, Morocco and North Africa, the Amazigh, the Mediterranean and the Middle East. My project highlights how Canarian jazz musicians strategically shift among communities in order to navigate around geographic isolation toward their personal economic and creative goals vis-à-vis those of the Canarian government, which highlights and subsidizes the Islands' folk culture and its music.

Through ongoing ethnographic research, this paper explores the types of cultural and musical fusions with which Canarian jazz musicians improvise in order to establish an economically-viable, aesthetically-satisfying and creative musical identity. Liminal positionality—within institutionalized Canarian cultural spheres and among regional and global jazz scenes—incites these musicians to seek out emergent alliances that reflect articulations of multiple histories and aesthetics. These alliances—formed through stylistic fusion, collaborative performance and media technologies—continually inscribe new discursive meanings on the cultures and musical genres which they invoke. Inasmuch as this paper represents ongoing research, in its conclusion I will discuss future aspects of the project, its impact on the study of Canarian music, and preliminary theses on its impact on current jazz scholarship.

#### **Mexican Musical Culture in Hollywood Film: Authentic, Misinterpretive, or Creative Hype?**

*Steven Loza, University of California, Los Angeles*

One of the interesting aspects of Hollywood film culture has been its proximity to Mexico and its musical culture. How has Mexican music been adapted or created in various ways by Hollywood directors as related to the Mexican image, film themes, or in featured or supporting roles? How has the music been used to portray authenticity or not, and what are some of the different contexts in which it has been placed into film? In this paper I will address these questions through a comparative analysis of three films with musical excerpts: *Fun in Acapulco* (with Elvis Presley); *The Alamo* (starring and produced by John Wayne); and *Rio Grande*, an earlier film based on the Mexican Southwest. The first of these three examples features Presley with mariachi and singing the style quite respectably, the second includes Spanish "flamenco" in early nineteenth century Mexico (!), and the third exploits the talents of some excellent Mexican musicians presumably from southern California. Further questions include issues related to whether or not tradition and authenticity were specific goals in specific films. A videotaped interview will be conducted with Raul Perez, Vice-President of Music Administration at Sony Pictures Corporation, and an excerpt of the interview will be presented with the paper.

#### **Unity of Politics and Art: Music Activities During the Cultural Revolution**

*Yawen Ludden, University of Kentucky*

It has long been assumed that China was subjected to a musical famine under Madame Mao's "fascist dictatorship" during the Cultural Revolution of 1966-1976; it has been equally asserted that the quality of whatever music was created, and musical activities in general, were in steady decline. Yet in truth the period of the Cultural Revolution proved a heyday for the development of Beijing opera's twentieth-century derivative, *yangbanxi*, as well as for the mass activities and musical participation that it sparked. Based on my extensive first-person interviews with composers, performers, and representative individuals who were active during that time, this paper examines the musical creations and activities with respect to the social, political, and cultural contexts of the time. I will focus in particular on the relationship between Jiang Qing, the main proponent of *yangbanxi*—a new genre created to energize the majority of the Chinese working class—and Yu Huiyong, the chief composer of *yangbanxi* and China's Minister of Culture. Under Jiang's aegis, Yu transformed the age-old Beijing opera into the modern and revolutionary *yangbanxi*, which functioned paradoxically as both mass and avant-garde entertainment. Far from simple propaganda, the selective adoption of Western practices in *yangbanxi* underscored a revolutionary shift in values and served the goals of a new social order that refocused the arts on the common people. I will discuss not only the role of the *yangbanxi* and how it shaped the nation's musical culture, but how it still plays a prominent role today.

#### **Repatriation and Cultural Equity**

*Bertram Lyons, Library of Congress*

The late ethnomusicologist, Alan Lomax coined the term "cultural feedback" by which he meant reinforcing the world's diverse expressive traditions and aesthetic systems by a variety of means, including the method of returning documentation to the places, people, and cultures from whence it came. How to interpret and implement such an idea is to a large degree context dependent. Advances in digital technology make it possible for repositories to cooperate in circulating ethnographic collections; but how to effect this while honoring (or taking on anew) obligations to artists and local cultures? Current scholars have made great headway in disentangling and placing before us many of the complicated issues facing contemporary researchers, archives, and indigenous and local peoples concerning the ownership and management of artifacts and intangible culture. This presentation will explore the realities of engaging in digital repatriation efforts with an analysis and evaluation of ongoing projects. In 2005 we began to repatriate digital copies of sound recordings, photographs, and field notes made by Alan Lomax to repositories in the Caribbean, the US, England, Ireland, Scotland, Spain, and Italy. With examples of partnerships, methodologies, and the implications of digital repatriation, our presentation will detail efforts to develop, implement, and maintain projects that use the benefits of digital technology to repatriate diverse formats of ethnographic documentation. It will illustrate ways in which an archive that is custodian of the rights and the digital masters of an

audiovisual collection collaborates with area specialists and archivists in disseminating cultural heritage.

**From the Center in the Middle: Tambura Bands Turning to Expats (and Turning a Profit) in Croatia and its Intimates**

*Ian R. MacMillen, University of Pennsylvania*

The end of socialism and the wars of the 1990s created a great upheaval in the Yugoslavian *tambura* scene: ethnic conflicts and new national borders displaced traveling musicians, impeded employment of professional bands, and disrupted established means of accessing sound studios and musical recordings. Tambura musicians have since developed new networks for finding labor and marketing albums within these territories. In the process, Croatia has emerged as a center for a new style of tambura performance. Simultaneously, performance and marketing opportunities outside Croatia have fostered feelings among Croatian musicians that their country is stuck in the middle (between a socialist past and a fully capitalist future; between the Balkans and the West). Many professional tambura musicians recognize that musical authorship, recordings, and even guest performances bring social capital—allowing them to charge higher rates for private performances—but are frustrated at their inability to profit directly from these activities in the “Western” manner. This paper addresses Croatia’s ambiguous central/intermediary status by analyzing the roles that multiple national economies, borders, and copyright laws play in the international marketing of tambura recordings and musical labor. I introduce *intimates* as a way to theorize foreign communities whose close ethnic and often nationalistic connections to Croatia sustain (and are sustained by) tambura’s movement and argue that it is in these spaces that musicians define and situate Croatia in the center/middle, both by bypassing Croatian copyright and labor laws in Balkan countries and by availing themselves of market practices in the West.

**Sound Economies? Making and Marketing Music in Capitalist Southeastern Europe**

*Ian MacMillen, University of Pennsylvania*

In a region known for its many paradoxes, the economies of Southeast Europe raise particularly complicated and contradictory issues for musicologists. Regional understandings of music’s value and the employment of capitalist market practices are at once locally-situated, inflected by socialist-era discourses, and informed by worldwide economic and social networks. This panel analyzes music as part of the growing culture of capitalism through fieldwork on musicians’ responses to market forces, copyright law, foreign influences, geographic displacement, and ideological transformations within the many environs and musical styles comprising the “Balkan” soundscape. The first paper examines how Albanian composers and producers adapt socialist-era discourses, casting capitalist popular music compositional practices in ethical terms that normalize an “unruly” local capitalism. The second paper focuses on boredom amongst musicians in Sofia’s “Chainata” jazz club and theorizes the playing of standards as musical labor that ironically

enacts a subjective recovery against the material alienation its repetitive nature suggests. The third paper explores how tambura musicians situate Croatia as both central and intermediary by utilizing Western market practices and bypassing Croatian copyright and labor laws in foreign communities of expatriate Croats. The final paper considers the role of Bulgarian musician Slavi Trifonov’s music as products that simultaneously affirm and undermine capitalist commodity logic. Through a variety of analytical approaches anchored by concrete cases, we aim to contribute a necessarily complex understanding of economies of music in postsocialist Southeastern Europe and to open a discussion on musicians’ experiences of “actually existing capitalisms”.

**Five Years Later: Music Tourism in Post-Katrina New Orleans**

*Elizabeth Macy, University of California, Los Angeles*

New Orleans is a city whose threefold association with local food, culture, and music (the holy trinity of New Orleans tourism) manifests within our collective imaginings of the Big Easy through the branding of the city itself. The commodification of New Orleans’ culture is evident upon arrival at the Louis Armstrong International Airport, where tourists and locals alike are greeted by a large mural of New Orleans musicians, a soundtrack of New Orleans music, and a sampling of New Orleans food. In the aftermath of Hurricane Katrina, this emphasis on cultural heritage and production was driven home through media representations and tourism campaigns focusing on the idea of an authentic, unique, and distinct cultural heritage as personified through portrayals of Satchmo, jazz funerals, second lines, brass bands, architecture, and cuisine. This paper investigates the place of local music in the process of tourism recovery in New Orleans, five years after the devastation of Hurricane Katrina. In examining the commodification of New Orleans’ culture as a means of reestablishing the city’s economy, I aim to address how music tourism has shaped, and will continue to shape, the rebuilding of New Orleans as a marketable and bankable tourism locale. Moreover, I posit that an exploration of the role that tourism plays in cultural recovery is critical to any understanding of post-disaster locations that are reliant upon the commodification of their culture to sustain the economy.

**We Are the Music Makers: Converging and Diverging Practices Among Christian Major and Independent Record Labels**

*Andrew Mall, University of Chicago*

The Christian popular music recording industry, like its secular counterpart, includes both major and independent record labels. All three major labels (headquartered in or near Nashville, TN) are owned by secular labels: EMI Christian Music Group by EMI, Word Entertainment by Warner, and Provident Label Group by Sony. While independent labels typically have major label distribution agreements (for example, both Tooth & Nail Records and Centricity Music are distributed by EMI), they maintain a degree of autonomy in their ownership and operations. Existing research posits independent labels as explicitly resisting and critically reframing existing

recording industry ideologies and practices; for these observers, corporate-level resistance is aurally reflected in the relatively inaccessible music they produce and distribute (see, e.g., Hesmondhalgh 1997, Middleton 2002, Thompson 2004, O'Connor 2008). Thus, independent labels' music and practices are perceived as distinct from and peripheral to those of the major labels, which are dismissed as monolithic, profit-oriented, and predictable. However, my research into the Christian music recording industry suggests that major and independent labels cannot always be distinguished by their music and practices. Indeed, their business strategies, practices, and musical styles—complicated by differing perspectives on the intersections of faith, commerce, and art—converge and diverge in ways not clearly anticipated or taxonomized by existing models. Based on ethnographic fieldwork and interviews with Christian music recording industry “cultural intermediaries” in 2009–2010, this paper’s nuanced study of Christian record labels contributes to a broader center-periphery perspective on the mediation of popular music in the United States.

### **Music and Indigeneity in Post Genocidal Cambodia: A Further Examination**

*Stephen Mamula, Rhode Island College*

This study focuses on the recovery of musical culture in Cambodia following the Khmer Rouge genocide of 1975 to 1979, during which time over two million people, including ninety percent of the country’s musicians, perished from executions, torture, and starvation. In this paper, Cambodia’s musical recovery is explored through the lens of indigeneity: defined as a phenomenon of belongingness. More specifically, indigeneity is the bearer’s moment-to-moment, instinctive assimilation of native habitat (i.e., climate, topography, and all constituent sensory experiences - what I refer to as an “eco-sensorium”), which, in continuously shaping codes of cultural communication - specifically song, dance and musical performance - reinforces such belongingness-to-place. It is this belongingness i.e., indigeneity, that perpetrators of genocide have historically sought to annihilate. Present day conditions in Cambodia trigger questions for investigations: Which practices and processes of musical indigeneity - the phenomenon of musical culture-in-place, are being regenerated, maintained and passed down in a near void of surviving music-tradition bearers? In what ways do current conditions of radical human displacement, fueled by rapid urbanization, bear upon the reindigenization process? How do economic instability and political corruption hinder this process? Do conditions of post-genocidal culture present a virtual clean slate upon which external (mainly Western) forces assert cultural hegemony? Data was collected ethnographically in the Cambodian locations of: Phnom Penh, Siem Reap, Battambang, Sianoukville, and in various rural Cambodian provinces during the summers of 2004 through 2010.

### **Representing Japan: Japanese Hip-hop DJs, the Global Stage, and Defining a National" Style"**

*Noriko Manabe, Princeton University*

As non-Americans, Japanese musicians from jazz composer Toshiko Akiyoshi to the psychedelic Flower Travelin' Band have often felt the need to prove their originality and authenticity to non-Japanese—an issue with which Japanese hip-hop DJs and producers, who often perform overseas, have also wrestled. Studies to date on Japanese hip-hop from Condry to Kimoto have focused more on rappers, to the neglect of DJ/producers.

Based on personal interviews with artists including DJs Krush, Kentaro, Ono, and Shing02, as well as fieldwork and analysis, this paper explores how Japanese DJs have sought to create a national" style and position themselves overseas. First, I consider the incorporation of the Japanese soundscape in hip-hop tracks and its intended meanings. These references include not only Japanese instruments such as *shakuhachi* or quotes of Japanese melodies, but also Buddhist chants, street sounds, "traditional" remixes of *anime* songs, and wholesale replication of traditional genres such as *biwa* narrative. Furthermore, DJs like Krush consciously integrate Japanese aesthetic preferences, e.g. *ma* (space) or heterophonic textures.

Second, I relate the reception of Japanese DJs at the DMC World Championships, which DJ Kentaro won in 2002 with the highest score in the history of the competition. Since Kentaro's victory, Japanese DJs have won team and battle championships at DMC but not the singles championship. Among other issues, the Japanese value originality and eclecticism, while European DJs are seen as opting for current musical fashions. Hence, I examine the interpretation of "originality" and the assumption of "imitation" imposed on non-western musicians. "

### **Transcultural Soundscapes, Representations of Nation, and Interracial Performance in Japanese Popular Music**

*Noriko Manabe, Princeton University*

Japan's disastrous defeat in World War II marked a profound turning point in its musical history, as wartime censorship gave way to an invasion of American culture. The Allied Occupation brought the Japanese first-hand contact with African-American music cultures and musicians, providing impetus to black musics in Japan, which to date have included jazz, R&B, and hip-hop, among others. In the Japanese soundscape, these genres have been not only "played straight" but also blended with music bearing strong national color, such as *enka* (Japanese sentimental song) or the traditional *shakuhachi*, to form hybrids of new meaning; nonetheless, Western audiences have often discounted Japanese musicians in these genres as inauthentic imitations. Furthermore, the people displaced by Japanese imperialism and Allied Occupation—ethnic Koreans resident in Japan and mixed-blooded descendants of Occupation soldiers—have challenged Japanese notions of a homogeneous nation. This panel examines the musicality, cultural politics,



and positioning of these "Japanese" and "black" musics in the Japanese soundscape. Our first speaker explores the reinterpretation of jazz and the black voice in the covers of Nat King Cole by Misora Hibari, Japan's foremost *enka* singer. Our next two speakers consider the positioning of two non-Japanese *enka* singers—Korean Cho Yong Pil, known to Koreans as an R&B and pop singer, and African-American/Japanese Jero, who dresses and dances in a hip-hop style. Our final speaker examines the cultivation of "Japanese" sound by Japanese hip-hop DJs who perform in the West and the challenges they face at the DMC World Championships in London.

#### **Tassa Thunder: Folk Music from India to the Caribbean**

*Peter Manuel, John Jay College and the CUNY Graduate Center*

This 53-minute video documentary explores Indo-Caribbean music culture through focusing on a set of neo-traditional music genres, relating them to sources and counterparts in North India's Bhojpuri region and, where relevant, Indic Fiji. Topics covered include chowtal, chutney, birha, Ahir dance, the Alha-Udal epic, the dantal metallophone, nagara drumming, and most extensively, tassa drumming. Tassa music is explored in reference to its rhythmic structures, its performance contexts of weddings, competitions, and Muharram (Hosay), and the construction of its drums. The film combines interviews and performance footage taken over the last seventeen years in India, Trinidad, Suriname, New York, and California. It conveys how Indo-Caribbean music culture comprises a unique and dynamic combination of both resilient marginal survivals as well as innovative forms.

#### **A Return to Grace: Ecology and Participatory Discrepancies**

*Andrew Mark, York University*

Charles Keil's theory of participatory discrepancies (PDs) may reveal truths about the social practice of music as it pertains to sustainability. Keil has argued that PDs offer one way of describing the manner in which the praxis of music can remind us of our ecological integration with the planet and even the cosmos. A basic examination of the theory of PDs as it pertains to environmental ecology can leave one feeling the metaphoric leap is optimistic at best. Much of PDs literature is fixated on the measurements of discrepant timing and tuning, but very little examines the implications of the theory as a sociological tool for analysis. Exactly how does one get from Mike Clark and Paul Jackson bass-and-drum funk to David Suzuki and Elizabeth May earth first activism within a single theory? In this paper I comb the works that informed the generation of the theory of PDs, searching for clues about how the praxis of music can bring back in humans what Aldus Huxley described as "grace" in animals. In particular I examine Gregory Bateson's concern for the role of art in activating what he calls "unconscious primary processes": those parts of our brains he argued are fully integrated with our environment. Dialogs with Charles Keil about his own understanding of the place of music within the sustainability movement accompany my analysis and reflections. I conclude by scanning recent ethnomusicological theory to see which authors are using PDs or other means to connect environment and music.

#### **Sound Ecology?: Theories, Places and Parallels for Ecomusicology**

*Andrew Mark, York University*

How sound is our planet's ecology? The social practices and studies of music-making have environmental consequences, both positive and negative. From toxic instruments and conference flights to the recognition of fragile sounds, cultures, and ecosystems, music matters. While social and environmental reform is usurped by concern for failing economies in the public eye and ear, people still turn towards music for community and face-time in the age of facebook. Social reproduction is increasingly hindered by environmental constraints and unpredictability, and the practice of music can combat this anomie. This panel grapples with placing environment within music, and music's place in environmental matters, activism and subculture. One paper considers the inclusion of the theory of participatory discrepancies within environmental thought and studies, while the other papers consider specific locales of musical practice as they relate to ecological awareness. On the island of Crete, students can learn to value and care for their home through song, while poets and dancers reinforce and change what it means to be a proud caretaker of Cretan soil. In Columbia, South Carolina, heritage seeds are bearing fruit for musician-farmers who are a part of a growing network of slow-food activists. Our last paper considers the changing ways of freegans and punks who find common cause for subverting consumer norms. In this panel, we examine how music making continues to help people sync with each other and the planet through uncertain times.

#### **Voicescapes: Conjunctures of Body and Technology in Laryngectomy**

*Caitlin Marshall, University of California, Berkeley*

Each year in America ten to twelve thousand individuals undergo cancer treatment necessitating laryngectomy, the surgical removal of the larynx. With their sound sources removed, laryngectomees are rendered mute. To counter what many patients describe as the disability of silence, nearly all opt for prosthesis and speech therapy. Together, procedures, devices, and techniques enable operable throats to voice. Laryngectomee voice however, sounds difference. Surgical scars, unexpected acoustic accompaniments, and a limited range of frequencies, timbral variety, and dynamic control characterize laryngectomee voice as unexpressive "and index it as Other. The desire for "good" or "better" voice then, is a major organizing frame in the lives of laryngectomees, a discursive grid for an aesthetic of sounded emotion. Drawing from one-and-a-half-years of ethnographic work with laryngectomees and health personnel, this work denaturalizes voice by drawing attention to the breach between the biological and the technological, and the degree to which the biological and aesthetic are yoked to formulate, diagnose, and regulate the norm of the "natural" body. Voice, I argue, is not the issue of an imagined corporeality, but the conjuncture of body with a variety of technologies: material, pedagogical, and discursive. Adopting an analytic of vocal ecologies troubles the dichotomy of biological/natural vs. technological. Moreover, this analytic highlights voice as always already signing a mediated subjectivity, one that is abled or disabled, raced, classed, sexed, and gendered.

Vocal ecologies are the multiple ways in which voice is done and maintained; they open new spaces in which to hear and sound difference. "

### **Uneasy Peers and Unstable Platforms: The Making and Breaking of World Music 2.0**

*Wayne Marshall, Massachusetts Institute of Technology*

The key feature of the social web, or in marketing parlance “web 2.0” is the advent of peer-to-peer, socially-networked platforms enabling anyone with access to publish globally. The net’s transformation in the wake of such “user-generated content” to employ another suspect phrase in the lexicon, is striking. Public culture is being remade on sites like YouTube and Blogger, including the ever curious category of “world music.” In contrast to the term’s management by a consortium of industry interests since the 1980s, a networked collective of independent artists and DJs, enthusiastic bloggers, and entrepreneurs are renegotiating what circulates under that freighted but inclusive banner. Facilitated by user-friendly and “free” digital platforms, such actors embrace a fluid but thoroughly urbanized idea of what worldliness sounds like in an age of intense, asymmetrical information flow and ubiquitous remix practice. An aesthetics of democratic participation predominates, celebrating audible residues of tactical media: low-fi drum loops, software pre-sets, locally-accented global forms. An emergent ethics mirrors this shift, gesturing toward cosmopolitan conviviality if not “fair trade” collaboration. This “bottom-up” revision of world music emerges from as it offers new ways of engaging with the world, but uneasy connections with earlier incarnations of world music persist. Despite the necessary translations and filtering provided by metropolitan mediators, the xenophily animating their engagements can also cloak familiar fetishes of otherness in slum chic. Moreover, much of this activity is hosted by corporate platforms, threatening to undermine the unruly openness of online enterprise.

### **Musical Instruments and “Other” Representations in World Film Music**

*Jonathan McCollum, Washington College*

The use of musical instruments in film serves many critical purposes including coding cultural context, meaning, representation, and nostalgia. In our globalized world, sound travels easily and with breakneck speed. What happens when music travels from one culture to another and how does the meaning of that music change when used in the contexts of film? What effects do filmmakers imbue on world music when it is used to create emotional appeal, develop cultural and historical settings, and push the boundaries of dramatic action? Drawing upon three traditions – Indian, Turkish, and Armenian – this panel investigates the impact world musical instruments and sound have in films. The panel first considers notions of character and mise-en-scene by looking at how associated Western and Indian sounds create narrative codes in Hindi film. We continue by juxtaposing such films as *The Color of Pomegranates* and *Parajanov: The Last Spring* with *The Chronicles of Narnia* and *Gladiator* in order to consider how Armenian musical instruments

and sound either embody the essence of Armenian identity or represent a vague notion of otherness. Finally, we explore how musical instruments are used to code time and cultural otherness in science fiction cinema by examining scenes from such films as *Stargate*, the Indian film *Love Story 2050*, and the popular Turkish comedy *G.O.R.A.* Thus, this panel considers not only indigenous perceptions of musical instrumentations and sounds from within world cinematic traditions, but also studies how they are appropriated, utilized, and reinvented in mainstream Hollywood.

### **The Sound of Nationalism/The Sound of the Other: Armenian Music in Film**

*Jonathan McCollum, Washington College*

Incorporated into the Soviet Union in 1922, Armenia has long been a reflection of “otherness” a minority within a larger, hegemonic culture. The fall of the Soviet Union in 1991 has brought about independence and created a new sense of Armenian nationalism. Despite this, the effects of outside transnational forces continue to influence all spheres of cultural heritage in Armenia, including cultural representations in both Armenian and world films. Nationalistic ideologies perpetuated during and after Soviet times have generally emphasized aspects of nationhood that demonstrate homogeneity and the “purity” of Armenian sound. However, in a world where authenticity changes quickly and “a corruption of sound” becomes the latest hit, we must rethink how cultural appropriation and musical syncretism work to redefine meanings in film. Furthermore, if one considers the analysis of Soviet manipulation of Armenian folk music in the past, understanding Armenian musical instruments and their use in a world film simply serves to continue the discussion. This paper examines the use of Armenian musical instruments and sound in the Armenian films *The Color of Pomegranates* (1968) and *Parajanov: The Last Spring* (1992) and compares their use in Hollywood films, such as *The Chronicles of Narnia* (2005), *Gladiator* (2000), *The Last Temptation of Christ* (1988), and the Croatian film *Druzba Isusova* (2004). This paper considers how the use of Armenian musical instruments and sounds can embody the essence of Armenian identity or represent a vague notion of otherness.

### **Performing Teriyaa: Music, HIV/AIDS and Politics on a Gambian Stage**

*Bree McConnell, University of Washington, Seattle*

In March 2007, the Gambian singer Fatou Ceesay made history when she declared, through song, that she was HIV positive. The launching concert of her *Teriyaa* album, attended by Gambian dignitaries and aired on television and radio stations throughout the country, made her instantly famous. Ceesay’s energy, health and beauty fit the part of a young Gambian diva and challenged stereotypes about people living with HIV/AIDS. For Ceesay’s NGO sponsors, her concert represented an unprecedented leap toward the destigmatization of HIV/AIDS and the dissemination of important information about the disease. In contrast, government supporters used the concert as a

platform to praise President Yahya Jammeh and his two-month-old AIDS “cure.” A close examination of Fatou Ceesay’s March 2007 concert reveals a complex space in which participants reconstructed conflicting ideas about HIV/AIDS and enacted political allegiances with, for Ceesay, ultimately disastrous consequences. My analysis brings together perspectives from scholarship on West African performance and medical anthropology as well as personal observations, interviews and experiences from two years in The Gambia. This paper contributes to a growing body of ethnomusicological scholarship on musical responses to HIV/AIDS in Africa, illustrating the powerful role that music plays in the dissemination of information on sensitive health topics. Going further, it explores the intersection between musical performance, politics and health, and the implications for individual choice.

**Standard Fare: Boredom as Subjective Recovery at Sofia’s “Chainata”**  
*Ryan McCormack, The University of Texas, Austin*

The emergence of capitalism in post-communist Bulgaria has created conditions in which urban musical locales are dominated by popular genres such as Pop-Folk and “evergreen” music, which has consequently led to the diminution of establishments catering to groups playing jazz and jazz-influenced improvisational music. Many Sofia-based musicians have been attempting to find spaces amenable to this music, which enjoys little patronage from the Bulgarian public. This paper highlights one such space, a small café located in the center of Sofia called “Chainata” (The Tea House). Of particular interest are the weekly Wednesday night concerts given by a mix of local professionals playing jazz “standards”. These concerts, I argue, reflect a very palpable material boredom amongst Sofian jazz musicians that results from the lack of interest in creative improvised music. Boredom, long theorized as the everyday nihilistic malaise toward the cacophony of modern life, has also been postulated as a space through which alienation and its subjugation of the performing subject can be confronted. As one of the few spots in Sofia at which live jazz is played regularly, Chainata does more than create a place for musicians to play jazz – it creates a space of subjective recovery against the material alienation of the Sofian music scene. This casts a new, ironic meaning on “playing standards”, which are in a way a body of repertoire that represents the very musical labor that alienates these musicians in the first place – in other words, boredom that escapes boredom.

**Traditional Tune Acquisition in Ireland’s Shannon Region**

*Nancy McEntire, Indiana State University*

No one can dispute the fact that the Irish traditional music “scene” is thriving: from intimate gatherings of local residents in village pubs to packed sessions in larger cities, Irish musicians are often surrounded by young players who are eager to listen to them and learn their repertoires. How is traditional music learning currently accomplished? What kind of style, if any, will new players follow? When a tradition enjoys immense popularity, as this one has, how will it fare in the modern world? (Ref. S. K. Sommers Smith: 2001; F. Valley: 1997). Whereas Irish traditional music acquisition used to be

geographically contained within one region and more private in its method of dissemination, it is now widely accessible and public. In the past, a traditional musician would grow up within a specific musical environment and gradually absorb, through a process described by one older musician as “osmosis,” both repertoire and style. Now a tune can be accessed instantly on the Internet. The individual player is being replaced by the group, and personal or even regional style is giving way to a uniform, fast-paced music session, crammed full of performers and a wide array of instruments. This paper draws on fieldwork interviews conducted with a variety of musicians in County Limerick and County Clare, Ireland, to document past and current ways of learning Irish tunes. The interviews include brief examinations of acquisition techniques, repertoire size, the presence (or absence) of an identifiable style, and ways of assessing musical ability.

**Remixing Jazz Culture: Dutch Crossover Jazz Collectivities and Hybrid Economies in the Postindustrial Era**

*Kristin McGee, University of Groningen, The Netherlands*

The role of digital producers occupies an increasingly prominent place in the sphere of crossover, mediated popular musics. Recently, crossover jazz has profited from fruitful collaborations between multifarious music participants including deejays, vee-jays, digital producers, interactive fans and jazz instrumentalists. These fluid collaborations draw equally from live dance culture, digital networks and remix technologies. In Europe’s cosmopolitan cities, the recent expansion of crossover music collectivities betrays a growing interest by dancers and producers to disrupt normative expectations for participants of jazz culture. In 2010, for example, the Dutch crossover collectivity, Kyteman, a hip-hop, jazz-fusion group led by trumpeter, Colin Bender, won the Dutch pop prize. This collectivity features some thirty musicians with a revolving line-up of MC’s, deejays, jazz instrumentalists and symphonic musicians. Digital producers remix the group’s work, prompting music scholars to reconsider Lawrence Lessig’s manifesto for contemporary culture as musical texts are remixed, mashed-up and re-cast into public forums for further manipulation. Further, social networks like Facebook facilitate more interactive engagements for music participants, ultimately challenging traditional music industry structures. In this paper, I investigate some of the Netherlands’ most interactive crossover jazz collectives, assessing their impact upon dance culture, traditional jazz culture and popular culture. In particular, I query the activities and musical performances of Kyteman and saxophone soloist Candy Dulfer to highlight the intersections between dance culture, digital media and crossover jazz collectivities as they transform twenty first century European hybrid economies and musical values in the post-industrial era.

**The Musical Ear: Memory, the Brain, and Oral Tradition in Music**

*Anne Dhu McLucas, University of Oregon*

The feats of memory accomplished by traditional musicians, who may know hundreds of tunes ready to perform at a moment’s notice, are legendary in the

annals of oral tradition. What is it that these people are actually remembering, how do they remember the numbers of tunes they know and bring them out at will to perform at the right time? While the study of memory in music has been one of the focal points of neurological studies of music, it has seldom been approached as a study of memory of music in the oral tradition--the primary mode of transmitting music in the world. We can approach memory in oral tradition from at least three different vantage points, representing different fields of science: psychological studies of infants, cognitive brain science (neuroscience); and laboratory psychology with adults. Added to this literature are my own insights from years of fieldwork and interviewing of singers and instrumentalists from various folk traditions. In this paper I will synthesize the work of several researchers, including Cross, Levitin, Rubin, Trevarthen, Trehub, and others, along with my own fieldwork, to accomplish the beginnings of a plausible explanation of how oral tradition works in the brain. While emphasis is often laid upon the difference between 'accuracy' and the unchanging nature of a rendition vs. the need for creative variation. I will argue that it is this very feature of oral traditions—their flexibility--that makes them the ideal model for exploring how musical memory works.

**Playing Culture: The Challenges of Being a Good Musical Neighbor, from Downtown New York to the Balkans**

*Peter McMurray, Harvard University*

From Plato to cultural historian Johan Huizinga, the notion of “play” has been an important lens for understanding a variety of cultural activity for centuries. In the past half century, the idea of “play” has returned again to the forefront of theoretical writing within a variety of disciplines. I address three such explorations here—by Jacques Derrida, Mihai Spariosu, and Sherry Ortner—all of which view play as a mode of resistance to any notion of fixity. Drawing on Hans-Georg Gadamer and some music-specific concepts of play, I then consider a paradoxical set of meanings of play that embraces and articulates fixity, which I in turn apply to a set of ethnographic case studies from the “downtown” New York Balkan/Gypsy music scene, focusing on three bands, Gogol Bordello, Balkan Beat Box, and Slavic Soul Party. Drawing on interviews, recordings, and live performances, I consider how each of these bands strikes a very different balance between these two notions of play—as ambiguity, as fixity—with regards to broader notions of “culture,” especially the ideas of “Balkanness” and “Gypsiness.” Following (but also resisting) Lila Abu-Lughod (“Writing Against Culture”), I argue that these bands are simultaneously “playing against culture” (ambiguous/non-fixed) while also “(articulated/fixed). I conclude by zooming out, reflecting on what/where “the Balkans” are and how they (dys-)function as a kind of cultural “neighbor,” as Slavoj Žižek suggests, to “Western” music.

**Robot Imams! Responses to the Centralized Call to Prayer in Turkey**

*Eve McPherson, Case Western Reserve University*

Since the beginning of the twentieth century and the establishment of the modern Turkish Republic, the Islamic call to prayer in Turkey has occupied a controversial space, sonically and culturally. Early on, the new Republic attempted to “Turkicize” the call by legally mandating Turkish language recitation, a practice that was maintained for nearly twenty years despite strong popular opposition. Although this particular practice ended in 1950, the call to prayer has continued to engender controversy. One of the more recent debates has grown out of the practice of centralization. Call to prayer centralization refers to broadcasting one muezzin, or caller, from one mosque to other area mosques in an effort to diminish “cacophony” and regulate the sound quality, ostensibly to beautify the call and make it more clearly audible. Although the goals of the centralization program have been to improve the sound quality and distribution of the call, opponents of the program have voiced concerns. Such concerns include the loss of mosque “personalities” and the possible substitution of recordings for live recitation, an especially worrisome prospect in the context of a religious practice that considers live human recitation a direct conduit to the divine. This paper examines the recent history of centralization and how its implementation fits into the continuing dialogue on the public declaration of faith in the context of a politically secular republic, thus contributing to studies on the use and mediation of public sonic space.

**Unchained Melodies: Aesthetics and Genre-Crossing Politics in Popera**

*Katherine Meizel, Oberlin College*

Il Divo is known as a “popera” quartet, a portmanteau ensemble comprising two classically trained tenors (American and Swiss), a baritone (Spanish), and a French pop star. To the accompaniment of Beatlemaniacal female screaming, they hit the international stage in Armani suits and belt out a string of nostalgic English-language chart-toppers in full-throated harmony, in Italian. While all of this suggests stylistic hybridity, the divisions that the group elides, the lines being crossed in Billboard’s classical crossover charts—where Il Divo is tracked, along with Andrea Bocelli, Sarah Brightman, and a host of Irish, American, and other Tenors—reflect more than just the transgression of genre boundaries. Before a fusion of two musics can be declared, it is imperative to examine how exactly popera juxtaposes the intertwined aesthetic, performative, and ideological processes that segregate pop and opera in the first place. Ethnographic research with crossover singers, producers, and fans reveals certain strategies and ways of listening that locate genre at four primary sites: 1) repertoire, 2) vocality, 3) sound technologies, and 4) marketing. These factors are tied up in social implications that put the “class” in classical crossover, and highlight how singers can use their most exquisitely embodied of instruments to negotiate tangled discourses of style, status, race and ethnicity in the music industry. As this paper argues, acts like Il Divo illuminate the complex dynamics of aesthetics and meaning that

lends music, through sound and sensibility, its remarkable social power.

### **Governing Through Prizes: Folk Music Competitions in Socialist Romania**

*Maurice Mengel, Ethnological Museum, Berlin*

Folk music competitions and related events for musical amateurs, such as Cîntarea României (Song of Romania), were among the most visible icons of cultural policy in Socialist Romania (1948-1989). As such, they are often simplistically regarded as having been controlled and manipulated by the state, and the music they presented is seen as a simple appropriation of folklore by an almighty state. In this presentation, I present a more sophisticated picture: I show how the competition system developed since before the socialist era, placing it in the wider context of changing cultural policy. I examine the implicit and explicit criteria for evaluation and which institutions were involved. I also look at reactions of participants, judges and audiences, evaluating their potential for resistance and relating this to the socialists' own understanding of the competitions in the transformation from Socialism to Communism. The goal is to analyze how political control was enforced through the system of prizes and competitions employing the methodology proposed by J. Guilbault in *Governing Sound* and based on Michel Foucault's suggestion to examine micropractices of power. My analysis rests on interviews with participants and others involved and accounts of competitions published by *Scinteia* (The Spark), the party organ of the Romanian Communist Party. By looking at a historical case study in applied ethnomusicology under difficult political circumstances, I hope to contribute to a conceptual framework which will allow us to better discuss cultural policies in our time and society.

### **From the Hammond Organ to "Sweet Caroline": The Historical Evolution of Baseball's Sonic Environment**

*Matthew Mihalka, University of Minnesota - Twin Cities*

Baseball has maintained a close relationship with music throughout its history, but the use of music and sound during games has seen little systematic attention. A variety of music and sounds produced by organists, music directors, spectators, and athletes compose the professional baseball soundscape and historically music has served a number of functions during the course of a game. This paper elucidates the structural role of sound as part of the ritualized baseball experience and traces the historical evolution of the baseball soundscape by investigating four key periods: the implementation of the electric organ during the 1940s and 1950s, the introduction of JumboTrons during the 1980s, the "retro" stadium movement of the 1990s, and the increased reliance on popular songs, sound effects, and high definition videoboards during the past decade. Through examining both the sonic and cultural components of the baseball soundscape and exploring its historical development, I demonstrate how advancements in sound replication technology, the evolving nature of popular culture, the increased commodification of both music and sport, and historical trends in listening

behavior have influenced the employment and meaning of music and sound at baseball games, and thus the nature of the baseball experience. This paper will contribute to the field of ethnomusicology by providing a case study both on the cultural power of sound within the public sphere and on how technology has historically transformed the production and consumption of sound.

### **Mariachi Songs About Love and the Countryside in the Croatian Language.**

*Irena Miholic, Institute of Ethnology and Folklore Research*

The dissemination of Mexican films since the Golden Era of Mexican Cinematography (1930s) had a major impact in the way the world viewed Mexico and the Mexican culture. In Croatia, the notion of the Mexican culture was also highly illuminated by the music being performed in the films, as in the case of mariachi music. As a result, musicians in northern Croatia began to embody Mexican music because, in this region, the tradition of the trumpet or violin as lead instruments in mixed ensembles was very popular. According to some musicians, multipart singing, waltzes and polkas, among other dances, were good ground for adopting Mexican music, and adapting it to local needs. Some translated texts to Croatian, others wrote new songs in the Mexican spirit " while others yet have modified the "authentic" instrumentation. Today, there are several mariachi groups performing in Croatia, all of which engage in strong discussions regarding authenticity: are authentic mariachis those who only play Mexican music? Can they all be mariachis even if they perform a mixed repertoire of Mexican songs, pop songs in "Mexican spirit", and songs in Croatian? What gives the song the authenticity – music or language? Drawing from various scholars, I aim to show how authenticity is an attitude that is constantly caught between innovation, reinterpretation, and adaptation of this Mexican tradition in Croatia, leading to the ultimate question: are Croatian mariachis really mariachis?"

### **Film Music and "Gypsification"**

*Branja Mijatovic, Christopher Newport University*

In the movie *Whose is This Song* (2003) by Adela Peeva, an orthodox Christian priest from Serbia expressed his strong disagreement with the way filmmaker Emir Kusturica depicted Gypsy (Romany) culture: "They tend to gypsyfy everything and say that it all originates from the Gypsies . . . this is a dreadful misapprehension. This is what Bregovic is doing with his music and Kusturica with his films. They are going through a terrible identity crisis. They could not survive the Balkan madness, the fratricide, the Balkan evil. And they resorted to a total gypsification." This comment is representative of many similar opinions throughout the Balkans in relation to the musical role of Gypsies (Roma) and points to a large-scale controversy surrounding both Emir Kusturica's "Gypsy films" and Goran Bregovic's music for the films. At the same time, the popularity of those movies has greatly contributed to a worldwide "Gypsy" / "Balkan" brass band craze, a greater success, and a greater

visibility of Balkan Roma musicians throughout the world. In this presentation I will analyze specific instances of the use of music in Kusturica's "Gypsy movies" and discuss the importance of narrative and visual context in relation to cultural representation. In addition, I will examine various scholarly and non-scholarly discourses on "gypsyfication" and juxtapose Bregovic's views on his appropriation of the music of Roma with that of Romani musicians in order to examine power dynamics which continue to dramatically influence music, musicians, and cultural representations on the Balkans.

### **Beating to One's Own Drum: Establishing a Tradition of Taiko Drumming in Kyoto**

*Jennifer Milioto Matsue, Union College*

Taiko groups throughout the world are perceived as connecting with an established and therefore unified practice of ensemble drumming (wadaiko) in Japan. Performance of taiko in Kyoto, however, reveals that Japanese are currently manipulating elements that have come to be understood as characteristic of wadaiko resulting in a multiplicity of performance practices. Ensembles such as the amateurs "Basara" who consider their melodically focused aesthetic as "unusual" though their founder was actually a student of one of the premiere classical drummers in all of Japan, to the professionals "Matsuri-shu" who prize challenging rhythmic grooves and claim a lineage to Kodô, each exert a "new tradition" of wadaiko that is remarkably distinct from each other's styles. Scholarship has explored the ability of taiko to express a national Japanese or pan-Asian identity through the performance of stereotypical tropes, yet little has been written about the transformation of the tradition in Japan and how this active process affects the proliferation of taiko abroad. This paper highlights the ways in which contemporary groups in Kyoto create distinct visions of wadaiko through their music, costumes, creative processes, and pedagogy. Such exploration reveals a current tension as performers struggle to assert the superiority of their particular interpretation of wadaiko and therefore establish the legitimacy of their "new tradition." In turn, this paper questions the very idea that there is a single tradition, which all groups in Japan share and that groups abroad emulate, rather presenting wadaiko as a loosely bounded genre open to tremendous variance and interpretation.

### **Taiko: Transforming Tradition in Contemporary Japanese Performance at Home and Abroad**

*Jennifer Milioto Matsue, Union College*

Japanese drums (taiko) have a known history of many centuries, yet modern Japanese ensemble drumming originated post-WWII with the work of well-known groups such as Ondekoza and Kodô. Now with over 5000 taiko groups in Japan, and many others throughout the world, taiko is a powerful global musical form that embodies socially active and culturally pertinent transformations of tradition. As such, taiko has come to represent an emerging tradition of Japanese cultural heritage, connecting past to present

and diaspora to homeland. This panel explores the social processes that affirm this new tradition of taiko in various performance contexts both in Japan and globalized frameworks. Through considering a multiplicity of performance practices, evaluating modes of connectivity with identity and heritage, and re-valuing historical and social perceptions, the panel as a whole argues that this musical phenomenon is both transformed and constantly transforming. Though ethnographic studies of taiko have been made of various drum groups both in Japan and abroad, little has been written on the transformation of tradition of the genre where perceptions of heritage, performance practices and social values are at the heart of understanding the place of taiko in contemporary culture. In response, this panel expands the understanding of taiko, an increasingly popular area of study across ethnomusicology, anthropology and Asian studies, as a genre in active development, while enhancing larger debates on the contemporary transformation of traditional musics in connected yet diverse social settings.

### **Gat-tora: Song and Dance in the Formation of Sitar Music**

*Allyn Miner, University of Pennsylvania*

The highly structured sitar music of north India has been the subject of substantial research in the past decades. We know many details of when and where particular techniques and styles emerged. We are beginning to understand patronage patterns and ideologies in more nuanced ways. A potentially rich and overlooked aspect of the history of sitar music is its connectedness to other types of performance. The sitar has been used in accompaniment to song, and in ensemble, regional and devotional contexts for longer and in larger numbers than it has been a specialist instrument of raga music. In this paper I begin to explore this idea using terms from sitar music that point to non-raga contexts, particularly gat "the composition genre for solo raga-based music. To set the context for the term and practice of gat, I look to a selection of written and pictorial sources about the sitar in accompaniment to song, then in accompaniment to dance, and finally to its use in raga and gat. I will suggest that non-raga music, accompaniment functions, and thus non-elite contexts, are meaningful to every stage of the history of sitar music. I will also suggest that associations with dance were remembered and celebrated in some contexts, counter to the prevalent notion that dance was universally stigmatized in the early modern period."

### **Mapping the World: Environmental Issues in Contemporary Soundscapes**

*Pauline Minevich, University of Regina, Canada*

Since its beginnings in the World Soundscape Project of the 1970s, the history of soundscape composition has been intricately connected to environmental issues. Many sound artists feel they play an important role in creating awareness of our sound environment and its social and cultural effects. In recent years, the field has burgeoned, as the environment (social, cultural, and ecological) has become an overriding concern in our society. Advances in digital technology have enabled new ways of making sound art, as evidenced

in the work of Andrea Polli. She takes the broadest possible view of environmental change with her innovative work on the sonification of satellite data. Describing her work as “ecomedia” she collaborates with scientists on the technologies, tools, and information systems used in modeling environmental systems to create thought-provoking sound art. Her belief is that by creating works based on the sonic interpretation of data describing global weather and climate, but which also have an emotional impact, an artist can sensitize audiences to the ecological issues facing the world. For ethnomusicology, her collaborative work with scientists represents a new dimension in political activism in music. In this paper, I examine two of her works, *Heat and the Heartbeat of the City* and *N* in the context of the traditions of political awareness and activism associated with acoustic ecology, and discuss its implications for global environmental awareness.

### **African Music in the American Academy: Challenges and Direction**

*Lester Monts, University of Michigan*

### **“Politricks” and “Medical Mafia”: Rock and Social Justice in Indonesia**

*Rebekah Moore, Indiana University*

This stage has no podium. These musicians are not politicians, news reporters, or educators. They are Indonesian citizens who share, with those in the pit tonight, a concern for justice (*keadilan*). This rock concert is a demonstration (*demo*): a loud, emotion-filled rally for honesty and equality. The dissenters do not move forward, marching in unison; they move in dance—moshing, head banging, grasping compatriots, and singing, in unison, songs that unite them and give poetic shape to a deep longing for something better, for one and all. This paper examines rock musicians in Indonesia who address social justice through song writing, performance, media interview, and political demonstration. Together with their fans, the media, and political leaders, they debate and define Indonesia’s most poignant social and moral concerns, including political accountability, fair living wage and working conditions, healthcare, women and children’s rights, and environmental protection. Rather than reflecting Indonesia’s socio-political climate, their music is a source of “explanation” (Blacking 1995) and means of empowering Indonesians to demand change. Injustice is a dehumanizing predicament (Gamson 1991), and ethnomusicologists contribute critical studies of how the performing arts restore our humanity. In addition to describing the creative communication of social justice ethics on the ground, this paper raises questions about our field’s ethical obligations: The SEM’s ethics statement insists we “uphold the highest standards of human rights.” Are we, therefore, committed to a universal ethic of human rights and willing to advocate for it through our work, as do these musicians through righteous song?

### **Pursuing Social Justice Through Musical Activism: Cross-National Models**

*Rebekah Moore, Indiana University*

Perhaps no subject more evocatively exposes music-making’s import in people’s lives than the examination of music’s relationship with social justice. This panel spans the globe in its inquiry into social justice values and music’s effective capacity to achieve them. The first panelist focuses on rock musicians in Indonesia who facilitate debate about the country’s most poignant social and moral concerns. Drawing inspiration from these artists’ efforts to achieve social justice, the panelist questions ethnomusicologists’ obligation to uphold a universal ethic of human rights. The second panelist examines two Toronto-based music ensembles, both conceived as applied ethnomusicological experiments in musical activism, which served as practical laboratories for the use of groove-oriented rhythm as a means for collective, grass-roots organization. Positioned within the 1948 Universal Declaration of Human Rights, also using applied ethnomusicological tools, the third panelist compares the separate artistic lives of three youth choirs: in Tel Aviv, in a northern Israeli Palestinian village, and in Jerusalem’s occupied territory. The final panelist examines Peru’s civil war and tribunals on human rights violations, via the theatre group *Yuyachkani*. Peruvians experienced *Yuyachkani*’s productions as a means to remember and commemorate the war’s victims. Panelists’ diverse specializations in music performance, musicology, Chicano and Latino studies, Middle Eastern studies, and ethnomusicology present a unique opportunity for interdisciplinary dialogue about music and social justice. This panel is united in contending that aesthetic practices are a means to understanding how equality, morality, and human rights are defined, and how the ideals of social justice ethics are pursued.

### **The Flattened Supertonic in Film Music: East or Beast**

*Sarha Moore, University of Sheffield, United Kingdom*

In the theme tune for the film *Troy* (2004), ancient Greece is ‘evoked’ using a scale that includes the flattened supertonic and the flattened submediant. An exotic scene is created with stereotypical augmented second intervals, often used to evoke the East, and using what Timothy Taylor called an all encompassing ‘world music’ instrumentation of women’s solo voice over a percussion and flute backing. Within Western composition the flattened submediant, appearing in the harmonic minor, is often employed for special effect, whereas the flattened supertonic is rarely used, and I argue that its very appearance is enough to evoke the East and/or dark emotions. In *Jaws* (1975) the flattened supertonic is used in a very prominent way to introduce the coming appearance of the shark, to create a dark, doom-ridden tension that will ultimately end in death. Arguably in *The Hurt Locker* (2008) these two evocations are brought together where the flattened supertonic is used to create an Arabic environment with sinister connotations (set in the Iraq war). Within Bollywood film music the flattened supertonic (*komal re* from Indian traditional musics) is ubiquitous and has many associations, positive and

negative, including those mentioned above (e.g. in the films *Awaara* 1951, *Awarapan* 2007). This paper will analyse musical examples from Hollywood, Bollywood and beyond, referring to Said's Orientalism and cultural theory in general to explore the semiotics of the flattened supertonic and argue that age-old Orientalist associations are being reinforced with its use in film music from both continents.

### **How Regional is Mexican Regional Radio in the U.S.? Marketing Audiences, Marketing Music**

*Melanie J. Morgan, University of Texas, Austin*

Regional Mexican radio, broadcast in Spanish, is the fastest growing format in contemporary commercial radio in the U.S. Media professionals translate this fact as something like, "the growth of Regional Mexican radio, and other Spanish formats is a result of growing recognition of Hispanics as a market," "Hispanic" being the industry term of choice. As a scholar of popular music, however, the fact brings questions, not more affirmative statements to the fore. First, what is Regional Mexican radio? What genres does it include? Second, who is powering this growth? How does the notion of "Hispanics as a market" translate into actual listeners? And third, why, in the era of high-tech, internet driven, electronic music media, is any kind of radio growing? Based on ethnography with Spanish language radio stations in Austin and San Antonio, Texas, this paper shows how Regional Mexican radio strikes a tenuous balance between business- and audience-motivated musical decision making. Decisions about how to group which types of Mexican and Mexican-American popular music together re-shapes ideas of musical genre, and helps listeners, often recent immigrants, understand how they fit into their new communities. In Berland's investigation of format and diversity in Canadian radio (1990), she finds format mediates between local listeners and non-local music selections, constrained by the national and international music industry (189). Likewise, Mexican Regional stations find success in creating strongly localized musical identities, but ultimately limit themselves to playing tested, national hits.

### **Musical Individuals, National Iconicities, and Gender Subjectivities: The Case of a Lebanese Popular Singer**

*Guilnard Moufarrej, University of California, Merced*

This paper is a personal account of the life and music of Lebanese singer Majida al-Roumi. Starting her singing career at the age of 16, within a few years she was the voice of her generation. During the Lebanese war (1975-1990), she became the voice of her compatriots expressing dismay at the ongoing war and advocating for peace and justice. One of her songs, addressed in 1989 to a Beirut in flames, became a national anthem. In her love songs, Majida has forged a new approach to the relationship between men and women in the Arab world addressing issues of friendship and fidelity that other female singers avoid confronting. Her talent and involvement in humanitarian causes have brought her to the international scene when she was appointed in 2000 as the UN Goodwill ambassadress, and in 2006, she

performed a duet with international opera singer Jose Carrera during the opening ceremony of the 15th Asian Games in Doha. This paper attempts to use Al-Roumi as an example of the strong role an individual singer can play in shaping the musical culture of a whole generation and impacting issues of nationalism and gender negotiation in a complex and conservative world such as the Arab world. Drawing on extensive personal encounters, interviews, and audiovisual examples, and referring to Ellen Koskoff's assumption about the important role of music performance in protesting, mediating, or transforming inter-gender inequalities or asymmetries (1987), I aim to show the female-empowering role of music in a male dominated culture.

### **Motivic Hierarchies, Grammar and Meaning in North Indian Raga Music**

*Somangshu Mukherji, Princeton University*

In the Classical music of North India, the pitches of a *raga* are combined with other pitches to create different melodic structures; most importantly, the various catch and head phrases (*chalan* and *mukhra*) that identify the *raga*. Therefore, *raga* music, like language, has a grammar – it recombines smaller units to form larger ones in an ordered, principled way. To model such musical grammars scholars have often borrowed ideas from Western generative music theory (e.g. Schenkerian theory). However, given the harmonic provenance of such theories, their application to purely melodic idioms like North Indian Classical music has been criticized. In this paper, I claim that *raga* grammar is compatible with Schenkerian generative analysis, since Schenkerian harmony is essentially linear (i.e. melodic/motivic) and motivic process is intrinsic to *raga* grammar. Specifically, I argue that *raga* motives have hierarchical relationships, an idea implicit in traditional *raga* ethnotheory and which parallels chord relationships in Western music. I also argue that the ornamentation of these motives by 'grace' notes on the musical surface is analogous to the way surface structure prolongs deep structure in Schenkerian theory. Since the above comparison of Indian and Western music raises the question of musical universals and the language models that have influenced that debate, I will end by considering some very recent ideas from generative linguistics that shed light on the relation between *raga* grammar and the way meaning is interpreted and expressed in *ragas*, and which also provide a broad theoretical justification for the above comparative enterprise.

### **"Compás" as Conceptual Metaphor in Spanish Flamenco**

*Steven Mullins, University of Colorado, Boulder*

The concept of *compás*, in Spanish Flamenco is usually described as "rhythmic cycle." Like similar cyclic organizational principles in other cultures, *compás*, involves much more than patterns of accented and unaccented beats. Harmonic changes, rhythmic counter-tension, and melodic formulas all help define the *compás*, of the various flamenco forms. The *compás*, also involves referentials or markers that provide structure for a system of interaction between performers. A "groove" of interlocking composite rhythms is established, based on the interactive sound structure, the *compás*. The



musicians and dancers all entrain to the *compás*, and even when it is not being stated aloud, the joint imagination and “body” of the performers is constantly being regulated by the rhythmic cycle. The *compás*, provides a framework or ground, against which oppositional gestures, or “participatory discrepancies” (after Keil) can be understood and appreciated. Even in recorded instrumental flamenco, the *compás*, provides virtual orientation that makes musical gestures possible and meaningful. Many flamenco genres share a 12-beat rhythmic cycle with the same sequence of accents, though the starting point in the pattern differs from one to another. This is a basic structural principle or “image schemata” (Lakoff and Johnson) at the heart of flamenco, a conceptual metaphor that conditions much of the sound and behavior of the artform.

### **Who Cares if You (Can't) Listen? Noise-Induced Hearing Loss as a Research Problem and Occupational Hazard in Ethnomusicology**

*John Murphy, University of North Texas*

*Kris Chesky, University of North Texas*

Listening to music is the practice shared by all ethnomusicologists, whatever their methodological focus. Yet the conditions under which listening occurs, which often involve amplified sounds or loud acoustic sounds, and the potential hazards of music-related noise-induced hearing loss (NIHL), have received little attention in our literature. Under the conference theme of sound ecologies, sound environments, and soundscapes, this paper argues that noise-induced hearing loss merits more attention from ethnomusicologists as a factor that affects the perception of music in research settings and as an occupational hazard. Participant-observation, performance, transcription and analysis, the study of soundscapes and recording studio and sound system practices, close listening of various kinds: all depend on the acuity of the ethnomusicologist's hearing. Just as we assume linguistic competence in accounts of ethnographic work in the absence of contradictory evidence, we assume that the hearing of the researcher whose work we are reading is adequate to the task. What if it isn't? What if a lifetime of musical involvement has left the researcher with NIHL? What implications does this have for the validity of the scholarly work? This paper explores the practical and theoretical consequences of NIHL and argues for greater awareness of the risks to researchers and the inclusion of this topic in graduate training in our field.

### **Managing New York City's Immigrant Music Traditions: Adaptive Strategies for Sustainability in the Global Cultural Economy**

*James Napoli, Columbia University*

Recent theorization in critical cultural policy studies has identified a global cultural economy in which culture is increasingly employed as a politically expedient resource for the amelioration of social and economic ills (Miller and Yúdice 2002; Yúdice 2003). Culture is currently regulated through policies activated at various levels of state and local government, as well as by transnational corporations, private foundations, academic institutions,

nonprofit organizations, and community-based groups, while the direct management of culture-as-resource is transferred from state institutions to civil society, thus creating “new spaces for activism that enable certain kinds of empowerment at the same time that they make available new forms of social management” (Yúdice 2003:6). In my paper I examine these trends through an ethnographic study of the Center for Traditional Music and Dance (CTMD), a nonprofit folk arts organization dedicated to the preservation and presentation of expressive culture in New York City's immigrant communities. The main mechanism for advancing this mission is the Community Cultural Initiative, a multi-year project involving ongoing collaboration between CTMD, artists, and cultural activists, with management responsibilities gradually transferred to community members in the hopes of establishing a sustainable, autonomous cultural institution. My research demonstrates how cultural resource management in the global cultural economy requires innovative adaptive strategies for the procurement of legal, symbolic, and financial recognition from both public and private entities. These strategies are becoming increasingly vital for applied ethnomusicologists involved in the areas of cultural sustainability, public policy, community empowerment, and related modes of cultural advocacy work.

### **Touristic Performance and the Heritage Politics of Reggae and Mento in Contemporary Jamaica**

*Daniel Neely, New York University*

For many musicians in tourist economies, heritage performance is a space of mundane banality, but one that persists--thrives, even--because it is precisely this banality that many tourists seem to enjoy. In the 1950s and 1960s, heritage performance was a key element in Jamaican tourism. Marketed as “calypso” to capitalize on the global fad Harry Belafonte inspired, hotel-based mento bands like the Silver Seas and the Hiltonaires were not only part of tourist board advertising campaigns, they set a tourist-friendly musical example for other bands that hobbled the genre's development. Is reggae on a similar trajectory? When the Jamaica Tourist Board adopted Bob Marley's 1965 song “One Love” in 1991, few anticipated the enormous success it would have then, or how often reggae producers and bands would produce soft versions of the song for campaigns now. This presentation will examine the complex engagement between popular music and tourism in Jamaica and struggles over development, authenticity, and national identity in promotional tourism. Focusing on two discrete periods, 1951-1970 and 1991-2010, the paper will illustrate that while marketing local music as tourist object has obvious short-term economic benefits, these benefits are the result of a representational approach that stymies creative development and, in the long run, hurts music's commercial viability. It will suggest that heritage tourism find a marketing approach that includes international artists as a way to sustain local economic and artistic production.

### **Reordering Urbanscape: Musical Zoning at the Japanese Festival, Kokura Gion**

*Junko Nishimura, Kyushu University, Japan*

Kokura Giondaiko, originally ritual but largely festivatized music, has a unique drumming-featured style that is characterized by valiant choreographic beating sideways from both sides as drummers walk. The ritual with almost four hundred year history has allowed inclusion of women, local institutions, and voluntary associations, and inaugurated processional and drumming competitions prompted by the intended improvement of post-industrial urban depopulation that affects its conservation. Consequently, due largely to the allowance of stationary drumming style without requirement of a float, the performance practiced primarily by emerging youth voluntary troops became increasingly virtuosic that deviates the authentic and designated drumming style. The emergent musical differences between the traditional and arranged in fact parallel their disparate geographic configuration: the former, community-based traditional troops have their own district based on the old demarcation, hence they are named after the no-longer-existent address, and the latter, with no historio-geographic connection with a specific place, are marginalized in open space before the gigantic commercial buildings of the postmodern architecture. In addition, the former with an inherited float have the musical route for their procession as opposed to the latter without float that do not move from the fixed and allotted spot where they engage in the stationary drumming style. This paper explores how the musical space of the urban festival Kokura Gion manifests as a result of the differing performing practices, through the comparative analysis of rhythmic patterns and choreographic features, illustrating the urban geographic polarity as a reflection of musical disparity.

### **Hanoi Eclipse: The Music of Dai Lam Linh**

*Barley Norton, Goldsmiths, University of London, United Kingdom*

The ethnographic film “Hanoi Eclipse: The Music of Dai Lam Linh” investigates the contemporary music scene in Hanoi through a portrait of the controversial band, Dai Lam Linh. With vivid footage of the band working in the city of Hanoi, the film explores the aesthetics of Dai Lam Linh’s music and the challenges of making contemporary music in Vietnam. It documents the creative process of recording Dai Lam Linh’s debut album and features an album-launch concert in the prestigious Hanoi Opera House in April 2009. Dai Lam Linh was established by the male composer, called Dai - who is an ex-soldier and “Vietnam War” veteran - and two female singers, Lam and Linh. The result of their collaboration is a unique form of musical expression, which has provoked considerable scandal in Vietnam. The film examines why Dai Lam Linh’s music is so controversial and it raises important questions concerning copyright, censorship, and artistic freedom. The story of Dai Lam Linh is a story of creative, political and financial struggle, which reveals what it is like to be a contemporary musician in a one-party state where cultural and personal expression is tightly controlled. The screening will be preceded by a 10-minute introduction and followed by a discussion with the audience.

In the introduction, the director will discuss the making of the film and contextualize the music of Dai Lam Linh within the contemporary music scene in Hanoi. (Film length: 56 minutes; Total film program length: 90 minutes).

### **“New Old Media” of World Music**

*David Novak, University of California, Santa Barbara*

A new circulation of world music has recently taken the North American experimental music listenership by storm with an independent redistribution of popular music recordings, focusing on “decaying documents and eccentric artifacts” gathered from the “unknown” public media of globally-marginal circulations. These regional media materials are represented in a mode that is strikingly experimental, both in their noisy rawness and in the irreverent approaches of redistributors to cultural documentation. Many redistributors are strongly critical of academic hegemony in representing world music, and view their projects as a correction to a biased ethnomusicological record. For labels and MP3 blogs like Sublime Frequencies, Mississippi Records, Voodoo Funk and Awesome Tapes from Africa, world music’s difference is part of a global media mix authenticated by distortion, and noise, and psychedelic incommensurability. I describe this circulation as a context of “new old media” formed in the ideological overlaps between contemporary proposals of “open source” media commons, and an earlier ethics of redistribution developed in the analog DIY circuits of North American underground counterculture. “New old” world music circulations have appeared simultaneously in online and physical modes, via blogs and filesharing services as well as labels which continue to issue physical media (notably vinyl LPs as well as CDs). In mixing their nostalgic rehabilitation of the analog underground with the logics of emerging digital networks, this experimental listenership proposes an ethical resistance to hegemonic frameworks of intellectual property, and imagines a world musical experience emancipated from both commercial industry and the influence of historical culture.

### **Applying Ethnomusicology in Anthropological ‘Fields’: Human Rights, Music Education and the Case of ADAPT (Able-Disabled All Peoples Together)**

*Denise Nuttall, Ithaca College*

This research poster and paper focuses on a recent project (2005 onwards) in applied ethnomusicology with an NGO called ADAPT in Mumbai, India. ADAPT is one of the leading agencies in Mumbai, New Delhi and elsewhere in India which advocates for basic human rights for the able-disabled in education, employment and other areas of concern in Indian cultures. Founded by Dr. Mithu Alur, this institution has successfully influenced new education policies which assures an education for all children. Currently ADAPT has two major schools in Mumbai where children from various castes and ethnicities come together to learn basic skills, and as well they provide teaching services in the Dharavi slums, where space is inadequate and living conditions suggest significant poverty. At the centre of ADAPT’s philosophy is the idea of ‘inclusivity’ for all peoples which incorporates the teaching and

learning of both able and able-disabled children together. In this paper I discuss the challenges, struggles and limitations faced by ADAPT in creating and implementing a sustainable applied ethnomusicological project which encourages a musical education for able-disabled children. As India 'rises' economically, politically and socially in our global community, how do NGOs such as ADAPT continue to advocate for basic music education alongside other necessary areas of education? Using my experience working with ADAPT I explore the importance of learning musically amongst the able-disabled in India.

### **Inviting Resistance and Change: Music, Hegemonic Forces and Social Inequalities**

Chair: Denise Nuttall, Ithaca College

### **The Distribution and Consumption of Pirated Hmong Music in Vietnam**

*Lonan O Briain, University of Sheffield, The United Kingdom*

Copyright infringement enables the general public in Vietnam to access recordings of musics from abroad that would otherwise be unobtainable due to cost. This is especially true for low-paid ethnic minorities like the Hmong: stalls sell copied VCDs at rural Hmong markets; mobile phone shops distribute illegally downloaded music for a nominal fee; and, with internet access on the rise, increasing numbers freely and illicitly exchange music electronically. One consequence of this rampant piracy is that the vast majority of mediated Hmong music consumed in Vietnam comes from wealthier nations, most prominently the United States, because there is little or no financial incentive for local musicians to produce recordings. More encouragingly, the wide availability of these recordings contributes to the sustainability of the Hmong as an ethnic group in Vietnam: recordings promote the Hmong language and song styles both aurally and visually; recordings of traditional instrumental music inspire practicing musicians and entertain listeners with familiar sounds; and traditional clothing and other icons of Hmong identity further strengthen their imagined community. Due to gross economic disparities, the concept of music as a commodity sets the foreign producers apart from the local consumers. In this paper, based on thirteen months of fieldwork with the Hmong in Vietnam supplemented by brief meetings and email contact with Hmong in the United States, I argue that piracy partially negates these differences by making the recordings accessible to Vietnamese-Hmong and thus contributes to a shared transnational Hmong community experience.

### **A Community Model of Authorship for Indigenous Cultural Heritage**

*Breandán Ó Nualltáin, Comhaltas Ceoltóirí Éireann, Ireland*

Traditional culture in Ireland is going strong. Informal music sessions abound in every corner of the country, popular festivals attract hundreds of thousands and music, dance and language classes are widespread, affordable and mainstream. But there are problems with the apparent success of this

movement, and one big problem is the poor fit of copyright. Copyright law represents a cultural bargain: to encourage creativity, authors are granted time-limited monopolies over tangible expressions of their creative works. In the case of traditional culture, though, the bargain appears to fall down. First, creativity within most traditional cultures is not contingent upon the granting of such monopolies for exploitation. Second, concepts such as "author", "expression" and "creative work" can be extremely slippery. Third, the concept of creativity does not automatically support the idea that cultural artefacts are in fact created by individual authors. Using Irish traditional music as an example of a community-based traditional art form, it can be shown that authors create new expressions within such cultures only through the implicit or explicit engagement with other cultural actors. As such, the concept of the single "author" within such cultures is problematic, and leads inevitably to a discrediting of the traditional dialectic of intellectual property regulation. Instead, I propose that the existing "joint authorship" provisions of current copyright be extended to cover material that is generated and transmitted orally through a community.

### **Musical Inculturation, and the Performance of Zulu Identity in a Post-Apartheid South African Christianity**

*Austin Okigbo, Indiana University*

There is growing move in mainstream South African Churches to incorporate styles of traditional African music and cultural elements in liturgical functions. At Emmanuel Catholic Cathedral where I conducted research between 2006 and 2007, "Cultural Masses" are used to encourage the indigenization of Catholicism, to fit with indigenous Zulu worldview and culture.

The liturgy is informed by Inculturation Theology; an aspect of Black Theology, which developed as an intellectual framework for liberation during the anti-apartheid struggles (see Buthelezi 1972: 29-35; Martey 1993; Maimela 1994:6-11; and Keteyi 1998). It draws also from, the works of earlier Black intellectual elite (Tiyo Soga 1829-71, John-Knox Bokwe 1855-1922, Isaiah Shembe 1870-1935, Enoch Sontonga 1873-1905, and John Dube, 1871-1946) who, as ordained ministers in mission churches and song composers, struggled to preserve the integrity of their African cultural identity using the means of choral music.

Using the example of liturgical music from Emmanuel Cathedral, I argue that through musical inculturation, modern Zulu Christians are reinventing their indigenous cultural forms, which hitherto had been suppressed in the mission churches under colonialism and apartheid. In line with Carol Muller (2004), and Clara Henderson (2008), I argue further that Zulu Christians use the process of musical inculturation to articulate their religious experience as African people, as well as fulfill their aspirations to maintain their Christian heritage without losing their African and Zulu identity.

### **Music, Religion, and the Construction of Modern Identities: The Case of Africa and Cuba**

*Austin Okigbo, Indiana University, Bloomington*

The use of expressive forms such as music, to define ethnic and national identities has received significant scholarly attention (see for example see Fanon 1966; Henderson 1996:308-339; Bhekizizwe 2000; Turino 2000; Rice 2000:196-210; Forsyth 2001; White and Murphy 2001). While ethnomusicological studies focus largely on the socio-political histories of peoples, and how they employ music and other expressive forms to engage their political experiences (Turino 2000; Coplan 1987:413-33; Rice 2000, and Bhekizizwe 2000), the role of religion (especially Christianity) and ritual music performance as a platform for articulating and expressing identity is still scanty. This panel therefore seeks to examine the phenomenon of cultural revival instantiated in the realm of religious ceremonies and liturgical performance using the examples of liturgical inculturation in post-apartheid South Africa, the *cajón pa' los muertos* in Cuba, and the pentecostal-charismatic style of worship and music in modern Ghana. Together, the panel papers argue that musical performances embedded in religious events comprise new ways in which people are reviving and reclaiming their indigenous traditional cultures, while at the same time redefining their ethnic and national identities. The paradox of relationship between tradition and modernity is certainly evident, but the panelists find a particularly interesting model in how ethnic and national identity is being negotiated within the framework of the coexistence of the traditional versus the modern.

### **Music and Development in the Neoliberal City: Liveness in Austin, Texas**

*Caroline P. O'Meara, The University of Texas, Austin*

The city of Austin adopted "Live Music Capital of the World" as its official slogan in the summer of 1991, after several years of research into how to capitalize on Austin's reputation as a music city. The city declaration balanced a desire to promote and develop Austin's existing music cultures with Austin's need for economic development through "quality of life." In retrospect, Austin's chosen slogan seems prescient, both in terms of the music industry and the city's urban development. In the post-file-sharing era, many analysts have hypothesized that live music might be the only profit-making future for the music industry. Live music offers a shared, sometimes spontaneous, experience of community, acoustics, and musical performance quite different from the MP3-listening experience of compressed sound, earphones, and endless choices. Live music cannot be transported across time and space like a recording, and remains resolutely attached to its place of origin. In this paper, I trace how liveness has become a dominant category of sound in Austin's music communities since 1991 through a process of social and aesthetic interactions with the city's urban space and development. The category of live music is both inclusive and exclusive; what is included depends not on the live status of the performance event, but rather how successfully the performance conforms to the values of Austin's urban and music communities. This paper

brings together music scholarship, sound studies, and the growing literature on cultural economies and creative industries. I combine archival research, interviews, and music analysis to theorize the relationship between live music and urban development in the digital music era.

### **The Music of the Zombie: Fela Anikulapo-Kuti, Popular Music and National Politics in Nigeria**

*Olabode Omojola, Mount Holyoke College*

That Fela Anikulapo-Kuti's music often bears a strong political theme is a fact well known by listeners and scholars of his music, notably Veal (2000) and Olaniyan (2004). What has yet to be fully explored in his music however are the specific ways in which musical materials are deployed to convey political ideas. My argument in this paper is that the articulation of political ideology in Anikulapo-Kuti's music is grounded in a coherent musical language in which musical materials are meticulously crafted. In discussing the political theme and the style of Anikulapo-Kuti's music, my discussion focuses on "Zombie", a work marked by what could be described as an organic synthesis of musical and political narratives. Released in 1977, and underlining Anikulapo-Kuti's increasing political and anti-establishment activism in Nigeria, *Zombie* metaphorically paints the Nigerian military as thoughtless, lacking the ability for a creative approach to dealing with the country's myriad of socio-economic and political challenges. My discussion locates the significance of the work in terms of its relevance to the social and political climate of Nigeria in the late 1970s and the ways in which political and musical narrative complement one another. My discussion, which will be supported by Anikulapo-Kuti's own comments about his music as well as ethnographic material from my fieldwork in Nigeria, should generate further insights into the phenomenon of neo-traditional popular music in Africa with particular attention to the ways in which indigenous performance practices are re-focused to engage the existential reality of life in postcolonial Africa.

### **Performing Hypermodernity on the Bodybuilding Stage: Electronic Musics and the "Natural" Male Bodybuilder**

*Fernando Orejuela, Indiana University*

This paper discusses the relationship between music and artful display in male bodybuilding free-pose routines. Only one modality of competitive bodybuilding will be discussed, male competitors at natural bodybuilding shows. Natural bodybuilding refers to bodysculpting without using implants or performance-enhancing drugs. Natural bodybuilding as a movement in the 1990s corresponds to the era when technology colonized our bodies in terms of internet-identities, avatar social networking, and neo-eugenic, techno-medical realities. In sports, the 1990s mark the surge in covert steroid-use in national popular sports such as baseball that would only be revealed to mainstream society as a social problem in the new millennium. Professional bodybuilding has been notoriously tolerant of performance-enhancing drugs since the 1970s, therefore it is important to acknowledge the need for a "natural" bodybuilding movement to emerge in the 1990s. Through an ethnographic examination, I

address the semantic representations that stem from the bodybuilding subculture, focusing on the shift from heavy metal to electronic music genres to perform a recurring “cyborg” motif of the natural male bodybuilder. In essence, the natural bodybuilder becomes a traditional “other” that symbolically performs the technologically “improved man” on stage to hip hop or mash-ups, to frame better the tenets of bodybuilding in old, traditional, even romantic, techniques of the past: regimented diet, rest and exercise. More investigation on the nuances of our bodies—enfleshed, virtual, and imagined—is required, especially since they also reflect a hypermodern ideological function from bodybuilding’s very soul: new techniques and advances in technology that blur the boundaries between the body and machine.

### **Sport, Physical Culture and Music**

*Fernando Orejuela, Indiana University*

Music in sporting activities occurs in a variety of ways and assumes varying degrees of significance. Some sporting contexts treat music incidentally (national anthems, cheers, hollers...), while in other sporting performances music is inseparable from the physical act itself (women’s gymnastic floor routines, figure skating, synchronized swimming...). The sense of musical sound and its correspondence to gesturing are important to sports, and it is the objective of this panel to extend the discourse of sport studies, place and ethnomusicology. The analytic potential of sport and physical culture for ethnomusicologists resides in our ethnographic accounts and cultural critiques of a range of sportive performances and physical culture activities that address the social, cultural and political issues surrounding and penetrating them. Ethnomusicological perspectives have great utility when examining the complex interrelated activities, relationships and purposes that inform the organization, performance, discursive construction and consumption of sport, music and physical culture. The four papers on this panel draw on diverse traditions in sporting terrains and explore the following topics: how music as ritualized experience is embedded into baseball’s sonic milieu; how music defines an exercise community’s place and pace within a shared athletic space; how a privileged sense of authority dictates authenticity while othering “the folk” in Olympic Ice Dance competitions; and how music and movement represent a subcultural sense of identity within the competitive bodybuilding arena. Broader key issues unifying this panel include representation, authenticity, and sonic sensibilities within American sportive sound ecologies.

### **Music, Movement and Masculinities 1: Staging Masculinities**

*Marcia Ostashevski, University of Regina and McMaster University*

Gender studies and dance studies are two fields that historically have either dealt with or been undertaken primarily by women, either due to the political concerns of feminism or to longstanding academic prejudices that viewed dance and the body as feminine domains. And despite influential recent scholarship on men in dance, this topic remains feminized in much of Western popular culture as well as in academia. Yet because gender is a construct that

relies on perceptions of the body, regardless of that body’s gender, bodily movements provide keys to understanding how masculinities are constructed or questioned in different cultural contexts. This panel seeks to understand how staged performances present or challenge ideals of masculinity, as well how masculine and feminine genders are constructed relationally through dance performance. The first paper suggests answers to the question of why ballet pas-de-deux gender protocols have failed to evolve, even in the face of numerous academic and choreographic critiques of ballet’s gender roles. The second paper examines the performance of masculinities in Ukrainian dance in Canada, a ballet-based concert dance form, while the third paper switches focus to staged representations of Hungarian male folk dances. The final paper challenges the construction of “oriental dance” as a feminine realm by demonstrating that male performers present a particular, orientalist type of masculinity. As a whole, the panel presents diverse views on contemporary masculine choreoscapes.

### **Competing Worlds at the “Creole” World Music Competition in Germany**

*Michael O’Toole, The University of Chicago*

In the “Creole—World Music from Germany” competition, World Music groups from Germany compete against each other at both regional and national levels to be chosen by a jury as one of three national winners, each awarded a cash prize. Organized since 2006 by a national association of music institutions, concert promoters, and record labels, each competition cycle takes place over the course of two years, includes more than five hundred music groups, and is held under the patronage of the German UNESCO Commission. In this paper, based on collaborative fieldwork at the 2009 national finals in Berlin, I will situate the Creole competition within the larger discourse on World Music in post-reunification Germany, and discuss the ways in which the Creole competition has developed in the context of musical initiatives designed to combat xenophobia and promote cultural diversity in Germany. I will argue that the competitive framework of the Creole competition itself acts as a space in which differing concepts of World Music in Germany are represented and contested by the event’s organizers, its participating musicians, its jury members, and its audience. Although the competitive framework of Creole opens a space for multiple and divergent representations of World Music in Germany, I will argue that this framework also creates tensions between these representations, placing them in competition with each other and ultimately assigning value to some through the selection of winners.

### **Gender and Reflexive Modernity in Fela Anikulapo Kuti’s Music**

*Marie Agatha Ozah, Duquesne University*

Fela Anikulapo Kuti is widely known for his antagonistic stance toward the corrupt and repressive Nigerian government of the 1970s, 1980s, and 1990s. Thus, it is not surprising that most studies on Fela have so far focused on his charismatic life style and on the socio-political aspects of his music (Olaniyan 2004, Veal 2000). Deservingly, though modest, attention has been paid to the

gender issues in his music because Fela was an influential social critic in the Nigerian society. Fela dedicated no less than three songs (Lady, Mattress, and Yellow Fever) to contesting and engaging gender issues, especially as the ideas about gender changed considerably in the modernization period, notably, during Nigeria's oil-boom years. This paper explores the complexities of Fela's neo-traditional vision on sexuality and gender relations in the African society in general and in the Nigerian society in particular. Focusing on "Lady" (1972), one of Fela's popular songs, I will discuss Fela's construction of a prototypical Africa woman, which contradicts the Westernized elite "Lady." Situating my analysis of "Lady's" lyrics within the cultural framework of Nigeria, I will examine ways, in which aspects such as Fela's stage presentations constitute and reinforce the discourse of gender roles and constructs. I argue that the ideal contemporary African woman that Fela advocates is one who draws on Western education as well as the cherished indigenous African cultural values. This study contributes toward the understandings about gender in postcolonial Africa and how these are conveyed through the cultural expression of music.

### **The Sacred Resonance: The Construction of Sonic Meaning Among the Nahua**

*Veronica Pacheco, University of California, Los Angeles*

Music plays a crucial role in the sacred world of Nahua communities of the Huasteca, Mexico. Throughout the year, these communities congregate in public religious rituals dedicated to the agricultural cycles, festivities for the Saints, the Virgin Mary, and the Day of the Dead (Xantolo), where different instrumental groups are accompanied by ceremonial dances, chants, and recitations. Specific places in the natural environment such as caves and water springs, together with socially constructed spaces, constitute the main foci of sonic expressions. The centrality of music in the rituals suggests an attributed value that enables the representation of beliefs, cosmology and social principles of these Nahua communities. Thus, these sonic representations not only unveil their history but also their interaction with the natural environment and other social and cultural groups from the area. For these Nahua groups, the natural environment represents the main resource for their sustainability. However, large emigrations to urban centers in Mexico and the United States have changed the local economy and domestic income. Still, the complex sonic narratives directed for the wellbeing of the community evoke water, the forest, animals, and *nahuales* (animal spirits), while the performances are the amalgamation of *son huasteco*, catholic chanting and other expressions. This paper explores the little known world of Huastec Nahua religious musical practices, and exemplifies the juxtaposition of modernity and tradition in the construction of meaning, all on which are represented in the sonic expressions of these groups.

### **Music Performance and Performative Activism in the African Diaspora**

*Jeff Packman, York University*

Music, as a performative discourse, can serve as a means for marginalized members of society to contest their subjugation and effect change. This panel explores the activist possibilities of performances that enable musicians to (re)construct their "selves" in ways that overcome subjugating discourses and material conditions in the African Diaspora. The first paper explores the increasing visibility of Cuban rumba over the last two decades, emphasizing the active roles of both rumba musicians and performers of mass mediated popular music. The author argues that by engaging in cross-genre hybridizations that foreground the historical and recent imbrications of these musical spheres, performers challenge racialized and folkloricized notions of rumba that construct it as merely raw material for "commercial" musical practices. The second presentation examines how in Bahia Brazil, residents of poor, primarily Afro-Brazilian neighborhoods assert a Black Bahian identity that is both locally engaged and cosmopolitan by drawing on local discourses of tradition and dominant notions of musical value while tactically using media and performance space to insert themselves into a public festival that has historically relegated them to the margins. The third panelest argues that Tina Turner uses performances of pain to engage her listeners, thereby performing a Black female subject who overcomes challenges of race, gender, and spousal abuse. The final presenter theorizes how the blues performances of Gaye Adegbalola confront taboo topics related race, gender, and sexuality, creating a safe space for the formation of "alternative communities" unbound by the "shame" mapped onto them by the dominant.

### **Samba for São João: Black Identities, Festive Interventions, and the Carnivalization of Bahia, Brazil's June Parties**

*Jeff Packman, University of Toronto, Canada*

Carnival and Samba--it is likely that no two aspects of Brazilian expressive culture have received more attention from scholars and the public. This paper engages with these practices from a different perspective by exploring their impact on another important festival in Bahia, Brazil known as the Festas Juninas (June Parties). Whereas Bahia's carnival is widely acknowledged as a forum for social protest and the expression of Afro-Brazilian identities, the June Parties seem almost apolitical in their abundant nostalgia for rural life. This appearance, however, occludes both Bahia's racial past and its present, which is marked by color-based social inequities and exclusions that persist despite the state's mapping as the "heart of Afro-Brazil" on one hand and Brazil's discourse of *mestiçagem* (mixing) on the other. While samba does not figure prominently into Bahia's official commemorations of either Carnival or the June parties, following UNESCO recognition of a Bahian samba variant, and concurrent with widespread discussions of the "carnivalization" of the June Parties, samba is now (re)emerging as basis for activism. In particular, working class, Afro-Bahian Bahians are re-energizing neighborhood-based June samba groups to claim space, assert belonging, and create micro-

enterprises during events that have long excluded them. Their activism draws on tactics used by Bahia's blocos afros (afro-centric activist carnival organizations), but with important differences, most notably new articulations of Black Bahian identity that emphasize local traditions and cosmopolitan sensibilities over invocations of Africa.

### **Fashioning a Filmi Folk: Dravidianism, Democracy, and Musical Stereotype in Early Tamil Cinema**

*Aaron Paige, Wesleyan University*

The advent of Tamil regionalism and the establishment of the Dravidian Progress Federation (DMK) marked an important epistemic shift in the relationship between Tamil folk cultural productions and South Indian identity politics. Prior to the mid-twentieth century, Tamil folk forms, especially folk musics were largely excluded from elitist constructions of the region, which were heavily invested in the creation of “classical” music canons, suitable for urban middle-class audiences. With the rise of the Dravidian movement and its aspiration to forge a new subaltern non-Brahmin public, representations of the “folk” and their music began to find articulation in various media used for propaganda, including political party songbooks, novels, and most commonly the cinema. This paper explores the scoring of the village in pre-1970s Tamil film, paying particular attention to how folk musics were repackaged and retooled into commodified entertainment forms that reflected the value-orientations and agendas of Dravidian social and political institutions. Through an examination of stock musical figures - “singing bullock cart drivers” “dancing villagers” “snake charmer’s tunes” and “silent Dalit drums” - in the films *Madurai Veeran* (1956), *Nadodi Mannan* (1958), *Veerapandiya Kattapoman* (1959), *Baga Pirivinai* (1959), and *Thirudathe* (1961), I show how music directors and lyricists frequently overlooked the socio-cultural and religious specificity of Tamil folk music in favor of stereotypes that celebrated the Dravidian rhetoric of egalitarian homogeneity and democracy.

### **The Dynamics of Imitation and Creation: Study of Modern Korean Instrument Orchestras**

*Mikyung Park, Keimyung University, South Korea*

While Korea has had a long ensemble tradition, cultivated mainly for various court functions and folk rituals, the large-scale modern orchestra of Korean traditional instruments was newly born around 1960. This new orchestra appeared to be in obvious imitation of the Western orchestra, including a simulation of the Western orchestra’s basic arrangement and formation and the inclusion of a conductor. Considering the two to three-hundred years of steady and inevitable process toward its perfection in the West, it seems very difficult to understand the Korean orchestra’s survival to this date considering its seemingly reckless and superficially imitative beginnings. During a similar period of the modern Korean orchestra’s naissance, similar orchestras constructed of traditional instruments appeared in many other Asian countries, especially in those with strong musical traditions. Among those, the

Korean case can be assessed as one of the most successful. Fifty years have passed since its beginning and currently about forty orchestras are publicly or nationally institutionalized. All are actively performing. Bearing this in mind this, it is now time to contemplate its beginnings as the progeny of something beyond simple imitation. Consideration of the modern traditional orchestra should move the assumption of its blind simulation and acknowledge these orchestras as a musical entity creatively harnessing the energy of current cultural milieu. This paper seeks to analyze the dynamics of imitation and creation in the orchestral tradition, and searches further into the implications of its existence in modern Korean society.

### **Rawness as Signifier of Authenticity and Immediacy: Aesthetics and Ideologies in Sublime Frequencies’ Video Ouput**

*Lynda Paul, Yale University*

The videos of *Sublime Frequencies*, which document musical performances from Africa and Southeast Asia, are in dialogue with multiple film traditions: most notably, ethnographic, experimental, and avant-garde. Although the videos are ostensibly intended to expose Western audiences to non-Western music, they do not “represent” the cultures they record, but rather transform those cultures into the “raw material” for elaborate visual-audio collages. And indeed, as I will show, the concept of “raw material” forms the basis for an aesthetic of “rawness” which runs through *Sublime Frequencies’* videos in a host of complex ways. Most evidently, “rawness” is used to imbue the videos with a sense of ethnographic and artistic authenticity. I contend, however, that the aesthetic of “rawness” as manifested in these videos, is far more than a marker of authenticity; it is ultimately used in the service of an unspoken ideal of artistic and experiential “immediacy” an ideal that here connotes resistance to Western establishments and intellectual ideologies. As the creators of *Sublime Frequencies* have implied in many interviews and on their websites, the videos are not meant to be “interpreted” in the Western academic sense, but rather, “experienced” more directly. In this paper, I argue that the *Sublime Frequencies* filmmakers, through a complex network of aesthetic-political associations related to the ideas of “rawness” and “immediacy” make the implicit (and highly problematic) suggestion that semantic interpretation should not be applied to their output—that their videos are, in a fundamental way, resistant to intellectual discourse.

### **The Political Ecology of Music: Reconciling Material Contexts and Aesthetics**

*Mark Pedelty, University of Minnesota*

As a participant observer-performer, the author encountered many of the conundrums faced by environmentally engaged musicians: How do we assess the environmental efficacy of musical performance? How do we measure its environmental costs? Is it possible for activist-musicians to use genres predicated on excess and consumption to communicate environmental messages? Can we afford to ignore those musical vernaculars? While cost-benefit analysis is inadequate, rejecting material considerations altogether is

equally reductionistic, taking us further away from the holistic (humanistic) and systematic (scientific) understandings of soundscapes we seek. Musicians like David Rothenberg and John Luther Adams have shown how meaningful articulation with physical contexts and consequences is essential for ecological analysis, aural or otherwise. Rock musicians are also taking the environment seriously. Consider the controversy surrounding U2's 360 Degrees Tour. Over one hundred trucks were required to transport U2's massive stage apparatus, leading David Byrne to accuse the band with unsustainable excess and ecological hypocrisy. In other words, the controversy transcended environmental impact to influence the very meaning of U2's music. In fact, ecological claims are material as well as aesthetic, and the two are inextricably articulated. Ignoring one or the other leads to unsound ecology. The goal of this paper is to examine the inextricable connection between material contexts and musical meaning, using performances with organic farmers (Washington State), the Sierra Club (Minnesota), and Mexican punks (Mexico City) as illustration.

***Recapturing the Banjo: The Black Banjo Revival and the Specter of Romantic Nationalism***

*Stephan Pennington, Tufts University*

Beginning in the late 1990s, there occurred an increasing interest in rural black musical traditions, especially music created using "America's instrument" the banjo. Alongside academic work reclaiming black banjo history by folklorists and scholars from Cecelia Conway to Karen Linn, a crop of African American musicians from Alvin Youngblood Hart to the Carolina Chocolate Drops became interested in reclaiming black banjo music. However, considering the history the banjo has had in the manufacture of white romantic nationalism, what does it mean to recapture the black banjo for black nationalism and identity? This paper examines the musical rhetoric in blues musician and banjo player Otis Taylor's 2008 album *Recapturing the Banjo* as an example of a strain of black nationalism very different from that of the Black Power movement of the 1960s and 1970s. This new strain of black nationalism, anchored in the black banjo revival, often draws upon the ideologies and strategies of the same romantic nationalism that was used in the last century to exclude African Americans from citizenship in the American imagination. While it is important to reclaim African American cultural history, it is also important to be cognizant of the methods and rhetoric used in that reclamation project. This paper will add to the burgeoning field of black banjo scholarship by tracing the complicated ideologies embedded within this movement via the banjo styles used in music of the revival itself.

***Thinking About New Age Music after Sedona: Issues and Perspectives***

*John-Carlos Perea, San Francisco State University*

In October 2009, three people died and others were injured after participating in a sweat lodge ceremony facilitated by self-help author James Arthur Ray, a ceremony held as part of Ray's "Spiritual Warrior" retreat in Sedona, Arizona.

The media coverage following those events and the subsequent lawsuits brought against Ray have caused both Native and non-Native communities across the United States to reflect upon attitudes toward and responses to New Age appropriation of American Indian cultural practices, including those related to the production of New Age music. This paper will assess reflections, attitudes, and responses to the subject of New Age musical appropriation following the events of Sedona 2009 as articulated by a select group of Native and non-Native artists living in the San Francisco Bay Area. I employ the term "artist" broadly in this paper so as to include musicians, filmmakers, poets, dancers, and other relevant subjects who make use of or reference music in their artistic productions. I am specifically interested to explore the ways in which the aforementioned select group of artists do or do not engage with New Age musical appropriations in the course of their own work and the potential of those engagements to inform social and artistic change through education and interaction between Indian and non-Indian individuals and communities. My paper is thus relevant to scholarly discussions on American Indians in/and popular music and to the expansion of ethnomusicological dialogue on the subject of New Age music."

***Keeping Score: The Music of the Hollywood Western***

*Melanie Pinkert, University of Maryland, College Park*

Hollywood Western films have variously portrayed the relationship between Native Americans and white frontier society as antagonistic, and sympathetic. Defined by a post-civil war era setting, this film genre depicts the two cultures in a mythologized, perpetual struggle over land and way of life, as white society prevails, while Native American culture is doomed to failure or extinction. The musical score acts as the implicit and authoritative narrator, interpreting the fictive setting and culture, and reinforcing the stereotypes created on the silver screen. Using Slobin's framework of the film score as ethnomusicologist, I focus on four iconic Westerns, *Stagecoach* (1939), *Broken Arrow* (1950), *The Searchers* (1956) and *Little Big Man* (1970), to examine how the film world is presented and interpreted through the musical score. First, I trace precedents for the use of musical portraiture and folk material from turn-of-the-century art, literature and popular music, codified into standard devices by composer Max Steiner and others during the Hollywood studio era. Then, excerpts from each of the films are presented, illustrating different types of scoring that cue audience associations and reinforce white and Indian stereotypes. Finally, I discuss the ways in which subsequent films, media scholars, and the increase of Native American voices and genuine collaboration in the industry gradually militate against the musical ethnography perpetuated by the Hollywood Western.

***"Ya llegó los palos"! Musical Departure, Arrivals, and Spiritual Crossroads in Afro-Dominican Religious Travel***

*Daniel Piper, Brown University*

Music in many cultures plays a key role in human travel, in mediating interactions of people separated by distance and time, and in facilitating



spiritual visitations. Musical performance may be fundamental to travel itself as in pilgrimages and processions or serve as a medium through which we transcend everyday experience of space-time and make contact with distant people, spirits, and places. In Afro-Dominican religion, both of these musical functions are especially strong and inter-related. Considering Dominican *salves* and *palos* as my case study, I ask "What does musical performance do for people in their physical, mental, and spiritual travels?" African-influenced *salves* and *palos* music embody the 'spiritual crossroads' between significant destinations, time periods, and persons associated with Dominican religious travel. They are especially relevant to collective religious experiences for which music provides the primary medium for making contact between the living, the dead, and the divine, keeping pathways of connection clear, reconciling past with present, and preserving solidarity. Through lyrics, repertoires, vocal style, rhythms and broad social networks, associations with travel and distant places, persons (living, dead, or divine), and times are vividly made. *Salves* and *palos* performance alter and intensify Dominicans' experience of the present, while the other distant times, places, and persons are simultaneously invoked as presences which performers integrate into a permeable time-space or 'spiritual crossroads'. In this liminal place, I find the music to be most ritually significant in the 'going to' and 'coming from', especially moments of arrival and departure.

#### **Teaching and Learning the Yakama Way**

*Robert Pitzer, University of Washington, Seattle*

This poster will trace the development of a musical exchange program between the University of Washington's School of Music and the federally funded Yakama Nation Tribal School in Washington state. The nature of the exchange will be described, including the lengthy period of planning for events, the visits by graduate and undergraduate university students to the school for performances at student assemblies, performances by Yakama flute and drum teachers and their students for the university students, and the informal discussion, demonstration, and dancing by all project participants. The music of the Yakama people, including songs and dances of tribal and inter-tribal pow-wows, and a syncretic strand of Shaker-influenced music, will be briefly described and sampled, along with the contexts and processes by which they are currently being transmitted and preserved. The visit by Yakama youth to the university will also be discussed, with reflections by the Yakama on their experiences in a large metropolitan city, on a university campus, and in performance on stage at the School of Music. This poster will document the challenges of the project relative to funding, scheduling, transportation, and the nature of negotiation between cultures. "Teaching and Learning the Yakama Way" documents a discovery of the meaning of teachers (including the Yakama students as transmitters) and students (including the undergraduate students who came to recognize that, while they initially believed that they would teach the youth, evolved to an understanding that they were learning far more than they were teaching).

#### **Reinterpreting the Global Theme – "Carmen" and its Music in Film**

*Marzanna Poplawska, University of North Carolina, Chapel Hill*

Carmen, the rebellious heroine invented by the French writer Mérimée, and best known as the main character of Bizet's opera, has been featured in numerous productions from the mid-19th through the 21st centuries. As noted by Phil Powrie in his recent, co-authored book, "We have been killing Carmen for the last 150 years, yet she will not stay dead." (2007:ix). Indeed, the continuous fascination and appeal of Carmen as mysterious, provocative and dangerous femme fatale is a cross-cultural and truly global phenomenon. In this paper, I examine the musical language of the Hong Kong version of "Carmen," "The Wild, Wild Rose" (1960), which draws also on Josef von Sternberg's "The Blue Angel" (1930). While film scholars concentrate mostly on numerous European adaptations (Perriam 2005, Powrie 2007) and occasional off-shoots such as the Senegalese/French version by J. Ramaka (2001), this notable East-Asian remake of "Carmen" – one of the major Chinese-language musicals – remains widely overlooked. The usage of both the original Bizet score and its creative re-working by the Japanese composer Ryōichi Hattori (the prominent example being the Habanera and the employment of jazz elements) forms a dynamic soundtrack and establishes diverse connections with the global theme, while remaining rooted in the realities of Hong Kong. I subsequently relate the particularities of the musical language of "The Wild, Wild Rose" to other highly contextualized adaptations of "Carmen" such as African-American and African renderings: "Carmen Jones" (1954), "Carmen: A Hip Hopera" (2001), Senegalese "Karmen Gei" (2001) and South-African "U-Carmen e-Khayelitsha" (2005).

#### **Verses of Attack: Namdhari Sikh Services of Halē dā divān as Sonic Weapons**

*Janice Protopapas, University of Maryland, College Park*

The Nāmdhārī Sikhs known as "Kukās", the Shreikers, hold a time honored place in India's struggle for freedom. Led by Bābā Rām Singh (1816-1885), this puritanical community launched a political and social reform campaign against the British based on the principals of non-cooperation and svādēshī as political weapons. They developed a mystical-political musical service, Halē dā divān, "Verses of Attack," as a sonic weapon through which to impart persuasive political/spiritual messages for freedom and social change. Chanting Sikh hymns with the accompaniment of the harmonium and the rhythmical double-barreled drum, the dhōlkī, members were and are still often induced into altered states of "mastāna" (ecstasy) resulting in outbursts of cries, gesticulations, spinning heads, swaying bodies, rocking, and falling down as they reach state of total absorption. Themes that permeate the landscape of the halē dā divān service are heroism, endurance, defiance (against British), loyalty, intoxication, altruism and social justice. This paper explores the musical, textual and performance features of halē dā divān services used as both a medium for identity and ammunition for protest. Based on current ethnographic research in Punjab India, this paper examines how music of this subculture acts as a sonic agent of resistance, re-

signification, re-appropriation and transcendence. Through current interviews and recordings, the author also examines the performance of halē dā divān as a mode of transmitting a historical consciousness, arousing emotions that re-enact the past events, bringing them into a present consciousness.

### **Music and Food Synergy: Local and Slow Food Movements and Their Musics**

*Sarah Quick, Winthrop University*

Stemming from a study on the overlapping Local and Slow Food movements in Columbia, South Carolina, this paper suggests that alternative food ideals conjoin and feed off of counter-cultural musical practice. Local bands and musicians of varying genres have many members also working as laborers, entrepreneurs, and even small-scale farmers in an expanding network of sites promoting Local and Slow food as well as heritage foods. This paper will seek to understand the social and cultural relationships between these food and musical sensibilities. Are these intersections recognized? If so, how do these practitioners view such relationships—as spurious, as central, as metaphorical? Does their musical praxis reflect, refract or obscure their ideological stances regarding sustainability and ecological matters? Through interviews and participant observation as a performer, consumer and volunteer-urban farm hand, I will consider how these social and performative settings intersect and influence each other.

### **Displacing the Body, Converting the Courtesan: The Baiji's Voice in *Sant Tukaram***

*Matt Rahaim, University of Minnesota*

*Sant Tukaram* (1936) is one of the most influential Indian films of all time, and the first to find an international audience. Most accounts of the film focus on its protagonist, Tukaram, a 17th century singer-saint whose devotional songs constitute the movie's moral core. This paper instead examines another singer in the film who is usually ignored: a courtesan who is sent to tempt Tukaram with erotic song. The courtesan not only fails to corrupt him, but is herself converted to Tukaram's moral-devotional path. This conversion is marked by her song performances immediately before and after the confrontation, which demonstrate a radical change in her voice and physical bearing. This moving scene, however, signifies more than a personal crisis. Both in *Sant Tukaram* specifically and, more broadly, on the early 20th century concert stage, the displacement of eroticism by devotion was made visible and audible through distinctive changes in postural and vocal practices. Combining recent historical scholarship on courtesantry and music reform with an analysis of the courtesan's vocal and kinesic performance, I argue that the transformation of this particular musicking body on film mirrored the transformation of female performance practice in urban Indian public space in the 1930s.

### **“Burn, K-Doe, Burn”: Memory and Endurance at the Mother-in-Law Lounge**

*Julie Raimondi, University of California, Los Angeles*

New Orleans has been remarkably adept at sustaining its cultural and musical heritage, particularly when one considers the obstacles working against the aims of preservation. My case study in this paper is the Mother-in-Law Lounge, located at 1500 North Claiborne Avenue. The Mother-in-Law Lounge promotes the musical legacy of R&B star Ernie K-Doe, self-proclaimed “Emperor of the Universe.” Created in 1994, it memorializes K-Doe’s 1961 hit, “Mother-in-Law.” After K-Doe died in 2001, his wife Antoinette enshrined the nightclub with a fully-dressed mannequin of her late husband. Antoinette passed in 2009, yet the club remains open at the time of abstract submission, thanks to Antoinette’s daughter Betty Fox. The Mother-in-Law Lounge provides an opportunity to study how people create musical places, and how they sustain them through memory and emotion. This paper explores how a four-walled building has been transformed into an inimitable place. Why is it that the lounge remains open, despite death, economic woes, and six feet of Katrina floodwaters? How has the embodiment of the K-Doe personality transferred into the space, his memory living on after his life has ended? The eccentric stylings of the nightclub help to create its distinctive identity: giant murals, bathtub planters, walls covered in photos, and of course, the K-Doe shrine. This paper aims to get past the physical objects, however, to see how memory, love, respect, and a refusal to lose local cultural heritage have informed the intent required for the continuation and sustainment of this special place.

### **Performing La Colombia: Transnational Dimensions of Locality in Mexican Cumbia**

*Jesus Ramos-Kittrell, Southern Methodist University*

Current studies show that, through transnational mobilizations of capital, meanings and people, late capitalism has interrogated territorially based notions of culture, political affiliation, and citizenship (Gupta et. al. 1997, Ong 1999, Canclini 2001, Madrid 2008). In this light, this paper focuses on the city of Monterrey, Mexico to consider how the transnational flow of Colombian expressive culture (specifically, cumbia music and dance) articulates a soundscape in which marginalized Mexican individuals, on the one hand, assemble a cultural identity in reaction to the neglect of civil rights and responsibilities by the state, and on the other, legitimize their marginal cultural position in the city through the mainstream consumption of this music. As reflexive strategies for the communication of collective experience, Colombian music and dance (a performative complex called *la colombia* in Monterrey) align with Raymond Williams’ “structure of feeling” concept, still received with controversy due to the elusive moment of cultural process it describes (Filmer 2003). However, performance studies allow to consider *la colombia* as a structure of feeling: a phenomenological dimension of locality in which the performance of foreign practices creates a cultural space of transnational resonance which, legitimized by consumption, challenges local

notions of identity and citizenship. Through a story of cultural displacement and appropriation, this paper hopes not only to shed new light on Williams' theoretical framework, but ultimately to reconsider locality as a sound ecology in which identity unfolds as a globally articulated and transnationally operating way of being.

**Reinterpreting Devotional Songs As National Anthems in the Coptic Canadian Diaspora: *Taratil* and the Nag Hammadi Killings in Upper Egypt**

*Carolyn Ramzy, University of Toronto, Canada*

One January 17, 2010, 6,000 Coptic Canadian Christians packed into a large banquet hall in the city of Toronto for a prayer meeting and rally, protesting the Christmas Eve killings of seven Coptic youths in Nag Hammadi, Upper Egypt earlier that month. Interspersed between the fiery speeches of Coptic officials and Members of Canada's Parliament promising to defend Christian human rights, the congregation sang along to music videos that featured Arabic devotional songs known as *taratil*. *Taratil* are a genre of non-liturgical Coptic Christian folksongs, and have been slowly transformed into a popular music phenomenon in the last 40 years via cassettes, the Internet and private Coptic satellite channels. Their texts are highly evocative and draw on widely recognized folk and popular metaphors to express a distinctly Coptic piety. In these music videos, *taratil* accompanied religious images of saints with contemporary photos of the rising sectarian violence between Christians and Muslims in Egypt, outlining a history of Coptic persecution and framing the Nag Hammadi victims as martyrs who died for their faith. In this paper, I investigate how devotional *taratil* are being reinterpreted as religious national anthems in the Coptic diaspora. Drawing on fieldwork in Toronto, Canada and Cairo, Egypt, this study illustrates the performative politics (Butler and Spivak 2007) of *taratil* as they are featured in these music videos. Furthermore, I examine *taratil's* role in articulating a rising Coptic ethno-religious nationalism and contributing to the increasing religiosity and social polarity between Coptic Christians and Muslims in Egypt and abroad.

**"The Sound of Modern Kazakh Nomads": Neo-traditional Musicians and the Politics of Re-asserting Kazakh Cultural Identity in Post-Soviet Kazakhstan**

*Megan Rancier, University of California, Los Angeles*

The 21st-century musical landscape of post-Soviet Kazakhstan synthesizes many diverse styles that are both home-grown and imported from abroad. One of these contemporary musical strands might be termed "neo-traditional" – in which artists consciously combine elements of Kazakh traditional music with rock, pop, hip-hop, and jazz. By featuring Kazakh "national" instruments (such as the two-stringed lute *dombra*, the bowed horse-hair fiddle *qyl-qobyz*, and the jaw harp *sheng-qobyz*) and guttural singing, these artists attempt to represent Kazakh-ness in a musical style that conveys both tradition and modernity, both the nomadic and the cosmopolitan. While not a movement per se, the handful of Kazakh artists producing "neo-traditional" music represents

a growing stratum of Kazakh society who are increasingly worldly, but preoccupied with discovering and maintaining their cultural roots. The rationale of many neo-traditional artists frames their music as a reaction against the cultural Russification of Kazakhstan since the late 18th century, and as part of a wider effort to promote Kazakh cultural identity – a campaign that the Kazakh government itself has struggled to advance since 1991. Although their musical styles diverge widely, each artist views him or herself as an agent for making Kazakh traditional music more accessible to young, urban Kazakhs – and to a global audience through the world music market – thus promoting Kazakh traditional culture on several fronts. This paper will highlight the Conservatory student ensemble "Turan," the internationally recognized instrumentalist Yedil Husseinov, the young *qyl-qobyz* player Akyerke Tajibaeva, and the band Roksonaki, all of whom were interviewed in spring 2008.

**From Musical Trope to Social Action: Popular Music Styles and the Power of Semiotic Ambiguity**  
Chair: Evan Rapport, The New School

**The Blues as a Concealed Locus of Power in Punk Style**

*Evan Rapport, The New School*

The blues occupies a singular place at the center of American popular music: the foundational set of resources for scores of styles, and an explicit source of power connected to shifting ideas of race, gender, and sexuality. Musicians seeking to destabilize socially constructed categories have frequently drawn on the blues for its associations with potency and authority, thereby both adding new layers of ambiguity and reinforcing the blues as a site of power. Among the musicians cited most frequently by punk rockers as common points of reference—including the Stooges, MC5, Velvet Underground, and Patti Smith—innovative treatments of blues resources signaled revolution, challenges to social order, and calls for new collaborations among youth. But although the blues, and their particular approaches to it, served as essential models for punk as a distinct style, in the decades since punk's emergence the blues has become one of punk's least discussed elements. I interrogate this absence in terms of musical language. Subsequent performers frequently emphasized aspects of vocal style historically mapped as white, creating stylistic ambiguities but also concealing blues resources as punk's primary foundation, and ultimately revealing inherent contradictions in punk's revolutionary agenda. Finally, I examine the continuing narrative of the blues' relationship to punk in light of work by recent musicians, including Jonathan Kane and Ian Svenonius, who explicitly emphasize blues resources, and, in various ways, return to the blues as a locus of insurgent power in a punk context.

**Les Têtes Brulées, Minstrelsy and the Patriotic Mirror***Dennis M. Rathnaw, University of Iowa*

This paper examines the notion of contemporary minstrelsy in the performance practice of Cameroonian bikutsi musicians. Although bikutsi has long been understood as a women's unaccompanied song form, modern bikutsi has often turned a critical voice toward the government, the media and indeed the West. Recently, a more dominant American political presence has again altered the direction of bikutsi lyrics and performance strategies. Using the example of the band Les 'Têtes Brulées' Fourth of July performance for the American Embassy in Yaoundé, I will show how a non-Western pop band can negotiate performance technologies I have referred to as strategic minstrelsy in order to engage the Western other on its own terms. Here LTB move beyond their usual critique of the transnational music industry and global market expectations to hold a mirror up to the image of the West, in a creative response to current political anxieties. Minstrelsy in its contemporary form might be regarded as more than a political or artistic choice. Rather it constitutes one modality of power in the postcolony. I maintain that the conscious use of local and global images, sounds, technology and the media affects knowledge production in the public sphere, and establishes an attempt to define a critical voice. If the purpose of the minstrel mask is as much to maintain control over a potentially subversive act as to ridicule it, then it might be more productive to see Les Têtes Brulées as mastering the space of instability or contradiction in the form itself.

**Dancing Around Discourses: Ivorian Immigrant Performance in Transnational Perspective***Daniel Reed, Indiana University*

Immigrants from Africa have been arriving in the eastern United States in steadily increasing numbers over the past couple of decades. Among these recent immigrants are musicians, dancers, and mask performers from Côte d'Ivoire. These immigrant performers occupy multiple spaces simultaneously; as members of an immigrant community geographically dispersed across the eastern U.S. they are simultaneously unmoored from their place of origin and deeply engaged in its symbolic representation to North American audiences. In order to emphasize the humanistic dimension of both immigration and the transnational circulation of ideas, this paper will focus on the life and work of one individual—Ivorian immigrant and New York City resident Vado Diomande. A former member of the Ballet National de Côte d'Ivoire, Diomande has for decades represented a wide variety of Ivorian music and dance traditions in staged contexts around the world. Scholars such as Polak, Kapchan and Taylor have observed that transnational musical culture can be full of irony and paradox, and Diomande's work is no exception. In performance and in promotional materials, Diomande operates strategically in and around discourses of Africa as an authentic, racialized, sacred space. Promotion of Diomande's performances—which feature dancers of diverse cultural origins, jembe drumming and sacred masks—at turns reifies and challenges such discourse.

**Music of West African Immigrants in the United States***Daniel Reed, Indiana University*

This panel explores the globalization of African music through the experiences of West African musicians living in the United States. Through ethnographic research and analysis, we examine how West African immigrant musicians living and working in the U.S. adapt their performance practices to new cultural contexts. Emphasizing the humanistic dimension of immigration, the panel will focus on individual experience. The first panelist will examine the lives of several West African griots in the northeastern U.S. who renegotiate griot identity, strategically drawing upon romanticized notions about griots to market themselves to American audiences. Our second presenter will consider a New York-based, Ivorian mask and music performer and former Ivorian National Ballet member who, in performance and in promotional materials, both reinforces and challenges common discourses about Africa. The final paper will analyze the lives of several Liberian performers who, in the period following the Liberian civil war, have reconstituted a version of the former Liberian national cultural troupe in Philadelphia. Our discussant will address key questions, such as: How are these African performers' lives and musical practices changing in the context of the United States? How do performers meet and/or challenge cultural expectations, whether those of their fellow immigrants or of their American audiences? What role does performance play in processing crisis? And how are African identities renegotiated in new settings? By addressing these questions, we will shed light on how West African immigrant musicians engage complex processes of mediation, representation, translation, and collaboration, often resulting in new musical directions.

**Qin: The Seven-String Zither of China***Helen Rees, University of California, Los Angeles*

The seven-string zither qin is the iconic instrument of China's literati, featuring in numerous paintings and poems over the last 1500 years. With its unique tablature notation, huge solo repertoire, and exalted place in elite culture, in 2003 the qin was named a UNESCO "Masterpiece of the Oral and Intangible Heritage of Humanity." Outside China, it appears increasingly in world music textbooks—for example, the China volume in OUP's "Global Music Series" (2008) and the latest edition of *Worlds of Music* (2009). Yet the qin is hard to understand without hands-on demonstration, and to date no English-medium films exist to explain the instrument's complex characteristics. Shot in 2009, my thirty-minute film *Qin: The Seven-String Zither of China* will debut at SEM. Seeking to fill the AV void and complement our commonly used textbooks, it features Pittsburgh-based qin expert Bell Yung explaining the history of the instrument, demonstrating finger techniques and notation, and performing one complete piece. In addition, the film employs archival footage and photos to document the remarkable legacy of Yung's famous qin teacher, Tsar Teh-yun (1905-2007). Tsar left Shanghai for Hong Kong in 1950 and passed on a deeply conservative version of the qin tradition to dozens of local and foreign disciples, making her style especially

influential worldwide. During discussion, I shall request feedback on changes necessary to make the film suitable for classroom use. I shall also underline the importance of unearthing unpublished early videos and photographs to add historical depth to a very current tradition.

### **May You Have Courage in Your Life: A Bulgarian Musical Story**

*Timothy Rice, University of California, Los Angeles*

This is a 50-minute documentary film about two outstanding Bulgarian traditional musicians who immigrated to the United States in 2001. Before they emigrated, they were well-known and respected professional performers with numerous recordings to their credit. Today they are beloved by international fans of Bulgarian music and singing. Like most lives, theirs have alternated periods of stability and success with setbacks and the struggle for better days. In their case, the struggle for a better life has been motivated by a desire for artistic growth and satisfaction and for a promising future for their two daughters. This film documents their trajectory of success and struggle, joy and pain, nostalgia and hope. Their story is also part of a larger issue for Bulgaria: a brain drain since the end of communism in 1989 that has left those who remain variously curious, envious, jealous, proud, and scornful of those who have left. Since these musicians are bearers of a musical tradition with strong bonds to their national identity, their leaving is particularly problematic for the nation. The film, narrated by the musicians themselves, contains musical performances, interviews, archival film and photos, and days-in-the-life footage.

### **Negotiating African Guyanese Ethnic Identities Through Kweh-Kweh Ritual Dance**

*Gillian Richards-Greaves, Indiana University*

Kweh-kweh is a uniquely African Guyanese pre-wedding ritual system that originated amongst African slaves in Guyana and functioned as a medium for music-centered matrimonial instruction for engaged couples. The kweh-kweh ritual takes place on the wedding eve and comprises of six to ten ritual segments, each of which is executed with music and dance, and allows for the interaction between the bride and groom and the community at large. Though some African Guyanese view kweh-kweh as a crucial aspect of their ethnic identities, others regard it as socially insignificant or dead. African Guyanese Christians particularly view African-derived cultural practices as backward or pagan and tend to be wary of engaging in certain kweh-kweh ritual segments, such as the pouring of libation to welcome the ancestors. Nevertheless, at the onset of weddings, Afro-Guyanese of all strata, including many who verbally disparage kweh-kweh, manipulate kweh-kweh ritual segments and performative practices to participate in the ritual. In this paper I will articulate the ways that kweh-kweh creates a virtual space in which African Guyanese deliberately and inadvertently negotiate various ethnic identities.

### **“So Old it’s Almost New”: The Carolina Chocolate Drops, Ideologies of Tradition, and What it Means To Play “Old-Time” Music**

*Thomas G. Richardson, Indiana University*

While referred to as an “old-time” string band in the popular press, and exhibiting many of the styles and repertoire known as “old-time” music, the Carolina Chocolate Drops also represent something new within “old-time” music. The Chocolate Drops challenge both popular notions of genre (their Nonesuch debut charting on Billboard’s Folk and Bluegrass charts) as well as specific ones as demonstrated by reactions from self-identified “old-time” players.

The questions that arise from this uncertainty revolve around questions of tradition, community, performance style, repertoire, and race. Since the release of the band’s debut record, *Dona Got a Ramblin’ Mind* which drew largely from the old-time square dance repertoire of their mentor Joe Thompson, coupled with their Sankofa Strings project *Colored Aristocracy*, which displayed a wider range of source material, the Carolina Chocolate Drops have complicated the notions of exactly which traditions “old-time” draws from, and how those traditions are enacted in the present, and by whom.

Through interviews with the band members, label owner Tim Duffy, as well as ethnographic research done on the old-time community of Bloomington Indiana, this paper investigates various notions of “tradition” and how it is manifest through performance style, venue, and repertoire within the larger form of “old-time” music.

### **Hearing Colonialism in Nineteenth-Century Algeria**

*Kristy Riggs, Columbia University*

In his travel journal of 1837, a British aristocrat related his discovery of a “Moorish” Algerian family sitting near the harbor singing the *Marseillaise*. As he listened to the familiar words “Marchons, marchons!” sung by these “children of Mahomet,” the aristocrat became convinced of France’s success in colonizing Algeria. This account is not unique. Tourists who crossed the Mediterranean in order to enjoy the sun and nature of Algeria were greeted by the sound of military bands performing at the port of Algiers. French army bands in Algeria performed at regal gatherings and in parades celebrating military victories. Regiments of Algerian soldiers from France’s *Armée d’Afrique* also performed French military music. The ubiquity of military music in French Algeria musically invaded the colony and confirmed in sound France’s control within the region. In this paper, I examine how performances by French military bands and concerts of French military marches in Algeria created a soundscape of French colonial control. The pervasive sounds and collective performances of national songs and marches reflect what Benedict Anderson identifies as an “experience of simultaneity” that presents the image of “unisonance,” or an imagined community through sound. Performances of military songs raised money for the French military and garnered public

support for the colonial project in Algeria. Military music united France and Algeria, soldiers and civilians in “unisonance:” an imagined community of the French empire through sound.

### **Theorizing Radical Multiculturalism and Sonic Identity Politics in Afro-Asian “Fusion” Music**

*Tamara Roberts, University of California, Berkeley*

As a political project, multiculturalism has been heavily critiqued for its failures. Detractors describe the agenda as one of containment, in which the government, academy, and dominant cultural institutions usher in racial/ethnic minorities while simultaneously simplifying and de-politicizing their traditions. For marginalized people, music has long been a site for the expression of identity and promotion of non-dominant culture. But within multicultural strategies of containment, what room do contemporary artists of color have to produce politically efficacious work? What exactly does it mean for music to be “radical”? How can we better theorize the tangible political work that a piece of music might do? To address these questions, I examine the work of composer and musician Fred Ho. Ho’s compositions infuse Black Arts Movement-style free jazz with a variety of world musical traditions, all in service of anti-racist politics and the promotion of Third World—or Afro Asian—unity. His work reflects a “radical multiculturalism” that disrupts dominant racial categories by historicizing and re-politicizing non-western practices. Yet by including instruments, melodies, and narratives for their sonic difference, Ho simultaneously performs “sonic identity politics,” a rendering of culture that results in the reinscription of simplified racial markers. Posing a theory of musico-racialization—the process by which sounds are both marked with racial meaning and the ways in which sounds themselves perform race—I argue that due to longstanding sonic stereotypes, the work of artists like Ho remains inextricably bound between these two polarities, requiring a new way of conceiving of musical politics.

### **It Looks Like Sound!**

*Emily Robertson, University of Maryland, College Park*

During the first decades of the 20th century, several early systems for recording sound for ‘talkie’ films were developed. By the 1930s, the most prevalent of these systems functioned by optically recording sound waves onto an area of the filmstrip. This technology allowed early film sound technicians to create completely synthetic sound by drawing or photographing patterns on the soundtrack area of the film. Several artists across the globe used this innovation to write what became called “animated” or “ornamental” music. These were tones that had never existed prior to playback. Some were created to mimic pre-existing sound, some purely to explore the relationship between visual art and sound. Despite the unusual capabilities of this technique, its popularity among mainstream filmmaking was short-lived. The artists were dependent entirely upon their technological medium, and when that faded, so did their art. This paper examines the development of the “animated sound” technique amidst early sound film history; the reactions and ideas of the

filmmakers who used the technology during the height of its utility; and specific examples of animated music from the work of filmmakers Norman McLaren and Oskar Fischinger.”

### **Between First Nations Song and Early Music**

*Dylan Robinson, University of Toronto, Ontario, Canada*

The interactions between First Nations traditions and Renaissance and Baroque music have a varied history in Canada extending from first contact to the present. In Haloet (1636) Gabriel Sagaard-Théodat adapted a Mi’kmaq melody overheard from Chief Membertou into four-voice homophonic settings, and sent this back to France as a representation of the people of the ‘new world.’ The cultural hybridity between First Nations song and Early music represented by Sagard’s transliteration of Membertou’s song is, however, far from uncommon in the history of Canadian music, and there has been a recent turn toward integrating these traditions both by Canadian orchestras and First Nations artists. The Tafelmusik Baroque Orchestra has collaborated with throat singers on Vivaldi’s Four Seasons. The opera Giiwedini by Algonquian artist Spy Denomme-Welch brings together a Baroque dance genres with First Nations song and Anishinabek history to address land rights in Témiscamie area of Quebec. For the past five years Andrew Balfour (Cree) has led Winnipeg’s Early music ensemble Camerata Nova in explorations of Cree culture and Renaissance polyphony. My presentation will seek to understand this recent surge of works that bring together Early Music and First Nations cultural practice. More specifically, I will analyze the ways in which these considerably different sound worlds interact with the different publics (Western art music, and First Nations communities, and sub-communities within these) that constitute the audience for these performances and how the works resonate differently with the publics engaging with the music.

### **Eurovision or Tunnel Vision? Bulgarian Concepts of the Male Voice**

*Angela Rodel, University of California, Los Angeles*

While much has been written about Bulgarian female singing and the various meanings associated with certain vocal timbres (Rice 2003; Buchanan 1996, 1997; Frishkey 2003), little attention has been paid to Bulgarian men’s singing. This paper examines some aspects of Bulgarian male vocal timbre through a case study of Krassimir Avramov, winner of the 2009 Bulgarian Eurovision contest, whose unusual countertenor vocal quality elicited a virulent, overtly homophobic response in the national media. Protestors circulated petitions demanding that Avramov be disqualified from representing Bulgaria in the international competition given his “poor musical performance and non-traditional sexuality.” I draw parallels between the Avramov case and male folk singing, examining how many Bulgarians interpret male vocal style as a direct expression of sexual orientation/identity and hold quite narrow conceptions about which male vocal qualities are “acceptable” (i.e. straight/masculine). In addition, I examine how the pedagogical and professional ensemble system is structured so as to encourage

and validate certain types of male voices (the Rhodope baritone, the traditional bard style, neo-Macedonian polyphonic singing) and discourage others (Thracian tenor, older Macedonian style). While Tim Rice (2004) points to the case of a professional female bagpipe player as proof that the communist ideal of gender equality has trumped traditional beliefs about gender roles in musical performance, I argue that this holds only for women taking on traditionally male roles, but not the reverse. I tie these observations about the male voice to broader issues of Bulgarian singing and the gendered/localized body raised by my research.

### **A Theory of Infinite Variation**

*Brenda Romero, University of Colorado, Boulder*

Among the challenges ethnomusicologists face in the twenty-first century is transforming Western music conservatory elitism to more productive social images by further legitimizing the study of ethnomusicology, and especially the study of music of world cultures with which we are unfamiliar. We must simultaneously create new programs that expand the opportunities for music study and enable a greater prominence for music in world societies, and particularly in our own. When university music programs, particularly in state universities, continue to legitimize Western art music and undermine the music of world cultures, it is still possible to focus on expanding the canon by doing what ethnomusicologists do best: articulate difference. With the work of ethnomusicologists Kofi Agawu and Simha Arom as points of departure, this presentation focuses on articulating differences between Western meter and rhythmic cycles, calling attention to the irrelevance of terms like meter, metric, syncopation, polyrhythm, and form in the context of cyclic organization. In addition to comparing different cultural approaches to temporal structures, the presenter draws on musician dancer Chris Berry's work with the Shona people of Zimbabwe, which demonstrates some of the ways in which cyclic concepts can perpetuate cultural value systems.

### **World Music Theories: Context and Concept**

*Brenda Romero, University of Colorado at Boulder*

Ethnomusicology 101 expounds the significance of Alan Merriam's tri-partite model of musical process, based on "conceptualization about music, behavior in relation to music, and music sound itself" (1964). And although ethnomusicologists can easily talk about these parameters, we continue to use terms inherent to Western musical ideas and hesitate to articulate those distinctions that mark different intellectual traditions. While it may be true that we all stem from one African ancestor, today the world is a kaleidoscope of difference, and if we can count on anything, it is that folks will try to be unique and different. This panel does not pretend to resolve the crisis of representation, but offers new facets to the ongoing debate, advancing a diversity approach to music theory based on the ethnomusicological truism that musical concepts are the products of people and contexts. The first presenter provides a typology of a variety of rhythmic structures and their music-cultural contexts, differentiating rhythmic cycles from Western meter

(after Agawu and Arom), and thus calling attention to problems inherent in terms like meter, syncopation, polyrhythm, and form in cyclic musical contexts. The second panelist focuses his discussion on explicating the sonic and gestural nuances of rhythmic cycles in a case study on Flamenco. Parallel to the typologies offered before, the third presenter focuses on the musical parameter of heterophony as a result of its musical context. Two discussants, specialists in African and American Indian musics, provide final commentaries.

### **Fantasy Island: Song and the Imagination of Corsica**

*Ruth Rosenberg, University of Illinois, Chicago*

The Mediterranean island of Corsica was incorporated into France in 1770, beginning a gradual process of political, cultural, and linguistic assimilation of its inhabitants. In continental France, relatively little was known about Corsica until the 1830s, when a body of purportedly ethnographic literature (including travel writings, guidebooks, and folksong collections) began to proliferate in metropolitan France. Out of this body of literature, which drew on an Orientalist fascination with the Mediterranean world, traditional Corsican music, song and poetry emerged as a predominant and multivalent symbol of the island's difference from Europe. In this paper I examine how traditional song, in particular the funeral laments improvised by Corsican women, became so closely associated with the French view of Corsican national character during the nineteenth century. I argue that the idea had its roots in the ethnographic realism of a novella called *Colomba* by Prosper Mérimée (1830), in which a beguiling young Corsican singer (a clear predecessor to Mérimée's better known *femme fatale* Carmen), uses her talent for improvisation to subvert her family's acceptance of French mores. I further argue that, despite its roots in this work of fiction, folklorists from the nineteenth century onward perpetuated this trope, making song a key element in the Othering of Corsica and in the demonization of traditional Corsican cultural practices seen as resistant to assimilation.

### **Hybrid Song Repertoires of Southwest Thailand's Rong Ngeng Tanyong**

*Lawrence Ross, CUNY Graduate Center*

In southwest Thailand, a social dance called *rong ngeng* arose from an idiomatic, northwest Malayan version of *ronggeng* first introduced to the region in the 1930s by a small group of performers from Malaya who taught members of a community on Lanta Island in Krabi province. As the performers and their local students spread *rong ngeng* throughout the Malay and Thai-speaking communities in the lower Andaman Sea coast, they transformed its texts into the local *phak tai* dialect, sang using an indigenous poetic form, and expanded the melodic repertoire—originally a mixture of northwest Malayan folk tunes and popular pan-Malayan *bangsawan* theater songs—to encompass new tunes adapted from local lullabies, courtship songs, and folk theater. This new style, known as *rong ngeng tanyong*, in time became a prominent medium for expressing local identity. *Rong ngeng*

*tanyong* spread and reached a peak of popularity following the Second World War: a period of major social and economic changes in the region when Malayan and southern Thai cultural spheres became increasingly separated, Thai became the primary medium of communication, rubber agriculture expanded widely, and once-migratory populations became settled. While the songs of this era were not explicit commentaries on these changes, the genre as a whole reflected those transformations. This paper focuses on hybridity in *rong ngeng tanyong* melodies, texts, performance styles, and the social and creative processes that produced these changes.

### **Vital Mental Medicine: Civilizing the Antarctic Landscape through Blackface Minstrelsy**

*Jennifer Ryan, Indiana State University*

In November 1915, the members of the British Endurance expedition to Antarctica, led by Ernest Shackleton, evacuated the ship, having lost the battle between ship and ice. They could only bring the essentials for survival, yet “the Boss” insisted that the banjo was “vital mental medicine, and we shall need it.” This banjo provided the accompaniment in the 1915 Midwinter Concert the previous June, which included a blackface performance. The banjo continued to provide solace under conditions of great privation when the expedition was stranded on barren Elephant Island. Banjo player Leonard Hussey remarked about the 1916 Midwinter concert: “we certainly would have passed for genuine Negro Minstrels with a year’s dirt and grime on faces and hands.” This paper examines the relationship between the Antarctic landscape and music making, including minstrelsy, in the minds of members of “Heroic Age” expeditions to Antarctica. Reflections in diaries and memoirs by the members of the Endurance expedition, as well as Robert Falcon Scott’s Discovery expedition (1901-04), reveal their desire to “civilize” a harsh and unforgiving landscape, to carry their minds home to Britain, and to spread British culture to the most far-flung parts of the globe. Antarctic minstrelsy provides us an opportunity to reflect on the inextricable relationship between music and the environment and to consider implications of music making as colonialism in the early twentieth century.

### **Instruments of Violence: Jazz Funerals and the Death of Young Black Men in New Orleans**

*Matt Sakakeeny, Tulane University*

As young black men, brass band musicians in New Orleans are affected by structural marginalization and interpersonal violence. Members of the Hot 8 Brass Band grew up in dilapidated housing projects, pieced together an education in underfunded public schools, and learned to accept frequent harassment by the law. Trombonist Joseph Williams, 22, was shot and killed by police officers in 2004, and violent crime has claimed the lives of two other band members also in their early twenties. Musicians in the Hot 8 have voiced a response to these experiences through their instruments, in original songs that mix traditional and contemporary music as well as in public burials called jazz funerals. On record and onstage, Hot 8 compositions provide a

running commentary of social experience by combining the instrumentation of the brass band with the sounds and lyrical themes of hip-hop. And in the streets during a jazz funeral procession, musicians “speak” to the dead through sacred and secular songs old and new. Musical instruments articulate sentiments of suffering, frustration, and pleasure that have a particular resonance with audiences attuned to the music as a powerful local sound and who hear hip-hop as a primary mode of expression for contemporary African Americans.

### **Musical Ethnographies of Contemporary New Orleans**

*Matt Sakakeeny, Tulane University*

In the aftermath of Hurricane Katrina, there has been much worry over the fate of New Orleans’ distinctive musical traditions and cultural landmarks. These four case studies illustrate how musicians and others have persevered under crisis, reestablishing historic traditions, creatively expanding the boundaries of local music genres, and rebuilding locally significant spaces that provide a sense of community for New Orleanians. The panelists address: the current state of the cultural tourism economy, reconfigurations of the brass band and jazz funeral traditions, discourses of authenticity and sincerity in the performance of traditional jazz, and legacies of individual musicians and musical places. By bringing together various perspectives, each grounded in sustained fieldwork, this panel highlights the dynamism and flexibility of local culture while challenging the assumption of cultural loss in post-Katrina New Orleans. Further, the panelists suggest that studies of culture in post-disaster scenarios require attention to patterns of vulnerability that predate isolated moments of rupture. Based on their interactions with musicians and audiences in New Orleans, the panelists have found that the unprecedented scale of Katrina’s displacement and devastation is most productively situated in deeper histories that have shaped contemporary New Orleanians’ understandings of local traditions and cultural landmarks.

### **Radio Afghanistan Archive Project: Building Capacity, Averting Repatriation (Co-Author)**

*Hiroimi Lorraine Sakata, University of California, Los Angeles*

The repatriation of sound and video recordings is one of the ethnomusicology archivist’s most sacrosanct functions. From reviving forgotten traditions to inspiring new ones, recordings have the potential to make a broad array of meaningful impacts once returned to their place of origin. Beyond repatriating recordings or—as is usually the case—returning copies of recordings, what should our archives do to benefit the countries, cultures, and traditions that have made ethnomusicology’s very existence possible? Should ethnomusicology archives work to build the capacity of archives in the developing world? Should we make it a priority to help these archives preserve and provide access to the collections they, not we, possess? In this presentation we will discuss a project that is enabling archivists at Radio Afghanistan to preserve and provide wider access to some 8 500 hours of traditional music recordings. The project, which has had been funded by two



NEH grants, has given Radio Afghanistan archivists the equipment and training necessary to continue caring for their collections. While we will focus on the project's tangible outcomes (e.g. how many reels have been digitized, what form did the training take, etc...), it will also address the broader implications and benefits such a shift in functions has for ethnomusicology as a whole.

### **Engineering Social Space: The 'Silent' Structures of Alan Bishop's Radio Palestine.**

*Joseph Salem, Yale University*

Radio Palestine, disc SF008 in the Sublime Frequencies catalogue, is advertised as a "super-sonic collage" featuring "Cairo Orchestral/Greek Sartaki/Palestinian Folk/Jewish and Euro-hybrid music styles/Jordanian reverb guitar...all placed deep within the mirage of an eighteen-year-old time capsule of news, commercials, radio plays, UFO signals, secret agent messages and chainsaw shortwave." Significantly, this disc was recorded and compiled by Alan Bishop as early as 1985 before being reengineered (with Scott Colburn) in 2003. As such, the recording transports the listener to an imaginary environment far removed from any nostalgic Palestine we might envision today. Bishop creates this unique sense of time and space by subtly manipulating various forms of recorded media and editorial content to constantly reorient the listener's perceptions: first, by surrounding the clear, representational power of each sample with acousmatic ambiguity; and second, by creating dense relational networks of signification throughout the work as a whole. De-constructing these forceful juxtapositions in Radio Palestine reveals how various layers of the collage collide throughout the disc. The listener is left with a sublime experience of Lyotard's "unpresentable": a space between the clear, topical representations of particular sights and sounds and an ineffable social space carved and crusted by the gaps and fissures rupturing the sonic landscape at every jilting cut. In this final analysis, the floating tension between a segregated homeland and its boundless, open airwaves radically shifts Radio Palestine from "time capsule" to contemporary commentary: here, loud, and now.

### **Coding the Character, Sounding the Scene: Melodrama, Characterization and "Mise-en-scenic" Construction Through the Music of Hindi Cinema**

*Natalie Sarrazin, SUNY, Brockport*

Hindi films are, by and large, rooted in the genre of melodrama, where character construction is often based on emotional extremes exhibited through intense situations, song lyrics and dialogue. The use of both foreground and background sound, particularly melodrama, provides the audience with appropriate and critical emotional direction. Music is essential in creating the mise-en-scene and its particular emotional tone, where preconceived notions and emotions of a scene are often a pre-digested part of the viewing experience. The nuances of music's use, however, are not so straightforward, as contexts and meanings rapidly appear and dissolve, and yet must continue

to make both musical, character, and narrative sense. Through analysis of films such as *Dilwale Dulhania Le Jayenge* (1996), *Kabhi Kushi, Kabhie Gham* (2001), and *3 Idiots* (2009), I will examine what sound in Hindi film reveals about underlying motivations, values, and masking or unveiling of a character and mise-en-scene. Sound, in this paper, concerns meanings associated with particular instruments, (Indian or Western), and also the meaning created by the diegetic or non-diegetic use of that instrument, (i.e. orchestration, genre, dynamics, expression). How is a character constructed through sound? Can a character's attributes be sonically enhanced or altered? In what ways does the use of particular instruments enhance or detract from both the character and mise-en-scene? Additional focus concerns the continuity of a character across the narrative stasis that often occurs during a picturization, particularly how or if a character remains intact from dialogue to song.

### **Threats to and Protection of Intangible Cultural Heritage in Refugee Camp Settings: Conceptual Framework and Case Study From Mae La Refugee Camp on the Thai-Burmese Border.**

*Gregory Scarborough, Cultural Cornerstones and UNICEF*

While it is natural for cultural heritage to adapt and change over time, it is critical to recognize that abrupt crises, such as wars and natural disasters, may pose extra-ordinary and sometimes preventable threats to communities' abilities to protect their cultural rights and cultural heritage. These threats are diverse and may be the direct result of conflict, natural disasters, economic and political violence, the internal dynamics of the displaced community or even caused by negligent NGO activities. Despite these threats, new opportunities for safeguarding musical heritage arise as communities flee oppression and have access to a wide array of international resources in the refugee camp setting. This paper fills a gap in applied ethnomusicology by providing a thorough conceptual framework of the intersections between intangible cultural heritage and humanitarian crisis, and raises questions that explore the often subtle environmental, political and economic factors which effect the expression and protection of musical heritage in the refugee camp context. In this two part paper, I will first present the 'Conceptual Framework of Intangible Cultural Heritage in Humanitarian Crises' which will build a foundation for understanding the threats to musical traditions as well as the barriers to and opportunities for engaging in its protection in Humanitarian Crises. The second part will look specifically at the case of Karen refugees living along the Thai Burma border to explore how conflict, displacement and the conditions of life and international aid in the refugee camp context impact musical heritage and the community soundscape.

### **Staging the Nation: Propaganda, Power, and Instrumentality in West African State Dance Ensembles**

*Paul Schauert, Indiana University*

The increasing scholarly attention to the roles of national/state dance ensembles has shown these institutions as significant sites that profoundly

shape culture as well as the lives of individuals. For instance, in the wake of various African independence struggles, state dance ensembles were initiated by numerous post-colonial governments to give cultural expression to national movements; these troupes staged/performed the nation to help indoctrinate citizens into new national identities and political systems. This panel explores multiple ensembles in three different West African nations as dynamic sites for political and social action. Namely, while examining the ways in which the state co-opts the cultural resources of its people/nation, we also conversely explore how performers employ these same state resources for their own ends. For instance, the initial paper shows how the Togolese dance ensemble was a vehicle for state propaganda, concealing the autocratic government there as it reinforced the authority of the country's leader. The subsequent discussion, focused on Ghana, argues that the inverse is also true - national ensembles are additionally sites where citizens "instrumentally" harness these state institutions to empower themselves by developing and capitalizing on their artistic talents. The final paper illustrates that these ensembles are instrumental to both citizens and their government; by tracing the trajectory of the djembe drum, this discussion examines how this musical instrument was mobilized to promote Guinea's state agendas within the country's national ballet, while subsequently being used by this troupe's retired members to assert their ethnic identity within a global marketplace.

#### **Instrumental Nationalism: Discipline and Empowerment in Ghana's State Dance Ensembles**

*Paul Schauert, Indiana University*

Studies of national/state dance ensembles have illustrated the important role these organizations play in shaping national identity and encouraging unity between diverse groups of citizens. In short, these works often show how the nation is performed and imagined. This discourse builds on a wealth of literature that exists particularly exploring the relationship between the state and its people. Often the state is analyzed as the instrumentalists, the ones who carefully calculate their appropriation and manipulation of the nation's culture in ways that propagate its ideologies and further its objectives. However, within these discussions, while often authors note the multiple imaginings/interpretations of the nation and nationalism, it is rare to find explorations of the ways in which individual citizens harness state institutions, such as dance ensembles, for their own ends. Thus, I propose a re-conceptualization of the phrase "instrumental nationalism" inverting and expanding it to include the ways in which individuals appropriate the state and its institutions to empower themselves. Extending Foucauldian notions of discipline and power, my discussion shows how members of Ghana's state dance ensembles negotiate the complex corpus of its rules and regulations as they seek to further their personal pursuits. While acknowledging the state's mobilization of Ghana's national dance ensembles to propagate its own ideologies, I move beyond a well-established discourse of the ways in which these groups aid in constructing the nation to instead focus on how these state institutions are used by its members, ironically, for purposes which may not necessarily be nationalistic.

#### **"Balkan-Jazz" and Ideology: Jazz Freedom Since the Cold War**

*Fritz Schenker, University of Wisconsin, Madison*

In the early 1990s, a group of young New York-based jazz musicians began introducing Balkan music into their musical vocabulary. While their project can be heard as part of a long history of jazz hybridity, their particular interest in the foreign was symptomatic of a new social turn, coinciding with the rise of world music as a global economic phenomenon. Several ethnomusicologists have analyzed the development of world music as part of the turn towards neoliberal capitalism, a transformation marked by the convergence of ideologies of freedom and new expressions of consumer entitlement (Feld, Erlmann). Scholars of jazz, though, have still tended to rely on a notion of freedom that is both historically specific and U.S.-based, conceiving of it most typically in terms of a strange mix of mid-20th century liberationist politics and American Exceptionalism (Saul, Singh, Monson). Drawing upon my ethnographic work in the Balkan-influenced jazz community, I argue that freedom discourse reveals a distinct split from black liberationist commitments. Neoliberal ideology, I argue, informed not only the creation of world music but also Balkan-inspired jazz and its enabling idea of freedom. Creators and critics of Balkan-inspired jazz have conflated different ideologies of freedom in the name of a new kind of U.S.-based jazz universalism. As these freedom debates become intertwined with discussions of race and music, they expose an ideological collision that not only influences conceptions of freedom but also informs the ways in which musicians, audiences and critics perform, experience, and understand jazz.

#### **Rumblings of Revolution: Copyright, Control and the Rise of Independents in Post-WWII American Popular Music**

*Laura Schnitker, University of Maryland, College Park*

The ever-present questions of ownership and commercial value of music have been challenging the American popular music industry since the sheet music era, but the development of sound media brought significant changes to both the development of musical styles and their distribution. Until 1914, copyright protection only covered the purchase and mechanical reproduction of published compositions, and composers, lyricists and publishers were not compensated for public performances of their music. When the American Society of Composers, Authors and Publishers (ASCAP) was established in that same year, the number of people who could benefit from commercial music expanded considerably, and any place of business featuring live or recorded music owed royalty fees for its public use. When radio became a significant part of American life, the networks avoided paying ASCAP fees by creating rival agency Broadcast Music, Incorporated in 1939, and recruited non-ASCAP musicians and songwriters. Copyright battles between the two agencies continued into the 1940s, and with the added complications of wartime shellac rationing, musicians' strikes and recording bans, the music industry effectively ground to a halt. In the meantime, independent labels began cropping up all over the U.S., eagerly delving into new and exciting

styles of music that would come to define the era. In this paper, I will discuss the independent label boom of the 1940s and '50s, examine their unique approaches to producing and distributing music, and explore how their negotiations of creative control shifted the industry's power structure and subsequently heralded a social movement.

### **Research, Co-Creation, and Love in Local Arts Advocacy**

*Brian Schrag, Summer Institute of Linguistics (SIL) International, GIAL*

Though ethnomusicologists have many valuable qualifications—and often, heartfelt motivations—for helping communities reach their social, physical, and spiritual goals, the lack of a guiding framework may diminish the effectiveness of their contribution. In this presentation, I describe an approach to community development that provides such a framework by focusing on the perspectives and activities of an arts consultant. Arts consultants—with many skills that overlap those of ethnomusicologists—help spark the emergence of socially invigorating performance traditions that draw on a community's song, drama, dance, verbal, visual and other locally nascent, thriving, or recovering arts. I outline and demonstrate the three primary components of a new program to train such people: ethnographic research, form research, and respectful, intentional co-creation. A short video demonstrates the research aspects in a Cameroonian context.

### **Training People to Make a Difference**

*Brian Schrag, SIL International, GIAL*

Worldwide contexts needing people skilled in applied ethnomusicology are increasing. Contributors to this panel will explore how learning contexts they have created prepare students to connect ethnomusicological skills and mindsets to work on social issues. They will describe the organizational context in which they work, the ideological, philosophical, and theological frameworks influencing the vision of change they promote, the competencies they are helping students gain, and the methodologies they employ. Contributors will also critique their program results and suggest modifications. In short, this panel will provide detailed descriptions of training in applied ethnomusicology in ways that will aid others in developing new courses and programs.

### **"Everything is in God's Hands": Negotiating Spirituality and Materiality in Bikinian Bomb Songs**

*Jessica A. Schwartz, New York University*

In 1946, King Juda ceded Bikini Atoll (Marshall Islands) to the United States for purposes of nuclear testing with the equivocal words: "*Men otemjej rej ilo bein Anij*" ("Everything is in God's hands"). Resounded in songs and speeches, these words have become the motto of the Bikinians, whose traumatic removal and continued displacement from their homeland was justified by the United States military in linking the nuclear phenomenon to a powerful religious discourse of world salvation and freedom, a discourse embedded into Bikinian

life through American Protestant missionary work beginning in 1857. This paper examines how Bikinians sonorize tensions between spirituality and materiality in *al in baam* ("bomb songs") as a means to address complex questions of agency, identity, and responsibility amidst their colonial and geopolitical inheritance. Drawing from archival and ethnographic work conducted between 2008 and 2010, I investigate how Bikinians utilize contemporary musical expression to construct a "mythico-history" (Malkki 1995) by inscribing acoustic historiographies of, and correlating, the missionary and nuclear encounters, both disseminating "moral narratives of modernity" that align progress with human emancipation through "a detachment from and reevaluation of materiality" (Keane 2007), and sounding them as liberating. However, the condition of exile has prompted Bikinians to imagine true liberation as reattachment to materiality (ancestral rights of and practices bound in the land) as conveyed in musical performances of *al in baam*. Lastly, I argue it is in these sonic spaces that Bikinians make audible their appeals for justice that are repeatedly silenced by United States courts.

### **With this Song, You Will Remember: Hip-Hop Activism, Typhoon Morakot, and Narratives of Disaster in Taiwan**

*Meredith Schweig, Harvard University*

Concerts performed in response to a disaster often serve outwardly as means of generating funds and awareness on behalf of those affected. But they are also important opportunities for survivors and supporters both to work collectively through their recent experiences and to generate shared memories about the disaster. In this paper, I examine a September 2009 concert staged by members of Taiwan's independent hip-hop community to benefit the victims of Typhoon Morakot. Indie hip-hop, though largely an underground phenomenon in Taiwan, has become a potent medium for sounding the fractiousness of sociopolitical discourse on the island and advocating individual and community rights to self-determination. As approximately fifty performers mourned those who perished in the storm, many also gave voice to their anger and concern about other issues, including the question of Taiwan's political sovereignty, pollution along the island's coastlines, and the systematic erosion of local languages and lifeways. In this presentation I invoke theoretical writings on trauma and memory to explore the means by which individual performers at the festival wove the typhoon into a larger musical narrative of disaster and discontent in Taiwan. I listen to moments of song and speech for insight into how performers located Morakot meaningfully among other sociopolitical struggles and their overlapping zones of hardship. Through this, I hope to expand understanding of the role that musical performance can play in mediating responses to disaster and pointing the way forward once a storm has passed.

### **Repatriation of Audio-Visual Archives in the 21st Century: Session II**

*Anthony Seeger, University of California, Los Angeles*

This panel would be Session II of two on repatriation and I, as discussant, would address issues raised in both panels. With regard to the topics for SEM

2010, repatriation addresses music displacement in that it is intent on rectifying the absence of cultural resources in their countries of origin and facilitating their return. Repatriation addresses issues of copyright, fair use and human rights as it strives to deal equitably and respectfully with individual artists and indigenous communities. And the very nature of repatriation reflects social activism in that relationships are initiated and processes set in motion to return ownership of music to its creators. The importance of addressing repatriation in the twenty-first century is underscored by the preponderance of new media and recent innovations in archiving. Our panel(s) offer both pragmatic details and theoretical insights into the importance of digital technologies. And finally, in a reflexive way, the process of repatriation expands the meaning of ethnomusicology itself. By enabling artists and scholars in the cultures of origin to share in these previously unavailable recordings, films, photographs and written documentation, a process of empowerment can lead to more illuminating and informative dialogic processes with ethnomusicologists. The rediscovery of cultural resources and identities sows the seeds for a richer harvest of musical understanding, analysis and reinterpretation of cultures.

#### **Of Ruins and Echoes: Gendered Poetics Among Destruction and Dislocation**

*Sonia T. Seeman, University of Austin, Texas*

Poetics of ruins and nostalgia for times past are inscribed in Turkish writings, songs, and visual markers, but how can ethnomusicologists measure silences and lacunae that result from current ruination and violence across gendered and ethnicized identities? The sounds of actual ruination began to proliferate in Turkey when law 5366 mandated the destruction of neighborhoods under the rubric of "Urban renewal" and under which some 80% of Turkish Roman ("Gypsy") homes and neighborhoods are being destroyed. While Stoler (2008) proposes an archeology of traces in documenting damage from internal and external imperialism, I propose an audiology of echoes in order to understand soundings of destruction and displacement that lead to textual lacuna, visual erasure, and aural silence. Based on fieldwork in Turkey (2005-present) this paper inquires into theoretical tools for sifting through the traces of sound subjected to erasure and silence. In this paper I examine the effects of masculine domination (Bourdieu 2001) in setting up structures of musical soundings and silences (Attali 1984) that can be traced from pre-crisis moments to the present. Changes in gendered musical labor and forms of musical expression are traced through four arenas: changes in musical labor in gendered music-making spheres; women-centered narratives performed by men; heightened visibility of female bodies at the cost of female voices in the public political sphere. As a framework, I reconstruct the soundscape of gendered sociability in past neighborhoods and references to place in song texts as an audiology of echoes against which current damage can be measured.

#### **Radio Afghanistan Archive Project: Building Capacity, Averting Repatriation (Co-Author)**

*Laurel Sercombe, University of Washington, Seattle*

The repatriation of sound and video recordings is one of the ethnomusicology archivist's most sacrosanct functions. From reviving forgotten traditions to inspiring new ones, recordings have the potential to make a broad array of meaningful impacts once returned to their place of origin. Beyond repatriating recordings or—as is usually the case—returning copies of recordings, what should our archives do to benefit the countries, cultures, and traditions that have made ethnomusicology's very existence possible? Should ethnomusicology archives work to build the capacity of archives in the developing world? Should we make it a priority to help these archives preserve and provide access to the collections they, not we, possess? In this presentation we will discuss a project that is enabling archivists at Radio Afghanistan to preserve and provide wider access to some 8 500 hours of traditional music recordings. The project, which has had been funded by two NEH grants, has given Radio Afghanistan archivists the equipment and training necessary to continue caring for their collections. While we will focus on the project's tangible outcomes (e.g. how many reels have been digitized, what form did the training take, etc...), it will also address the broader implications and benefits such a shift in functions has for ethnomusicology as a whole.

#### **A Canonized Periphery: Locating the Northeastern Sertão Within Shifting Brazilian Musical Cartographies**

*Dan Sharp, Tulane University*

The mapping of shifting musical centers and peripheries in Brazil is complicated by the nearly century-old populist gesture of centering sounds from the margins within national allegories of racial and cultural mixture (Vianna 1999, Dunn 2001). Through generations of literary, cinematic and musical representations, the Northeast has become a prominent place for this staging of national-cultural origins (Albuquerque 1999, Bentes 2003, Xavier 1997). This paper explores the ambiguous position of Arcoverde, Pernambuco as a 'canonized periphery' increasingly visible during the rise of Brazilian multiculturalism in the 1990s and 2000s. Arcoverde group Cordel do Fogo Encantado situates the backlands city at the center of their artistic vision, symbolically reversing center and periphery in a move reminiscent of how tropicalistas oriented Bahia, and mangue bit musicians centered Recife, Pernambuco. Yet, despite their escalating rhetoric regarding authenticity-producing margins, Cordel's vision retains as much as it reworks. The group reasserts a Freyrean celebration of racial and cultural mixture just as this durable ideology is ceding ground to a multiculturalist reconfiguration of identity politics. In addition, the musicians reinscribe the stubborn Northeast/Southeast regional binary just as a proliferation of other Brazilian musical identities sound from outside this well-traveled migratory route. This case study complicates notions of musical centers and peripheries in tourist

economies that increasingly create desired destinations out of selected margins.

**“Singing What Got Us Through:” Ethnotheological Interpretations of Contemporary Musical Performance in the Worship Life of a Black Baptist Church**

*Jeffrey Sheehan, Independent Scholar*

A century after the publication of W.E.B. Du Bois's *The Souls of Black Folk*, the many musics of Corinthian Baptist Church exhibit a diversity of expression and a remarkable unity of function in the musicking and religioing of different generations of congregants in this Black Baptist Church. The musical worship of Corinthian and similar congregations binds Doctor Watts hymns and the songs of the various Baptist hymnals to Christian hip hop and the music of the Potter's House Choir. Sorrow songs, gospel blues, and interpretive dance share time in the expressive life of the congregation. Eighty-year-old deacons, middle-aged pastors, and young mothers celebrate the musical worship of younger generations, interpreting their performances primarily as theologically significant acts of worship. The technical or aesthetic assessments, when they occur at all, are of secondary importance to the musical and religious specialists in the church; the congregation enjoys virtuosity, but they celebrate faith performed out loud. Drawing on the work of Barz, Du Bois, Geertz, Small, and Tilton, this paper explores multiple interpretations of musical performance at Corinthian Baptist Church in Nashville, Tennessee, to update Du Bois's iconic description of “the Music of Negro religion” as “the one true expression of a people's sorrow, despair, and hope.”

**Ida Oru Isai! (This is a Music!): An Ethnomusicological Documentary**

*Zoe Sherinian, University of Oklahoma*

Ida Oru Isai! (This is a Music!) is a one hour ethnomusicological documentary about the changing status of the parai frame drum and untouchable parai drummers of Tamil Nadu, India. This film is ground breaking in that it contends with the subject of folk drumming by outcaste musicians in India (never as yet engaged by an ethnomusicological film nor any published textual material), it will be one of only a few films available on folk music (others include work by Catlin) and the subject of changing caste dynamics in contemporary India. I will complete the editing of this documentary in summer 2010 and propose a partial screening at the SEM conference in Los Angeles. The session would involve a short introduction of the film, the drummers of the group Kurinji Malar with whom I studied the parai and who are the primary subjects of the narrative, the outline and purpose of the narrative, as well as filmic and editing techniques particularly related to the presentation of music in the film. After the screening, (full or partial) I propose to hold a Q&A session to discuss and receive feedback on the presentation of on- and off-screen performance in particular, as well as musical issues such as the usefulness of the teaching sessions and the reception of the film's message. This session at SEM will help me make the

final editing decisions before I submit it to international film festivals and distribution companies like National Geographic and PBS.

**Fela! The Roots and Fruits of Afrobeat**

*Stephanie Shonekan, Columbia College, Chicago*

The last three decades of the twentieth century instigated a wealth of scholarship and media attention on the genius of Fela Anikulapo-Kuti. In the first decade of the twenty first century, there has been a revival of interest in the music and social activism of Fela, exemplified most recently by the critically acclaimed Broadway show, *Fela!* Understanding that Fela's audience includes a wide spectrum of those who have studied him for years and those who are just getting acquainted with his work, this panel seeks to present new perspectives on Fela's musings, music, message, and legacy. Each paper will delve deeper into the multifaceted phenomenon called afrobeat by teasing out new trajectories in the extant scholarship on Fela specifically in terms of the formative philosophies that defined his activism and his politics. The first two papers will be focused discussions of how Fela adopted specific musical materials to drive his ideologies relating to politics and gender. The other two papers will present a continuum of ideological and philosophical values that privilege Fela by presenting a retrospective and prospective interrogation of his roots and global influences respectively. As a whole this panel will urge for new depth and breadth in our overall understanding of Fela and afrobeat.

**Like Mother, Like Son: The Revolutionary Songs of the Kutis**

*Stephanie Shonekan, Columbia College, Chicago*

Much of the scholarship on Fela Anikulapo-Kuti has acknowledged that his nationalist philosophy and social activism were influenced by his mother, Funmilayo Ransome-Kuti (FRK). In a recent publication I have argued that our understanding of FRK's influence on Fela should be broadened to also encompass Fela's musical strategies that are traceable to the work of his mother as she led the Abeokuta Market Women's movement of the 1940s. Fela's songs invoke specific stylistic devices that are closely reminiscent of the 200+ songs the market women composed and sang as they revolted against the oppressive policies of the patriarchal colonial and local administration. While this paper will highlight the fact that Fela and FRK both fought against the effects of colonialism and economic domination in the 1970s/80s and 1940s/50s respectively, it will emphasize the fact that FRK and the women were faced with an additional obstacle that led to a unique type of feminism. This paper will examine the specific ways in which the women's songs addressed their particular priorities – economic freedom, nationalistic pride, and gender equality – and how this resulted in a vibrant catalog of songs that were both similar to and distinct from Fela's.

### **Balkan Romani Music: State and Market Exclusions and Appropriations**

*Carol Silverman, University of Oregon*

This paper charts the relationship of Balkan Roma to forces of exclusion and appropriation via the state and the market during postsocialism. I examine how Balkan states have maintained the exclusionary practices of socialism while rhetorically and symbolically displaying Romani music as a sign of European multiculturalism. The 2002 Macedonian application for a UNESCO Masterpiece of Intangible Cultural Heritage for the Galichnik wedding provides a case study of erasure. Comparisons to Bulgaria reveal selective government support when EU goals can be met.

Roma are squeezed between a weak neoliberalizing state and an exploitative market. The market has introduced new mechanisms of both inclusion and exclusion for Roma. For Roma, music has always been about patronage, but now it is about big business which often works in ways that exclude Roma. In spite of the EU goal of Romani integration, Roma have re-emerged for many as the internal other; a threat to patriotism and security; at the same time, their music has been appropriated and tamed. Recent controversies over "Music Idol" contests in several East European and Balkan countries further illustrate the conflicting roles Roma must negotiate. I explore the paradox of two polarized but intertwined trajectories; one of EU-inspired inclusion of Roma and visibility of their music and one of vilification of Roma and the condemnation of their culture. Underlying my case studies is the question of who gets counted in the "nation" and why, and the reasons Roma are viewed as problematic in this arena, both historically and currently."

### **Problematizing East European Romani Music: Inclusions, Exclusions, and the Challenges of Representation**

*Carol Silverman, University of Oregon*

This panel explores Romani music as a contested field of culture via four in-depth case studies. We ask: who defines, represents, and controls Romani music and for what purpose? What does Romani music stand for in differing discourses and contexts? What is the role of the state (socialist/postsocialist), the market, and different Romani artists in this process? Furthermore, who is viewed as having the right and who actually has the means to represent Roma and why? Eschewing the narrow rubric that Roma should be studied for their own sake, or even that they have "their own music," we analyze structural discrimination and how it is paradoxically paired with increasing visibility of Romani music. We examine the role of the state in constructing "the nation" through music, thereby erasing Roma; and we look at the construction of canons and official spheres mitigated by unofficial spheres. We also examine market forces that Roma rarely control and the issue of appropriation of Romani music into multicultural discourse and commercial pop/folk fusion styles. The first paper on the Czech Republic analyzes how "temperament" is used to ascribe identity to sound/style. The second paper analyzes the relationship of poverty to musical aesthetics and style in Ukraine. The third

paper shows how a Bulgarian Romani music festival became an agent in marginalization of the very Roma it sought to represent. The final paper uses case studies of Macedonia's UNESCO application, pop music contests, and Bulgarian pop/folk to problematize who gets counted in the "nation" and why.

### **Rain Prophets and Song: Environmental Knowledge and Musical Preservation in Ceará, Brazil**

*Michael Silvers, University of California, Los Angeles*

While drought is an environmental crisis, its devastating consequences often result from socioeconomic factors and cultural practices. In northeastern Brazil, local knowledge about drought and musical culture came together on the second Saturday of January 2010, when farmers from around the region gathered in Quixadá, a city in the interior of the state of Ceará, to hear if it would rain this year. So-called "rain prophets," who learn when they are young how to predict when and how much it will rain every winter, make forecasts by observing nature. The festivities began Friday night with a concert of improvised songs, a kind of music called *cantoria*. Pairs of musicians took turns improvising verses to songs with predetermined rhyme schemes, singing about rain prophets, drought, farming, and life in the rural interior. Anthropologist Karen Pennesi writes that for farmers, practices of rain prophecy "build solidarity in opposition to exclusionary systems of government and science" (2007: 12). In this paper, I argue that *cantoria* also builds solidarity among people in the interior and stands in opposition to commercial northeastern music. Both traditions are seen as part of the same movement to preserve regional music and knowledge and remain outside of governmental and commercial forces. Giorgos Callis writes, "the way we perceive and talk about droughts is conditioned by, and reinforces, certain politics" (2008: 102). In this case, I explore discourse (both sung and spoken) about drought, politics, and culture at this year's Meeting of the Rain Prophets.

### **An Evening for Ourselves: Remembering Chris Iijima, A Grain of Sand, and the Asian American Social and Political Movement**

*Aaron Singer, University of California, Riverside*

The Asian American social and political movement occurred all over the United States, but Los Angeles was one of its focal points. Certainly, the city felt like home to Chris Iijima, Nobuko Miyamoto, and Charlie Chin. The album they released in the early 1970s, *A Grain of Sand*, is considered by many to be the very first Asian American album, and it influenced several generations of Asian Americans. On February 28, 2009, at the Japanese American Cultural & Community Center in the Little Tokyo area of Los Angeles, Miyamoto and Chin, the band's surviving members took the stage once again for the premiere of, *A Song for Ourselves*, a documentary about the life of Chris Iijima. The sold-out viewing also included performances by Blue Scholars, an Asian American hip-hop group from Seattle, and a special reunion of the L.A. based hip-hop group Native Guns. This paper examines the impact which, *A Grain of Sand*, and its performers had and continue to

have on the Asian American movement and the Asian American identity through ethnographic readings of the, *A Song for Ourselves*, film premiere event.

### **Film Music and National Consciousness in Three Asian Contexts**

*Mark Slobin, Wesleyan University*

#### Film Music and National Consciousness in Three Asian Contexts

Like other subfields of ethnomusicology, the cultural study of film music is beginning to balance localized case studies with comparativist gestures, seeking wider frameworks of analysis. One strong strand in the emerging texture is the way that film music interacts with and helps to shape national consciousness. As elsewhere, across Asia, moments of national self-definition can occur in an early postcolonial period of re-orientation, at critical junctures of war or confrontation, or at moments of strong transformatation. Key films, individual filmmakers, or cinema schools often enlist musical materials to make and shape their points about who we are "sometimes in conjunction with political entities looking for ways to reach the broad audience that film offers.

The panel will offer case studies from India, Korea, and Hong Kong that present concrete examples of how three Asian entertainment systems have enlisted music as an active agent for projecting and promoting national consciousness issues, in a time frame from the 1950s to the 1990s. Sources for these statements range from folksong to traditional theater to popular song, so suggest the great diversity of musical resources that can underie specific strategies in the cause of particular political agendas. At the same time that the papers present immediate contexts in specific societies, they raise issues of wider interest in the ongoing ethnomusicology of film.

### **Regulation in Retrospect: "Traditionality" Women Fiddlers, and Early 20th Century Music Competitions in Ireland**

*Tes Slominski, New York University*

For traditional and classical musicians in early twentieth century Ireland, the nationalist competitions and concerts of the Oireachtas ("Festival") and the Feis Ceoil ("Festival of Music") provided musical outlets and social gathering places in the service of promoting Irish music and music in Ireland. Because the nationalist movement recognized women as bearers of "traditional" culture, these events welcomed the public participation of women musicians, including champion fiddlers Mrs. Kenny, Teresa Halpin, and Mrs. Sheridan. Today, however, most Feis and Oireachtas traditional fiddle champions of both sexes have been written out of history because they are assumed to have been eminently forgettable "classical" violinists. In this paper, I demonstrate that similarities between competition settings and formal music examinations, as well as the overwhelming presence of women amateur classical musicians, established a feminized, "foreign" and bourgeois background against which the emerging Irish nation would sound out its homespun, working class

struggles for identity and independence. Using archival written sources and sound recordings, this paper will first refute the claim that these women champions were "mere" classical musicians. I will then explore the means by which the enduring tension between art and traditional music has engendered a set of historiographical logical fallacies that exclude some bodies—primarily those of women fiddle champions—from traditional music history. This exclusion, I argue, reinforces connections between "traditionality" and citizenship—connections that are relevant to histories of traditional music, but also to the status and reception of a growing population of ethnically non-Irish musicians in Ireland.

### **"That Mic's a Detonator:" Music Categorization and Political Subtexts in Rage Against the Machine's Evil Empire**

*Mandy J. Smith, California State University, Long Beach*

The eclectic 90s band Rage Against the Machine is difficult to categorize musically, politically, and ethnically. Scholarship on the band has focused on political interpretation of their lyrics and of the actions of the band members, excluding any serious consideration of their music. This paper will employ analytical methods focusing on musical elements such as rhythm, vocal style, and instrumentation in order to classify their music and relate it to the political subtexts of the songs. The band's members – descendants of German Jews who escaped the Holocaust, a member of the Chicano art collective Los Four, one of the first Kenyan delegates to the United Nations, the founder of Parents for Rock and Rap, and an aerospace engineer who worked on the space shuttle – each bring a unique cultural and ethnic viewpoint to the band. Focusing on multicultural influences in songs from their second album, *Evil Empire*, this paper will show that the music of Rage Against the Machine challenges boundaries by drawing musical elements from disparate genres of music including socially-conscious rap, gangsta rap, heavy metal, and punk, among others. It will investigate ways in which the music of Rage Against the Machine amplifies their intense political views, which strive for social justice and equality for minorities and women. This research will illuminate both the limitations and the benefits of an improved music categorization and add to scholarship that creates a cohesive narrative of cultural and musical heritage in popular music.

### **Shlepn Dem Goles (Lugging the Exile): Diaspora and Diasporism in Contemporary Yiddish Song**

*Shayn Smulyan, Brown University*

On the far end of a series of historical and cultural rifts, North American Yiddish culture finds itself multiply displaced from both real and imagined homelands: from the Eastern European shtetl; from the urban ethnic enclaves in North America; from the modern state of Israel; and from an originary Jewish homeland in an imagined Zion. This ongoing state of displacement and exile is a central metaphor in many forms of Yiddish cultural expression, including traditional Yiddish songs. Some contemporary interpreters of traditional Yiddish songs, however, take this artistic penchant for diasporism

themes a step further. Beyond the relatively straightforward articulation of a diasporic consciousness, these reinterpretations situate themselves not only with respect to diaspora, but also with respect to *diasporism*. A term coined by the feminist, anti-racist scholar Melanie Kaye/Kantrowitz, diasporism is an anti-nationalist, anti-exceptionalist political stance as much as it is a geographic and social positioning. In Kaye/Kantrowitz's words, "Diasporism, then, embraces diaspora, offers a place we might join with others who value this history of dispersion, others who stand in opposition to nationalism and the nation state, who choose instead to value border-crossing..." This pointedly pro-diaspora stance, while not explicitly anti-Zionist, cannot be understood apart from both the Israeli-Palestinian conflict and an even longer-standing ideological conflict within Jewish communities between nationalism and anti-nationalism. Its emergence within Yiddish music represents one case study among potentially many musical manifestations of pro-diaspora sentiment, and can expand the range of ethnomusicology's engagement with themes of homeland, displacement, and ethno-political discourses.

### **"From the Soil of the Mississippi Delta"? Early Blues and the Image of the "Bluesman" Reconsidered**

*Gabriel Solis, University of Illinois, Urbana-Champaign*

Early Blues has been celebrated as the rootstock of American popular music and the essence of musical blackness for at least fifty years, since its revival in the 1960s. In folklore, ethnomusicology, and African American studies it was represented as music from the distant past, a link to 19th century rural African American life, and to Africa. Personified in the figure of the bluesman, it was seen as, as one recent documentary film says, a music that "sprung from the soil of the Mississippi Delta." This paper revisits the repertoire of "country" blues recorded in the 1920s and 30s, looking at the work of "Texas" Alexander and Memphis Minnie, arguing that the bluesman mythology has obscured much of the real contribution of these and other musicians from view. Looking at the economic ecology and soundscapes of the American South in the early 20th century, it becomes clear that far from ahistorical roots, blues from this period—even in its rural forms—was timely, new, and the product of conscious, creative, professional artists. Relinquishing the idea of the bluesman and seeing blues musicians instead, offers a clearer picture its place in early 20th century sonic ecologies and allows for a better picture of rural, Southern Afro-modernity. Beyond this, a clearer vision of the blues offers considerable support for the continued relevance of practice theory in the study of black musical aesthetics in 20th century America.

### **"A Memory I learned in Song" : Crimean Tatar Song and Ideologies of Home**

*Maria Sonevitsky, Columbia University*

When the Crimean Tatars were allowed to resettle in Crimea in the late 1980s after their brutal mass deportation by Stalin in 1944, they returned to a hostile and changed place, transformed by decades of Soviet social engineering and socialist realist construction projects. Many Crimean Tatars returned

with their possessions in wagons from Central Asia, hopes high that they would begin rebuilding in their ancestral homeland. These returnees also arrived with a repertoire of songs that had stoked their memory of home in exile. While in exile, Crimean Tatars had preserved their traditional dance and song, expanded traditional songs to suit the specific conditions of Soviet exile, and developed a new repertoire of songs that spread as impromptu anthems of their historic human rights battle against the Soviet regime. These songs formed the unified backdrop for the dramatic protests that had eventually brought them their triumph – a decree that they had the right to return - in Red Square in 1987. Upon their return, these songs extolling the beauty and warmth of Crimea took on a bittersweet irony, and became recontextualized in the battle to survive the violent post-Soviet climate. Based on ethnographic research conducted in Crimea in 2008-2009, this paper examines how anthems of the Crimean Tatar deportation and return have shaped powerful ideologies of home and a concomitant nostalgia for place among the indigenous people of Crimea, assessing how such songs have inspired generations of political and human rights activists among the Crimean Tatars.

### **How Not to Act like a Woman: Reinforcing Gender Ideology Through Comedy Drag in West Java, Indonesia**

*Henry Spiller, University of California, Davis*

In West Java, Indonesia, hosts of hajjat (life-cycle event celebrations) hire performing arts troupes to provide entertainment. In addition to typical music and dance acts, one troupe--The Rawit Group--presents a comedy skit called lawakan. In this paper, I argue that lawakan performances challenge but ultimately reinforce traditional gender ideologies by deconstructing those qualities of masculinity and femininity that most West Javanese take for granted as "natural." First I summarize The Rawit Group's lawakan act. The centerpiece of their skits is a parody of performing traditions that feature professional female entertainers. The female entertainer, however, is portrayed by a man in comically unconvincing drag. Hilarity ensues as the other comedians urge the drag performer to conform to feminine ideals of appearance and behavior, but s/he confounds them at every turn. In the process, the three men deconstruct West Javanese ideals of womanhood element by element, eventually revealing that the illusion of femininity created through artifices of dress, singing style, and gestures. Next I analyze how the act reinforces conventional gender ideologies. Anthropologist Susan Seizer argues that humor arises from the disruption of conventional categories, but paradoxically "jokes often serve to reinscribe the very conventions they blatantly taunt" (Seizer, 1997:631). Laughing at the lawakan act does not reject the artificiality of femininity; rather, the drag performer's artless deployment of feminine characteristics confirms the "naturalness" of the category of female. [Reference cited: Seizer, Susan. 1997. "Jokes, Gender, and Discursive Distance on the Tamil Popular Stage." *American Ethnologist* 24(1):62-90.]



**Zurkhâneh - 'The House of Strength': Music and Martial Arts of Iran***Federico Spinetti, University of Alberta*

Zurkhâneh gymnasia provide training in traditional Iranian martial arts in conjunction with forms of Shi'a worship. Athletic exercises are performed to the accompaniment of drumming and sung poetry. Integral to this musico-kinetic complex is built environment: designed for musico-athletic performance, Zurkhâneh buildings also embody symbolic meanings and activate interaction patterns central to the social organization and ethos of Zurkhâneh affiliates, whose hierarchy resembles that of Sufi brotherhoods and whose code of physical self-discipline and moral rectitude includes an obligation to local community service. Zurkhânehs are implicated in socio-political processes fueled by nationalist and religious ideologies in post-revolutionary Iran, and have been involved in State-appointed sports competitions and architectural development projects. They have also been projected transnationally through their ramifications in several countries. Shot in Iran, Canada and Korea in 2008 and co-produced by Lab80 Film and the University of Alberta in 2010, this 100-min film explores the Zurkhâneh world across diverse socio-cultural settings and socio-architectural frames. Weaving performances, interviews and everyday interactions, it presents performers, enthusiasts, institutions and academics as they interpret the performative and ideological dimensions of Zurkhâneh. It shows how musico-athletic performance, religion and architectural spacing merge into coherent, yet variable socio-acoustic ecologies, and how inhabiting architecture, in both its structural and aesthetic/affective dimensions, is integral to musico-athletic practice and social interactions at the Iranian Zurkhâneh. Situated at the intersection of local, national and transnational constituencies, the film journeys from in Iran, to the Iranian-Canadian diaspora, to international Olympic competitions.

**"God Save the King!" –, The Ottoman Transformations of a British Anthem in the Mid-Nineteenth Century***Darin Stephanov, University of Memphis*

This paper traces the metamorphoses of an imported anthem as a vehicle for fostering vertical and horizontal, macro- and micro-cultural identifications in the late Ottoman Empire. The analysis is based upon a close examination of significant textual and contextual shifts in the performance of this hymn throughout the Balkans in the mid-nineteenth century. Drawing on a number of untapped sources, ranging from Ottoman archival reports and communications to Ottoman and Western memoirs and newspaper articles, this paper attempts to restore some of the terms of symbolic interaction between the imperial core and its Balkan domains through the medium of music. The changing lyrics in particular afford us a rare look at local grassroots interpretations and improvisations on the theme of the center and allow for a discussion of the contemporary processes of negotiation of central authority. The findings shed light on some key processes, such as the creation of modern shared public space through (now extinct) inclusive conceptions and practices of faith, and the consequent formation of modern abstract forms of

belonging. Conveyed first through the national-monarchic mythologies of the Ottoman successor states in the early twentieth century and then through their socialist-republican reincarnations in the later twentieth century, these abstract forms of belonging still define the Balkans today. Perhaps then, by looking at how heterogeneous cultural identifications successfully co-existed a century and a half ago, we can better address similar present-day cultural realities in a period of European supra-national integration spawning a new set of micro- and macro- identifications.

**"Son de la barricada": Protest Song and Revolution on Oaxaca's Radio APPO***Alex Stewart, University of Vermont*

For six months in 2006, much of the southern Mexican state of Oaxaca was in the hands the APPO, a broad-based movement for social and political change. One of the most important prizes of the insurrection was control of the airwaves. In the capital, barricades were set up throughout the city both to impede the return of the governor's forces and to protect important installations such as radio stations that had been seized by the APPO. Prior to the conflict, the multiple radio stations in this urban area specialized in different repertoires. But now, rather than feature certain genres, true to their egalitarian aims, Radio APPO took a more eclectic approach. In addition to Spanish Republican, Sandinista and other classic *canciones protestas*, DJ's played newly composed revolutionary songs in virtually every important Mexican genre, with an emphasis on *música oaxaqueña*. Internet broadcasting made it possible for Radio APPO to reach sympathetic audiences in Mexico City, the rest of the country, indeed, the entire world. CD's of Radio APPO's music, along with DVD's of decisive battles, were available in the *tianguis* or markets and hawked on the streets by vendors. Besides music, radio programming included information about negotiations and upcoming mobilizations, as well as skits and fake commercials ridiculing the governor and his cronies. Meanwhile, a rightist station, Radio Ciudadana, broadcasting clandestinely from a secret location, played patriotic music and issued threats against the activists and their sympathizers. This paper examines the role of music and media in this historic conflict.

**Mainstream Maoism: Nationalist Music, Maoist Language, and the "New Nepal"***Anna Stirr, University of Oxford, United Kingdom*

Since Nepal's Maoist party joined the parliamentary government in 2006, formerly "underground" cultural practices and ideologies are now becoming part of the mainstream. These include poetic tropes interpreting the disastrous effects of civil war in terms of martyrdom and commitment to the revolution that have long characterized Maoist rhetoric, yet are often set to music associated with a cultural nationalism promoted by previous regimes. One such genre is *dohori*, improvised song duels between men and women, a culturally intimate genre problematically associated with a rural national essence, celebratory of female sexuality against dominant social norms,

sometimes risqué, and both embraced and rejected by nationalists of varied political affiliations. In this paper I analyze the first-ever live dohori competition on Nepali national radio, run by the Maoist-led communications ministry on Democracy Day in May 2007. Attention to this improvised performance by non-Maoist artists, all migrants from conflict-affected areas, allows us to hear how much Maoist poetic tropes have become available linguistic resources for mainstream performers, at the same time as the mainstream musical genres have become resources for the Maoist political message. I look at how singers use these tropes alongside conventional invocations of rural life, and note what they leave out, from references to love and sex to politically charged words. I ask how the interplay between Maoist poetic tropes and mainstream, nationalist musical and performance settings may form new indexical linkages with the potential to change conceptions of the nation and relations among nation, state, and subjects.

### **Protecting Our Own: Ethnographic Perspectives on Music and its Commodification in the Bolivian Andes**

*Henry Stobart, Royal Holloway, University of London, United Kingdom*

In the context of one of the highest levels of recorded music piracy in South America (c. 95%), this paper examines aspects of the relationship between notions of cultural property rights, indigeneity and commercial exploitation. This includes reflection on the complex dynamics surrounding originario (indigenous) musicians' commodification of traditional local repertoires; attempts to broker agreements between 'pirate' vendor unions and national artists, filmmakers and cinema unions; and the controversy surrounding the use of perceived Bolivian cultural resources by Peru's contestant for Miss Universe (2009). These examples are considered in the light of the rise of identity and heritage politics (especially under the Morales government), of state policy regarding intellectual property and copyright enforcement, and of the commitment of the new national constitution (ratified by national referendum in January 2009) 'to register and protect individual and collective intellectual property'.

### **The Fleadh Cheoil nah Eireann: Music, Competition, and the Performance of Irishness**

*Lauren Stoebel, City University of New York*

The history of Irish music over the past 50 years has been indelibly marked by the Fleadh Cheoil na hEireann: an annual national competition and festival that, unlike many state-organized traditional music competitions worldwide, is run by an independent cultural organization. This paper argues that the Fleadh, as a prominent public festival and musical competition, serves as an important symbol in debates about the role of traditional music in Ireland as a nation. The public nature of the Fleadh acts as a lightning rod for criticism and debate, but it also hides a myriad of more private reactions and performances which often contradict the festival's public presentations. Changes in meaning, intent, and impact over the 50+ years of the Fleadh's existence reveal crucial shifts in the relationship between individual

musicians and various concepts of community that have grown around the performance of traditional music: cultural nationalist, diasporic, technology-based, and defiantly regional/local. By focusing on several crucial moments in the Fleadh's history and development via ethnographic interviews, public documents, and observed and recorded performances, I will reveal that official statements, controversies, and criteria of evaluation for "authentic" performance do not necessarily always correlate with standardized performance practices, the erosion of intimately experienced musical performance, or control over the formation of musical community and identity.

### **Activism in the Field: Research, Responsibility and Relationships in a West African Community**

*Katharine Stufflebeam, University of California, Los Angeles*

As field researchers we are faced with a myriad of scenarios and situations that test the boundaries between our roles as ethnomusicologists, musicians, human beings and friends. Our responsibility to ourselves and our morals, and to the personal relationships we form within the communities in which we work, can overrule the desire to remain at a professional distance. As relationships form through music and fieldwork, we may be identified as potential allies and activists in personal or political struggles. Confronted by individuals themselves, and by gender inequality, silences, invisibilities, and patriarchy I have been challenged to focus on more than simply musical and ethnographic goals while in the field. This presentation draws on experiences with women during fieldwork in Tamale, northern Ghana. I highlight the complex positionality of being a female graduate student ethnographer of women's music in a primarily Muslim, polygynous society and the challenges of being an activist and advocate. Utilizing the concept of intersectionality coined by law scholar Kimberlé Crenshaw—which posits that one must examine interrelationships, such as those between race, gender and class, to illuminate injustices that are otherwise obscured—I aim to examine the particular challenges women face in Tamale based on gender, social position and religion. Several questions are addressed in this presentation, including: When and how are ethnomusicologists activists and advocates? How do we balance our relationships as researchers, musicians and friends? Does activism and advocacy enrich our ethnographic work? And, can women's musical ethnography be a form of activism?

### **Jewish Liturgical Music in Transition**

*Jeffrey Summit, Tufts University*

The scholar of Jewish liturgy Jacob Petuchowski taught that the *kavanah* (creative, heartfelt spiritual expression) of one generation becomes the *keva* (fixed liturgy) of the next. This tension between liturgical change and historical continuity is played out in the strategic choices that determine the musical realization of Jewish prayer. This panel examines this dynamic of musical change in the context of three worship communities. The first paper considers a seminal period in the musical life of a venerable Reform synagogue in New York and presents an alternate model for examining the history of

Jewish music in the United States, highlighting their liturgical music as a soundtrack for communal activity and a site of religious negotiation. The second paper focuses on the Friday night service at B'nai Jershurun, a congregation widely viewed as an innovative model for liturgical renewal, and investigates a transformative aesthetic in which the service leaders adopt a specific yet flexible approach to prayer through engagement with music. The third paper examines current change in the musical/liturgical traditions of the Abayudaya (Jewish people) of Uganda and considers how various global factors—the education of their rabbi in an American institution, the commercial success and recognition of a CD with their liturgical music, and an increase in ethno-tourism—have impacted the development of the music in their Shabbat (Sabbath) worship. Throughout these papers, we see the construction of religious and cultural identity as a negotiation within the constraints of religious law, cultural norms and musical aesthetics.

### **Tradition in Transition: Recent Musical Change in the Liturgy of the Abayudaya (Jewish People) of Uganda**

*Jeffrey Summit, Tufts University*

Since their conversion to Judaism in the 1920s, the Abayudaya have used their liturgical traditions as a way to affirm their connections to mainstream Jewish practice, both real and imagined. In the early 1980s, the community re-invented their musical/liturgical traditions, both to encourage greater community participation in worship and to bring their Sabbath liturgy, and in many cases, musical traditions, in line with their conceptions of “authentic” Jewish practice. In this paper, I consider recent developments in the music of the Abayudaya liturgy and examine how various global factors—the education of their rabbi in an American institution, the commercial success and recognition of a CD with their liturgical music, and the increase in ethno-tourism to their relatively isolated community from North America and Israel—have impacted the development of the music in their Shabbat (Sabbath) worship.

### **Social Activism or Cultural Appropriation? Didik Nini Thowok and the Recontextualization of an East Javanese Female Style Dance**

*Christina Sunardi, University of Washington, Seattle*

This paper foregrounds tensions between social activism and issues of cultural ownership in order to examine how one man, Didik Nini Thowok, is working to redefine senses of gender in contemporary Indonesia. I focus on Didik's work to reclaim an east Javanese female style dance—*Beskalan Putri Malangan*--as a cross-gender dance. Although males and females have performed *Beskalan* as early as the 1930s, since the mid-1960s, the dance has come to be most frequently performed by girls and young women. Didik began to study *Beskalan* in 2001, and has since performed it throughout Java and around the world. He also sponsored a commercial recording of the music that accompanies the dance. Ironically, Didik is from central Java, a distinct cultural region from that of east Java. This leads me to examine how and why

he is utilizing—and ultimately transforming--a dance tradition that is arguably not his own. Drawing on ethnographic field research and analysis of music and movement, I argue that Didik is recontextualizing an east Javanese dance in order to contribute to the opening of social and cultural spaces for gay and transgendered males. I situate Didik's artistic activities in the context of social movements that gay and transgendered males in Reformation Era Indonesia (1998-present) have been undertaking to more visibly assert their presence in and contributions to society. By so doing, I offer nuanced insights into the ways performers negotiate issues of cultural ownership—including the issue of cultural appropriation--through their social activism.

### **Situating Fusion Music in Contemporary Cultural Discourses: Perspectives from South Korea and Indonesia**

*R. Anderson Sutton, University of Wisconsin-Madison*

Despite enormous cultural differences between the famously diverse nation-state of Indonesia and the far more homogeneous nation-state of South Korea, musical fusions combining indigenous forms identified as “traditional” with non-indigenous forms derived from Western jazz, classical, and popular music, are increasingly common in both countries. So, too, are official discourses—governmental and academic—that champion an imagined cultural purity and authenticity seen as endangered by the onslaught of music and, more broadly, of cultural commodities and values from the West. This paper examines several examples of fusion music (mixing indigenous, “traditional” with imported “Western” elements) from South Korea and Indonesia whose styles and attendant verbal discourses (from CD liner notes and Internet blogs to popular and academic publications) demonstrate conflict and contradiction within the “fusion world” and, at the same time, are attempting to challenge the entrenched official discourses in redefining the possibilities for what a contemporary Korean and contemporary Indonesian music can and should be. Some of the most profound contrasts in the styles identified as fusion can be traced to the musical training of the musicians—most basically, whether it has been in the realm of traditional music or Western/international pop. Though not as commercially successful in either country as mainstream popular music, fusion music is on the rise in both countries and playing an important role in reshaping debates on national arts and national cultural identity. While not primarily comparative, my paper will point out some important contrasts between the issues surrounding fusion in these two countries.

### **“Everybody in the Band Was a Dyke”: Gender, Sexuality, and Jazz Discourse in the Case Study of Willene Barton**

*Yoko Suzuki, University of Pittsburgh*

This paper explores how the discourses of gender and sexuality in jazz have affected the careers of female jazz instrumentalists by presenting the case study of African American tenor saxophonist Willene Barton (c.1925-c.2005). Barton began her career with the band that consisted of the former International Sweethearts of Rhythm during the 1950s, and later formed her

own all-female group, touring the US extensively. While major jazz trade magazines rarely discussed her, black newspapers frequently reported on her active career from 1952 throughout the 1960s. Despite her success in public performances, she produced only one recording as a leader in 1957. The black press praised not only Barton's musical talent but also her feminine beauty and heterosexual attractiveness. My interviews with male musicians, however, revealed an image of her as a masculine lesbian saxophonist. For example, legendary saxophonist Lou Donaldson said of Barton's all-female band, "Everybody in the band was a dyke." I argue that these contradictory depictions of Barton are structured by a dualism of sex and gender based on heterosexuality that has persisted in the jazz world. While the black press aimed to confine Barton within the heterosexual matrix, the musicians situated her outside of it. I suggest that the contradictory ways Barton was written about in publications and talked about among musicians is part of a complex process of constructing a masculinist and heterosexual normative discourse of jazz, which served to exclude female instrumentalists from the dominant discourse of jazz history.

#### **Outreach and the Academy: Toward a Socially-Engaged Ethnomusicology**

*Lauren Sweetman, New York University*

In a social, environmental, and economic climate that continuously illustrates our interdependence as members of a global community, the academy's isolation from community is highly problematic. This roundtable will address the place of outreach and service-learning in the academy, examining the ways ethnomusicologists can intersect with their communities, both local and global, through this kind of pedagogy. We ask: What makes us, as citizen-scholars, relevant and valuable to our communities? How can we create better relationships with the communities in which we reside? Why should we "give back", and what can we learn from such engagements? We will begin this discussion with an overview of service-learning and its history within ethnomusicology, subsequently placing it in dialogue with the discipline through a reflection of our experiences as faculty members and program organizers. Next, we will explore the relationship between higher education and service-learning/outreach, suggesting the positive opportunities, social imperatives and academic benefits to designing graduate curricula that fosters better global citizens and more socially conscious researchers. This will be followed with a discussion of the role of ethnographic video in community outreach documentary projects, and the ways in which resources such as video labs can promote interdepartmental collaboration. To conclude, we will share reflections on the state of outreach and the academy, offering insight as to the future directions our discipline can take. Through this discussion, we hope to evaluate the issues facing administrators, teachers, students, and community partners, to work toward a more socially engaged model of ethnomusicological praxis.

#### **Men at Work: Re-presenting Hawaiian Masculinities Through Song, Dance and Fashion**

*Kati Szego, Memorial University, Canada*

In the middle of the 20th century, most of Honolulu's public utility and law enforcement workplaces sponsored their own choral groups or glee clubs. Many of these groups were populated by men only, due to presumptions about the gender-propriety of their physically taxing and dangerous work. Through the eyes of participants, I examine the nature and value of collective musicking in two municipal workplaces. The Honolulu police and fire departments used displays of choral singing and hula as forms of community outreach, though public perceptions of the type of work they performed (law enforcement vs. protection of life and property) shaped the kinds of "soft power" effects they were seeking (Nye 1990). Likewise, the departments' structural organization (hierarchical vs. flat) had ramifications for the types of relationships that men forged by singing and dancing together. The third work-based study focuses on the National Guard and a Hawaiian officer who used his prowess as a singer to help win the acquiescence of soldiers under his command. All three instances point to the importance of alternative expressions of masculinity in managing public and interpersonal relations. I also briefly discuss these cases in relation to a discourse that portrays Hawaiian men's musical participation in the tourist industry as a strategy of colonial feminization by a white elite (e.g., Ferguson and Turnbull 1999).

#### **Women's Courtship Voices: Music, Gender, and Politics in a Filipino Muslim Song-Duel Drama**

*Mary Talusan, Loyola Marymount University*

Scholarly literature on Magindanaon (Muslim Filipino) courtship describes the negotiation of marriage as one that takes place between a male suitor and the bride-to-be's representatives (parents and relatives). By these accounts, choosing a marriage partner is the prerogative of a man, but not a woman. Why, then, does the dayunday—a contemporary indigenous musical drama in which two male suitors song-duel for the hand of a woman—conclude with the female love-interest selecting her mate? As a show performed for the entertainment of mixed audiences, does the dayunday subvert gender norms or reconstitute gendered behavior in courtship? Developing out of the political upheaval of martial law and the armed Muslim separatist rebellion of the 1970s, the dayunday combines archaic song forms with contemporary modes of entertainment. While the show preserves the performance of otherwise disappearing indigenous Magindanaon music, the dayunday's portrayal of romantic love between men and women is criticized by Muslim leaders of the Moro (Muslim Filipino) Islamic Liberation Front as contrary to Islamic practice and damaging to Muslim Filipino ethnonationalist agendas. Could the dayunday be understood as a liberating social force in the transformation of gender ideologies or, as separatist leaders contend, a challenge to Muslim Filipino unity and identity? The dayunday, a performance in which women choose their spouse, I argue, is one way to hear, interpret, and analyze

women's sentiments and desires, providing a performative space for re-imagining and exploring traditional and changing gender roles and identities.

### **The New American Griots**

*Patty Tang, Massachusetts Institute of Technology*

For centuries, griots have served as hereditary storytellers, musicians, and oral historians in many cultures throughout West Africa. They were relatively unknown in the United States, however, until the airing of *Roots*, the 1979 miniseries about Alex Haley's quest to discover his family ancestry by consulting a griot. The popularity of *Roots* raised U.S. consciousness of griots, shaping the way Americans imagine Africa. This paper examines how West African musicians now living in the United States negotiate and reshape contemporary griot identity. Based on ten years of ethnographic research, I consider the lives and careers of several West African immigrant musicians who have used their status as griots to claim their right to represent Africa. While some continue in their traditional roles, carving a niche in diasporic communities, others strive to make names for themselves in the global pop music scene. Although West African griots have adapted to changing modern contexts in their home countries, many who have settled in the United States find that Americans embrace a more romanticized view of griots as keepers of authentic traditions. To survive in increasingly competitive African music and dance markets in urban centers, these musicians have capitalized on their griot identities to present and promote themselves to American audiences.

### **Controversies on Ice: Representation and Authenticity in the Folk Dance Component of the Vancouver 2010 Olympic Ice Dance Competition**

*Tanya Merchant, University of California, Santa Cruz*

Ice dancing involves the combination of ballroom dancing's precise artistry with ice skating's athleticism. The "folk or country dance" theme of the original dance portion of 2010 Olympic Ice Dancing Competition adds complexity to the task of evaluating an artistic athletic competition. Dances bearing the "folk" moniker have appeared on concert stages for over a century. The transformation of concertized folklore into couples dancing on ice provides a useful opportunity to examine how debates on representation and authenticity contribute to overall assessment.

Who is authorized to present whose cultures in the international arena? Ice dancers performing folk dances from other nations illustrate the stakes of performing others' dances, especially others' dances filtered through the imagination of choreographers. Although judges score on athleticism and artistry, the bulk of the expert commentary on this event involved this problem of presenting folk dance authentically and respectfully. Indeed, the most common style danced in this event was "American country dance" a less problematic choice, since charges of appropriation would be difficult to make. Four representative cases of the negotiation of nationalism, authenticity, aesthetics, and athleticism involved in performing others' dances are: the

"aboriginal dance" performed by Domnina and Shabalin of Russia; the "Indian folk dance" performed by Davis and White of USA, the "American country dance" by Pechalat and Bourzat of France, and the "Moldovan folk dance" performed by Belbin and Agosto of the USA. In these, we see how commentators and judges engage the authenticity debate along with their aesthetic evaluations.

### **In, But Not Of, America: Race, Hybridity, and Doubleness in the Early Banjo Revival**

*Barbara Taylor, University of California, Santa Barbara*

The banjo is often called "America's Instrument" and unproblematically associated with rural, white Americans. However, in 2000 two individuals, one West African and one Swedish, reopened questions about the banjo's potential links to West African plucked lutes; they argued that the Jola akonting, rather than the ngoni or xalam griot lutes, is a more likely contemporary representative of the American banjo's progenitors. This initiative is part of a larger revival of Early Banjo which includes a revisit of the minstrel-era banjo, the recreation of the first, gourd-bodied banjos in the Americas, and a revival of Black banjo and stringband music.

The banjo is often called "America's Instrument" and unproblematically associated with rural, white Americans. However, in 2000 two individuals, one West African and one Swedish, reopened questions about the banjo's potential links to West African plucked lutes; they argued that the Jola akonting, rather than the ngoni or xalam griot lutes, is a more likely contemporary representative of the American banjo's progenitors. This initiative is part of a larger revival of Early Banjo which also includes a revisit of the minstrel-era banjo, the re-creation of the first, gourd-bodied banjos in the Americas, and the revival of Black banjo and stringband music.

In this paper I discuss the banjo, and this recent development in its ongoing circulation of cultural meaning in the hybridity of the Black Atlantic's "counterculture of modernity" (Gilroy 1993). The banjo is both product and symbol of "double consciousness" (Gilroy, after DuBois); it is in American culture yet it exists "completely outside... official values" (Linn 1991) of "occidental rationality" (Gilroy) as a persistent counter to the hegemony of modernist rationalism. Drawing on my experience at the Black Banjo Then and Now Gathering (Boone, NC, April 2005) I consider the African American reappropriation of the banjo as a project of reclamation in the complex negotiation of constructed and acquired cultural meanings, historical processes, and identity articulations embedded in the "utopian aspirations" of the black Atlantic's "politics of transfiguration" (Gilroy).

### **Re/Constructing the Banjo: Re/Circulations of Meaning and Value in the Black Atlantic**

*Barbara Taylor, University of California, Santa Barbara*

In the first decade of the 21st century, a diverse collection of cultural activists—independent and affiliated scholars, collectors, instrument builders,

and players—are contesting conventional scholarly and popular wisdom about the banjo in the Black Atlantic. Building on the lineage of banjo scholarship that dates to the mid-20th century, these activists are reconsidering and re/constructing the banjo's historical provenance from the Middle Passage, through the crucible of black-to-white cultural transmission that was blackface minstrelsy, to the accretions of meaning the banjo carries in today's old-time musics. The four studies presented here, though diverse in approach and historical focus, are united by the theme of re/circulation. The first three presentations examine efforts to: • reopen questions about historical, gourd-bodied plucked lutes in the Americas and their potential links to West Africa's many culturally distinct living traditions; • reconsider the geographic dissemination of the banjo in early blackface minstrelsy; • reassess the banjo's ongoing and evolving role in the old-time music revival. The considerable success of this multivalent, yet interconnected, cultural intervention to render the African-ness of the banjo culturally legible, is drawing the stakes into sharp relief; the final paper considers three disparate groups of banjo-focused stakeholders who both dispute and collaborate with each other to produce and deploy, reclaim and revalue, cultural knowledges of the banjo in the legacy of the Atlantic slave trade.

#### **The Black Banjo Revival: Negotiating Tradition, Repertoire, Nationalism, and Cultural Ownership**

*Barbara Taylor, University of California, Santa Barbara*

Brought to the Americas in the minds and hands of enslaved Africans, the banjo was a black instrument until the early 19th century. With the advent of blackface minstrelsy, the black folk instrument began its journey, through complex historical processes of representation and appropriation, to its rearticulation as a commercially produced instrument in white popular culture. By the 1930s African-Americans had largely set aside the banjo to pursue new musical innovations, while Euro-Americans continued to play it, and the banjo's blackness receded in the popular imagination. By the mid-20th century, the 5-string banjo had come to signify a music and lifestyle culturally marked as white. This occlusion is being challenged by African-American scholars and musicians; they seek to reclaim and revalue the black string-band tradition and the banjo's place in it, as well as the banjo's place in our history and culture. The African-ness and blackness of the banjo is cycling back into popular awareness partly through the work of established black performers such as Otis Taylor and Alvin Youngblood Hart, and two black string-bands formed in 2005 after the first Black Banjo Gathering: the Carolina Chocolate Drops and Sankofa Strings. The studies presented here analyze: the traditional African-American clave and issues of cultural competency in re-representations of early black banjo and string-band music; the deployment of repertoire choices by black performers to contest (white) definitions of "authentic" old-time music; and the romantic nationalist rhetoric in the new strain of black nationalism arising from the black banjo revival.

#### **New Media Ecologies of World Music**

*Timothy Taylor, University of California, Los Angeles*

The category of "world music" has been identified with ethnomusicology since the late 1950s but was powerfully reworked in the 1980s into the industrially-produced genres of "world music" and "world beat." In recent years, independent redistributions and online circulations have revitalized "world music" with raw materials derived from a global array of previously underdocumented regional popular styles. But these emerging media ecologies of world music (sometimes described as "World Music 2.0") disengage from the top-down marketed collaborations and smoothly hybridized visions of the 1980s and 1990s. Instead, new productions reorient the ideologies and ethics of world music toward the discourses of "open source culture," free informational exchange, and participatory democratic access enabled by digital media and online distribution. Accordingly, the notion of what "world music" sounds like — and the picture of the world it entails — increasingly maps onto new global imaginaries of the popular, sometimes decentering the term's consumer lynchpin: the autonomous Western listener. However, despite the possibilities of more horizontal (if not peer-to-peer) revisions, critical problems of participation and power remain in familiar as well as new forms. While new media ecologies offer increased opportunities for inclusion and exchange, they simultaneously create novel patterns of exclusion, difference-making, and vulnerability at crucial nodes of shared access. This panel will question how globally popular platforms like YouTube enable or undermine the collective stewardship of world music, how digital modes correspond with more established commercial routes of musical circulation, and their challenges to ethnomusicology's existing discourses of musical culture.

#### **Generalized Representations of Musical Time Categories**

*Michael Tenzer, University of British Columbia, Canada*

Taking the long view that a general musicology could and should arise from the relativistic project of ethnomusicology, this paper proposes a series of empirical and cross-cultural representations of musical time using a univocal terminology. They aim for neutrality, though are obviously Western in concept. Some of these take the form of arborescences and some are presented in alternative versions as lattices or strings. The purpose is to conceptualize the full range of possibilities of musical temporality given the two essential time organization types (measured and non-measured) and the three irreducible ways for sound to mark duration (change of rhythm, change of tone color, and dynamic accent). It is also to discuss the viability of an essentially hierarchic conception of time. In the first part of the paper five "root" categories are induced from these essential phenomena. The second part explores what categories and perceptual challenges arise when the categories are combined, and what criteria emerge at this level that would enable us to draw auditory distinctions between juxtaposed root categories. In an auto-critique at the end, some of the categories developed are correlated with specific musical examples. This is to test their descriptive validity, their flexibility in the face of the demands of specific music-analytical problems, and

various problems in the ontology of music (concept/sound, insider/outsider, and other chestnuts).

### **Morocco's Contemporary Music Scene Between Islamism, Transnationalism and Cultural Politics**

*Nina ter Laan, Radboud University, Nijmegen, Netherlands*

As part of a transnational Islamic revival, there is a tendency for Muslim artists to convey religious messages in new artistic forms. These art forms draw on combinations of various cultural Islamic symbols with Western popular culture. A wide variety of musical genres have emerged, ranging from pious Islamic songs (*anasheed*), to pioneering experiments like Islamic hip-hop and punk Islam. These expressions are supported by transnational networks between Muslim communities and their diasporas, as well as by powerful media conglomerates. This paper will explore how new transnational Islamic music becomes incorporated in the expression of Islamic identity within contemporary music in Morocco. These musical expressions will be analyzed against the broader background of the increasing popularity of Islamist movements and national cultural politics. The spread of Islamist ideas have influenced attitudes regarding art and religion. The increasing popularity of Islamist movements among Moroccan youth is reflected in their growing interest for pious *anasheed*. In response to the terrorist attacks in Casablanca in 2003, claimed by Islamists, the Moroccan State initiated a set of cultural policies spreading liberal values as a counterweight against Islamism. Central in these policies is the propagation of Sufism through cultural leisure; which I will call the "Suficization" of the public sphere, following Shannon. Based on results of ethnographic field work among both artists and various audiences, two contrasting music genres will be presented: pious *anasheed* and state-sponsored "Suficized" music. These genres will be analyzed within theories of music as a site of power and identity construction."

### **Repatriation of Digital Heritage: The ILAM Music Heritage Project South Africa**

*Diane Thrum, Rhodes University*

The Hugh Tracey Collections of audio recordings, film and photographs from the 1930s through the 1970s housed at the International Library of African Music (ILAM) have been catalogued, digitized and made accessible globally via the internet, via CD compilations, and through Tracey's early efforts - the Sound of Africa and Music of Africa LP series. This paper reports on repatriation initiatives launched at ILAM early in 2010, the 'ILAM Music Heritage Project SA'. ILAM is making an initial effort to fulfil its founder, Hugh Tracey's vision to assure that the music he had preserved stayed alive in its communities of origin. His ambitious 'African Music Codification and Textbook Project', which he tried to launch in the 1960s, was designed to repatriate the music he had recorded throughout sub-Saharan Africa and cover the entire continent by training researchers to make field recordings and develop materials for teaching African music in the schools. Unfortunately, due to sanctions on South Africa because of the apartheid regime, he was

unable to secure funding and the project never came to fruition. ILAM's repatriation effort has begun on a modest scale, developing music heritage education materials in loose-bound textbook form with accompanying DVDs for South Africa's mandated arts and culture curriculum. ILAM's attempt to repatriate selected recordings from the Hugh Tracey Collections featuring the 11 official languages of South Africa is a pilot project that will serve as a prototype for more extensive efforts to repatriate Hugh Tracey's field recordings throughout the regions beyond South Africa.

### **Ecology vs. Economics: Two Sustainability Discourses for Music Cultures**

*Jeff Todd Titon, Brown University*

How may sustainability inform cultural policy toward music and music cultures? Although the term "sustainable" now appears everywhere from coffee to clothing, the concept emerged from conservation ecology, where it remains a linchpin in the environmental movement. At nearly the same time, the idea entered the ethnomusicological discourse with Alan Lomax's "Appeal for Cultural Equity" (1972) and soon moved into the realm of economics and policy planning with the 1987 Brundtland Commission Report on sustainable development. Since then, sustainability has been invoked to support UNESCO's conventions on safeguarding intangible cultural heritage, chiefly in music and the arts. Yet however appealing sustainability is conceptually, it remains open to a variety of interpretations, ideologies, and practices. In this paper I show, first, how sustainability operates in the sciences of ecology and economics, where interpretations, ideologies, and practices appear both entwined and opposed. Second, I discuss the implications of these discourses for cultural policy involving music. How might these two scientific discourses and the tensions between them inform cultural policy toward music and musical cultures? Should principles of stewardship, driven by conservation ecology, trump issues of ownership (and copyright), driven by economics, or are stewardship and ownership complementary? What do these discourses have to say about heritage and cultural tourism, the most common contemporary "solutions" to the "problem of sustaining traditional music?" Might the ideas of ecological economist Herman Daly regarding sustainable development and uneconomic growth represent a reasonable compromise that would enable best practices for cultural policy toward music cultures?

### **Towards a Spatial Theory of Musical Meaning: Maskanda Performance in (Post)Apartheid South Africa.**

*Barbara Titus, Utrecht University, The Netherlands*

Responding to postcolonial endeavours elsewhere, (ethno)musicologists address the musical articulation of place. Their research focuses on the *outcome* of music that moves: globalized or diasporic musical cultures. As yet, there is no exhaustive exploration of the *process* and theoretical implications of music that moves. This project about South African maskanda music proceeds from the view that musical ideas derive their interpretative capacity from being-in-flux, just like linguistic concepts acquire, lose and twist

meaning traversing from one debate, discourse or discipline to the next (Bal, *Travelling Concepts*, 2002). Maskanda emerged in the early twentieth century from an experience of forced labour migration. Commuting between their rural homes and work places, labourers played on cheap guitars or concertina's, singing about the loves and hardships they encountered on their way. Maskanda – currently a thriving studio practice – is perceived as a genre thanks to this itinerancy. It plays a crucial role in the construction of a 'nomadic identity as an inventory of (imagined) traces' (Braidotti, *Nomadic Subjects*, 1994). In this paper, I present material from my fieldwork in Durban, examining the related, but often incompatible, utopia's that maskanda helped shape: maskanda as the evocation of a 'home' forcibly left behind, as an essence of *ubuZulu* ('Zuluness'), as a link to the 'black Atlantic' (Gilroy, 1993). These utopia's emerge from specific (musical) ideas in maskanda (such as regional styles, 'black' vocalizations, dances, dress) and the fluid meanings attributed to those en route from village to town, from street to studio, from national to international stages.

**A Return to Normalcy (Amidst Clans and Degenerates): The Postsocialist Ethics of Capitalist Popular Music Production in Tirana, Albania**

*Nicholas Tochka, SUNY Stony Brook*

"Any song has a price" a Tirana producer told me, "this is normal!" Composers often view Albania's current economic order as the natural successor to an abnormal socialist one. Yet they critique postsocialist networks of musicians, organized around private media, as primitive "clans", or postsocialist music genres as "degenerate". This essay describes how musicians' experiences of Albanian capitalism are shot through with socialist-era discourses on normalcy, modernity, and morality. Such tropes, adapted from an official state discourse on non-Albanian, non-socialist music-making, provide the basis for an emergent ethics of capitalist music production. Drawing on recent examples of songs entered in televised public and private music festivals, I describe how composers frame decisions about how to compose music, write or commission texts, and choose singers, as ethical issues. This practical ethics tempers market structures and practices that some Albanians view as distasteful or immoral—appropriating timbral or rhythmic material from Western popular music, creating "trendy" music, or "selling" songs to singers. The post-1991 music industry had to be created from scratch, as state-socialist Albania pressed no records for domestic consumption, observed no copyright laws, and imported no foreign records. Musicians' strategies for navigating an unruly capitalism, however, point to how the socialist past is implicated in their experiences of the present. By making capitalist popular music ethical, amidst clans and degenerates, composers produce the "normalcy" of Albanian capitalism and help to legitimize an economic order that for many is anything but "normal".

**Reggae, Hip hop and Resistance: African Canadian Youth Culture in Canada**

*Lisa N. Tomlinson, York University, Canada*

This paper considers how Black Canadian youth employ dancehall fused with hip hop to articulate national and personal identities and register protest about the social conditions they face. More specifically, the paper uses an analysis of lyrics and interviews with musicians to problematize the popular notion that hip hop and dancehall no longer represent sites of social resistance given their dilution to suit commercial markets. In contrast to this notion, both the mainstream and underground artists examined in this essay continue to meld hip hop and reggae in ways that challenge definitions of Candianness, address social issues, and raise African diasporic consciousness. In her article, "From the margins to mainstream: the political power of hip-hop," Katina Stapleton posits that "Protest music is characterized by objections to injustices and oppressions inflicted on certain individual groups.... typically, the intent of protest musicians is to oppose the exploitation and oppression exercised by dominant elites and members of dominant groups" (1998, p. 221). Using this definition, a case can easily be made that hip hop and reggae fall squarely into the spectrum of protest music. Musicians from these genres regularly use their music to critique political systems which oppress and disenfranchise Black communities (wherever they may be), and to redefine themselves and their communities thereby creating alternative narratives. Artists of Caribbean heritage living in Canada, England and the U.S have brought something new to this musical heritage by combining hip hop and reggae to speak about the challenges of belonging vs. non-belonging and the fluidity of 'in-between' and hybrid identities in their new diasporic homes.

**Going Underground: Legislature, Activism and Virtual Spaces in the New Brunswick, NJ Punk Scene**

*Aaron Trammell, Rutgers University*

This presentation will examine the role of underground music in New Brunswick, NJ where city policy has been an active force in closing venues. Music is the resource through which underground fan communities identify and to which they relate: to understand it is to understand them. This is an important example of the role music plays in discussions of social justice, because local legislation is designed to discourage musical performance. Even though there are few legal venues to perform in, New Brunswick has become a global destination for DIY (Do it Yourself) music. As a team study, we have formed a band - The Method" - to perform ethnography and explore the ways in which the music scene in New Brunswick is kept secret, and the ways through which gatekeepers exercise power by bridging networks both in the "real world", and on the internet. Theoretically, this presentation will compare both Henry Jenkins and Mark Andrejevic in an attempt to create a more nuanced understanding of how fan culture operates in "secret" spaces. We argue for a new conception of spatiality, one that simultaneously layers and bridges virtual and physical space. By supposing a framework of applied



ethnography, the ideological domain of information science can serve to delineate a system of gatekeeping practices in the underground communities of New Brunswick. These systems will clearly illustrate the play of power within fan-based movements of social resistance."

### **From Ivory Towers to Hanging Gardens: Educating for Applied Ethnomusicology**

*Ricardo Trimillos, University of Hawai'i at Mānoa*

Opportunities for careers outside academe for the ethnomusicologist are diverse and increasing. For some of our students applied ethnomusicology (hereafter AE) is the primary trajectory, rather than an "alternative" to a university career. Land grant institutions in particular are being subjected to the gaze of a larger local and non-academic community that increasingly invokes tropes of accountability and relevance. It is in this present and developing environment that AE engages our attention.

I describe the University of Hawai'i Ethnomusicology Program and its preparation for projects and careers in AE. For this discussion I distinguish two types of AE: one as part of a menu of activities within the "ivory tower" and another that constitutes a career choice in the "hanging gardens." Both locales are part of our present environment. I present examples of each from personal engagement and from the careers of Hawai'i graduates. Rather than proposing a theoretical model, I describe and reflect upon practices and protocols of the Hawai'i Program that have implications and applications for AE.

Finally I suggest that our half-century of experience at Hawai'i is not unique to "an institution in the middle of the Pacific" but constitutes a resource of insights and practices transferable or adaptable to present and future sites of AE learning.

### **Excavating Cultural Property from the Tourism Commons: The Case of Yinshui Village and a Dong Minority Musical Performance**

*Jessica Anderson Turner, Indiana University*

In Guangxi Zhuang Autonomous Region in southern China, musical performances figure prominently as part of the promotion of cultural and scenic resources for preservation efforts and for tourism development. Shaped by discourses of the natural landscape and authentic, primordial music of Guangxi's ethnic minorities, public performances are influenced by cultural policies to develop and protect performance sites but also become spaces for individual entrepreneurship and agency. The northern Guangxi village of Yinshui was reconstructed in 1992 as a Dong minority living history site which held daily performances showcasing a variety of Dong musical traditions. Led by local leader and performer Wu Jinmin, who has consulted on numerous tourism projects in the area, the site became a place to teach apprentice performers what had become categorized as Dong musical heritage. Driven by the stereotypical image of the singing and dancing ethnic minority

and drawing from a shared repertoire for tourism performances in Guangxi (the tourism commons), Wu Jinmin has coordinated the reconstruction of a village and performance group that repurposes the representative image of minority performances in order to preserve Yinshui's place and promote young performers. This paper addresses the dominant discourse on tourism performance in Guangxi, including the repertoire and representation of minority performers, and how this discourse shapes local views of performance in Yinshui. The paper also examines the issue of cultural property that has arisen in the context of the Dong performance at Yinshui as performers place new emphases on ownership and individuality.

### **Music, Language and Activism in the Athabaskan Songs of Minto, Alaska**

*Siri Tuttle, University of Alaska, Fairbanks*

Athabaskan music in Alaska comprises many genres and is practiced to varying degrees in different communities. This paper is based on the study of the traditional music of Minto, Alaska, a small, conservative Athabaskan community some 130 miles from Fairbanks. The people there have preserved a lively song-writing, singing and dancing tradition. Minto is also the last place where the Lower Tanana Athabaskan language is spoken, but this language is extremely endangered, spoken fluently by only a few elders now, as English has become the first language. Activism, in the context of language shift, can take the form of resistance to the use of the dominant language. The musical culture of Minto makes it possible for elders and youth alike to express themselves in their heritage language, and to bring it to prominence in the public domain. This paper will provide several examples of the ways that the Lower Tanana Athabaskan language is bundled with music and dance, helping to preserve the threatened language and culture and to create community cohesiveness in an increasingly diverse world. The pairing of traditional music with traditional language strengthens the presence of the indigenous minority communities in Alaska, and is often the only form in which outsiders come in contact with the language. I argue that this use of traditional music goes beyond the establishment of identity, and constitutes a form of linguistic and cultural activism.

### **Music, the Gulf, and the Global City**

*Laith Ulaby, Independent Scholar*

For the first time in human history more people live in cities than do not. The ramifications of this shift for social processes such as music are just beginning to be examined. An important element of emerging analyses is recognizing the diversity of urban forms. I will use the concept of one model of urban space, the Global City, to examine the relationships between urban form and music making in the Arab Persian Gulf States. Over the last few decades the Arab Persian Gulf States have undergone unprecedented transformations. What were once impoverished sheikhdoms have transformed into wealthy, urban-centered nation-states. I will examine how this transformation has mobilized musical culture to reinforce national narratives, cultural property, and notions

of authenticity. Furthermore, I will argue that the framework of the Global City is critical for understanding the shift of the Arab world's cultural center of gravity over the last decade from Beirut and Cairo to Doha and Dubai. Unsurprisingly, music has been an integral part of this cultural shift; the major players in the Arab mass-mediated music industry are now based in the Gulf. Part of this dynamic has been the ability of Gulf media companies to leverage their economic power in order to control the copyright and cultural intellectual property of much of the Arab world. The aftermath of the recent economic downturn demonstrates that the forces reshaping the Arab mass-mediated music industry are far from over.

### **Jingū: Gagaku and Shinto Tradition**

*Michiko Urita, University of Washington*

“Shinto is a religion of feeling, a religion of intuition, a religion of Gratitude [the deep sense of gratitude to deities],” said one of the priests of Ise Jingū in response to my question: “What is Shinto?” Shinto is the Japanese indigenous religion, which differs from animism. The Japanese people's conceptions of their kami (deities) are quite different from those that people in the West have of their God. Although Ise Jingū, the Grand Shrine of Ise, is the most revered Shinto shrine, the integral role sacred music plays in creating Jingū as the most holy place in Japan is not well-known among ethnomusicologists. The moment I stepped in the shrine, I was struck by the drastic change of the atmosphere. The land of Jingū is vast, surrounded by deep mountains and the running Isuzu River. The whole space is charged with a sense of awe. Sacred music (okagura/mikagura) is an essential part of this atmosphere. As the sound of gagaku echoes deep into the forest, people and nature experience harmonious equilibrium. The film, full of rare interviews with priests and musicians at Jingū, is based on my field research in 2009 and documents rediscoveries of my own culture—the essence of Shinto, the Japanese people's view of kami, the religious importance of rice, and relation between sacred music and Shinto. “Jingū: Gagaku and Shinto Tradition,” the 55-minute film, invites viewers to the inner domain of Jingū—the heart of Shinto and Sacred music.

### **From Hybridity to the Rhizome: Modeling Contemporary Hindustani Music Performances**

*Hans Utter, Ohio State University*

The impact of globalization and India's new socio-cultural landscape on North Indian popular and classical music is multifaceted, ranging from specific musical practices to performance settings, patronage, and reception. The increasing economic, political, and cultural interconnections of a globalized world are creating new configurations within local and diasporic Indian society. This complex social ecology requires models which can encompass its multiplicity, and account for the non-linear interactions of interdependent variables. Hybridity has been an important and contested concept in ethnomusicology and the general literature on globalization, describing the merging of various strands of culture. Deleuze's concept of the rhizome

facilitates the juxtaposition of elements in non-hierarchical, interconnected multiplicities. These multiplicities, created through the combination of ideological, commercial, and aesthetic coding systems are expressed in performance. I will examine how theories of hybridity and Deleuze's conception of the 'rhizome' can inform an analytical model of the complex strata involved in performance. These processes will be applied to three concerts, each of which demonstrates new configurations of the music-culture complex and changing social ecologies. Specific topics discussed include the role of contemporary artists within the frame of older historical and cultural narratives and the relation of the new “aristocracy” in India with previous elites in India. Contemporary performance practices will be compared with “traditional” concert settings to reveal shifts in music reception, signification, and music's relation to historical imagination, local/trans-local culture and identity.

### **Radio Afghanistan Archive Project: Building Capacity, Averting Repatriation**

*John Vallier, University of Washington*

The repatriation of sound and video recordings is one of the ethnomusicology archivist's most sacrosanct functions. From reviving forgotten traditions to inspiring new ones, recordings have the potential to make a broad array of meaningful impacts once returned to their place of origin. Beyond repatriating recordings or—as is usually the case—returning copies of recordings, what should our archives do to benefit the countries, cultures, and traditions that have made ethnomusicology's very existence possible? Should ethnomusicology archives work to build the capacity of archives in the developing world? Should we make it a priority to help these archives preserve and provide access to the collections they, not we, possess? In this presentation we will discuss a project that is enabling archivists at Radio Afghanistan to preserve and provide wider access to some 8 500 hours of traditional music recordings. The project, which has had been funded by two NEH grants, has given Radio Afghanistan archivists the equipment and training necessary to continue caring for their collections. While we will focus on the project's tangible outcomes (e.g. how many reels have been digitized, what form did the training take, etc...), it will also address the broader implications and benefits such a shift in functions has for ethnomusicology as a whole.

### **“Did the Old World Ever Suspect Such Poetry?”: Colonial Musical Encounters and the Construction of the New Zealand Soundscape**

*Inge van Rij, New Zealand School of Music*

In 1838 a ship carrying Vincent Wallace docked in New Zealand. If Wallace – a virtuoso violinist and composer of Irish origin– came ashore, he would have been the first professional musician of international reputation to do so. What was the nature and impact of the musical encounters (real or imagined) between Wallace and Maori? Building on recent work at the intersection of historiography and ethnography, this paper approaches this question from two

angles: the representation of Wallace's own experiences, and the role subsequently played by his music in New Zealand. While accounts of Wallace's time in New Zealand are historically and ethnographically unreliable, a comparison of two of these sources is significant for what it reveals about the role of colonialism in the encounter between Western art music and Maori music within Europe: in both Berlioz's widely read telling (1852), and in an unpublished biography by Wallace's niece (1926), Maori are portrayed as alluring noble savages; their music is the song of nature, the antipodean 'other' of Western art music, constructed by authors for whom New Zealand was geographically and ideologically remote. Conversely, early colonists in New Zealand sought to establish a national musical practice that connected them ideologically to the geographically distant European tradition, in the process displacing Maori music until well into the 20th century. Wallace's own *Maritana* received more performances than any other opera staged in New Zealand in these decades, thus helping to define the role of European Art Music in the colonial New Zealand soundscape.

### Understanding the Soundscape of the Odalan Ceremony in North Bali

*Eric Vandal, Universite de Montreal, Quebec, Canada*

In Bali, one finds many types of religious ceremonies among which the *odalan*, or temple festival, is arguably the most frequent and meaningful for any village (Belo (1953), Hooykaas (1976)). It is widely known that various types of gamelan music, as well as vocal forms, play an important role in the overall ceremonial process. These can be heard as the events unfold (diachronic process), or be sounded simultaneously during important stages (synchronic process). Nevertheless, apart from Harnish (1991) in the context of neighbouring Lombok, the function and meaning of this soundscape as regard to the *odalan* ritual hasn't been thoroughly investigated. What are the criteria regulating the use of specific types of music (including ensembles, repertoires, pieces) at designated moments? Do these pertain to musical structure, religion, myth, history, or aesthetics? This paper will focus on analyzing the relationship between music and ritual in the particular context of an *odalan* in a North Bali village. I will first describe how ceremonial stages are associated with specific gamelan pieces, this apparently being a distinctive feature of that area. The meanings underlying these relationships will then be investigated using Nattiez's explanation of semiological tripartition (2004 and 2005). I will conclude, drawing from my own research context, with a tentative typology of relations between music and ritual.

### Critical Perspectives on The Sublime Frequencies Label

*Michael Veal, Yale University*

Since its founding in 2003, the Seattle-based Sublime Frequencies label has subverted and challenged the norms of ethnographic sound recording with its collaged sound assemblages recorded from radio broadcasts in various world locations, and its compilations of rarely-heard music found mostly on locally-released cassette tapes. Its website claims the label to be "...focused on an aesthetic of extra-geography and soulful experience inspired by music and

culture, world travel, research, and the pioneering recording labels of the past including Ocora, Smithsonian Folkways, Ethnic Folkways, Lyricord, Nonesuch Explorer, Musicaphone, Baronreiter, Unesco, Playasound, Musical Atlas, Chant du Monde, B.A.M., Tangent, and Topic." But Sublime Frequencies differs from its ethnographic forebears in significant ways, eschewing the ostensibly clinical aesthetic of academically-oriented ethnographic recordings with something derived in equal parts from 20th-century experimental music, pirate radio and indie rock. Proponents argue that the label's surrealist, collagistic representations of world music cultures represent a refreshing intervention into the staid aesthetic of ethnographic sound recording, and a viscerally realistic portrayal of today's profuse global soundscape. Detractors argue that the label has conveniently ignored the hard-won ethical standards relating to cross-cultural borrowing and representation, that it operates largely outside the bounds of the intellectual property regulations that would benefit musicians in these areas, and that its representational practices work are essentially exoticist, working against a critical understanding of cultural difference. Our panel will present four perspectives on the label, its releases, and what its practices might imply for the ongoing documentation, presentation and understanding of world musical cultures.

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*Michael Veal, Yale University*

Since its founding in 2003, the Seattle-based Sublime Frequencies label has subverted and challenged the norms of ethnographic sound recording with its collaged sound assemblages recorded from radio broadcasts in various world locations, and its compilations of rarely-heard music found mostly on locally-released cassette tapes. Its website claims the label to be "...focused on an aesthetic of extra-geography and soulful experience inspired by music and culture, world travel, research, and the pioneering recording labels of the past including Ocora, Smithsonian Folkways, Ethnic Folkways, Lyricord, Nonesuch Explorer, Musicaphone, Baronreiter, Unesco, Playasound, Musical Atlas, Chant du Monde, B.A.M. Tangent, and Topic."

But Sublime Frequencies differs from its ethnographic forebears in significant ways, eschewing the ostensibly clinical aesthetic of academically-oriented ethnographic recordings with something derived in equal parts from 20th-century experimental music, pirate radio and indie rock. Proponents argue that the label's surrealist, collagistic representations of world music cultures represent a refreshing intervention into the staid aesthetic of ethnographic sound recording, and a viscerally realistic portrayal of today's profuse global soundscape. Detractors argue that the label has conveniently ignored the hard-won ethical standards relating to cross-cultural borrowing and representation, that it operates largely outside the bounds of the intellectual property regulations that would benefit musicians in these areas, and that its representational practices work are essentially exoticist, working against a critical understanding of cultural difference. Our panel will present four perspectives on the label, its releases, and what its practices might imply for

the ongoing documentation, presentation and understanding of world musical cultures.

**“My Music Plays Where The People Suffer”: Corridos Prohibidos and the Mapping of a Colombian War**

*Patricia Vergara, University of Maryland*

Initially adaptations of Mexican *corridos* related to the drug traffic, since the 1990s Colombian *corridos prohibidos* feature themes that emerge from the ongoing conflict in Colombia involving not only the drug traffic, but also leftist guerillas, right-wing paramilitaries, and government officials. These songs focus on subjects and events related to the confrontations between official law enforcers and those who live at the margins of legality, and on the experiences of those caught in the middle of the conflict. This paper looks at the translocal character of Colombian *corridos prohibidos* as, although present across the country's soundscape, their popularity closely mirrors the geographical distribution of the most intense areas of conflict. Also, as *corridos prohibidos* gain popularity among Colombian middle and upper classes, they cut across geographical, socio-economic and ideological boundaries in contradictory ways, considering that these narratives provide unofficial versions of events, voicing alternative views of reality by those at the margins of official discourses in Colombia.

**Strange New Worlds? – Musical Instruments and Cultural and Temporal Coding in Science Fiction Film**

*Victor Vicente, The Chinese University of Hong Kong*

Grounded in rationalism and the practicalities of natural law, science fiction cinema has always aimed to illuminate the here and now, even while it portrays that which is far and away. Thus, harrowing trips through time, raging space battles, and mysterious encounters with alien beings are readily consumed by savvy viewers as thin metaphors for issues of contemporary social, political, and philosophical significance. Although sound and music play powerful roles in sci-fi, adding greater depth and deliberate meaning to such fantastic scenarios, scholarly study has been limited, focusing mainly on scores produced in the main centers in the U.S. Great Britain, and Japan. Yet sci-fi's extra-planetary scope has ensured it a global audience, while the development of film industries in other countries has seen the rise of the genre in many unexpected places. This paper explores the emergent worlds of science fiction cinema in Turkey and India, comparing the local uses of music to those of the West and Japan. Specifically, it examines the way that indigenous instruments are used in the context of symphonic and digitized sound to code temporal and cultural otherness. Analyzing scenes from such movies as *Stargate*, the Bollywood romance *Love Story 2050*, and the Turkish space comedy *G.O.R.A.* the paper investigates how musical instruments, orchestration, and timbre are used to re-envision the past, construct the present vis-à-vis other world powers, and not only imagine potential futures, but indeed forge new trajectories in history. Observations gleaned from the ethnographic study of viewers illuminate the analyses presented.

**Yorùbá Melodic Structure in Transatlantic Perspective**

*Amanda Villepastour, The Musical Instrument Museum*

Comparisons of Yorùbá orisa religious songs in Nigeria and their surviving parallels handed down by displaced slave communities in Cuba suggest that musical memory can trump linguistic memory. While most diasporic studies have focused on text and drawn conclusions accordingly (e.g. Warner-Lewis, Mason, Wirtz), my study considers song texts in relation to melodic contour, and hence Yorùbá speech tones. Nigerian orisa songs provide interesting data for a Yorùbá song study as they are less prone to (though not entirely free of) the colonial musical influences forcefully present in Yorùbá church repertoires and popular music, such as tempered tuning and harmonic function. Parallel orisa songs in Cuba both give us a window into the homeland past and provide clues about what is musically important in Yorùbá melodic structure. While Yorùbá is commonly described as a ‘three-tone language’, linguistic meaning is transmitted via three shifting relative pitches over a broad spoken pitch range. When Yorùbá is mapped onto melody, shifting three-tiered “cells” create melodies within a pentatonic structure while broadly maintaining the relative pitch of the syllables. Due to colonial oppression in Cuba, the former Yorùbá dialect there, Lucumí, has replaced speech tone with stress and is now a ritual lexicon rather than a vernacular. In Lucumí, where changed phonemes convolute words and frequently render them unrecognizable, Cuban song melodies, which may have been more resistant to the pressures of cultural displacement, are often more stable than the Lucumí song texts. Hence, song melodies provide clues to what the speech tones may have been.

**A Convergence of Ethnomusicology and Jurisprudence: Contextual Views on Whether Performing Sacred Choral Music Endorses Religion in U.S. Public Schools**

*Duncan Vinson, Suffolk University*

In 1996, Rachel Bauchman, a Jewish student at a predominantly Mormon public school in Utah, sued her school because she perceived bias toward Mormon and Christian religious practice in the choral music program. This case illustrates a conundrum faced by choir directors: much of the choral repertory was originally written for a Christian liturgical context, yet musical instruction in a public school must not violate the Establishment Clause of the First Amendment. In intensely litigated areas such as school prayer, the U.S. Supreme Court has provided detailed guidance on which practices infringe on students' rights. With choral music, the Supreme Court has not established such a precedent, and commentators are forced to apply conflicting rulings issued by lower courts in a variety of contexts. One widely applied legal doctrine is the “endorsement test” first proposed by Sandra Day O'Connor in a 1984 case involving holiday displays. This doctrine implies an ethnomusicological approach to interpreting musical performance: courts should not focus on whether there is religious content in musical works studied, but rather on whether the act of performance creates a context that endorses any one religion. In the Bauchman case, the majority opinion found in the school's favor, arguing that in the context of a Salt Lake City public

school, the choir director's actions did not constitute religious endorsement. However, a minority dissented from this conclusion, and perhaps a court in another region of the country might assume a different context.

### **Diving into the Ocean of Love and Tempo: A Look at Indian Dance "Gats" in Five 19th-Century Treatises.**

*Margaret Walker, Queen's University, Kingston, Ontario, Canada*

Although a steadily increasing amount of research exists on the social context and vocal performance practice of the North Indian hereditary women artists we now call courtesans or *tavayafs*, the dances they performed in the courts and salons of the past still remain a bit of a mystery. There is, however, detailed documentation of dance postures and movement sequences called "gat" in several treatises from the nineteenth century. Dating between 1852 and 1877, these books include the earliest use of a term that has since expanded to refer to drumming and instrumental repertoire as well as dances. The treatises include evocative names such as the "fairy gat" "coquettish gat" or "winking gat" detailed descriptions regarding body movement and facial expression, and occasionally small illustrations. This paper will present new research comparing the dance gats in five treatises: *Saut ul-Mubarak*; *Mad'un ul-Musiqi*, *Sarmaya-i Ishrat*, *Guncha-yi Raga*, and *Bani*, and linking these choreographic details to nineteenth-century performance, which included singing and instrumental accompaniment in addition to dancing. Through an analysis of this composite performance practice, I will move towards an understanding of how present-day genres in melodic, rhythmic, and choreographic performances speak of a past alliance in the world of courts and courtesans.

### **What the Gat? The Investigation of a Genre in North Indian Drum, Dance, and Melodic Performance**

*Margaret Walker, Queen's University, Kingston*

Genres allow musicians and scholars alike to create order, grouping performance items together in named categories based on structure, performance forces, contexts, or conceptual foundations. Yet, once named, genres are fluid and subjective classifications that change as they manifest in performance practice. This makes genre terminology and practice prime subjects for tracing the historical dynamics of performance and reception. What layers of meanings does a genre accumulate for performers and audience as its practices and contexts change? This panel will look at the development of the important North Indian genre "gat" in its shifting contexts. The term today can refer to any one of three seemingly unrelated composition types in *tabla*, *sitar*, and *kathak* dance performance. One suggestion is that the gat is now an overlooked witness to a previously shared context, female court dance, and that the evolution of separate genres for dance, drumming, and melodic traditions is the result of this context's destruction. Does the term in *tabla* and instrumental music then point to an underlying and now unrecognized celebration of the dance connection? Combining methodologies of historical ethnomusicology and skills from

performance training, the panelists will examine the idea and practice of the gat in ensemble and solo contexts, and explore how a genre can thrive and acquire new meanings even as it splinters.

### **"Easy Listening": Rethinking Taste Hierarchies in Indonesian Pop**

*Jeremy Wallach, Bowling Green State University*

This presentation explores the aesthetics of pop music in Jakarta, Indonesia. The Indonesian term "pop" refers to westernized mass-marketed music, typically slow love songs. While my research originally overlooked such songs in favor of edgier and/or more obviously "ethnic" genres, I have discovered that this music constitutes a fertile site of exploration into the values and aspirations of contemporary Indonesian listeners, especially adults in the middle and upper classes who seem to form this music's most committed audience. Although Indonesians occasionally used the words *enak*, "pleasurable" and *merdu*, "sweet-sounding" to describe desirable pop characteristics, the style's aesthetic logic was most frequently summed up by two English loanwords, "easy-listening" and "slow." A song was "easy-listening" if it was pleasing and not too challenging to the listener, while "slow" songs had a gentle, mellow groove. Ultimately, all four terms reference bodily experience (arguably the starting point for all aesthetic evaluations)--the sensations of pleasure and relaxation. Curiously, despite their sentimental song texts, the phenomenological impact of these pop songs tended not to include the turbulence and strong emotions generally associated with romance.

This paper looks at the various production methods and performance techniques used to achieve an aesthetic of pleasant calm and the cultural meanings this particular heightened aesthetic state has in a society where such aesthetic orientations are also present in Javanese gamelan and other court musics associated with the old elites. Ultimately I suggest that romantic pop songs may in fact serve as the music of Indonesia's modern, urban elite.

### **Toward Aesthetic Analysis in Global Popular Musics**

*Jeremy Wallach, Bowling Green State University*

The notion that aesthetics is inherently elitist and irrelevant to popular music analysis is frequently accepted as conventional wisdom in our discipline. Scholarly analysis of popular musics often sidesteps the question of artistic quality that had previously discouraged the serious study of popular forms. Yet without aesthetic analysis, it is impossible to account satisfactorily for the ability of artistic forms to transcend cultural boundaries and achieve transformative effects despite social elites' disapproval. Elitist views of popular musics still fail to recognize that popular art is still art – no matter how formulaic, no matter how mass-mediated, no matter how tied to capital, it is artistic expression and received as such (i.e., people respond differently to music recordings than to recordings of interviews on the daily news). Listeners respond to a performance's artistry – the rhythm of a drum solo, dissonance of heavy metal guitars, intertextual references in hip hop

sampling. Following an introductory paper that further theorizes aesthetic analysis of popular art, the papers in this panel demonstrate the usefulness of applying aesthetic concerns in ethnomusicological popular music research. This journey takes us from the "techno-aesthetics" of New York's indie-rock scene to the world of Euro-American classical crossover/"popera" – a genre of music that is enjoyed by millions but does not confer much cultural capital-- to the reigning aesthetic of "easy listening" in mainstream Indonesian pop recordings. We are drawn to aesthetics not as an attempt to resurrect Kantian "disinterested" judgment but because aesthetic discriminations are ubiquitous in our research subjects' everyday lives.

### **The Sacralization of Cubanidad: Making the Nation Sacred in Cuban Cajón Ceremonies**

*Nolan Warden, University of California, Los Angeles*

During the first half of the twentieth century, Cuban artists and intellectuals endeavored to construct an identity befitting their newly independent nation. The influence of scholars such as Fernando Ortiz, poet Nicolás Guillén, and composer Alejandro García Caturla eventually shaped cubanidad (Cubanness) as a tripartite amalgam of European, African, and Amerindian racial identities. Ethnomusicologists such as Robin Moore have described how this national identity was constructed from music and religious practices. What is not usually considered, however, is the extent to which this national identity affects the religious practices from which it was drawn. This can be seen clearly in the construction of the recent religious phenomenon known as *cajón pa' los muertos*. A spirit-possession ceremony, *Cajón* draws from numerous religious and drumming practices in Cuba, and was developed during the final three decades of the twentieth century. Tellingly, the *muertos* (ancestors) being honored fit archetypes of Cuba's tri-racial national identity. It also makes ritual use of many secular icons of Cuban identity. An example is the *cajón* (from which the *Cajón* ceremony derived its name), a wooden box drum developed for secular rumba drumming near the beginning of the twentieth century. In this paper, I use musical examples of *Cajón* ceremonies to consider themes of modernity, national identity, and the creation of religious practices, exploring how the intellectual and artist construction of national identity may alter the very practices upon which that identity is built.

### **Sound Art and Sound Ecology: The Legacy of R. Murray Schafer**

*Ellen Waterman, University of Guelph*

The work of iconic Canadian composer, writer, and educator R. Murray Schafer has had a profound and lasting effect on sound art and sound ecology. The founder of the World Soundscape Project (WSP) in the late 1960s and author of *The Tuning of the World* (1977), still considered a seminal text of soundscape studies, Schafer's work gave birth to the interdisciplinary field of soundscape studies (now known variously as sound ecology or acoustic ecology). As one of Schafer's early collaborators, Hildegard Westerkamp, notes: "Soundscape ideology recognizes the irony of musicians, who are all too often concerned with the details of their art only, deaf to a world out of tune,

and ignoring the social, political and environmental context and the implication of their work. The WSP actively counters this situation by connecting diverse and disconnected disciplines dealing with sound, and thus placing music within the larger context of the sound environment." Sound artists (both composers and multi-media artists) continue to be influenced by Schafer's rich body of ideas: about sound and identity, noise pollution, social activism, and environmental music performance. Schafer's work is particularly interesting for ethnomusicology, because of his commitment to empirical research: the collection and study of sounds in the environment, and the use of interviews to collect sound memories. This session explores the work of a number of contemporary sound artists whose work continues to engage with, and expand upon, Schafer's ideas and methodologies, including Gordon Monahan, Barry Truax, and Andrea Polli.

### **When it Rains: Experimental Music and "the Cultural Ecology"**

*Ellen Waterman, University of Guelph, Canada*

Almost two decades ago, R. Murray Schafer wrote a passionate essay encouraging the development of art as a celebration that will "unite us with others and with the treasury of the environment." Schafer's provocative call to action highlights both art's role in articulating the environment, and the crucial effects of the environment on art. This suggests two modes of analysis for experimental music: 1) consider a given performance as a kind of ecosystem; 2) consider that performance in relation to the broader physical, social, and cultural environment. Produced in September 2007 by the Western Front in collaboration with the Canadian Music Centre's "New Music in New Places" and B.C. Rivers Day, Remote Access I consisted of performances of acoustic and soundscape compositions (including Barry Truax's *River Run*), and the installation of Gordon Monahan's *Aquaeolian Harp*, at the edge of Lower Lynn Creek in North Vancouver. But nature, intervening in the form of torrential rain and a flash flood, stole the show. Ironically, B.C. was in the midst of a political battle over hydroelectric power. The impulse behind Remote Access was to explore "our competing desires for new experiences and belonging within a community". This same dichotomy is expressed somewhat differently by the Western Front's suggestive mandate to promote "the role of the artist in determining the cultural ecology". Drawing on insights from acoustic ecology and from Baz Kershaw's ideas about performance ecology, this paper explores how thinking "ecologically" about experimental music might affect our ideas of its meaning and value.

### **The Azmari-Rapper Continuum: Ethiopian-Israeli Music and Social Activism**

*Ilana Webster-Kogen, SOAS, University of London, United Kingdom*

To what extent is the subversive power of a musical style dependent on the aesthetic qualities of that music (or lyrics), as opposed to the identification of the style with social movements? Critique is central to Ethiopian *Azmari* music - as examined extensively by Kaufman Shelemay (1986) and Kebede (1977) - yet its subversive improvised lyrics do not call for action. In the

Ethiopian-Israeli music scene in Tel Aviv, Azmari music has become somewhat nostalgic and less obviously subversive, even as the social status of Ethiopian immigrants has demanded the rise of numerous advocacy projects. Musicians are at the centre of Ethiopian-Israeli activism, and rappers have taken a particular interest in advocacy projects. While singers and dancers from the Azmari tradition have become more respectable, young rappers choose to perform in community centres where they can mobilise young people. The wide gap between the performance and musical content of these two styles is tempered by Askew's (2003) assertion that common emphasis on innovation can be as powerful an aesthetic quality as musical similarity. For this reason, I argue that, despite salient musical differences between the two genres, Ethiopian-Israeli hip-hop is, in some ways, the better contemporary representative of the Azmari tradition of "wax and gold" (the literary principle of peeling away layers to reveal multiple meanings). In this paper, I will examine the role of Ethiopian-Israeli rappers as social activists, and their relationship with Azmaris and their music.

**Mythic Heroes, Allegoric Narratives, and Imagined Nation: Music and Cultural China Imagination in Tsui Hark's Wuxia/Kungfu Films**

*Po-Wei Weng, Wesleyan University*

My paper investigates the cultural China imagination and its musical representation in Tsui Hark's wuxia/ kungfu films. Taking Tsui's Swordsman trilogy (1990-93) and Once Upon a Time in China series (1991-97) as examples, I delineate how an imagined cultural China nation-state is represented through Tsui's mythic hero construction and allegoric narratives in his wuxia/kungfu films, and how music facilitates and consolidates this imagination.

An internationally recognized Hong Kong director, Tsui is renowned for his allegoric narrative and stylistic filmic representation, through which "an abstract kind of cultural nationalism" is expressed. The two film series are considered the representatives of this "cultural nationalism." The former reveals Tsui's critique of the violent authoritarianism of communist China after the June 4th Massacre; the latter is an allegory for 1997 that criticizes colonialism, imperialism, and fundamentalist and centralized nationalism. While most scholarly research is devoted to the visual presentation, the aural dimension of these films remains unexplored.

Through a close examination of the soundscape in these film series, I demonstrate how Tsui consciously makes a linkage between his film music and ancient Chinese music by adopting the concepts and intertextualizing the materials from traditional musical/theatrical genres, even though his film music often contains modern and westernized elements. This "ancientness" and Chineseness in his spectacular sound design, I argue, serves as a great means for Tsui to support his imaginary filmic world, in which facts can be dislocated, history reinvented, mythic heroes created, traditional virtues restated, and, consequently, an imagined cultural China can be established.

**"The Second Life": Music and the Intersubjective Construction of the HIV-Positive Identity in South Africa**

*Laryssa Whittaker, University of Alberta, Canada*

Individuals who receive a positive HIV test result are plunged into a world where their stigmatized HIV status threatens to supplant their identity, from both their own and others' perspectives. As they come to terms with their status and disclose it to others, they must cope with associations of death and perceptions of guilt, shame and personal responsibility built into the moral discourse with which the subject of HIV is laden. Based on fieldwork in Durban, South Africa in 2009, this paper explores the work of several HIV positive musicians who advocate for social acceptance of people living with HIV/AIDS. Using anthropologist Michael Jackson's understanding of intersubjectivity and literature on minority identities as a framework, I will analyze the agency exercised as these individuals and groups use music to negotiate the relationship between socially-constructed values, categories and identities and their own individual (and yet socially-informed) perceptions and experiences. Furthermore, I will examine critical ethical and political implications of an intersubjective ethnographic representation of my research participants and their work as an extension of their resistance of physical, moral, and sometimes racial essentialization. I will argue that in this case, where identity is subject to complex, volatile external interpretations, such representation illustrates the power relations between marginalized groups and larger societal forces. Music creates a theoretical space for advocacy by harnessing the interplay between individual and social identity construction, and understanding this potential, I suggest, provides a compelling basis and a tactical resource for future advocacy efforts.

**Inviting Resistance and Change: Music, Hegemonic Forces and Social Inequalities**

*Laryssa Whittaker, University of Alberta*

Music is often present where activism, advocacy, and resistance emerge. Sometimes music itself is the object of advocacy when it reflects social power imbalances. While the relationship between music and social activism is often assumed as natural, this panel will ask, in what ways does music invite people to address hegemonic forces and social inequalities? The case studies presented will interrogate the agency of various players, in diverse oppressed settings, who use music in a variety of ways: as a practical tool to advocate ways of teaching and learning which transcend social inequalities; as an intersubjective framework for the contestation of stigmatized identities; and as a theoretical space for the negotiation of power relations between civil society and the state. The first paper interprets the performances of HIV-positive South African musicians as advocating alternative identities, exploring the ethical and political significance of ethnographic representation as an extension of these musicians' resistance of physical, moral and racial essentialization. The second paper investigates the role of underground music in New Brunswick, NJ in circumventing local legislation which discourages musical performance, and the power relations which characterize the

negotiation of secret spaces in the virtual and real world. The third paper presents the economic and social-cultural challenges to sustainability of a music education project in India which provides musical instruction to able-disabled children in three NGO-based Mumbai schools. Together, these papers explore the interactive and performative musical invitation of participants and listeners to resist oppression and effect social change.

### **Challenges in Shaping the Ethnomusicological Career: Three Central Issues for Young Scholars**

*Elizabeth Whittenburg-Ozment, University of Georgia*

Guided by an understanding that multiple personal and professional circumstances combine to impede early career success in our unique brand of scholarship, this SEM Student Concerns roundtable addresses career development vis-à-vis what we consider three central challenges in building the ethnomusicological career: 1) disciplinary/departmental identity; 2) family planning; 3) applied ethnomusicology. Despite ethnomusicology's diversity of theory and methods, employment opportunities and the sustainability of our profession are pressing concerns today. President Wong's 2009 roundtable, "Area Studies and Ethnomusicology," highlighted ethnomusicology's independence from organizing metaphors such as period (i.e., historical musicology) and area (i.e., area studies), granting us unique methodological flexibility, but loosening our affiliations with large, stable university departments. How can we work productively with this methodological and professional tension as we develop our careers? Another valuable panel at the 2009 meeting foregrounded effective parenting paradigms for ethnomusicologists. We have invited participants from these two past panels to discuss how family planning, departmental/disciplinary affiliation, and research methodology operate together on career decisions. We have made a point of inviting applied ethnomusicologists as well. While applied ethnomusicology dates to the 1930s, ethnomusicology emerged formally in the 1950s in a climate favoring the academy (Sheehy 1992: 325). Despite a widespread appreciation for applied ethnomusicology, we feel this way of understanding our profession deserves more attention. What does the state of applied work indicate about the sustainability of our discipline, the need to develop and diversify methods, and the career options available to young ethnomusicologists?

### **Changing Sound Ecologies: Children in Northern Ghana.**

*Trevor Wiggins, Independent Scholar*

This paper will examine children's sound ecologies in Nandom, northern Ghana, based on interviews in local junior schools with children and youth (ages 10-18), local teachers, school and government post-holders. This former colonial region has several different local languages and a complex pattern of 'tribes' and allegiances. Until the end of the twentieth century, it had no electricity, telephones or significant access to the media and was an entirely rural economy. Within 6 years, electricity has arrived and many people now listen to a local radio station, may use or have access to a mobile phone, have

seen TV and VCDs, and have a growing awareness of the Internet. How do children view and conceive of these changes? What are the local and national government imperatives that impact their world through schooling, church and media, and how do these align with local cultural attitudes and forms? A traditionalist approach may critique the 'McDonaldization' of yet another culture, representing a seductive colonial (re)invasion offering subversive gifts with children as helpless consumers. As Anthony Seeger observed in 2008, [Traditions are] 'being disappeared'; there is an active process in the disappearance of many traditions around the world" – this is not a passive evolution. What might be the position and responsibilities of an active ethnomusicologist in this situation?"

### **Sound Ecologies and Sustainable Futures: Children Re-shaping traditions.**

*Trevor Wiggins, Independent researcher / musician*

A large-scale global project, 'Sustainable Futures', is investigating the future for a number of traditional forms of music around the world and will be represented by a panel proposal to SEM. This proposal sets out to parallel the materials-based approach of Sustainable Futures by considering the next generation of tradition bearers who are still children. Recent years have seen a considerable increase in research focussed on the world of the child and on conceptions of childhood. Perspectives from anthropology and sociology as well as psychology and education have problematized 'childhood' – a notional space often populated by materials provided by an adult world, with the voice of the researcher presenting children as objects of study. Research located between ethnomusicology and music education is attempting to present children more through their own words and actions, using these critically to examine their contextual adaptations and uses of language, technology, media and music. How are children viewing and engaging with the music in their environment, where does this come from, how do they understand it and how do they draw together the multiple sonic and cultural strands that cross their world? Case studies will focus on children on the Caribbean coast of Nicaragua, among the Dagara people of northern Ghana, the Venda of Limpopo province South Africa, and favela residents in Brazilian city of Recife, providing insights into the issues and ways that children are engaging with and locating themselves within a network of traditions, languages and media.

### **The Alaska Native Solidarity Movement of the 1960's and Its Musical Consequences**

*Maria Williams, University of New Mexico*

The vast area that constitutes Alaska today is the traditional home of eight distinctive indigenous groups with many more sub-divisions along linguistic and tribal grounds. Contact with the outside in the 19th and 20th centuries has had negative consequences on the health of indigenous communities, including the nearly total loss of some music and dance traditions through the decrees of Christian missionaries. In the 1960's a Native solidarity movement in Alaska began to gather strength, resulting in major political and social



changes that include the Alaska Native Claims Settlement Act of 1971 (ANCSA), and the creation of thirteen regional Native corporations. As a result of the movement and resultant new legislation, traditional Alaska Native music experienced a renaissance in the 1970s. Festivals featuring revitalized Alaska Native traditions such as the Festival of Native Arts (1973) on the University of Alaska Fairbanks campus and the Camai Festival held in Bethel, Alaska began occurring in all regions of Alaska. Why did the solidarity movement take place? This paper addresses the social, political and cultural dynamics of the solidarity movement that began in the 1960's as a result of land claims and the prospects of oil development. For the first time in history, the various indigenous groups of Alaska united in efforts to protect their land base. This paper will explain how the movement relates to music/dance practices, cultural identity, and politics in Alaska today.

**“Get in the Groove and Let the Good Times Roll”: What, and Where is the U.S. Clave?**

*Sule Greg Wilson, Independent Scholar*

Cultural groups are recognized by their language, their dress, their food, their musical repertoire. They may also be identified by their “clave”—the underlying rhythmic structure of their music, upon which their melodic and harmonic traditions are grounded. In this paper I will examine the concept of clave—first in Cuban music, from whence the term came—and then survey its counterparts in other music cultures. I will posit the existence of a U.S. Clave, a set of rhythmic phrases/pulses that are the core of African American music and, consequently, U.S. popular music, as well as jazz, blues, and the art music derived from these folk and compositional sources. We will listen to contrasting examples of rock/pop, old-time, and world music ensembles in which the players are—and are not—culturally competent in the U.S. Clave. Recognizing the inherent structures of U.S. music allows those who read old music manuscripts (such as 19th century banjo method books) to interpret the music therein in a potentially more accurate manner, and allows modern musicians to consciously compose, arrange, and interpret U.S. music from a new/old perspective. It gives all who appreciate that music a new “key” toward the understanding and appreciation of (African) American music and those who created/composed it.

**Q'eros, Peru: Returning Documentation to the Remote Andes, with Community Discussions about its Value and Processes of Local Availability**

*Holly Wissler, Independent Scholar, Peru*

The Quechua community of Q'eros located in the southern Peruvian Andes is known for its continued practice of indigenous traditions, to include musical rituals, that many Andean communities no longer perform. Because of this they were named “cultural patrimony” by Peru’s National Institute of Culture (INC) in 2006, the first ‘people’ to receive such status in Peru. The INC is currently holding discussions with the Q'eros to petition UNESCO that their songs be included on the list of intangible cultural heritage. Yet, for such

national and possibly international renown, the Q'eros have no access to the numerous audio-visual recordings of their music made by current and past researchers. In order that documentation of Q'eros’ music reaches the community, I am heading an expedition into Q'eros to show my 2007 DVD production (in Quechua) about their musical rituals, along with John Cohen’s first film about Q'eros’ music (1979) —a major feat since the community is dispersed over four river valleys separated by mountain passes, and has no electricity. This paper will report on this expedition, which includes dialogue with community members about the following issues: Q'eros’ opinions about the historical and current importance and ethics of sound/video documentation; our report on the response and impact of the inclusion of my documentary in the bilingual education curriculum of some primary schools in Cusco and the southeast region; and the Q'eros’ interest in local archival possibilities of audio-visual recordings of their music, and their ideas about guidelines of access and use.

**Re-imagining China’s Soundscape in the Film Music of Zhao Jiping**

*J. Lawrence Witzleben, University of Maryland, College Park*

In films such as Chen Kaige's *Yellow Earth* (1984) and *Farewell My Concubine* (1993) and Zhang Yimou's *Red Sorghum* (1987), *Raise the Red Lantern* (1991), and *To Live* (1995), the directors combined recent historical events and stunning landscapes with fictional events, characters, and locales into a vision of China that often simultaneously captivated international critics and puzzled domestic audiences and censors.

In all five of these films, the accompanying soundscape was created by composer Zhao Jiping. Music is often entirely absent, but the extended silences only increase the power of his music in shaping mood and atmosphere, and in each of these films, digetic (on-screen) music – often featuring traditional or convincingly traditional" instruments, ensembles, vocal genres, and theatre – plays a key and memorable role in many scenes: a snatch of a wedding procession, young boys practicing Peking opera, or a soldier transcribing the songs of villagers. Political satire, a recurrent lurking subtext in all of these films, is often made explicit through music: an out-of-tune brass band and ridiculously inappropriate revolutionary song at a wedding, shadow puppets performing contemporary war stories for troops, or a star actor pretending to drum up enthusiasm for pedestrian revolutionary opera. In this paper, I will analyze some of the ways in which Zhao's music propels, reinforces, questions, or subverts the narrative of the film, sometimes through inserting or re-creating indigenous music or blending or juxtaposing it with Western instruments, electronica, and/or dissonant harmonies.

### **“Donde Hay Sangre Negra”: The Religious Dance of “Los Morenos de Paso” in Arica, Chile**

*Juan Wolf, Indiana University*

Dancing for a saint on that saint's feast day is a common tradition throughout the Andes, and academic literature describes the practice as resulting from the encounter of colonial Catholic proselytizing and pre-Colombian indigenous rituals. At the biannual Feast of the *Virgen de las Peñas*, celebrated in a valley inland of Arica, Chile, the oldest troupes dance in a style known as *morenos de paso*. While many of these groups are associated with Aymara highland villages, however, descendants of African slaves are key figures in several of the oldest dance companies. That Chileans of African descent are alive and well is a strange idea to most Chileans; only recently have organizations of Afro-Descendants been petitioning the government for official recognition. The invisibility of Afro-Descendants in Chile is partially due to an unawareness of the wider cross-cultural history of Diaspora, creating stereotypes of what Afro-Descendant performance traditions should look like. In this paper, I describe the dance of the *morenos de paso*, including variations in their performance styles, and I suggest both stylistic and historical connections with the African Diaspora. A better understanding of these dynamics in the *moreno* performance could be instructive in comprehending the larger history of afro-descendants within Chile.

### **Dancing in the African Diaspora: Other Steps**

*Juan Wolf, Indiana University*

By the first decade of the 21st century, scholars have firmly established the cultural connections between Africa and the African Diaspora in the Americas. Within these arguments, however, certain types of performances (e.g. rumba, Candomblé, jazz) and certain locations (e.g. Cuba, Brazil, New Orleans) have tended to dominate both academic discourse and the international dance stage. The influence of these dominant forms can result in performers, intellectuals, and even government agencies from other places failing to consider how changing social values, historical variation, or cross-cultural contact produce diversity in African Diasporic forms. This panel attempts to expand the discussion in several ways. First, it offers descriptions of dance genres from locations that have received significantly less scholarly attention. In two of these locations, the African connections in the genres are not in question, but community members are in the process of adapting the genres' characteristics to fit new performance contexts. In the other two locations, people might be aware of the existence of an African past but may not have considered how this past could have or continues to influence contemporary cultural forms. These two different perspectives provide a contrast that emphasizes the importance of examining a range of cultural processes on both a contemporary and historical time scale.

### **Natural Soundscapes of China's Ethnic Minorities**

*Chuen-Fung Wong, Macalester College*

The centrality of musical performance in the representation of China's ethnic minorities has received much scholarly attention in ethnomusicology. An important inquiry is how concepts of nature and preservation have been invoked in the representation of minority music. This panel follows the ongoing discussion to look at the renewed interest in notions of natural and authentic performance of minority music in China. It provides case studies drawn from three distinctive minority groups—all have substantially contributed to the stereotyped "singing-and-dancing" minority representation—including the Dong people from Guangxi Zhuang Autonomous Region in the southwest, the Hani people from Yunnan Province in the southwest, and the Uyghur people from Xinjiang Uyghur Autonomous Region in the northwest. Discourses of natural soundscapes and cultural preservation are examined in connection with musical tourism, media representation, traditional music making, and the changing senses of place. Panelists address a wide range of issues, including the dynamics between dominant discourses and local views, the increased awareness of cultural ownership, the agency of musical individuals, urbanization and commoditization, and the idea of *yuanshengtai* ("original ecology") in musical styles, practices, and performing contexts. The papers aim to address the repackaging of minority musical performances in recent years due to increased emphases on preservation and display of minority cultural forms and the effects that such decontextualizing and commoditizing forces have had on local soundscapes.

### **Singing Uyghur Folksongs in China's “Original Ecology”**

*Chuen-Fung Wong, Macalester College*

Following almost a century of cultural reformist thought, musical tastes of urban Chinese middle-class took a post-modernist turn in the early twenty-first century to embrace what is today popularly called *yuanshengtai*, or the "original ecology" of styles, practices, and performing contexts of traditional music. The loosely defined term celebrates an array of preservationist notions framed in ecological terms, ranging from uncontaminated musical species to original habitat for musical performance. A favorite marketing label in tourism and the New Age music industry, the term has gained much currency simultaneously among scholarly communities and the state's cultural officials. Minority music, long received with an orientalist gaze among the mainstream Chinese audience, has become a convenient candidate for the "original ecology" movement for its alleged association with such notions as primordial performing practices, immediate corporeal pleasure, and natural, aboriginal beauty. The craze for "original ecology" has also launched lesser known minority genres into the alternative music market in China. This paper concerns Uyghur traditional musical genres in Xinjiang Uyghur Autonomous Region in northwest China, and examines the ways in which the frame of "original ecology" has reorganized the multi-ethnic imagination of minority musical representation in China. In particular, I look at how discourses of

"original ecology" has informed the performance of traditional folksongs of the northwestern Uyghur town of Ghulja and facilitated ongoing music revival projects in the repackaging of traditional music and the rewriting of music history."

### **Flirting Lovers, and Bickering Siblings: the Significance of Outdoor and Indoor Spaces in Traditional Hani Songs**

*Gloria Wong, University of British Columbia, Canada*

This paper examines the role that outdoor and indoor sound environments play in shaping the composition, performance and interpretation of texts in laba songs of the Hani minority of Yunnan Province, China. In both speech and practice, the Hani have traditionally drawn a clear distinction between orally composed male-female dialogue songs sung outdoors and those sung indoors. The outdoors represents a place of privacy and freedom of individual expression and is the ideal performance environment for courtship songs. In contrast, the indoors is a place where social interactions are strongly guided by rules of kinship hierarchy. In this context, a second type of male-female dialogue song is performed featuring a brother and sister. The two subgenres of courtship and sibling duets offer an interesting point of comparison in studying the role that contrasting performance environments play in shaping the social significance of a song subgenre. Although by and large the traditional soundscapes described continue to be maintained in Hani village life, within the last two decades, the distinction between indoor and outdoor laba performance environments has become blurred due to the effects of urbanization and commoditization. In considering folksong as part of an overall sound ecology, I explore the role of contemporary laba performers as social actors who seek to preserve established soundscapes whilst confronted with modernizing pressures toward the decontextualization of sound.

### **Repatriation and Cultural Equity**

*Anna Lomax Wood, Association for Cultural Equity/Alan Lomax Archive*

The late ethnomusicologist, Alan Lomax coined the term "cultural feedback" by which he meant reinforcing the world's diverse expressive traditions and aesthetic systems by a variety of means, including the method of returning documentation to the places, people, and cultures from whence it came. How to interpret and implement such an idea is to a large degree context dependent. Advances in digital technology make it possible for repositories to cooperate in circulating ethnographic collections; but how to effect this while honoring (or taking on anew) obligations to artists and local cultures? Current scholars have made great headway in disentangling and placing before us many of the complicated issues facing contemporary researchers, archives, and indigenous and local peoples concerning the ownership and management of artifacts and intangible culture. This presentation will explore the realities of engaging in digital repatriation efforts with an analysis and evaluation of ongoing projects. In 2005 we began to repatriate digital copies of sound recordings, photographs, and field notes made by Alan Lomax to repositories in the Caribbean, the US, England, Ireland, Scotland, Spain, and Italy. With

examples of partnerships, methodologies, and the implications of digital repatriation, our presentation will detail efforts to develop, implement, and maintain projects that use the benefits of digital technology to repatriate diverse formats of ethnographic documentation. It will illustrate ways in which an archive that is custodian of the rights and the digital masters of an audiovisual collection collaborates with area specialists and archivists in disseminating cultural heritage.

### **Overseas and Out of Tune: Harpsichord Tours in Post-World War II Asia**

*Jessica Wood, Duke University*

In 1956, the United States State Department began sponsoring tours by American performing artists to regions of the world deemed "susceptible" to communist influence. Intended to counter global perception of the U.S. as culturally bereft, the program sent jazz musicians such as Dizzy Gillespie, Dave Brubeck and Louis Armstrong—as well as the harpsichord virtuoso Sylvia Marlowe. In January 1956, Marlowe became the first solo musician to travel under the auspices of the program, making stops in Tokyo, Jarkarta, Bombay and Manila, among other cities. Local coverage of Marlowe's tour dramatized the rarity of spotting a harpsichord in the "non-Western" locations, and of the "primitive" Old World relic being shipped across the globe via modern air travel. Instantiating the instrument's "threshold" position (McClintock 1995)—between "old" and "new" worlds, between the West and the non-West—was its response to the barometric conditions of Asia. This paper brings together scholarship on the role of musical instruments in articulating colonialist relationships (Pasler 2004; Weidman 2006; Irving 2009) with that on instruments' careers in global commodity flows (Magowan 2005; Polak 2006) in order to show how the harpsichord's barometric susceptibility became a globally circulated commodity spectacle of Western imperialist history. Drawing on Marlowe's scrapbooks of photographs and clippings from the Indonesian, Indian, Japanese, and Philippine press, I contend that the specter of the moisture-ridden, out of tune harpsichord provided a site through which articulate difference between 1950s Asia and historical Europe, and to stage "history" and "delicacy" as components of America's postwar international image.

### **"Girl, you nasty!": Policing the Boundaries Between Inappropriate Dancing and Moral Character**

*Jennifer Woodruff, Bates College*

At a Durham, N.C. Boys and Girls Club, hip-hop surrounds African-American girls in most aspects of their lives. For girls at the club, dancing to hip-hop is always an occasion for comments about heterosexuality, "appropriate" behavior in front of boys and peers, and ways they should and should not use their bodies. They receive immediate feedback about their dancing from staff and peers, and quickly learn the boundaries between "appropriate" and "inappropriate" movement and behavior. Through the policing of girls' dancing, adults and children enforce moral codes in an attempt to protect girls

from the licentious actions of boys, older men, and other girls. These codes are entwined with the club's seventy-year association with black civic leadership and local Christian congregations. In this paper I consider the potentially "dangerous" incarnations of girls' dancing, and the relationship between licentious musical activities and institutional stability. In order to prove the club's worth and viability to the donors on which they depend, club staff report statistics such as teen pregnancy rates and reported sexual activity. These statistics represent potential real-life situations that staff members work to prevent, in part through the conscientious monitoring of the ways in which a girl moves her body. I investigate the specific panics around girls' bodies and how girls' dancing is a site where enforcement of "appropriate" female behavior is deemed especially pressing. Yet even as girls learn the boundaries of "inappropriate" movement, girls' individual lessons in morality unwittingly underpin the credibility of the organization itself.

### **ITU: The Din of Recovery**

*John Wynne, University of the Arts London, United Kingdom*

One of the early concerns of the World Soundscape Project, led by R. Murray Schafer, was noise pollution; researchers conducted careful ethnographic work to read noise levels in public spaces and to understand the social effects of noisy environments on health. As an ecologically concerned sound artist, I continue this tradition, working both as an artist and an ethnographer. In this presentation, I discuss my use of participant observation methodology to conduct research on specific sound environments in order to shape immersive sound art installations. Despite being places where the frail and vulnerable struggle to get well, and in some cases to survive, hospitals are often noisy places. I specifically examine the soundscape of the intensive care ward within the cardiothoracic transplant unit of Harefield Hospital in the UK, where I was artist in residence for one year. Through research into the effects of noise on the healing process, my own observations, sound level measurements and the first-hand accounts of patients who have undergone heart or lung transplants, I discuss the role of sound in the hospital in both its negative and positive aspects. My observations and interviews confirm anthropologist Tom Rice's assertion that in hospitals sound takes on "a more affective quality because of the drought in other sensory modalities." The presentation also considers ways in which this research informs ITU, a collaborative surround-sound video project.

### **Mosuo's "First Tune": Ahabala and Musical Creativity in a Matrilineal Society**

*Min Yang, Wesleyan University*

*Ahabala* is a core folk singing and dance repertoire among the Mosuo, a matrilineal people in Southwest China. Mosuo people call *ahabala* "the first tune" and claim its "ways of expressing are in our blood and bones." Little has been known about *ahabala*; what have been published often misrepresented *ahabala*'s music features, its creative processes and its cultural meanings. Drawing upon my recent fieldwork, in this paper, I consider the central

question of how *ahabala* as a key Mosuo creative expression links to the process in which Mosuo's unique matrilineal family structure and sexual relations are constructed. Specifically, I will discuss Mosuo's gendered musical creativity represented in the meanings of *ahabala*'s song texts and *ahabala* performances. I will show how *ahabala* praises the mother's centrality, and the matrilineal household and its members, thereby evoking a social memory of matrilineal consanguinity. I will explore how the texts and performances of *ahabala* reveal Mosuo gender roles and the relationship between the social mother and the physical father in Mosuo's non-marriage institution. I argue that *ahabala* sung for *sese* ("walking marriage") in various performance settings reflects Mosuo people's skillful negotiation between the great openness in their expression of love and their deep reverence to the strict moral and ethical control of the incest taboo in Mosuo society. I hope my presentation of *ahabala* will help to fill the gap in our knowledge about the unique Mosuo culture and to bring a fresh perspective to gender and women studies in ethnomusicology.

### **El Sistema, L.A.-Style: Music Education and Social Activism in the Twenty-First Century**

*Mina Yang, University of Southern California*

Since procuring the rapidly ascendant Gustavo Dudamel for its directorship position, the Los Angeles Philharmonic has expanded and prominently showcased its community outreach and music education initiatives. Modeled after El Sistema, the government supported network of youth orchestras that has produced several internationally renowned musicians including the young Venezuelan conductor, the LA Phil's Youth Orchestra Los Angeles (YOLA) program is commencing its third year of operation by launching a second orchestra that offers free lessons and use of instruments to dozens of underserved children in Central and South Los Angeles. Venezuela's example is rather daunting: since its inception in 1975, it has trained millions of socioeconomically disadvantaged children and currently boasts a membership of 250,000 budding musicians for its 30 orchestras. Touted for both its vision for social good and enviable musical achievements, El Sistema has come to symbolize a possible and tantalizing future of classical music, in which orchestras serve as lifelines for needy children everywhere. Its replication in Los Angeles is not without serious challenges, however. With a relatively miniscule budget, the LA Phil has to reach out and bring together a community divided by race and class all the while attempting to overcome long-entrenched suspicion of Eurocentric establishment culture. This paper will investigate how the LA Phil navigates the sociopolitical terrain of urban youth in its implementation of this ambitious program and what the successes and failures of YOLA portend for the viability of using orchestras as an agent of social activism.

**Collective Memory and Hope in Postwar *Enka*: Misora Hibari's Tribute to Nat King Cole**

MaryAnn Young, *University of Texas, Dallas*

Misora Hibari's 1949 performance of "*Kanashiki Kuchibue*", (Mournful Whistle) marked the beginning of a long career not only as a singer of *enka* but also a driving force in the communal memory of post-war Japan. Only a few years later, the African-American jazz boom swept Japan, which resulted in the incorporation of jazz elements into the (arguably) indigenous popular genre *enka*. This paper considers this historical and cultural context of race and popular music through a case study of Misora Hibari's tribute album to African-American singer Nat King Cole on the occasion of his death in 1965. After providing a brief overview of the *Nihonteki jazu* (Japanese jazz) and non-Japanese jazz influences on Misora Hibari's *enka*, this paper explores how *Nihonteki jazu* musicians struggled with legitimization as 'authentic' jazz musicians vis-à-vis the idolization of African American jazz musicians as 'Yellow Negroes'. It then examines the tradition of covering and imitation in both *enka*, and jazz as a cultural trait, and as an effective means for shaping collective memory about Japan's musical past. Finally, this paper repositions the Nat King Cole covers in the context of common interpretation of Hibari's earlier performances as being light-hearted and hopeful in response to the devastation of World War II."

**Love, Seduction, Movies and Politics in the History of a Chinese "Folk" Tune: From Zhou Xuan, Abing to Tang Wei**

Siu Wah Yu, *The Chinese University of Hong Kong*

The seduction scene performed by Tang Wei in the worldwide distributed movie "Lust/Caution (2007) directed by Lee An is a cover version of Zhou Xuan's (1919-1957) evergreen "Songstress of Heaven's edge" *tian ya ge nü* in her movie "Street Angel" *ma lu tian shi*(1937). In between these seventy years, the same song has been recorded and re-recorded in various dialects and contexts. Despite its popularity in Chinese communities, it has rarely been revealed that the song is in fact the very same melody of the well known Chinese bowed lute *erhu* piece "Moon Reflected on the Second Spring" *er quan ying yue* by the legendary Abing the Blind (1893-1950). Yang Yin Liu (1899-1984), the master Chinese music historian who recorded and transcribed Abing's performance in 1950, had tried his best to disprove the "alleged" connections of Abing's *erhu* piece with the romantic love song of Southern China by choosing a song version most distanced from Abing's for comparison. In this paper, I explore and investigate the historical and political contexts under which Yang Yin Liu portrayed and protected Abing in order to make it possible for his music to be "politically correct" for dissemination in Communist China of 1950s. Various versions of the song and its instrumental counterpart will also be discussed.

Mountain Song:  
Construction of the “Other” in Taiwanese Aboriginal Music

*Gaoshanqing* (High Mountains are Green) is probably the most famous “mountain song” in Taiwan. Many Taiwanese consider it a Taiwanese Aboriginal song, and some foreign performers sing this song at their concerts in Taiwan as a sign of goodwill, since they consider it a Taiwanese folksong. For example, at a performance given by Philippine Baranggay Folk Music Troup in 2010 Hengchun International Folk Song and Music Festival took place in Southern Taiwan, I witnessed a performance of this song by this group. Interestingly, by singing this song about Taiwanese Aborigines who are Austronesian-speaking people, the Philippine performers, who are Austronesian-speaking people too, said hello to the audience, most of whom were Han-Taiwanese. The song text, however, is in Mandarin but not an Austronesian language:

*Gaoshan qing* [High mountains are green],  
*jianshui lan* [the running water of ravines is blue].  
*Alishan de guniang meirushui ya* [Oh! Girls in the Ali Mountain are as beautiful as the water]!  
*Alishan de shaonian zhangrushman* [Boys in the Ali Mountain are as strong as the mountain]!

This song is about the Tsou Aborigines living in the Ali Mountain, but it was composed by a Han-Chinese. Representing a stereotype of the Aborigines, it associates those indigenous people with the mountains, a space full of naturalness, mystery, danger, and romance, and depicts the Aborigines as innocent, beautiful, strong, and easy-going people.

This song always recalls my early experience of visiting Aboriginal cultural villages, since it was frequently played there when I was a boy. I still remember that

in one of my visits when I was about ten years old, I saw that women who delivered performances and sold food there wore red costumes and beautiful headgear. Years later, I learned that those women were Amis Aborigines, and their headgear consisted of feathers and yarn was called “*hana*” (in Japanese, meaning “flower”) (see Fig. 1). The images of Amis women derived from cultural villages usually strike me as a symbol of “fertility.” I found it common for the Han-Taiwanese to base their imagination of the Aborigines, especially that of Aboriginal women, on the experience of encountering these “mountain people” at cultural villages.

**Fig. 1 Amis Women at a Performance**<sup>1</sup>



The visual and sonic images of the Aborigines associated with cultural villages,

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<sup>1</sup> Photo: Chun-bin Chen, 26 December, 2002.

government-sponsored festivals, and Nationalist (KMT) China Youth Corp-related activity contributed to the construction of stereotypes of the Aborigines. Colorful costumes, cheerful dance, and “mountain song” together contributed to the stereotype that the Aborigines were good at singing and dancing. This stereotype may be considered a consequence of a “motif of the music-making minority,” as Helen Rees calls it (2000:23-27).

The song *Gaoshanqing* was labeled as “mountain song,” which was by and large a construction by the Han people. KMT-related political forces made a considerable contribution to construct the category of “mountain song.” In this paper, I will focus on the song *Gaoshanqing*, examining how imagines of the Aborigines have been constructed in a particular form of Aboriginal music.

## **1949**

I would like to begin my discussions with the story of the song *Gaoshanqing*, a song from the first movie produced in Taiwan in 1949. In that year, the Chinese Communist troops overthrew the Nationalist government. A team from the Cathay, a Shanghai film company, was evacuated to Taiwan in the spring of the same year, and thereafter this evacuation was unexpectedly associated with the formation of a type of Aboriginal music, “mountain song.”

The evacuation of the Cathay team from China to Taiwan originally appeared to be a temporary stay for shooting the film *Alishan Fengyun* [The Ali Mountain Episode]. Film directors Chang Cheh and Chang Ying, together with actors, actresses, and other film workers, brought a great amount of equipment that exceeded what they needed for shooting a film. Soon after they arrived in Taiwan, Communist troops occupied Nanjing, the then capital of the Nationalist government. Most members of



that Cathay team did not realize that the shooting trip was actually a part of the company's evacuation plan until that moment. (Lu F-Y 1998).

The film, *The Ali Mountain Episode*, was historically significant, since the production of the film and the evacuation of the Cathay blazed a trail in Taiwan's film industry. This was not only because the film was the first Mandarin film produced in Taiwan; it was also because that the production of the film and the evacuation signified the transference of resources of right-wing Chinese movie industry from its motherland China to a foreign land Taiwan (ibid.). For the Chinese, Taiwan was a foreign land at that time, because few Taiwanese spoke Mandarin,<sup>2</sup> and those "newly-reunited" people looked like Japanese. On the other hand, after having been ruled by Japan for fifty years, the Taiwanese considered the Chinese Nationalist (KMT) government a new colonial master.

For the then Chinese film makers, the images of Taiwanese Aborigines, who were the "strangers of the strangers," represented this foreign land. This helps explain why the first Mandarin film produced in Taiwan depicted the minority Taiwanese from Austronesian stock, rather than the majority, Han-Taiwanese.

The story of the film took place at the Ali Mountain, the Tsou Aborigines' territory in southwestern Taiwan, in Qing dynasty. It was about Wu Feng, a Chinese middleman, who sacrificed his life in order to "admonish" the Tsou Aborigines for hunting human heads. All major roles, including the Chinese and the Aborigines in the film, however, were played by Chinese actors and actresses (Fig.2).<sup>3</sup>

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<sup>2</sup> Mandarin did not become the national language until the Republic of China was established in 1912. At that time, the national language in Taiwan was Japanese, while most Taiwanese still used their mother languages, including dialects originated in southern China and Aboriginal languages.

<sup>3</sup> Although the film dealt with the story of the Tsou Aborigines in the Ali Mountain, the film was mainly shot at Hualien, a territory of the Amis Aborigines. Fig. 2 shows that the costume the actress wore was Amis.

**Fig. 2. A Han Director and Actresses of *The Ali Mountain Episode*<sup>4</sup>**



Although this movie depicted Taiwanese Aborigines, Chang Cheh's utmost motive in making it was to promote a "traditional Chinese virtue." In Chinese official teaching, Wu Feng's sacrifice of his own life epitomized the virtue "*shashen chenren, shesheng quyī*" [to die for attaining justice, and to prefer righteousness to life]. Considering the propaganda implied by *The Ali Mountain Episode*, Lu Fei-yi, a professor of media, argues that the film suggested that the Chinese refugees attempted to play the role of "pedagogue"<sup>5</sup> in this foreign land (Lu F-Y 1998: 37-38).

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<sup>4</sup> From Sima 1983: 121.

<sup>5</sup> By "pedagogue," Lu uses it in Homi Bhabha's terms (Lu F-Y 1998: 37).

## Example 1 Gaoshanqing<sup>6</sup>

### Gaoshanqing



*The Ali Mountain Episode* failed to gain popularity in Taiwan, but the song *Gaoshanqing* (example1) composed for the film by the director Chang Cheh (Chang C 1989) has since become a household name. Although the melody of this song does not recall any “traditional” song of Taiwanese Aboriginal groups, many Aborigines as well as non-Aborigines in Taiwan consider this song an “Aboriginal song.”

### Political Warfare

The popularity of the song *Gaoshanqing* was mainly due to the KMT’s political warfare network. A Chinese choreographer Li Tien-min created a cheerleading-like

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<sup>6</sup> My transcription.

Aboriginal dance, based on the song *Gaoshanqing*. Li created the dance and taught to members of a female corps of the Ministry of National Defense at a military base in southwestern Taiwan in 1949. Later, the song and dance were distributed to as far away as Quemoy, a border island between Taiwan and China. Soldiers at that island learned the song and dance from the female corps members, and performed them to entertain Chiang Ching-kuo, the KMT leader Chiang Kai-shek's son, in 1950. This meant that soon after the song was composed, it had been distributed among the KMT troops through the political warfare system.

In fact, the film director Chang Cheh, who composed the song, had close connections with the KMT's political warfare system. Chang got a position at the General Political Warfare Bureau of Taiwan's Ministry of National Defense after he finished the film *The Ali Mountain Episode*, and worked there until he moved to Hong Kong in 1957 (Lu F-Y 1998: 35). The links between Chang and the KMT can even be dated back to 1945, when he worked at the Central Cultural Movement Committee of the KMT in Shanghai (Chang C 2004: 40-43). The film *The Ali Mountain Episode* produced by Chang was actually one of political warfare projects he engaged in.

Chang's example shows that before the KMT fled to Taiwan, the party had realized the importance of performing arts as a tool for political warfare. The KMT had established a network for manipulating people by means of cinema, music, and theater when the party ruled China. After occupying Taiwan, the party controlled all resources related to performing arts. Under such circumstances, the formation of "mountain song" cannot be exempt from the KMT's control. In fact, the KMT deliberately constructed this form of Aboriginal music to fulfill its own purposes.

Chiang Ching-kuo, the KMT leader Chiang Kai-shek's eldest son, was in charge of the KMT political warfare system for decades, and the China Youth Corps (CYC) he established in 1952 was one of the organizations established for serving the needs

of political warfare. Aboriginal song and dance played important roles in the CYC's activity, in which a large number of Aboriginal songs were appropriated, and the CYC has made a great contribution to the construction of the category of "mountain song" in return.

### **Place, Body, and Voices in Mountain Song**

From the song *High Mountains Are Green* to CYC's songs, the images of "beautiful girls and strong boys" were reproduced again and again. The images of "beautiful girls" and that of "strong boys" represented two values the KMT wanted to promote: innocence and vivacity. In the song *High Mountains Are Green*, "beautiful girls" and "strong boys" are just a pair of signs, having not concrete images, and the song does not depict concrete images of the Ali Mountain either. The metaphor associating water with girls and that associating mountains with boys make both Aboriginal bodies and the place abstract, and therefore the Ali Mountain becomes a space instead of a place in the song.

This space is an exotic space, which is remote, separated, primitive, and natural. The spatial otherness related to the Ali Mountain thus helps construct the Aborigines as the "Other" in the song *High Mountains Are Green*, and the images of the Other have been reproduced through CYC's songs. The imagination of Aboriginal space and bodies and reproduction of the motif of the music-making Aborigines help Nationalist China's nationalization project. As Dru C. Gladney points out, "The exoticization and representation of minorities is an enterprise that took on enhanced importance with the rise of the Chinese nation-state and is central to its nationalization and modernization project." By "China," Gladney means the "Communist China," but this comment is also applicable to the Nationalist China. By exoticizing and representing

the Aborigines through songs and dance, the Nationalist China constructs the Chinese-speaking people migrating to Taiwan before and after 1949 as a homogeneous majority at the expense of the exoticized Taiwanese Austronesian-speaking people.