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SEM 2019 Abstracts Book – Note to Reader

The SEM 2019 Abstracts Book is divided into two sections: Individual Presentations and Organized Sessions. Individual Presentation abstracts are alphabetized by the **presenter's** last name, while Organized Session abstracts are alphabetized by the **session chair's** last name.

Note that Organized Sessions are designated in the Program Book as “Panel,” “Roundtable,” or “Workshop.” Sessions without a designation are composed of individual abstract submissions and will not have an Organized Session Abstract.

To determine the time and location of an Individual Presentation, consult the index of participants at the back of the Program Book.

To determine the time and location of an Organized Session, see the session number (e.g., 1A) in the Abstracts Book and consult the program in the Program Book.

Individual Presentation Abstracts

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Yearning in Ambivalence: Independent Music Production and Nationalism in Post-Revolution Egypt

Yakein Abdelmagid, University of Pennsylvania

This paper explores the ambivalence of belonging and national identity among urban middle-class youths in post-revolution Egypt. Independent music producers represent the new generation of urban middle-class Egyptian youths who aspire for alternative cultures independent from the state-controlled mainstream media, and whose lives have been shaped by the hopes and frustrations of the 2011 revolution. The paper examines a common lyrical theme in independent music producers' songs, the ambivalence towards the nation, exploring the music producers' simultaneous attachment to and estrangement from the nation. On the one hand, independent music producers describe a sense of estrangement from "the nation" and "the people" in the aftermath of the counterrevolution and the resurgence of populist authoritarianism. On the other hand, independent music producers also express their affective attachments to the nation by describing the ways their careers and aesthetics are rooted in the Egyptian cultural milieu. I argue that independent music producers register the ways youths in Egypt are refusing the official national identities imposed by the state and established media industry. Instead, these producers address audience not as members of the nation, but rather as listeners who share similar ambivalence towards the nation. In so doing, the affective affinities coalesced by independent music and its expression of national ambivalence lay down the groundwork for alternative forms of belonging. In the face of the populist aesthetics of authoritarianism in Egypt, independent music production is expressive of counter-aesthetics for those who yearn to belong and yet fail but to share their collective ambivalence.

Aural Apophenia and Resonant Affinities between Japan and Ethiopia

Marié Abe, Boston University

How might we understand the potentialities of sound when it is misheard? What do we make of hearing when it generatively transcends the limits of aural intelligibility? This paper is a preliminary exploration of the phenomenon of aural apophenia - error of perception, a kind of mishearing, to theorize the potentialities of sound to confuse, allure, and bring to life yet-to-exist, imagined affinities across difference. I pursue this inquiry by tracing the unlikely aesthetic resonances and cultural affinities between Japan and Ethiopia through the circulation of musical sounds of *enka*, a sentimental popular music genre from 1950s Japan. By tracking the circulation of *enka* from Japan to Ethiopia - via Japan's former colony Korea, where Ethiopian soldiers fought along the UN troops during the Korean War, I explore how imagination conditions our hearing and formation of affective alliances, and how these uncanny resemblances are listened to by others in return. Drawing on Jocelyne Guilbault's theorization of the "politics of musical bonding" as a processual example of worlding and anthropologist Susan Lepselter's work on resonance as the "just-glimpsed connections and hidden structures felt to shimmer below the surface of things," I examine the politics and poetics of aural apophenia and the affective forces of, and desire for, uncanny affinities that emerge from such generative mishearings. Through this analysis, this paper also aims to contribute to both the growing body of literature historicizing the Africa-East Asia ties, and the critique of the U.S./Euro-centric discourses of global circulation within ethnomusicology.

The Craft of an Affective Space: ASMR's Vernacular Theories and Neuropsychology.

Giulia Accornero, Harvard University

ASMR, or Autonomous Sensory Meridian Response, labels the effect that a certain category of audio-visual stimuli produces on their listeners: a "pleasurable, tingly, relaxing sensation that begins in the head and scalp and moves throughout the limbs of the body." An international, internet-based community meets and grows mainly around YouTube videos whose audio-visual content is designed to trigger the ASMR. But Wikipedia pages, websites, blogs, Facebook groups, podcasts, and iPhone applications also proliferate, sustaining a community that is not only 'consuming' but also inquiring and giving feedback, creating what I would call a 'vernacular theory' of its peculiar sounds. At the same time, the ASMR community has triggered an academic response in neuropsychology. This field focuses on the mind-body effects that audio-visual stimuli can elicit, ultimately narrowing down a complex phenomenon to an automatic bodily response. In this paper I focus on the community and the academic response, concentrating on their agency in shaping this phenomenon. I ask: is ASMR a truly new feeling? How can the discourse and vocabulary around a certain sensation determine it? How has the online content given rise to a particular ASMR aesthetic that is now characteristic of a certain sonic quality? I argue that we cannot fully account for the affective space crafted around the ASMR, as both a bodily sensation and sonic quality--and how the two might interact, unless we reconsider how the community "vernacular theories" work with academic discourse to inform the ways in which we hear and feel sound.

Sound as Schema: Sonic Materiality, Transgender Embodiment, and Combat Sports

James Ace, University of California, Los Angeles

Martial arts training fosters acute physical awareness: a fighter constantly reorients and revises their body map in response to rapidly-changing surroundings. Sound plays a critical role in bodily perception, for instance, through the skidding and stomping of feet on the mat, or air moving audibly through the mouth and nose. Not only does a fighter sense their own body in space; they perceive it as an object in relation to the resonating body of their sparring partner. What happens, however, when a fighter identifies more closely with the way their partner's body feels and sounds than with their own? In this paper I draw on personal experience as a transgender male fighter and practitioner of krav maga who trained almost exclusively with cisgender men prior to medically transitioning, to suggest that a fighter's sonic body map does not necessarily match up with their physical form as observable from the outside. Building on transgender, phenomenological, and psychoanalytic theories (Salamon 2010; Merleau-Ponty 1962; Anzieu 1989), I argue that in a fight scenario sound might come to exist as something functionally similar to a body schema: a morphological sonic map that we can perceive as tangibly as our physical bodies. I explore the dissonances between these multiple and contradictory schemata and the ways in which they figure into a fighter's bodily perception in moments of high sensory input or disorientation. In doing so I bring together theories of sonic tactility and transgender embodiment to trouble assumptions about what it means to be material.

A Cry for Palestine: Vocal Practice and Imaginaries of Palestinian-ness among Chilean Soccer Supporters of Club Deportivo Palestino

Luis Achondo, Brown University

Palestino is a soccer team founded in 1916 by Palestinian immigrants in Chile - home to the largest Palestinian community outside the Arab world. Though originally envisioned as a space where Arabs could socialize, Palestino is now followed by Palestinian-Chileans and non-Arabs alike. A group of supporters with no Palestinian heritage known as Los Baisanos (a mispronunciation of paisanos, that is, countryfolk) constitute the most boisterous section of the team's fanbase. Like other Latin American supporters, they cheer Palestino through Argentine-derived soccer chants and fan practices. Drawing on ethnographic material, this paper examines how Los Baisanos conceptualize their sonic practices. I argue that they imagine sound practice as simultaneously supporting and relying on Palestine, Palestinians, and their cause for self-determination. Understanding sound as a source and expression of power, they believe they can affect others through their fan behaviors. However, they not only seek to positively influence players through their practices but also Palestinians in Chile and abroad. This message is neither enacted nor expressed through lyrics but rather via vocal practice. But if they support Palestine through the force, power, and intensity of their vocalizations, they also conceive of Palestinian identity as a source of strength and resilience - diacritics they seek to internalize through vocal practice in order to construct a steadfast, resistant self. This conceptualization interweaves tropes of soccer fandom with imaginaries of Palestinian-ness in Chilean society. All in all, this paper contributes to ethnomusicological approaches to the role of the voice in impersonating otherness and staging political messages.

The Azgagrakan Movement: An Embodied Form of Armenian Nationalism

Armen Adamian, University of California, Los Angeles

Folklore revival movements have played an immense role in the shaping of ethnic and national identities throughout the 20th century. In the case of Soviet Armenia, ethnographic or *azgagrakan* folk ensembles that emerged in the 1970s proliferated national consciousness through a performative culture informed by Armenian oral traditions in opposition to the aesthetic ideals institutionalized by the Soviet state. By observing the concept of folklore and revival within discourses of nationalism, dance studies and ethnomusicology, I examine the ways in which Armenian *azgagrakan* ensembles signify ethno-national sentiments sonically through music and bodily through dance. Supplemented with audio-visual samples amassed from fieldwork in Armenia, this presentation will discuss key features in the contemporary life of what I term the "*azgagrakan* movement," a collective network of decentralized agents active in the practice, spread and development of staged and socio-participatory performances of *azgagrakan* music and dance. Contextualizing this movement within the histories of genocide, sovietization, independence and the conflict of Nagorno-Karabakh, I conceptualize the *azgagrakan* movement as a socio-aesthetic phenomenon that mobilizes, through its expressive capacities, sentiments of a decolonial and irredentist cultural nationalism.

A Participant-Observer Participates: Building Alliances Among Women Musicians in California's Central Valley

Hannah Adamy, University of California, Davis

Women musicians in California's Central Valley want to organize, both to build a community which transcends the industry-mandated competition of the regional music scenes, and to challenge the limits within which women musicians eke out their professional lives. As their available employment in a men-dominated scene depends on their gendered novelty rather than their expertise as musicians, women musicians often compete for gigs. Organizing has proved difficult, as the musicians in the Central Valley perform a diversity of popular music genres, as well as ethnic and racial identities. Using participatory action methodologies, I began a project to help women in this region investigate the barriers they experience based on gender, and address tensions of intersectional feminist organizing. In this paper, I reflect on the applicability of community-based research in feminist organizing for popular musicians. Engaging with theories from applied ethnomusicology (Araújo 2008; Ostashewski 2014) and interview methods grounded in storytelling, I consider the assets and limitations of my identity as an ethnomusicologist and my training in ethnographic methods as they relate to community organizing. Consequently, I grapple with the work of creating a community of musicians through research, as well as promoting musicians of popular musics, rather than promoting the integrity, identity, and continuity of traditional musics (Titon 2015). In doing so, I move towards a means of theorizing the politics which surface at the intersection of tenuous alliances in gender-based organizing with musicians, as well as what it means to participate outside of strictly musical interactions.

(W)rappping the Hijab: Hip-hop, Islam, and Femininity

Aliah Ajamoughli, Indiana University

In 1989, Queen Latifah appeared in her music video "Ladies First" with a scarf wrapped around her hair. Her choice in accessory has become the center of discussion around the emergence of feminine Islamic aesthetics in hip-hop culture (Daulatzai 2014, Khabeer 2016). However, few who associate Queen Latifah with Islam acknowledge her religion: Christianity. Why is Queen Latifah a symbol for Islamic femininity in hip-hop culture and not other non-Muslim artists such as Lauryn Hill who admonishes against "sleeping with the jinn" in "Doo-Wop (That Thing)" or Cardi B who advocates for "eating halal" in "I Like It"? In this paper, I problematize this fetishization of clothing by looking at the ways in which Muslimah hip-hop artists both celebrate modesty and criticize this fixation around the headscarf as the sole identifier of religiosity. I contend that this fixation on clothing is the product of Orientalist discourse that frames Muslims as Other, primarily of Middle Eastern origin, and examine how hip-hop becomes a space in which Black American and immigrant Muslimahs can deconstruct these Orientalist notions. Drawing from fieldwork in Chicago, I build on the conversations of hip-hop feminists who have examined the role of various marginalized communities within the hyper-(hetero)sexual, hyper-masculine aesthetics that have come to define hip-hop. Where do these Muslimah artists fit within hip-hop culture? This paper seeks to re-center Muslimahs' experience and move beyond choice in clothing as the key indicator of religious devotion. This paper is sponsored by the Gender and Sexualities Taskforce.

Brahmin-Dalit Womanhood and Desire in Western India

Rasika Ajotikar, Georg-August-Universität Göttingen/SOAS

A caste-based examination of music in India challenges extant representations of music, culture and epistemologies at large as it critiques colonial and nationalist discourses which fabricated a unitary idea of India, which is essentially brahmanical, mistranslated as "Hindu." Such an examination further reveals intersections of caste with race, religion, gender, and sexuality and the use of female bodies to reinforce caste power in colonial and postcolonial India. The weaponisation of music to achieve this power is evident in the 19th and 20th century western India, wherein high caste male music practitioners in their project of classicising music, fashioned tropes of gender and sexuality cutting across caste and religious lines. Lavani (erotic song) performed by Dalit or formerly "untouchable" caste women was stigmatised and placed in opposition to the newly classicised music that was to be practised by brahmin women marking new standards of honour, purity and modernity. The female performing body (singer/dancer) thus became a symbol of the brahmanical nation through binaries of caste (purity/pollution), gender (wife/whore) and sexuality (desexualised/hypersexualised). This paper, drawing on material from the Felix van Lamsweerde sound archive and ethnographic fieldwork with Dalit musicians in contemporary anti-caste movement in western India, examines the postcolonial/modern destiny of the "divided feminine" and how it has reorganised female desire. I analyse the literary, sonic, and performative cues offered by Dalit women throughout history as contribution to feminist theory that carry potential to reclaim female desire across caste-class lines.

Don't Y'all Like Each Other? Geographies of Gay Country Western Dancing

Kathryn Alexander, University of Arizona

Gay country western culture spans a variety of social and physical geographies, from urban gay bars to rural rodeo arenas. Spectators, contestants, dancers, and rodeo royalty convene throughout the gay rodeo season at sites throughout the United States and Canada to create temporary community around the rodeos and accompanying country western dances. While country western dancing hit urban America's gay and straight dance clubs during the 1980s and 1990s, social dances have been a necessary pivot to the isolated work of ranching since the 1880s heyday of the cowboy. From the early days of gay rodeo in the 1960s, dances were a fixture of rodeo weekends, and usually held on the rodeo grounds. As this symbiotic relationship shifts due to an aging and dwindling membership, rising production costs, and limited volunteers, gay rodeos and gay country western dancing are increasingly diverging from one another. Concurrently, the vogue for country western dancing in urban gay bars has persisted as an often separate manifestation of LGBTQ engagements with an embodied western identity. I explore the movement divergences in these two realms, using extensive ethnographic data, observation, and archival research to frame the utility of line dancing and couples dancing in urban gay bars and the rural arenas at which gay rodeos are held, and show how dancers' affiliation with geographical and social shifts their expectations of a dance. Fundamentally, this shifts understandings of how space forms and makes possible various queer presences within a culture that occupies both urban and rural places.

"Aiwé, Mamã, Aiwé!": Animação in Angolan Kuduro

Stefanie Alisch, Humboldt Universität zu Berlin

Kuduro („hard ass") is electronic dance music from Angola that comprises acrobatic dancing and a vocal practice called „animação" (animation). The antiphonically strung together non-pitched vocals are often scoffed at or derided as "mere shouting". Conservative voices in Angola express that "kuduro is not real music" because it relies on *animação* rather than harmony and melody. Contrary to this widespread judgement I argue that *animação* is indeed an intricate practice that requires knowledge, stamina, and technique and that *animação* is instrumental to conjuring up kuduro with *carga* ("power"). To this end I introduce some of the key features of *animação* such as antiphonic couplets, verbal and bodily indexical gestures, phrases to rouse affective responses as well as interaction between animador and kuduro dancer. I further situate kuduro *animação* in the history of Angolan popular music from the 1940-70s as well as within the broader history of dance calling in the Black Atlantic touching on Congolese *atalaku* shouters and long-standing practices of dance calling in the Caribbean and Brazil. Thereby I counter claims that kuduro is „a genre without history" while also connecting kuduro *animação* to global practices of dance calling or dance shouting. These considerations are based on observations, interviews, audio-visual recordings, and reflections generated through several research visits to the Angolan capital Luanda, to Lisbon, Paris and Amsterdam over the course of six years.

Multimedia supplement: <https://www.musikundmedien.hu-berlin.de/de/musikwissenschaft/pop/mitarbeiter/dr-stefanie-alisch-1>

Sounding Sustainable; or, The Challenge of Sustainability

Aaron Allen, University of North Carolina at Greensboro

This paper is a critique of sustainability intended to improve cultural sustainability advocacy in sound studies and music. I expand the idea of sustainability in music and sound studies in four connected ways. First, we must acknowledge the challenge of sustainability, move beyond the word's basic meaning "to endure," and accept that sustainability involves change. Second, the role of nature/environment is foundational to sustainability, and ecomusicology provides a path for sustainability studies of music/sound and culture/society. Third, more than a noun or verb, sustainability is better understood as a lens or framework; that is, sustainability is more useful as a process than as a goal. Finally, aesthetics is an important fourth element to add to standard three-part conceptions of sustainability, and aesthetics provides the entry point for music and sound studies. Through the lens of a change-oriented, environment-based sustainability, music and sound studies scholars can demonstrate how listeners and musicians value sounds and therefore cultural actions that exist in ethically charged contexts. Such an approach to sustainability is useful because ethnomusicological work is faced with a conundrum: when what we do and what we value are destructive to the planet and to other humans, we must change. That challenge to change is at odds with the common idea that sustainability means simply "maintain." If sustainability is now in the ethnomusicological toolbox, we must deploy this oxymoronic idea in robust and appropriate ways. We may not solve the sustainability challenge, but we ignore it at our peril.

Home of the 'Original' Mardi Gras: Mobile, Alabama and its Brass B(r)and Emily Allen, Florida State University

Ethnomusicological scholarship tends to focus on New Orleans as a center for American Carnival. However, there is another important hub for this festive season: the Alabama port city of Mobile, home to the oldest Mardi Gras celebration in the United States. Similar to the better-known Carnival practices in New Orleans, Mobile's celebration features important social balls, parades, and the music of brass bands. I examine the role of Mobile's Excelsior Band (the city's most prominent Carnival brass band) as a local icon in Mobile, or as part of the city's brass b(r)anding, through its participation in past and present city events. Using archival material and fieldwork, I have traced the ensemble's influence in the area to understand the value of Excelsior to the city and why it remains the main brass band. Other issues to address are the racial politics of Mobile Carnival, as it is generally dominated by white citizens. These questions of Excelsior's communal importance and their role within Mardi Gras racial tensions drive my work, the first music-centric investigation of Mobile Carnival. In looking at Excelsior's positionality, we can deconstruct Mobile Carnival and understand how whiteness informs the way Mobile brands its Carnival. This form of social analysis can therefore be extended to other areas of the South--how can we critically examine Southern branding and address underlying racial politics? Music is one lens through which we can do that, and we must look at scenes like Mobile's to discuss these issues.

Mobile Commons, Public Space, and Gender in HONK Street Band Festivals

Erin Allen, The Ohio State University

Judith Butler argues that neoliberal rationality and forms of political and economic individualism demand self-sufficiency as a moral ideal at the same time that neoliberal forms of power structurally foreclose the means to do so, rendering many people precarious. Public assembly, against the resulting individualized sense of anxiety or failure, makes visible the shared and unjust nature of this induced precarity. The HONK Festival of Activist Street Bands began in Boston and has since blossomed into a vibrant transnational community of publicly engaged brass bands. HONK festivals gather together street bands with similar musical repertoires, performance practices, and political philosophies to share music and foster dialogue about the role and practices of brass bands in local civic and political life. In this paper I argue that HONK brass bands and the street festivals they produce facilitate forms of audible assembly. They rely on the sounding body to transform public space into an intersubjectively constituted space that arises out of a plurality of people acting, speaking and making music together, and in so doing rework the space itself as well as its public nature. This forms what Mimi Sheller calls a "mobile commons" and as such presents an ethical and intersubjective alternative to the "responsibilization" of neoliberalism. Through discussion of several case studies of all-womxn HONK bands and their performative focus on immigration rights, I argue that they both embody, and make audible the demands for, the polyphonic conditions of a livable life--including mobility equality and access to public commons.

Show Your Trumpets: Show Your People: Ivory Trumpeters, Poetic Rhetoric and The Concept of Numbers in West Africa

Kwasi Ampene, University of Michigan

Widespread use of ivory trumpeters as sociopolitical mediators and indexes of power within the hierarchical structure of political systems in West Africa dates back to antiquity. During territorial conquests and expansion wars, ivory trumpeters preceded army units, sounding back coded messages as signals. Moreover, legend has it that ivory trumpeters had spiritual power inciting bees to attack enemy combatants, neutralizing them before infantry arrived. These musicians are crucial as wars were decided through control of the adversary's trumpet ensemble, as referenced in Akan accounts of fighting trumpets (akoben) in adinkra pictograms. Both custodians and culture bearers, ivory trumpeters today perform instrumental poetry, proverbs, and recount history during formal events and festivals. In this presentation, I place ivory trumpeters in a larger sociopolitical context: they serve to protect rulers from adversaries, real and imagined, in the physical and spiritual world. Further, I examine instrumental poetry performed by a royal ivory trumpet ensemble in Ghana and argue that ivory trumpeters perform poetic rhetoric to negotiate a complex system of security clearance and spirituality in formal settings. I identify two domains: instrumental poetry represents the sounded domain while the unsounded domain involves the spiritually potent number, seven, as the numeric makeup of ivory trumpet ensembles. In sum, this paper maintains that the ivory trumpet ensemble tradition in Ghana serves the kingdom in audible and visible ways that sustain tradition in the past, the present, and the future.

Sacando la voz: Feminist Solidarity and the Spaciousness of Voice in Women's cueca brava Classes

Christina Azahar-Folgar, University of California, Berkeley

Cueca, Chile's national music and dance, has many regional variations, each boasting distinct vocal techniques, couples dance, themes, and local lore. Throughout its history, the urban variation called cueca brava (bold, fierce cueca), which emerged in the inner neighborhoods of Santiago, has been a male-dominated practice. Its piercingly loud, nasal vocal technique, called canto gritado (shouted song), became synonymous with masculine bravado. However, in the mid-2000s, singer Josi Villanueva began joining with other women to form their own ensembles. This paper will examine how Villanueva has used her experiences in these ensembles to create community classes where women learn cueca brava and canto gritado technique as modalities of empowerment. Drawing on performative ethnography based on my participation in Villanueva's classes, I argue that her pedagogical practices help participants enact an embodied process of "sacando la voz" (raising or finding one's voice). Through learning to mobilize their voices to fill physical and social spaces with sound, these women achieve a spaciousness in their voice which dismantles limits put on their bodies. Ultimately, this paper contributes to the study of gender politics in sounded spaces by asking how communities of women's cueca classes use their vocal practices to perform new modes of cultural intimacy in a traditionally nationalist genre. This paper will also contextualize these practices within the massive feminist movements that swept Chile in 2018, and address how these women have used their cueca classes to explore new political subjectivities and enact intersectional solidarities.

The Chicana Voice: Gender and Genre in a Social Movement

Estevan Azcona, San José State University

American social movements of the twentieth century have long been recognized as repositories of culture, especially song and music. Styles of traditional and popular music became fundamental expressions of a "new" America in the making through song. As such, these cultural artifacts are documents of society, of social relations and inequities. They are also documents of the movements themselves and, at times, reveal the internal contradictions of social movements, particularly through silences or omissions. This paper explores the often-overlooked voices of women in music of the Chicano movement music, or movimientomusic. While I intend to present the contributions of a number of Chicana musicians and songwriters of this era, I am mostly interested in the intersection of gender and genre within movement music. Did musicians and audiences hear corridos, rancheras, huapangos, and other prominent song genres of in a gendered fashion? Did Chicana songwriters compose against the grain of largely masculinist rhetorical styles of movement leaders? In movimiento music, and protest music generally, do specific song genres carry more symbolic weight due to gendered conceptions of the form? Taking cues from Chicana feminist scholars and ethnomusicologists, I present the stories of how Chicana musicians voiced their often new and distinct perspectives within music of a social movement.

Traditioned Inventions: Emplacing and Historicizing Pong Lang Music in Northeastern Thailand

Kurt Baer, Indiana University

Pong lang music is often invoked as a genre of traditional Northeastern Thai (Isan) music and a valuable source of "local wisdom" that informs Isan life and culture. At the same time, the genre's origins in the 1950s are well known and the presence of "modern" elements such as amplification and the electric bass have led scholars to label the genre as being a "neo-traditional" music or discount the genre entirely as a form of traditional music. This paper analyzes tradition as a mode of interpretation rather than a static category that can be ascribed to a genre (cf. Handler and Linnekin 1984) to argue that understanding pong lang as neo-traditional can privilege scholarly discourse about history and authenticity over the ways in which people think about and use the genre. Drawing upon two years of ethnographic research in Thailand, I analyze the ways in which pong lang is traditionalized through a series of discursive moves that root performances of pong lang to place (the Isan region) and time (a premodern, agricultural past) to construct a historical narrative in which pong lang music is able to represent ways of life much older than the genre itself.

Santiago-Orlando: Queer Lifeworlds and Fragility in the Work of (Me Llamó) Sebastián.

Christina Baker, University of Dayton

At 2:02 am on June 12, 2016, patrons of Pulse Nightclub in Orlando, Florida mistook the drum beats of Drake's "One Dance" with the sound of rapid gunfire. Dancing the night away, the patrons had no idea they had become victims of the deadliest single-shooter massacre up to that date. This act of violence also prompted rage, fear, sadness, and an outpouring of artistic responses as a way of working through the myriad emotions. This present essay focuses on the way in which the bullets and images of vulnerable bodies from that night reverberate

through the work of Chilean music artist, (Me Llamó) Sebastián. The singer has an impressive vocal range, and as openly gay man, (Me Llamó) Sebastián uses music to push back against discrimination and create a space for self-expression, such as in his song, "Hijos del peligro." By means of three different versions, a pop single, an acoustic version, and a music video, he navigates feelings of loss, futurity, and reparative gesture, particularly in relation to Orlando. In this presentation, I analyze these three productions using an interdisciplinary approach combining queer studies, ethnomusicology, and dance theory. Departing from Elizabeth Freeman's notion of "binding," I suggest that "Hijos del peligro" weaves together queer lifeworlds across hemispheric and temporal spaces, lifeworlds that look to the reparative power of music and dance to combat the precarity of queer existence. This paper is sponsored by the Gender and Sexualities Taskforce.

The Enduring Impact of Nueva Canción: Reimagined Latin American-ness and Indigenous Resurgence in Argentina

Hannah Balcomb, University of California, Riverside

This paper explores the enduring impact of the "Dirty War" and the phenomenon of the "disappeared," who were seized by authorities and never seen again, on Argentine society and culture. In particular, I show that discourses about disappearance and remembrance, engendered in the wake of this tragedy, brought awareness to other long-forgotten, disappeared groups: namely Indigenous peoples and Afro-Argentines. I also discuss the impact of nueva canción artists, Víctor Jara and Mercedes Sosa, on the contemporary Argentine Indigenous movement. Jara and Sosa, despite their non-Indigenous backgrounds, became powerful symbols of Indigenous and non-elite, revolutionary identity during the politically-tumultuous period from the 1960s-1980s in Latin America. Jara and Sosa serve as powerful models for present-day Argentine activists and musicians who emulate, not only their musical styles, but also their portrayals of essentialized indigeneity and reimagined Latin American-ness. Indeed, one of Argentina's most popular folk musicians and supporters of Indigenous rights, Bruno Arias, like Sosa, draws on primarily Andean repertoire. He also titled his 2015 album *El Derecho de Vivir en Paz* in honor of Jara's album (1971) by the same name. Echoing Mathew B. Karush, I thus argue that Jara and Sosa's "version of revolutionary Latin Americanism, [composed of non-Indigenous repertoire], is still a vital source from which leftist artists from the region can draw" (2017:178). As such, Arias, despite his incorporation of a wide Andean repertoire including Afro-Bolivian caporales and Bolivian tinkus, continues to display an essentialized and indigenista version of Indigenous identity, highly reminiscent of his nueva canción predecessors.

Promoting Minority Visibility through Music and Culture in 'Brexitland'

Cassandre Balosso-Bardin, University of Lincoln

Since 2017, University of Lincoln has invited a different local community each year to collaborate with the university's staff and students on a cultural and musical event, Hidden Gems. Initially organized through a research project reflecting on 'memory, migration and music' for Lincolnshire-based Eastern Europeans (Jones 2017), the event's unexpected sell-out success led university management to support and encourage following iterations, fitting in with the institution's civic engagement policy (Fazackerly 2018). The 2017 and 2019 events, organized with the help of Lincolnshire's Eastern European and Arabic communities respectively, used music and performance as a vector for empowerment, visibility and engagement to foster dialogue and awareness between non-UK and UK born

populations. Particularly important in the current Brexit uncertainty and more so in Lincolnshire, the county with the highest percentage of Leave votes in 2016, this paper explores the importance of such events not only in the current political climate, but also in a largely low-paid, low-educated and mono-cultural environment (Lincolnshire Research Observatory 2001) where diversity is rarely celebrated on a wider scale. Through this case study, I will explore how universities can, partly through the application of ethnomusicological skills, influence their local environments by creating a welcoming platform for less visible minority groups. I will critically address the balance of power at play in the organization of such events as well as the limits of one-off events. Finally, I will discuss how the relationships created through these events can be sustained, to the mutual benefit of local and academic communities.

Freedom? for Whom? Free Improvisation and the Phenomenology of Freedom

Ritwik Banerji, University of Cincinnati, College-Conservatory of Music

Discourses on free improvisation continually promote the notion that this musical practice is more or less coextensive with an experience of freedom. While this view duly recognizes that many performers do find a profound sense of liberty for themselves through this practice, it occludes the possibility that musicians might experience free improvisation as something other than liberation. Drawing on ethnographic fieldwork in Chicago and Berlin, this paper examines the numerous ways in which performers currently or formerly active in free improvisation feel varying forms of ambivalence about the notion that this form of music making necessarily lends itself to an experience of freedom. For current performers, this ambivalence takes the form of expressions of frustration with the implicit assumption that one can only experience artistic freedom through the avoidance of pulse, functional harmony, or form and by refraining from direct verbal instruction or criticism of fellow performers. For both current and former improvisers, this ambivalence manifests itself as they find themselves experiencing greater or equivalent levels of personal artistic freedom in practices which improvisers typically assume to be more "constraining" of the performer. Thus the point is not to offer a pithy critique that free improvisation fails to enable an experience of freedom, but rather to ethnographically illustrate that the sensation of "freedom" on the phenomenological plane can be, but is not always, distinct from freedom as an objectively definable state of being in relation to power.

'We Sing It, We Copy It, and We Improve on It': Learning to Compose with the Kanjoke Choir as a Technique of Field Research in Rural South-Western Uganda

Cydonie Banting, King's College London

The relationship between ethnography and musical composition - including transcription, analysis and assimilation of stylistic idioms - is a complex one. Enriched by the concept of 'bi-musicality,' ethnomusicologists have long advocated for training in the musicianship of another culture. This is often applied in a practical sense through playing instruments or 'learning to perform' as a research technique. I extend the approach to call for 'learning to compose'. This paper explores the potentialities for intercultural expression via creative exchanges between singers in the Kanjoke Choir and myself as a composer from the UK. There are numerous ways of 'learning to compose' including writing music that involves the community to draw in their critiques, collaborative song-writing

sessions to distinguish pre-compositional elements from improvisatory ones, or using indigenous source materials for composing pieces to share with interlocutors. The latter triggered a fascinating dialogue. In what I call 'An Original Composition for the UK,' folk-songs formed the basis of my piano trio. Sharing a recording of the piece with friends in Kanjoke ignited lively conversations about the affect of missionaries on African artistry. Out of these conversations grew 'An Original Composition for Uganda' which sets a new hymn melody. Transcription later showed several differences between this composed melody versus its multi-part realisation by the Kanjoke Choir. Their striking sound-world of improvised harmonisations paints a more nuanced picture of creative conversation with missionary traditions, through local musicians mediating colonial cultures. Compositional exchange, I argue, speaks to the urgent need for ethnographic methodologies appropriate for African contexts.

(Re)Sounding the Archive into the Future

Alecia D. Barbour, West Virginia University Institute of Technology

What do we hear when we engage with the pasts in an archive? How might we listen to and even (re)sound materials that otherwise lie silent? If, as Svetlana Boym has postulated, nostalgia is not only retrospective but prospective (Boym 2007), then might her typology of nostalgia offer a framework through which to envision alternative futures via present engagements with archived pasts? Through a creative exercise drawn from Oral History Project materials at the Ellis Island National Museum of Immigration, I explore ways in which we might articulate a kind of counter memory (cf. Lipsitz 1990) in (re)sounding archival holdings to perform place and evoke spaces of memory. Drawing on Boym's typology, I assert the current production of Ellis Island as one that represents a kind of restorative, nationalist, nostalgia, through which the trope of the American Dream continues to be reified. I then offer an alternative, utilizing otherwise silenced archival audio recordings, textual transcriptions of oral histories, and photographic images, to narrate a story of detention, internment, and repatriation at the Ellis Island Detention Station during World War II. In my research, the question of which materials are sounded and which are silenced is often the result of competing visions as to the role of the collection within the institutional space. By way of this sample case study, I suggest that (re)sounding counter memories from within archival collections may foster a more reflective, multi-sited, multi-temporal nostalgia through which we might envision alternative futures.

Jazz as Black Atlantic Communication: Haitian Jazz in the Interwar Period

Benjamin M. Barson, University of Pittsburgh

This paper hopes to illuminate the meanings that jazz took for young Haitians in the interwar period and the political valences of Haitian negritude movement. The United States marines occupied Haiti from 1915 - 1934. During the occupation, US marines helped introduce and popularize jazz music to Haitian youth. By the 1930s, several Haitian jazz groups took root, often intermixing the imported American form with folkloric garb, vodou performance and songs, and generally gesture to the indigénisme movement. In Caribbean countries (not unlike the United States), music often assumes what Gérard Béhaugue has called "counterhegemonic strategies toward the elimination of political and economic subordination." Despite the music's intensified importation from United States armed forces, young Haitians identified the music as their own as part of a larger African diasporic consciousness, even contrasting it to things foreign. One popular

group, Jazz de Jeunes, asserted that "Jazz des Jeunes is the Haitian people's treasured child. Their pride, their dignity, is to eat their own food. Living from their Garden, they love being ancient. By extolling the foreign, you betray only yourself." Black Atlantic music has been theorized by Paul Gilroy as a vehicle to critique the racism embedded in modernity. At times these critiques took on self-conscious and politicized forms. This paper examines of jazz in Haiti through the lens of Gilroy's theorizations on Black Atlantic music, and suggests that it incited concrete political organizations within a specifically Haitian ideology, in spite of its "importation" from Black North American cultural forms.

Conducting Fieldwork in Post-Coup Istanbul: Insider Researcher as Unlawful Other

Nil Basdurak, University of Toronto

On July 15, 2016, a military coup organized by a faction within the Turkish Armed Forces attempted to overthrow the ruling Justice and Development Party of Turkey. The coup attempt eventually failed on July 16 after a government-supported public resistance. On July 20, president Erdoğan declared a nationwide state of emergency for three months which was consecutively extended and finally ended on July 18, 2018. Under this two-years-long state of emergency, I conducted fieldwork in Istanbul for my research, which explores the politics of sonic-spatial (re)production of Istanbul's neighbourhoods. Based on autoethnographic material (Reed-Danahay 1997; Young and Manaley 2005) which I produced as a result of several unprecedented personal encounters with the Turkish police and suspicious strangers during my fieldwork, as well as fieldwork methods I applied--field recordings and soundwalks (McCartney 2013)--I ask how recorded sound as a research method can justify the transitional position of an insider researcher being both the author and the object of representation (Ellis and Bochner 2000). I argue that doing fieldwork under the state of emergency is not only the application of a research method to collect data but also is an integral part of my process of producing knowledge about deliberative notions of democracy and lack of freedoms in Turkey. Finally, drawing upon literature about illiberal democracies (Wolin 1994), insider research (Mullings 1999), and academic freedom (Butler 2017), I posit that audio-recordings of such unprecedented encounters tell us about how authoritarianism operates in docketing some insider researchers as unlawful others.

Pleasing the Masters of the Land: On the Stewardship of Musical Gifts with the Peoples' *Xöömeizhi* of the Tyva Republic

Robert Beahrs, Istanbul Technical University

As a result of intensifying global interest in "throat-singing" outside of Inner Asia, communities of musicians in and around the Tyva Republic have witnessed a number of recent imbalances and disjunctures. Previous researchers have warned about the physical dangers of learning and teaching *xöömei* incorrectly, while others have focused on health problems associated with performing daily in international touring circuits (Pegg 2001, Poteryaeva 2009). Less scholarly attention has been paid to the local histories and responsibilities that *xöömei* and other techniques carry for practitioners. In this paper, I draw on an ethnography with musicians in the Tyva Republic who understand their voicing techniques--called *xöömei*, *kargyaa*, and *sygyt*--to be "gifts" (*chayalga*) from the Masters of the Land, a group of powerful nonhuman entities who inhabit the Tannu-Ola Mountains and surrounding regions. As a result of living in these places and receiving musical gifts, practitioners are charged with responsibilities to respect, manage, and share these gifts within a moral economy whose equilibrium has become threatened by globalization. Through examining recent efforts to memorialize *xöömeizhi* musicians and sanctify musical places in the Tyva Republic, this paper traces the building and consecration of the first nationally-funded *ovaa* (cain) dedicated to *xöömei* and five other voicing techniques near

Kyzyl in 2011. I suggest that shifting our attention to a stewardship model, in which practices associated with *xöömei* are conceived as musical gifts, tethers globalizing activities to responsibilities that people share with each other and the places they inhabit.

Adaptability, Experimentation, and Change: New Compositions for the *Đàn Bầu* Monochord in the Vietnamese Diaspora

Lisa Beebe, Cusunnes River College

In the Vietnamese diaspora music is a method of personal and political expression. Musicians draw on their art to explore the intersections between familial, cultural, and creative identities. Due to its organological and historical distinctiveness, the *đàn bầu* monochord in particular is a powerful symbol of national and cultural Vietnamese identity abroad. While the *đàn bầu* is associated most often with male performance in Vietnam, several prominent female *đàn bầu* musicians are actively concertizing and writing for the instrument around the world. In this paper, I argue that *đàn bầu* performance offers specific insights into how diaspora musicians articulate and navigate complex national and cultural identities in continuously shifting political climates. In this study, I draw on fieldwork with three female Vietnamese musicians and composers for the *đàn bầu*: Đặng Kim Hiền (Australia); Hoàng Ngọc Bích (Canada); and Vân-Ánh Vanessa Võ (United States). Đặng Kim Hiền draws on the *đàn bầu* to express her identities as a mother, a working musician, and as a Vietnamese-Australian. Hoàng Ngọc Bích regularly performs with the Vancouver Intercultural Orchestra, positioning the *đàn bầu* as a celebration of Canadian multiculturalism. In California, Vân-Ánh Vanessa Võ envisions her compositions for *đàn bầu* as a step towards reconciling political divisions within Vietnamese-American diaspora communities. While all three artists face gendered and racialized expectations of "performing" Vietnamese identity in their respective countries, each musician has developed creative strategies to make their work legible within the frameworks of multiculturalism and diversity.

Nicolás Maduro and the Political Dimensions of Salsa in Venezuela

Sean Bellaviti, Ryerson University

"Indestructible... indestructible...indestructible..." sings the punchy *coro* of Ray Barretto's 1973 salsa classic of the same name. "Indestructible" was also a central message that Venezuelan President, Nicolás Maduro, sought to convey when, in 2016, he featured this song and others like it in the first broadcast of "La Hora de la Salsa," a weekly radio program he hosted. And the fit seemed perfect: salsa's historic association with youth, the *barrio*, and movements of resistance all reaffirmed the values of Chavismo, which reporters sympathetic to Maduro maintained also characterized the Maduro regime. However, given the extreme political polarization in Venezuela where few outreach efforts manage to gain the support and participation of actors across the political spectrum, Maduro's opposition soon constructed a different narrative to the effect that the President was "festejando," that is, dancing about while people starved. Given salsa's highly appropriable character and broad symbolic range, it is unsurprising that both the Venezuelan government and the opposition, throughout a period of extreme political turmoil and uncertainty, would turn to it as a tool to either shore up support for the regime or actively bring about its demise. In this paper, I examine the role that salsa plays in Venezuela during a period of intense social upheaval and political polarization. In this presentation I will draw on theoretical insights

provided by similar case studies (Averill 1997, Pacini Hernandez 1995, Brown 2009) and discuss the methodological challenges of undertaking research in settings where fieldwork is no longer tenable.

Narratives of Presence and Absence: Representations of Gender within Deaf Hip Hop

Katelyn Best, The Johannes Gutenberg University

Known by the monikers dip hop, Deaf hip hop, and sign language rap, this style of music represents a growing subgenre of hip hop that employs heavy rhythmic bass patterns and the visual element of sign language. Born from Deaf culture, a linguistic minority that uses sign language as its primary language, dip hop provides a platform in which to promote music based on Deaf aesthetics and break down stereotypes of deafness. Dip hop creates a musical space that gives voice to Deaf individuals and, by extension, the Deaf community. However, the polyphony of voices within this representation is largely presented by male dip hop artists. On the other hand, sign language interpreters who have increasingly attracted media attention for their interpretation of hip hop performances by hearing rappers have been predominantly female. This presentation aims to explore the ramifications of the 1) gender imbalance in dip hop performances, 2) amplification of the male voice, and 3) prevalence of female sign language performance interpreters of hip hop versus the absence of Deaf female rappers. Within this context, this presentation will examine how gender roles are produced within this musical culture through participation or lack thereof and investigate how a hierarchy of gender is promulgated as a byproduct of both presence and absence.

"Mi Bandera es Negra": Articulating a Radical Politic for Guatemala through Hip-Hop

Tad Biggs, Fred Fox School of Music

Guatemalan hip-hop artist Rebeca Lane promotes an intersectional feminism rooted in anarchist ideology through songs that challenge sexism, violence against women, heteronormativity, indigenous persecution, and capitalism. As a response to limited access to education, Lane views her work as a necessary method of (re)education about the Guatemalan Genocide and revolutionary history of the Guatemalan people. Hip-hop music and culture are not mainstream in Guatemala and operate underground, thus artists must rely on informal modes of distribution. Her music often features a mixture of indigenous, Guatemalan, and Latin American musical idioms integrated into mainstream hip-hop styles. The globalization of hip-hop has helped to spread Lane's music across Latin-America and the larger global market, while the inclusion of culturally specific musical signifiers helps call attention to local issues such as Guatemalan femicide. Lane founded Somos Guerreras (We are Warriors), a network that creates space for Latin-American women in hip-hop and challenges pervasive sexism in hip-hop culture. Lane's organizing demonstrates a commitment to anarchist principles and connects her to a longer history of subversive, feminist musical movements like that of Riot Grrrl and the Crunk feminist collective. I analyze three of Lane's songs, "Bandera Negra," "Ni Una Menos," and "La Cumbia de la Memoria," in order to provide a case study in the globalization of hip-hop and the ways in which subaltern communities have rearticulated counter-hegemonic narratives in popular music.

"We Will Shoot You": Music and Violence in the Ethio-Sudanese Frontiers Sarah Bishop, The Ohio State University

Gambella, a region on the Ethiopia-South Sudanese border, has been fraught with ethnic and state-sponsored violence in recent decades. The impact of this on both locally-born populations and incoming South Sudanese refugees is pervasive; many have been displaced and lost family and friends in the violence. The intensity of such experiences has inspired a significant amount of musical output. Songs that express loss and rage, threaten perpetrators, encourage group cohesion against dangerous Others, or call for reconciliation have all grown out of musicians' encounters with violence in Ethiopia and bordering South Sudan. The dominant tendency is to view violence as inherently destructive. However, as this abundance of musical expression indicates, violence is also productive. It is this generative, creative capacity of violence that this paper addresses, exploring the musical potentialities that violent encounters produce in the Ethio-Sudanese borderlands. As violence generates space for these musical expressions, so these songs generate their own spaces for new imaginings and collective action. Sometimes these are spaces for conflict, when songs are directly implicated in warfare and confrontation. Other times, these are spaces for reconciliation and recovery from trauma. Yet in other cases, listeners appropriate these songs according to their own personal needs and desires, which may have little to do with the songs' origins in violent encounters. I explore these phenomena through following specific popular songs from Gambella and South Sudan and the sentiments surrounding them, observing the diverse and ambiguous trajectories of the musical expressions that grow out of violent encounters.

Making the City: Aural Layering as Vernacular Infrastructure

Joella Bitter, Duke University

This paper explores the postcolonial city as "a layering of contrastive listenings" (Ochoa Gautier 2017). Drawing from fieldwork in Gulu, Uganda, I trace a history of urban sound recording, production, and broadcast. From the 1990s, when a man first peddled recorded nanga music on cassette tapes in Gulu's streets to the present-day broadcasts of Luo hip-hop and dancehall music by (mostly male) youth through speaker systems, musical sound production has facilitated a burgeoning cultural industry, multiple modes of masculine expression, and public fun-making. I bring this into relief against the backdrop of efforts to enforce noise regulations and Copyright law, and thereby regulate Gulu's aural sociability, as well as "modern" infrastructural projects deemed necessary to become a city. I argue that as this music sounds audibly throughout Gulu, they form a city's vernacular infrastructures--present in ways that matter aesthetically, sensorially, and politically--as well as a practice through which youth voice intellectual thought publicly.

Forging a Musical Way in the Times of #NiUnaMenos

Amanda Black, University of North Carolina at Chapel Hill

Activist poet Susana Chávez (1974-2011) has long been credited for the phrase "Not one less woman, not one more dead woman!" Originally referring to the forced disappearances of women in the Mexican border city of Juárez, activists from across Latin America now use the shortened hashtag #NiUnaMenos to organize against endemic feminicidios (the murder of women based on their gender). In the panorama of violence facing Mexicans today, the threat of sudden and final

disappearance looms large for young women attempting to musick, work, and live. This paper analyzes the covert ways in which women look out for each other and create alliances in the face of gender-based violence in San Miguel de Allende, Guanajuato, where rates of feminicide increased by 74% during 2018. Interweaving lived experiences of women rappers and artists with a methodological reflection on safety and positionality in the field, I describe the ways in which constructs of masculinity enable structural, epistemological, and interpersonal violence intersecting with participation in public life, including during musical performance and research. How do amateur and semi-professional women rappers write music, go on tour, or record while battling street harassment, stalking, or social ostracizing? I argue that the musical and social strategies employed by women musicians in the private sphere--which has come to encompass online as well as in-person interactions--constitute a flexible shield against the public sphere's psychically heavy barrage of messages implicating women in their own mistreatment, or even disappearance.

Plucking the Greens: Performing the Chinese Panamanian Third Culture
Corey Blake, University of California, Riverside

The first Lion Dance performances in Panama took place in 1966 as part of a Chinese New Year celebration. Since then, this performance practice has become an integral part of the Chinese Panamanian community and what it means to identify as an ethnically Chinese Panamanian. Today, Lion Dances occur throughout the city at major national and life events, including the Carnival parades, quinceañeras, and baptisms. In this paper, I argue for folklorist Juwen Zhang's understanding of such practices as representative of a "third culture," representing the hybridization of Chineseness, however defined person to person, and the cultural values of the society in which they live. The "third culture" allows individuals of Chinese descent to negotiate their cultural identities within a unique framework that is simultaneously both and neither. As members of this diaspora seek to redefine themselves in contrast to the mestizaje narrative of the dominant nationalist identity, they seek to demonstrate their own right to national belonging by claiming their Panamanian identity and their Chinese cultural heritage through the incorporation of Lion Dance into their major life celebrations, whether those celebrations are rooted in Panamanian or Chinese culture. My research demonstrates how communities of individuals who perform Lion Dance translate and reinscribe new meanings to these performances, which become a symbol of ethnic and national pride within Panama.

Jazz and Contemporary Music Making in Ghana: Making a Case for Decolonizing African Music Research
Samuel Boateng, University of Pittsburgh

This paper is about the global trajectories of jazz. Using Ghana as a case study, this paper adds to the unrepresented voices of West African jazz musicians by highlighting the development of jazz and its current resurgence in that country. I argue that, historically scholars of African music have been interested in notions of "traditional" music as a way of producing difference and othering formerly colonized peoples, and in that same token have rigorously excluded sustained discussions about other genres on the continent, including jazz. This long-standing fascination with "authentic" African musical forms, as Kofi Agawu (2003) points out, resides in the very circumstances in which knowledge is produced in Africa - in the models of scholarship received from European musicology, in the relative lack

of participation by emancipated African actors, and in the absence of methodologies suited to music that apparently falls between the stools. I will draw from archival and ethnographic data, as well as my own experiences as a Ghanaian jazz scholar and musician to examine the nature of the Ghanaian jazz scene and the kinds of practices one is likely to find in it. My aim is to make bare the stories of actors who identify as jazz musicians, composers, venue owners, and audiences in Ghana's capital of Accra as a way of offering new approaches to understanding and decolonizing the study of contemporary music making in Africa.

Sounding Cool, Listening for Race: Bossa Nova, Cool Jazz, and the Genealogies of Whiteness

Marcelo Boccato Kuyumjian, University of Illinois at Urbana-Champaign

In 1965, the National Academy of Recording Arts and Sciences awarded the first ever Album of the Year to a non-U.S. American artists. The 1964 album Getz/Gilberto represents the interconnectedness of the music industries in Brazil and the United States and its racial politics. Getz/Gilberto featured exclusively white musicians and embodied many elements that critics and audiences recognized and praised in cool jazz and bossa nova: the cool approaches to groove, sophisticated arrangements, use of contrasting orchestrations, a constrained balance of dynamics, and an overall focus on complex formal and harmonic elements that required attentive and intelligent listening. My research on Rio de Janeiro's music scene in the 1950s and 1960s reveal that black musicians had a significant role in the development of bossa nova and its aesthetics. In this paper, I argue that the construction of bossa nova and cool jazz as a shared aesthetic practice, separate and distinct from other forms of black popular music, reveal that white audiences across the Americas remained committed to listening for race. Although elements of Western art music were central to the music expressions of white and black musicians alike, white audiences and critics described practices of black communities as hybrid, while suggesting a direct genealogy between cool jazz, bossa nova, and Western art music. Analyzing music recordings from the period, this paper suggests that the distinction was not based on the way music was produced, but rather on listening techniques informed by shared racialized notions of culture, creativity, and modernity.

Post-Digital Transformations in Chilean Electronic Music

J. Ryan Bodiford, University of Michigan

Since the mid-20th century, Chilean artists and institutions have often played pioneering roles in expanding the frontiers of electronic and electroacoustic musical development. In the 1950s, Chilean artist/technicians like Juan Amenabar and José Vicente Asuar were among the first generation to begin experimenting and composing in the genre, with the latter contributing significantly to the field's technological advance. Following a period of regression during the Pinochet dictatorship, the turn of the 21st century also witnessed the arrival of a new generation of groundbreaking Chilean artists, who harnessed digital music production technologies and online social networking strategies to help revolutionize electronic music production and dissemination throughout the region. While providing a brief overview of this history of innovation, this paper highlights another recently emerging trend in the field. In the past decade, several influential Chilean electronic music artists have chosen to minimize or abandon their use of computer-based electronic music software programs in favor of expansive arrays of

vintage analog devices and other electronic hardware. Paralleling this shift, some key artists who previously embraced opportunities for digital distribution, have chosen to distribute newer works through the physical media of vinyl LPs and/or cassettes. Drawing on ethnographic research conducted among Chilean electronic musicians, this paper analyzes the motivations for these post-digital transformations, while considering their implications for composition, performance, and dissemination. In addition, this paper theorizes this shift as a potentially nostalgic reaction to the increasingly intangible nature of music circulation in the digital age.

Musicking Politics during the 2018 Elections in Brazil

Kjetil Boehler, University of Oslo

Small's notion of "musicking," read through the lens of Barad's understanding of agency as both material and relational, and coupled with Nussbaum's argument that truly political conviction is preconditioned on the production of emotions, provides the basis for the concept of "musicking politics" as a means to examine the surplus value that music brings to street politics. This understanding of musicking politics suggests that we study both what people do with music and what music does with people, by creating affective communal grooves where political statements are repeated and filled with emotions. This paper draws on interviews, video-data, and fieldnotes from street protests organized by the pro-Bolsonaro and pro-Haddad movements in São Paulo during the Brazilian presidential elections of 2018. Bolsonaro's supporters sang the national anthem to contextualize the Bolsonaro campaign in a larger struggle for nation-building that positioned the opposition candidate (Haddad) as part of a socialist imperialist project that threatened national independence; singing the national anthem gave supporters a sense of unity, dignity, and sentiment. The carnival group "It's Time for Haddad" gave Haddad supporters a sense of hope, inspiration, and empowerment in their political work through song and dance at a time when many feared violence from extreme right-wing Bolsonaro supporters. The ways in which music brought people back into street politics show how music cannot be seen as a passive device that only reflects political structures. Instead music should be understood as a powerful experience that nurtures politics in new ways through the production of affect.

Storage Issues: Fieldwork Becomes Tape Work in Wartime Europe

Andrea Bohlman, University of North Carolina-Chapel Hill

This paper investigates the harrowed history of tape and field recording in Nazi Germany beginning with its first use in 1936 by musicologist Fritz Bosc and anthropologist Yrjö Grönhagen in Karelia under the auspices of the SS. On the field expeditions that followed, the new recording technology was prized. Tape spools could record more than wax cylinders: archival correspondence, field notes, and recordings themselves show the importance of sonic storage during wartime. However, tape work in the 1930s and 40s was a challenge. Heavy equipment depended on trains and trucks for transport; cables, currents, and circuits were mismatched, and the new recording technology was not necessarily any better understood, by research subjects and researchers alike. Tape's technical failures in the field, revealed most often already in playback sessions on site, provide crucial insight into the negotiation of power--electric and ideological at once. Postwar, the medium remained instrumental to German ethnomusicology. Scholarly and radio archives rerecorded tapes and exchanged spools to retrieve lost cylinders. Tape recordings done on location, whether copied from prewar collections or made at resettlement camps during the war, were thus understood as part of projects to possess, surveil, and track populations and their cultural practices--traits that made it ideal for Nazi ideologies of fieldwork and also a means of recuperating the

losses of war. In this panel contribution, I contextualize the wartime fieldwork of tape's earliest adapters--SS researchers--to ask how this use of sound recording technology shifts our understanding of ethnomusicology's history.

Performing Pain: Emotion and Islamic Meaning in Sindhi Sufi Poetry Performance

Brian Bond, The Graduate Center, CUNY

This presentation analyzes how Sindhi-language Sufi poetry performance encourages and harnesses affective experience, and renders emotional pain meaningful within the paradigm of Islam. As with other Muslim societies of South, West, and Central Asia, the pain of longing for a beloved is a core theme in Sufi poetry and its performance in Muslim Kachchh. Pain is voiced poetically on multiple semantic layers, and performatively through the use of vocal icons such as high-pitched anguished cries, and musical indexes such as melodies associated with specific tragic narratives. I discuss the performance of pain in three genres (kāfi, shāh jo rāg, and molūd-style kāfi). All three draw from the poetic repertoire of the Sufi poet-saint Shāh 'Abdul Latīf Bhīṭāī (1689-1752), but differ with regard to vocal style, required knowledge, melodic repertoire, instrumental accompaniment, and performance context. Drawing on eighteen months of fieldwork in Kachchh in 2014-2018, I demonstrate how rural, male Muslim practitioners and enthusiasts of Sufi poetry performance conceive of performed pain as a mode of Islamic worship that pleases God and engenders ethical dispositions in individuals. My analysis engages with recent scholarship that seeks to move beyond the study of affect as "autonomous" from signification (Massumi 2002), and towards an understanding of ways in which affective sonic practices are enmeshed with language, signification, and processes of mediation (Gray 2013; Gill 2016; Eisenlohr 2018). I reflect, finally, on how the performance of pain constitutes localized Islamic tradition and underpins the transmission of Islamic knowledge.

Performance-Based Pedagogy: In Search of Epistemological Alignment in Ethnomusicology Undergraduate Coursework

Joanna Bosse, Michigan State University

In the formative years of what is now contemporary ethnomusicology, scholars debated the very nature of the discipline and how to develop the research methods and methodologies that would contribute to our collective knowledge of music in cultural life while serving to distinguish the field from other types of music research. The epistemological principal that knowledge is formed through embodied experience of performing music in its social context was central to the project of building this new discipline, even as it became somewhat marginal in our typical undergraduate course offerings (the notable exception being the world music ensemble). This paper will present a new model for undergraduate, academic ethnomusicology courses that blend performance with the more conventional academic learning activities of reading, writing, listening, and discussion in meaningful ways. Based in two decades of teaching experience and eight years of research on ethnomusicological undergraduate teaching and learning, the paper argues that our undergraduate instruction should be more closely aligned with our intellectual values and research methodologies, especially in terms of the inclusion of performance experience, and that doing so requires us to address five important pedagogical challenges in order to be successful, including the measure and balance of risk, the central role of assessment, and the value of guided reflection.

"Migracious" Music: Mobilities Paradigms in the Charles L. Todd and Robert Sonkin Migrant Worker Collection, 1940 to 1941
Kelly Bosworth, Indiana University

In 1941, graduate student Charles L. Todd set out for California with a government-issued 80-pound Presto disc recorder, a 65-question "Folksong Questionnaire," and a note of introduction signed by Alan Lomax. Over two summers, Todd and collaborator Richard Sonkin conducted fieldwork in Farm Security Administration (FSA) camps full of farming families that had escaped the environmental and economic disaster of the Dust Bowl and migrated west, only to find themselves facing stigmatization and continued economic insecurity in the promised Eden of California. This paper examines mobility in the recordings, fieldnotes, and collectanea in Todd and Sonkin's collection, now housed at the Library of Congress. The recorded songs and poems offer insight into the migrant experience and life in the FSA camps, including original songs dubbed "migracious music" by the migrants. Drawing on work in the new mobilities paradigm, I analyze the politics of representation around the creation of this archive and put it in conversation with histories of displacement in the United States. The Dust Bowl and the ensuing large-scale migration to California is linked to enduring political discourses around movement, representation, and belonging in the United States from Manifest Destiny in the 19th century to the migrant caravans of today. This paper offers a reflexive look at past archival material to expose and better understand the role of fieldworkers and ethnomusicologists in creating, reinforcing, and intervening in the ways in which people on the move--historically and in the present--are understood.

The Serene and Obscene: Franco's Mbwakela Under Mobutu
Nathaniel Braddock, Tufts University

With its virtuoso guitar work and mellifluous singing, Congolese music seduced postcolonial Africa, but whereas Nigerian artists Fela Kuti and Prince Nico Mbarga employed a transnational pidgin English to reach a broader audience, Congolese singers favored Lingala to speak directly to the Congolese about domestic issues. In the late 1970's, Zaïre had entered its second decade of the dictatorship of Mobutu Sese Seko under whose rule explicit political critique was hazardous if not impossible, but there emerged another tactic of encoding criticism of the regime in song--the tactic of *mbwakela*. In *The African Imagination in Music*, Kofi Agawu writes of the "ontological layer that gives song it's privileged status, serving on the one hand as a protective shield while, on the other hand, sanctioning an aggressive realism through the heightened mode of intoning an idea, sentiment or message." Mbwakela is the embedding of political subtext within an unrelated lyric built on folkloric material or commonplace social interaction which creates a polysemic blind to protect singers from the repercussions of direct political confrontation. In this paper I examine this idea of mbwakela in the music of Franco Luambo Makiadi and his confrontation with Mobutu in the obscenity trial of 1978. Through lyrical analysis and interviews with musicians and audience members living in Mobutu's Zaïre I examine the complexity of encoding political critique under an autocratic ruler, the role of obscenity in social discourse, and the further complexity of negotiating the intentionality of the composer and the agency of the listener.

Alliance, Identity, and Shared Cultural Logics in the Nepal Tibetan Opera Association
Mason Brown, University of Colorado at Boulder

The Nepal Tibetan Opera Association (*Lhamo Tshokpa*) in Boudha, Kathmandu, is an active site of identity discourse among the exile Tibetans of Nepal and indigenous, ethnically Tibetan Himalayan Nepali communities. As the two groups gather to teach, learn, and perform traditional Tibetan performing arts, multiple,

mutually beneficial alliances play out. The shared cultural logics of these groups, based partly on Buddhist philosophy and center-periphery origin stories, allow for collaboratively created cultural models from which each group, and individuals within them, can draw to appropriate common symbols for situationally instrumental purposes. This paper looks at how exile Tibetans use these alliances to strengthen their cultural authority and how Himalayans also benefit by drawing on the cultural resources of the exiles in their own project of reclaiming and reconstructing their localized identities.

Black Music and the Banjo: Performance, Community, and Empowerment
Maya O. Brown, University of Pittsburgh

The knowledge of the American banjo's lineage to Africa continues to influence the body of black string band musicians today: it has redefined their relationship with the physical instrument, its sound, and has put in question the white identity the banjo assumed in the early twentieth century. As the commercial successes of these musicians continue to grow-- as exemplified through the Grammy awarded to the Carolina Chocolate Drops in 2011 and the MacArthur Fellowship awarded to Rhiannon Giddens in 2017-- so is their visibility to audiences unaware of the instrument's black cultural identity. This paper explores the dissemination of this knowledge through the actions of musicians, instrument enthusiasts, and scholars. These actors have taken it upon themselves to challenge misconceived collective memories, racialized sounds, and the representation of black musicians in American music. Drawing from interviews I conducted with black old-time musicians, I discuss how their personal involvements with the Black Banjo Gatherings of 2005 and 2010 continue to motivate them to use performance and commercial recordings to educate audiences about African American music history and to promote the visual representation of black banjo playing. Additionally, I show how black old-time musicians are using the knowledge of the American banjo's African lineage as a rhetorical tool to support the black community's efforts to reclaim an instrument, a music, and a history largely exploited in American popular culture.

Before the Vineyards Burned: The Role of Kurdish Musicians in the Early Recording Industry in Iraq
Jon Bullock, University of Chicago

Contemporary scholarship on Kurdish popular music has stressed the importance of technology and radio broadcasting in the formation of a transnational Kurdish "listening public" (Blum and Hassanpour, 1996; Hamelink, 2016). Rarely, however, have authors discussed in great detail the development of these industries within local Kurdish contexts, with the exception of Turkish Kurdistan and the Kurdish diaspora in the late twentieth century. In this paper, I draw upon ethnographic and archival evidence to examine the importance of Iraqi Kurdish musicians in the early decades of Iraq's recording industry. I argue that the experiences of these musicians, including those of famed singer Ali Merdan, were directly shaped by local circumstances unique to the new Iraqi nation-state. Throughout much of the twentieth century, documentaries and album liner notes described Iraq's Kurds as "backward" and "tribal," epithets that call to mind Chakrabarty's description of the "waiting room" of history (2000). The experiences of Iraqi Kurdish musicians challenge these depictions, however, offering instead a view of Iraqi Kurds as heavily invested in sharing in the new affordances offered by modern technology and the processes of state-building. As was the case for Kurdish musicians recording for Radio Yerevan in 1930s Armenia, the productive relationship between Iraqi Kurdish musicians and central state power would not last long. Nevertheless, I argue that these short-lived relationships challenge narrow views of Kurdish nationalist sentiment in the early twentieth century and shed light on an important stage in the development of a transnational Kurdish recording industry.

Multimedia supplement: <https://chicago.academia.edu/JonBullock>

Revival, Musical Heritage, and Sustainability in the India's Garhwal Himalayas

Jason Busniewski, University of California, Santa Barbara

Led by Jeff Todd Titon, ethnomusicologists have increasingly turned towards the use of ecology, ecosystems, and ecological sustainability as a model for understanding music cultures, their shifting natures, and the ways that they are affected by the research and interventions of ethnomusicologists, folklorists, government actors, and non-governmental organizations. Such a conceptual framework represents a shift away from conventional ideas of intangible cultural heritage that have characterized a great deal of applied ethnomusicology and are promoted by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) and often suggests different types of interventions to preserve musical practices. This paper considers the musical ecology of the Garhwal region of the Indian Himalayas, particularly attempts to ensure the sustainability of local processional music, played on drums and bagpipes, and the livelihoods of traditional performers, who face poverty, caste discrimination, and competition from urban brass bands who largely play music from the North Indian plains. Drawing from literature on musical revivals, intangible cultural heritage, and sustainability, as well as ethnographic fieldwork, the author examines a variety of interventions attempted by Garhwali cultural activists, including dramatic performances, staged musical performance groups, a regional drumming workshop, and an urban arts festival ostensibly aimed at promoting the region's rural cultures. These interventions have met with mixed results, and this paper discusses possible reasons for this in terms of ecological sustainability and intangible cultural heritage models of cultural management and suggests possible directions for future applied ethnomusicological work.

Performing Partition: The India-Pakistan Border Ballet at Wagah

John Caldwell, University of North Carolina at Chapel Hill

Every night just before sunset the Wagah border crossing between India and Pakistan erupts into music. Spectators fill the bleachers on both sides in anticipation of the evening gate-closing ceremony, and each side blares patriotic songs from loudspeakers. On both sides the audiences sing, dance, and clap along with the music, and the respective border security forces perform a precisely synchronized ballet of animosity. The soundscape consists of many overlapping components: recorded songs, live drummers, cheers and slogans, shouted commands, marching feet, and buglers—all in a mirror-image battle of sound. I argue that although the explicit discourse is antagonistic, the ceremony itself is fundamentally collaborative, and that many clues indicate the presence of humanizing as well as demonizing discourses. Building upon research on the music of conflict, I investigate this peculiar instance of competing musical nationalisms as it is located geographically and ideologically on the intersection of the 1947 British-drawn border and the old Grand Trunk Road that once linked the far reaches of the undivided subcontinent. Presenting aural and visual ethnographic evidence from my multiple visits to Wagah, I analyze the interaction of sound, space and environment and interpret the multivalent meanings of this ritualized performance. I conclude that although the ceremony emerges out of a shared history of trauma and mutual fear, the people of India and Pakistan understand themselves to be joined rather than divided by the common border.

Ambivalent Expressions: Productive Anxieties in Folkloric Performance

Corinna Campbell, Williams College

Scholars of folkloric performance have noted a series of tensions, paradoxes, and ambiguities involved in cultural representation: the erosion of aspects of cultural practice through efforts aimed at perpetuation and preservation; audiences' divergent interpretations depending on whether they focus on 'traditional' content or 'modern' staging; the degree to which performers are both ensnared and enabled by their roles as tradition bearers. These phenomena have been addressed largely on a case-by-case basis, leaving their perpetual recurrence within the folkloric idiom under-theorized. In this paper I demonstrate an enduring, structural connection between folkloric performance and ambivalence. How might the study of folkloric performance change if we acknowledge that disparate artists and ensembles have these ambivalent relationships in common? I argue that by recognizing those ambivalent components that are structural and widely shared among folkloric ensembles, it becomes easier to pinpoint particularities borne of socio-political context, and subsequently appreciate performers' poetic labors and the social fields in which they resonate. After theorizing folkloric ambivalence in relation to existing psychological and sociological scholarship, I draw on my research among Surinamese Maroon folkloric ensembles, in which folkloric ambivalence interacts with ambivalences within the geo-cultural region, nation, and among the urban Maroon population. I conclude by analyzing three performances that feature the interplay of common and socially specific ambivalent structures. Each gives rise to nuanced poetic utterances and deft navigations of a political landscape riddled with paradoxes and competing objectives, more clearly appreciated through the lens of folkloric ambivalence.

Soothing Anxious Modernity in Iceland: Traditional Music, Punks, and Emotion

Kimberly Cannady, Victoria University of Wellington

In the early 1980s, a new wave of music emerged in Iceland that was heavily influenced by international avant-garde trends and led to the rise of artists such as Björk and the Sugarcubes. In this paper, I focus on an unlikely central figure of this scene: Sveinbjörn Beinteinsson, a traditional musician, farmer, and the first chieftain in the newly revived old Norse belief system, Ásatrú. Sveinbjörn's performances of traditional vocal music in the experimental music scene have been treated as a novelty or esoterica, but I argue that his solo recordings and performances with bands such as Purrkur Pillnikk served as a vital bridge between local traditions and the new wave of international influence and experimentation. This time period was marked by a sense of anxious modernity brought on, in part, by a dramatic shift from being one of Europe's poorest areas to one of the wealthiest nations in the world. Uneasy relationships developed between many Icelanders and the country's traditional music and art that symbolized a "barbaric" past while retaining a complex emotional attraction. In this context the experimental music scene was a key emotional arena in the public sphere for the soothing of this anxiety. This material contributes to the study of music and emotions in ethnomusicological research and engages with affect theory and sound studies. This research is based on nearly a decade of ethnographic fieldwork in Iceland, including in late 2018 when I spent time with many of the musicians who performed with Sveinbjörn. Multimedia supplement: <https://www.victoria.ac.nz/nzsm/about/staff/kimberly-cannady>

Brazilian Música Popular and Feminist Performance Spaces: the Poetic Promenade Dita Curva

Juliana Cantarelli Vita, University of Washington

Focusing on a case study of A Dita Curva, a developing all-female music project in Recife, Brazil, this paper examines the power of música popular (popular music) and feminist performances spaces. Described as a "poetic promenade" between women songwriters and poets, A Dita Curva comes, indeed, as a poetic response to the coup d'état of the first woman president in Brazilian history. The project seeks to provide a space for organic, collaborative, feminist processes, for deconstructing gender conformities, for networking, and a space to address the lack of opportunities for women in música popular in light of these recent political events. The poetic allusion is an entry point to the political atmosphere of the performance, reflecting the year following the coup of the first female president in Brazil. The title, A Dita Curva, is an interplay with the Brazilian Portuguese expression "dita cuja" (a "badly" behaved woman whose name should not be mentioned; or women's sexual organs) and "curva" (curved). Ten women composers--six singers, one poet, three instrumentalists--are involved with the project, all of whose shared frustrations concerning the widespread exclusion of women from performances across Brazil prompted them to create spaces, both backstage and onstage, for their shared musical and political expressions of oppression. This paper investigates the power of música popular as feminist praxis in Northeastern Brazil by gathering narrative accounts from the Dita Curvas themselves alongside my own impressions from ethnographic fieldwork, working to expand the definitions of música popular within a Brazilian context.

At the Threshold of Mortality: Musical Remembrances of Trauma and Death

Liliana Carrizo, Harvard University

Recent work in trauma scholarship has described the affective nature of traumatic impact, wherein trauma is not understood as a fixed incident, but rather as a persistent encounter with the "urgency of the event" (Caruth 2014). This paper examines how the sensorial nature of traumatic memory, as well as its raw emotionality, are uniquely confronted and recalled through song forms. Drawing from ethnographic fieldwork conducted among Iraqi women, I examine how musical remembrances of death form temporally-situated sites for recognizing, inhabiting, and interpreting traumatic impact. Through their songs, these women adopt multiple narrative perspectives, embodying both their own and others' suffering, as well as the sensations and feelings of the dying body at the threshold of mortality. Notably, the sound and expressivity of these remembrances are profoundly impacted by the manner in which a death occurs, and in particular, the violence associated with the event. Song performance thus becomes an important site for sounding pain, wherein suffering resonates ambivalently and in unresolved ways. My approach builds on a consideration of the insistent, disrupting nature of trauma, where the incomprehensible nature of the situation (or what has been coined in trauma scholarship as "the impossible event") cannot be explained by the familiar cognitive schema ordinarily afforded to an individual. In such cases, songs of death passage form an important means through which traumatic rupture is processed and embraced, demonstrating the important work of expressive practice in helping individuals confront death and loss in both its more peaceful and violent forms.

Uncolonized Songs. Lessons from a 'Peripheral' Tradition in South Asia

Francesca Cassio, Hofstra University

Through the case of the Gur-Sikh musical heritage, this paper debates the impact of colonialism and nationalism on the study of underrepresented cultures in South Asia. Described in the Sikh Scriptures, and orally transmitted within lineages of kirtan performers, the traditional Gurbani repertoire includes various types of ancient songs-forms and ragas that musicologists believe to be extinct (Schofield 2018). In particular, the study of the complex poetic and musical forms from the Gurbani literature would shed light on the performance of genres (like chhant and prabandh) that are considered at the origins of dhrupad. Despite a significant corpus of compositions that are still preserved by few performers, the Gur-Sikh heritage has yet to be acknowledged for its historical and musicological importance and remains to this day peripheral to the history of Indian music as a subaltern expression of mainstream (classical and devotional) traditions. Introducing a decolonial perspective to the study of a long-time marginalized culture, this paper touches upon the colonial matrix (Mignolo 2018) that not only affected the autochthonous tradition, homogenizing the modern repertoire into foreign normative standards, but also contributed to influence past and current scholarship.

Of Centralization, Orientalism, and Indigeneity: Dis/location and the Performance of the Mestizo Body Politic in 1930s Colombia.

Daniel Castro Pantoja, University of Houston

During the 1930s, the Colombian Liberal state pursued an active centralization of its economy, achieved in part by an agrarian reform that capitalized on expropriated indigenous landholdings (Trojan 2008). This expropriation was intimately connected to the erasure of indigenous geopolitical claims via the incorporation of indigenous bodies into the nation-state be it through *mestizaje* (a process and discourse of biological and/o cultural mixing), or through the construction of indigeneity as the nation's past by non-indigenous actors. The latter was largely predicated upon the work of ethnographers and archeologists, whose analyses of indigenous music of the past and present, were largely filtered through an orientalist lens. Through a close analysis of these studies, I show how the practice of Orientalizing indigeneity in state-funded ethnographic and archeological accounts, contributed towards the (re)ordering of colonial relations into a palimpsest of racialized spaces and temporalities from which the emergence of the body politic of the Colombian *mestizo* nation could be performed (Taylor 2003). Thus, I first survey state centralization vis-à-vis indigenous landholdings. Second, I discuss how space and time were represented in Guillermo Uribe-Holguín's *Bohica* (1939), a music composition that draws from the aforementioned studies. Finally, I propose a model to understand the orientalization of indigeneity in Colombia as more than an enterprise à la a Said: not as a process that demarcates a clear distinction between (a Western) Self and (an exoticized) Other, but as a strategy of temporal dis/location that contributed toward the construction of mestizo structures of settlement.

Sensing Sound, Sensing Place: Zampogna Performance, Traditional Ecological Knowledge, and the Value of Nature in Central Italy

Elise Cavicchi, University of Pennsylvania

The performance of zampogna (a highland bagpipe made of sheepskin and goatskin) has long accompanied transhumance, the seasonal migration of pastoralists and their herds, in the Central Apennines as a symbol of traditional pastoralist lifeways and generationally inherited knowledge about treating local woods and hides. Drawing from fieldwork and archival research, I explore the network of meaning implicated in the performance of zampogna during ecotourist transhumance demonstrations in Parco Nazionale d'Abruzzo, Lazio e Molise. In this IUCN-protected landscape, agropastoral cooperatives such as La Porta dei Parchi advertise the sensorial experience of zampogna melodies intermingled with sounds of bleating lambs, bells, water, and wind in the ruins of abandoned towns, giving voice to ecoregional-specific practices and politics. Raising migratory livestock entails an infrastructure of *tratturi*, routes which trace the journeys of herds as place-making activities. While also recognizing the economic and sociocultural values of sheep and goat products, pastoralists argue that the presence of sheep and goats in the landscape maintains the productive potential and the ecological values of endangered pastures. They understand herds of goats and sheep as necessary for sustaining the growth of native species through mobile grazing patterns, and thus work to prevent erosion and the spread of forest fires, both considered disasters linked to the abandonment of agropastoral livelihoods in the mountains. In considering how Abruzzan pastoralists conceive of and represent transhumant soundscapes in a touristic framework, I argue for the importance of complex relations and traditional ecological knowledge in enacting modes of sonic production and association.

Marketing the "Music of Morocco": The Evolution of the Bowles Project

Hicham Chami, Columbia University

Expatriate writer and composer Paul Bowles (1910-1999), living in Tangier, was so concerned about the rapid pace of "modernization" in the Kingdom after independence in 1956 that he obtained a grant to record its indigenous musics, and traversed Morocco for four months in 1959 doing so. Bowles, not trained in Ethnomusicology, prepared 140 typewritten field notes from these recording sessions. Decades later, several mediated iterations have superseded Bowles's collection of reel-to-reel tapes; the first, a 2-LP set issued as "Music of Morocco" in 1972 by the Archive of Folk Song at the Library of Congress. A boxed set with 4 CDs and a booklet was released in 2016 by the Dust-to-Digital label, with ethnomusicologist Philip D. Schuyler's edited notes, commentary, and introduction. An open-access digital resource on Archnet (Aga Khan Documentation Center at MIT) was also launched in 2016--integrating photographs, audio, and scans of the field notes. This paper interrogates issues raised by Bowles's recording project and its subsequent iterations. Was there a consciousness of intellectual property rights for the musicians in the recording sessions? Is it problematic that the original "team" did not include a specialist in Moroccan music/culture? What do Bowles's field notes reveal about his understanding of indigenous Moroccan musical culture and his own "Western gaze"? How did the concept of "ownership" shape the commercial projects? To what extent do these iterations represent "repatriation" of Moroccan musical culture? I will discuss the implications for the field in the context of the ethics of "knowledge diffusion" (Post 2017).

Challenges in Empowering the Semai Indigenous Youth of Malaysia to Reinvent the Community's Healing Songs to Their Current Musical Interest

Clare Chan, Universiti Pendidikan Sultan Idris

The musical heritage of the indigenous Semai in Malaysia derives from *jenulak*, songs that accompany the *kebut* ritual or Semai healing ceremonies. *Jenulak* is also performed as recreational songs for festive occasions such as *sewang*, in the village and beyond. During this early twenty first century, the Semai community experience changes from the effects of local and global forces such as modernization, religious conversion and a standardized education system. These forces have affected the continuity of *jenulak* as an intrinsic component to the maintenance of health and therapy among the Semai community. This paper discusses the challenges faced in empowering the Semai youth to reinvent *jenulak* to their current musical interest. It is based on reflections of fieldwork involving interviews, ethnography and advocacy workshops conducted from 2016-2017. I argue that the Semai youth's poor economic status, interest in popular music and declining knowledge of Semai worldviews are major factors that lead to the lack of incentive to revitalize, sustain or reinvent their musical heritage.

Sounding is a Queer Way to Know

David Chavannes, University of Pennsylvania

How could it look, feel, and sound for academic researchers to actually receive sound performances, whether live or recorded, as forms of published scholarship? In the North Atlantic academic industry, we are invited as emerging scholars into an interpretive context that idealizes prose-based debate as a means of discerning and disseminating truth (Hill Collins 1995). While for some of the more powerful industry players sound, image, and performance may serve as "archives" of knowledge, "after all is said and done," Dwight Conquergood (2013) reminds us, "the final word is on paper." True scholarship, we are shown, must take the form of argumentative prose. I propose that sound performance affords a scholarly orientation that rejects the need to persuade or to establish truth through argument or debate, and embraces instead a scholarship that explicitly invites not just the thoughts but also the feelings and sensations of whoever encounters it. Through scholarly modes of juxtaposition and suggestion, this orientation invites you to *be with*, rather than attempting to convince you. In this presentation, I offer a recent sound project in which I use scholarly modes of juxtaposition and suggestion to inscribe queer lives within Jamaican musical and textual archives that erase or disavow queer peoples. I offer my work as one way to resist what Conquergood calls the "textual fundamentalism" of the academic industry. Multimedia supplement: <http://www.dchavannes.com/music>

The Figure of Santo Santiago: Memory and Sound in Mexican Danza

Luis Chavez, Sacramento State University

This presentation examines *danza* and *tamborazo* music performance in the rural Mexican town of Juchipila, Zacatecas, bringing attention to the nexus of memory, colonization, and identity in a popular Catholic festival dedicated to Santo Santiago (Saint James). The *danza de los tastoanes* performs as a sonic memorial site of Spanish colonization by staging mock battles between Santo Santiago and the indigenous Caxcanes of the region, referencing conflicts between the local Caxcanes and Spanish with their Aztec allies during the Mixtón War (1540-1542). The performance of memory enacts a communal experience that destabilizes

nationalist bifurcation between Spanish/Aztec identities in Mexico. Instead, tamborazo music and danza performance are used by mestizos to form a local autonomous identity connected with Mexican spirituality, expressing a unique Mexican Catholic practice in southern Zacatecas. Through analysis of danza performances recorded during my dissertation fieldwork from 2016-2017, I discuss the significance of tamborazo music with Caxcane performance during a Santiago festival. Specifically, I focus on the unique use of the bass drum (tambor) as lead instrument in an ensemble of melodic instruments. Emphasis on the secular style of tamborazo with masked and costumed performances during a religious festival contributes new perspectives on Mexican danza and northern Mexican musics.

El Disco es Cultura

Alex Chávez, University of Norte Dame

This paper works through ideologies of sound, race, and urban space in the city of Chicago and in doing so calibrates the concept of the palimpsest for sound with specific focus on the cultural uses and symbolic significance of vinyl records. The notion of "disco" in Spanish as social space [la disco] and material artifact [el disco] is linked to Steve Dahl's 1979 "disco demolition" in the Bridgeport neighborhood, the adjacent Bronzeville neighborhood as a site of the Black arts movement, and a burgeoning vinyl revival scene among Latinx DJ crews and record labels. This confluence of space, sound, race, and material culture is central to current trends and forms of cultural production that animate sonic/visual localisms within Chicago's aural public sphere. And so, this paper attends the political mandates of contemporary Latinx artists in Chicago, in particular, how their work with sound as a cultural discourse is shaped by the racial politics of urban space contingent on the social reproduction of valuable forms of inequality that render Latinx communities disposable, deportable, moveable. It is asked: what strategies and needs for "place-making" emerge given such profound and intersecting dislocations, how are such needs reflected in particular sounds, and, in turn, how do these sounds constitute forms of cultural citizenship? The answer may lie in apprehending a mantra that unites this artistic scene: *el disco es cultura*.

Booming Bandas of Los Angeles: Oaxacan Women and Youth as New Cultural Bearers of Philharmonic Brass Bands

Xóchitl C. Chávez, University of California, Riverside

My research on Oaxacan indigenous communities in California explores how indigenous diasporic communities reproduce cultural practices such as the annual La Guelaguetza festival that showcase regional communal dances and musical forms. Focusing on these forms of cultural expression and the transmission of traditions to both adults and youth illuminates the ways in which communities actively claim cultural citizenship on both sides of the U.S. and Mexico border. Through a case study of five Zapotec community-based Bandas Oaxaqueñas (Oaxacan Brass Bands) this paper addresses the significance and proliferation of second generation Oaxacan philharmonic brass bands in Los Angeles. Imperative in this work are the forms of collective action amongst Oaxacan immigrant communities and highlighting how women and youth now fill the ranks of musicians and new leadership. The presence of second generation Bandas Oaxaqueñas further exemplifies the diversity of Oaxaca's ethno-linguistic communities and how they strive to maintain their ethnic identity and a linguistic plurality within a bustling urban space.

Multimedia supplement: <http://www.boomingbandas.com/>

Analog Weavings: Relational Musical Values in Argentina's Indie Scene Artisanal Cassette Production

Maria Checa, The Graduate Center (City University of New York)

Despite overarching transformations of music's commodification in the digital economy, analog formats are being revived cross-culturally and among different musical genres. In recent years, artisanal cassette-labels have flourished across indie music scenes in Argentina. For consumers, musicians, and those pushing buttons on tape-recorders, cassettes afford the reclaiming of musical values they feel forsaken in the digital age. Paradoxically, the digital mediates most relations and exchange-practices around cassettes, both in production and circulation stages. For the cassette-labels I study, cassettes are no longer just used for music circulation (most labels have their catalogs available for free download). Cassettes' materialities serve for accumulating value for the music they store, for making this music matter. Artisanal-produced cassettes carry the social relations involved in their making embedded in them, adding social value to aesthetically valued music. Through fieldwork conducted with cassette-labels in Córdoba and Buenos Aires, I analyze constructions of musical meaning and value in practices of cassette production and exchange. Tracing relational ontologies (Born 2005), I examine the social life (Bates 2012) of cassettes to explore online and offline networks of mediation. This fits into broader research concerning how underprivileged subjects signify the culture they produce with the material and virtual resources they have at hand. Cassettes, for the Argentine communities I study, are agents used for claiming membership within broader dynamics of popular music circulation that have historically marginalized Argentine subcultural music while constituting different notions of local musical value.

Sámi CD productions: Decolonizing Indigenous Culture and Experiencing Decolonization in the Research

Xinjie Chen, University of Helsinki

This paper is an indigenous study that reports on the Sámi CD productions and a decolonization process of studying in indigenous culture productions. The Sámi are the only indigenous people of Europe, whose living area, Sápmi, reaches across the Northern parts of Norway, Sweden, Finland and Russia. They have experienced a long history colonization. As a part of the revitalization of Sámi culture, the Sámi music industry has made a significant step in the past several decades, yet it is launched by, and partly the result of the globalization of major music industry. Hundreds of Sámi CD productions have been released since the last ten years before the 21st centuries. The musical sounds and the ways of expressing music change in the process of the productions. From the view of rooted cosmopolitanism, which states that the multiplicity of roots and particularistic attachments of people co-exist with and supports the cosmopolitan practices and intercultural communications (e.g., Appiah 1997; Cohen 1992), this paper argues that the Sámi CD productions articulate Sáminess and indigeneity while involving in various cultural interactions, which is the essential part of their cultural decolonization. Moreover, there are challenges of decolonizing the study of indigenous culture for the writer, a non-Sámi student conducting the research in the Finnish academic environment. Simultaneously, as an international student, the writer is also experiencing decolonization during the research process. The discussion around these challenges will also be included in this paper.

Music of the Puyuma: Music of the Ancestors and for the Descendants

Yang Chen, University of North Texas

By population, the Puyuma tribe in Taiwan is rather small. Their population is around 6,000 individuals, which is only a small proportion of the 370,000 number of the entire Taiwanese Aborigines. During 1949 to 1990, Taiwan's Nationalist Government employed a mandate enforcing everyone to speak Mandarin in public. This program led to a general shaming of non-Mandarin languages and dialects in Taiwan as well as the subsequent rise of a generation who do not know their mother tongue as well as their parents. As a result, many Taiwanese people of aboriginal descent felt distanced from their cultural roots. Despite the mandate, many Puyuma traditional musical rituals that accompany the ancestor veneration persisted. Ritual songs like the 'emaya'ayam for Puyuma women and pa'irairaw song cycle for Puyuma men utilize literary devices to help the Puyuma pass down their mother tongue to the younger men and women in the buluo's, or villages. Even the Puyuma secular songs, senay, connects the Puyuma to their ancestors through the syncretism of elements from other tribes, the Han-majority in Taiwan, and the Japanese as well as the use of the vocable "Naruwan ho-hai-yan." As a result, after the demilitarization of the Nationalist Government in 1990, Puyuma musicians, despite not being as fluent as buluo elders, incorporate elements of traditional rituals and senay into their songs to preserve their culture and present it to the Han-majority in Taiwan.

Cultural Performance, Ethnicity and Political Engagement: A Study of Hakka Shangeju in Mainland China

Stephen Cheung, The Hong Kong Academy for Performing Arts

The Chinese Communist Party has been promoting all types of folksong, including *shange* (mountain song), since its establishment in 1921. Hakka *shange* became incorporated into a new theatrical art form combining songs, spoken dialogue and dance, Hakka *shangeju* (mountain song opera), which became an instrument of propaganda, that was endorsed and sponsored eventually by all Hakka speaking regions principally in Guangdong. The propaganda teams and Hakka *shange* opera troupes, under the administration of Cultural Affairs Bureaus in different regions, are two governmental organizations responsible for training artists to sing Hakka *shange* in *shangeju* performances and/or other activities which involve the spreading of political propaganda. This research analyzes fieldwork data gathered in Guangdong areas, including interviews with creative artists and performers in *shange* troupes, a retired government official in Cultural Affairs Bureau, and a group of *minjian yiren* (local folk artists), in an attempt to probe into the issues related to the interplay between cultural performance, ethnicity construction and political engagement.

Outsourcing the Nation? "Traditional" Musics, Nation Building and Neoliberal Logics in Coke Studio Pakistan

Rodrigo Chocano, Indiana University Bloomington

Coke Studio Pakistan is a decade-long live music media show, featuring collaborations between pop, eastern classical and regional musicians. Featuring a varied repertory including original compositions, most of its content consists of fusion arrangements of regional, classical and vintage filmi songs. Sponsored by Coca Cola as part of its advertisement strategy in Pakistan, the show promotes itself with the slogan "sound of the nation." Through a state-of-the-art production

and promotion platform, this fusion proposal aims to bring local and old-school musical repertoires to the Pakistani urban youth, as well as to disseminate a positive image of Pakistan around the world. This occurs in the context of the efforts of Pakistani entrepreneurs and artists toward their continued insertion into the global market while overcoming the country's negative international reputation due to religious violence. In this paper, I argue that Coke Studio Pakistan advances a model for the relationship between music and nation based on a reinterpretation of the western discourse of tradition under neoliberal logics. By studying the content-creation practices by musicians and producers, the discourses and objectives of corporate leadership, and the perspectives of consumers, I explore the alternative interpretations and emerging demands on how the nation should "sound," as well as its related agendas in the context of the neoliberal global market and politics. This analysis aims to explore the political implications of a nationalist model of multicultural citizenship promoted by the private sector, including issues of creative freedom, diversity representation, responsiveness to audiences' demands, and international politics.

Musicking for Multiculturalism: The Korean Spring Festival in Early Twentieth-Century Hawai'i

Heeyoung Choi, Northern Illinois University

This study examines Korean traditional performing arts during the early twentieth century Hawai'i - focusing on the Korean Spring Festival annually held from 1928 until 1945 at the Honolulu Academy of Arts. The festival was a series of Asian music festivals featuring different ethnic groups who shared music, dance, and folk cultures, thereby prompting a surge of cultural interactions. Prior studies of Korean immigrants in early twentieth-century Hawai'i have generally targeted independence movement of Korean political refugees or segregated ethnic communities within plantation villages. The discussion of cultural exchanges among immigrant communities has received limited attention. Therefore, this study expands previous perspectives, by focusing on musical activities of Korean immigrants who immigrated to Hawai'i when their homeland was under Japanese control and whose population was much smaller than other ethnic groups as latecomers. This study examines the purpose, contents, and performers of the Korean Spring Festival in Hawai'i to identify distinguishing features of Korean traditional performances abroad during the Japanese colonial period. The findings of primary sources revealed that Korean Hawaiian performers, most of whom were Korean female intellectuals, presented a variety of performances, including Buddhist dances, court dances, and folk songs. In particular, this study highlights three Korean musical plays adapted from Korean folk tales. The Korean traditional performing arts involving both preservation and adaptation reflect the efforts of Korean Hawaiians to preserve cultural identity during the Japanese colonial period and assimilate themselves to the multicultural society.

(De)racializing K-pop Singers in the American K-pop Market

Stephanie Choi, University of California, Santa Barbara

This paper explores the interconnectedness among transnational actors in the neoliberal K-pop market. In the process of entering the American mainstream market, the K-pop industry and singers appropriate strategic essentialism of Asian American communities and attempt to racialize native Koreans as "Asian," in order to reproduce the American heroic narrative of underdog struggles and material success in the American mass media. As I will demonstrate, however,

such attempt brings about a backlash of Korean audiences in South Korea, who have never identified themselves as racial minorities nor experienced colonization as racial subordinates. To Koreans who were once colonized by Japan, not the West, labelling themselves as "Asians," especially as a racial minority, is an inconceivable identification. While the K-pop industry and a majority of fans continue to racialize Korean singers in the postcolonial context of Western imperialism for the commercial success in the U.S., a few fans attempt to promote and incorporate Japan-Korea's colonial history into the global historiography of imperialism. While some fans find K-pop singers an empowering force in the global racial order, others claim that racializing the singers is not a gateway to postcolonial multiculturalism but a new form of neocolonial stylization. For this paper, I will discuss BTS fans' White Paper Project and whitewashing/yellowwashing activities (e.g., photoshopping K-pop singers' skin color to white or yellow) as my case study.

Revival, Indigeneity, and Originality in Mongolian *Xöömei* (Throat-singing) Festivals

Andrew Colwell, The Center for Traditional Music and Dance

In the last decade, the international festival has become a significant event format through which *xöömeich* (throat-singers) in Mongolia not only promote, but also project ideals, ideologies, and values concerning the meaning, nature, and revival of *xöömei* and Indigenous cultural heritage in general. Addressing local, regional, and international audiences, Mongolian *xöömei* festivals literally and figuratively circulate herders, scholars, foreigners, professional musicians, regional performers, and community members and gather them into a temporary collective of resonant and conflicted interests. Among these resonances is a shared inheritance in pastoralism, whose practitioners Mongolians invoke with the phrase "people of the felt-tent" (*esgii tuurgatan*), a reference to the yurt dwelling of Turkic-Mongolian Inner Asian pastoralists. And among the conflicts is a concern over "originality" (*yazguur*)--a term that fuses pastoral values of origins, the socialistic onus to sound original, and folkloristic authenticity--as *xöömei*'s popularity, practice, and, in some opinions, appropriation and commercialization increase amongst Inner Asian and Euro-American, especially Germanic, peoples. In this paper, I survey these resonances and frictions as they unfolded in several festivals I participated in during my fieldwork in order to give a limited sense of what revival really sounds like under globalizing circumstances in Mongolia. It traces the intertwined threads of ethno-nationalism, globalization, and pan-Mongolism that inform the revival of *xöömei* and how they interact on the ground with local communities, international heritage frameworks, and unpredictable political or economic forces, contributing a Mongolian perspective to Indigenous studies on this critical subject.

Building, and Breaking, Soundscape -- Roomful of Teeth, Experimental Choralism, and the Affective Navigation of Mediated Sonic Space

Eugenia Siegel Conte, University of California-Santa Barbara

In August 2018, the Grammy- and Pulitzer-winning experimental "vocal band" Roomful of Teeth spent a week in North Adams, Massachusetts, workshopping David Lang's own Pulitzer-awarded work, *The Little Match Girl Passion*. As I observed their use of individually-calibrated microphones and feedback monitors in rehearsal and performance, it was striking to see how they discussed particular mediated sound qualities in terms of physical capability and metaphorical or affective aims. They built an imagined acoustic - outside of a room's own

reverberative properties, easily bypassed by electronics - that was all-encompassing for the singer and the audience they prepared for. Singers focused their ears and bodies on the sounds produced in feedback loop from a soundboard, delivered by monitors, allowing for physicalized recalibration. In this study, I will suggest that Roomful of Teeth, as a performative entity in both rehearsal and performance, operates as a discreet, yet malleable, culture, following a specific set of rules and mores governed by physical reaction and vocal adjustment in synthetic spatial acoustics. Lee and LiPuma (2002) describe a culture as a constant, performative reinscription of cultural markers that can be referred to as "culture of circulation" (192); marking the mores and developing language around affect built through rehearsal, the "culture" can be tied to ethical (Rommen 2007; Engelhardt 2015), physical (Eidsheim 2015), and spatial (Thompson 2002) concerns that help to define what a choir is, how it functions in space, and what experimental vocalism and synthesized acoustic space illuminates about more traditional choral dynamics and the cultures circumscribing them.

Contesting Musical Refugee-ness at Dzaleka's Tumaini Festival

Ian R. Copeland, Harvard University

Located in Central Malawi, Dzaleka Refugee Camp is not only home to 35,000 displaced residents from neighboring African countries--it is also the site of the annual Tumaini Music and Arts Festival, an event crafted to showcase musical talent from both inside and outside Dzaleka. To hold a festival in a refugee camp is to invite a host of questions: What is the capacity of musical expression to transcend national or ethnic boundaries? How might a festival strike a balance between humanitarian act and economic incubator? And what role should non-refugees have in enabling refugees to tell their (musical) stories? Drawing on ethnographic interviews and my own participation as a volunteer, I frame Tumaini as a meeting point of divergent economic and affective interests. For performers who are refugees, I argue that the event creates a space to contest narratives of subjection and deprivation, or what Agamben (1998) terms "bare life." For Malawian volunteers accustomed to their own geopolitical marginality, the festival proffers the chance to operate from a space of relative privilege rarely afforded by Malawi's status as one of the world's least-developed countries. And for international, Euro-American participants, Tumaini constitutes a musical spectacle in which one's very attendance is its own kind of humanitarian performance. Of particular relevance to my analysis is Malkki's (1995) seminal work on displacement's relationship to belonging and Chavez's (2017) theorization of sound's role in migration. In conclusion, I advocate for the music festival as a pivotal unit for the ethnomusicological analysis of humanitarianism.

Institutional and Musical Responses to Conservative Shifts in Contemporary Florianopolis, Brazil

Jamie Corbett, Brown University

Ethnomusicologists understand from our own setbacks and triumphs that funding opportunities prioritize certain projects, leaving music projects the short end of the funding stick. But what of evanescent funding and sponsorships that government workers struggle to maintain and that artists rely on for their ongoing creative work? What can funding opportunities reveal about institutional attitudes toward music's perceived value? This presentation examines musicians' struggles in Florianopolis, Brazil--the island capital of the southern state of Santa Catarina. Using critical legal studies and the expansive literature on music and labor as

analytical springboards, I foreground the shifting terrain of culture's perceived social value during a time of immense political change across three levels of government in contemporary Brazil. I posit that conservative political shifts require government workers and artists in Florianopolis to reconceptualize music not as inherently valuable, but rather as valuable as a vehicle for social betterment, ultimately lessening the load of other government bodies. A repercussion of this shift is the devaluation of musicianship as a lucrative profession. Conversely, culture workers must balance various challenges including shrinking budgets, and artists must get ever more creative in making their projects speak to more far-flung demands and ideas of music's potential for societal betterment. Without relying on a narrative that protagonizes musicians and artists while antagonizing government culture workers, this presentation foregrounds the shared underlying challenge of conservatism that yields contradictory results with respect to music's place in civil society in contemporary Southern Brazil.

Sonic Mourning: Affective Catharsis in Romanian-Roma Funeral Singing
Ioanida Costache, Stanford University

In a scene from *Gadjo Dilo* (1997), Adrian Minune, now king of Romanian ethnopop (*manele*), performs at gravesite as Izidor pours alcohol on the grave and dances. The film presents an exoticized distortion of an important cultural practice in the Romanian-Roma musico-oral tradition. In this paper, I discuss the practice of funeral singing, its affective mechanisms and how the maintenance of this tradition helps preserve Romani identity. My analysis draws on participant-observation, home recordings, YouTube videos, and interviews with Roma musicians. At vigils and burials musicians generate affective spaces of 'sonic mourning' in which the deceased's family are free to cry, moan, mourn and grieve, conjuring space for Aristotelian catharsis--i.e. the purgation of emotion, in this case sadness--as listeners "unshackle their pain, [...] cry and extract their suffering from their soul." My interlocutors describe the process by which they re-live emotions tied to their experiences of loss, allowing them to access affective dimensions of grief and manifest these emotions in sound. I argue that this practice demonstrates the crucial role of music in fostering intimacy in Romani communities, as musicians free-compose texts based on their knowledge of the deceased and their family, and, in some cases pushing intimacy so far as to blur boundaries of subjectivity, as singers ventriloquize or adopt the persona of the deceased while singing. This paper offers a framework for navigating how sound, when heard as affective expression or musical melancholy (Gill 2017) can be used for reparative purposes in the wake of death.

Decentering "Western" Opera: Embracing Musical Hybridity and Cultural Co-Dependence in Post-War Japanese Opera
Padraic Costello, Independent Scholar

Although much has been written on the global spread of classical music, whether as a prong of colonialism, as cultural capital, or an expression of modernity, this scholarship regularly places "the West" as the primary authority against which new classical communities are understood. As a challenge to this paradigm, I consider the creation of new opera in Japan as embracing a hybrid and cosmopolitan cultural present that is expressed in part through the patterned forms, or *kata*, of Japan's historical past. Opera is often assumed as favoring "Western" cultural coding, having originated within a European social climate. However, in Minoru Miki's "An Actor's Revenge" and Toshio Hosokawa's

"Matsukaze," both composers utilize the music, form, and aesthetic of Japanese kabuki and *noh* theater as a crucial structural component of their works, challenging the authority placed on opera as predominantly an extension of "Western" form and aesthetic. There is also a differentiation in *what* elements constitute contemporary opera or Japanese theater, situating "Japan" and "Opera" as heterogeneous rather than homogeneous constructs. Instead of seeing hybridity as "Japanese composers doing Western music," or a third space collapsing of "East and West," these works function as spaces in which two equal sound structures, originally bred in separate places and contexts, are juxtaposed as a way of articulating Japan's past within a modern cosmopolitan context. In creating soundscapes of culturally dissonant-yet-dependent sounds, Miki and Hosokawa look to both Japan's heterogeneous cultural present and historical past, weaving opera into the environs of a new cultural home.

Chicago Footwork on the Streets of Los Angeles
Benjamin Court, University of California, Los Angeles

As both a style of dance and music, Chicago Footwork's roots in its namesake city stretch back three decades. The community of Footwork DJs and dancers in Los Angeles, alternatively, germinated around 2012 and has quickly grown. Scholars of Footwork, and other forms of "street dance," have emphasized the form's site-specific qualities, born of the lived experience internal to the neighborhoods in Chicago's South and West Sides (Bragin 2015; Brar 2016). How, then, can we understand the relatively recent development of Footwork as a dislocated artform, attracting new musicians and dancers in cities around the world? How does Chicago Footwork exist outside of its essentially defining geography? In this lecture-demonstration, I perform Footwork "basics": the core set of moves anyone must learn before they can successfully freestyle or battle in Footwork. Drawing on interviews with dancers from crews founded in Chicago, but now practicing in Los Angeles, I trace the development of Footwork basics through other Chicago-specific styles (including House, Bop, and Chicago Stepping) and consider how the particularities of Los Angeles's geographies and dance cultures are compelling new transformations of the style. These changes present cultural and political challenges regarding Footwork's ontological blackness and ghettoization. Through this study, I expand on discourses theorizing the politics of translocality in street dance communities (Johnson 2009).

De Fandangos y Carnavales: Afro-Mestizo Music-Making Spaces in Colonial Andean Colombia
Carlos Cuestas Pinto, CUNY Graduate Center

Ethnomusicological scholarship on Afrocolombian communities centers on the contemporary racialized distribution of the Colombian territory (Wade 2000, Dennis 2012, Birembaum Quintero 2018). This geographical organization retains Blackness physically and epistemologically on the peripheral Pacific and Caribbean coasts while contributing to the mythical Eurocentric, white construction of Colombian Andean culture and history. Such mythology erases the presence and contributions of Andean Afro-descendants from national history and Colombian subjectivity. Based on archival research focused on the late eighteenth and early nineteenth centuries, this paper centers on the music-making spaces and sonic presence of people of African descent in the Colombian Andes. I contrast the melting-pot social space of the public carnival, sponsored by colonial institutions, against the backdrop of racially segregated leisure spaces such as the *saraos* of

elites and fandangos of the working, racialized classes as central sites for music-making. Taking into account the links between racial [self]identification and social class, I advance a bottom-up historical narrative centering on the music-making practices of Afro-mestizos in the late colony as central for the construction of national music in the early republic. Based on findings from the Colombian National Archive, the District Archive of Bogota and the Historical Archive of Antioquia, this paper seeks to destabilize official narratives of a passive Black periphery in the tumultuous nation-building project by [re]locating the Afro-mestizo sonic presence at the center of national cultural production during the last decades of the colony.

The #BAM Movement: Decolonizing and Reclaiming the Black American Music Known as Jazz

Maya Cunningham, University of Massachusetts, Amherst

African Americans have been subject to British/American imperialism through slavery, racial segregation in the Jim Crow era, and beyond. Much like African Americans as a whole, the music known as jazz has also been subject to Euro-American coloniality since its creation by Black musicians in New Orleans in the early nineteenth-hundreds. Throughout its history, this music has been marked by issues of cultural appropriation, contested origins and its coopting into a nationalist narrative with descriptors like "America's most original art form," that separates it from its Black creators. The #BAM Movement (an acronym for Black American Music), led by renowned artist Nicholas Payton, calls into question these issues of cultural imperialism. This paper builds on prior black music research (Maultsby 2014 and Ramsey 2003) to argue that the #BAM Movement is an unprecedented decolonizing phenomenon: a reclamation of Black American cultural and sonic space. Payton started #BAM in 2011 as a provocative cultural/thought movement, in the tradition of Locke and Woodson, to initiate public discourse that brings African Americans awareness of their musical legacy. We argue that #BAM reclaims jazz from performing arts institutions, print, film, and other media platforms, that act as imperial structures that hold the music hostage from its African American originators in the public record. This paper uses interviews with Payton, Payton's re-write of jazz historiography, archival interviews with musicians, and excavates #BAM's activism and consequential public backlash, to critically examine the Euro-American colonial relationship to jazz through economic controls, genre labels, minstrelsy and cultural appropriation.

Experimentalism, Ethnomusicology, and the Emerging South Asian Diaspora: An Exploration of Early-Twentieth-Century Musical Encounters in the United States

Samuel B. Cushman, University of California, Santa Cruz

In 1928, experimental music composer Henry Cowell befriended a Bengali musician named Sarat Lahiri while living in New York City. Cowell subsequently studied Hindustani music with Lahiri, and these experiences in turn shaped academic courses in non-western music he introduced at the New School for Social Research in the 1930s. While Cowell's life and work are well documented, the musical contributions of Lahiri and other South Asian immigrants living in the United States during this period remain more obscure. Both Henry Cowell and his wife Sidney Robertson Cowell enthusiastically embraced diverse musical practices they encountered on American soil, and their experiences with immigrant

musicians reflect the shifting social, political, and cultural realities of the early twentieth century. By drawing on archival sources, including archives chronicling the careers of both Henry and Sidney Robertson Cowell, this paper examines the musical lives of South Asian immigrants during the first half of the twentieth century. This historical ethnomusicological project situates the arrival of early South Asian immigrants and cultural ambassadors, such as Sarat Lahiri, within the socio-political context of twentieth-century globalization and diasporic migration. Decades before the Immigration and Nationality Act of 1965 radically restructured South Asian immigration, the first waves of South Asian immigrants brought their musical practices to the United States. Viewed within this early-twentieth-century milieu, Henry and Sidney Robertson Cowell's relationships with immigrant musicians provide a means of grappling with dynamic shifts in American musical life.

Sounding the Woods: Xylophone Music in Dagaaba Funeral Ceremonies

John Dankwa, Wesleyan University

Sounding the Woods: Xylophone Music in Dagaaba Funeral Ceremonies. This paper discusses the cultural significance of the gyl, a wooden frame pentatonic xylophone, in Dagaaba funeral ceremonies. Among the Dagaaba in northwestern Ghana death is a crucial matter. The funeral ceremony performed to commemorate the death of a person is distinct from all other Dagaaba events in terms of organization, attendance, duration, and emotional display. In Dagaaba worldview, death is a gateway to the spiritual world of the ancestors for the continuation of life. The funeral ceremony, thus, provides the framework for the performance of significant rituals that would ensure the smooth transition of the deceased person's spirit to the ancestral world. Central to the organization and celebrations of death in Dagaaba society is the gyl. As the most revered and expressive instrument of the Dagaaba, the gyl is the fulcrum around which funeral activities revolve. Without gyl music, the Dagaaba strongly assert that there cannot be a funeral ceremony. According to the Dagaaba, the gyl has the ability to evoke powerful emotions in funeral participants and enables them to respond to the death of an individual in culturally acceptable ways. Drawing on fieldwork conducted in northwest of Ghana, this paper mobilizes affective concepts to investigate how gyl music evokes, intensifies, and sustains emotional behaviors that defines the quality of Dagaaba funerals. The paper illuminates the processes by which musical forms become invested with emotions and, therefore, meaning.

Embodied Metaphor and the Performance of Strathspey Music on the Scottish Great Highland Bagpipe

Christian Dauble, Memorial University of Newfoundland

This paper explores the notion of "moving stillness" of musicians who practice Scottish Highland Bagpipes. Players of this musical tradition experience a number of expressive limitations due to the inherent nature of the bagpipe. For example, extramusical factors such as dynamics, timbre, and silence (rests) cannot be incorporated into a bagpipers toolkit of musicality due to the construction of the instrument itself. Historiography on Scottish Highland myths, association with the military, and requirements on tuning reveal that the concept of "stillness" has become the idealized form in regards to proper comportment of the "piping body". By investigating the practice of dance tunes called Strathspeys, I use Lakoff and Johnson's theory of embodied metaphor (2010) and Merleau-Ponty's embodied consciousness (1962) to argue that Scottish Highland pipers use a range of

metaphoric language through the body to circumnavigate the limitations inherent in the construction of the instrument and the shaping of the still body. By applying to strathspey music words such as jump, lift, sink, and cut along with phrases like "strong, weak, medium, weak" and "heavy, light, medium, light," pipers engage the body to express the micro-rhythmic idioms of strathspey music. Whether performing for a dancer or not, it is the goal of the piper to perform music that moves others. Using metaphors these musicians help to move themselves as well as those around them.

The Sound of Tengri: Throat-Singing, Timbre-Centered Music, and the Rediscovery of an Ancient Turkic World in Contemporary Kazakhstan
Saida Daukeyeva, Wesleyan University

Throat-singing is an aural marker of neotraditional Kazakh music that reinterprets folk sounds in popular, Western-influenced stylistic idioms. Along with instrumental forms of "timbre-centered music" (Levin with Süzükei 2006), throat-singing has become emblematic of the ancient world of Turkic nomads and its rediscovery in contemporary Kazakhstan. Historical evidence, however, points to the absence of Indigenous overtone-singing among Kazakhs before the modern period and its adoption from the Altai region of south Siberia in the years following independence. What factors have contributed to the emergence of this "invented tradition" (Hobsbawm 1983)? And how does it reflect current discourses of national identity and global flows in the music industry? This paper addresses these questions by examining the role of scholarship and the world music market in the proliferation of this practice. I trace the recent history of throat-singing in Kazakhstan from the 1960s onward, relating it to the development of an academic discourse that valorized Turkic nomadic origins of Kazakh culture and interpreted timbre-centered music as the sonic embodiment of worldviews in the revitalized pre-Islamic worship of the Sky deity, Tengri. Recounting the story of one enterprising Kazakh musician who introduced "the art of throat-singing" (*kömei öneri*) in Kazakhstan, I chart the intersecting trajectories of ethnonational revival and globalization in his creative endeavor and argue that, by invoking a Turkic sound and spiritual world in new forms of popular music, contemporary artists project a vision of an "imagined community" that is both connected to its ancient roots and attuned to globalized modernity.

Out and About and In Between: Activism, Identity, and Struggle in LGBTQ Choruses

Andre de Quadros, Boston University

LGBTQ choruses occupy vastly different places in their societies. The San Francisco Gay Men's Chorus's (SFGMC) history and struggles are vastly different to the Saregam Choruses (Nepal), the Rainbow Voices, Mumbai, and the Shanghai Hyperbolic Chorus. Nevertheless, their individual histories have been associated with a mission in which music is a means of identity construction and community bonding. Based on my fieldwork, I argue that there are several strands in the work of LGBTQ choruses in these three countries that are inextricably interwoven. Although different in part because of imposed identities and stigmatic understandings, the search for support for the LGBTQ population is captured in their repertoires, expressing their motivation to undertake public advocacy work in challenging situations. Their musics speak to the need for a safe and understanding space where individual lived experiences can be enacted with sacrifice and courage. This unique blend of intra-group sociality, public activism,

and musical choices is distinctive, blending the queer and the homo-normative, and is under-studied as regards choruses. Through personal narratives and musical examples, I will present trans-national pictures of ensembles that explore commonalities infused by international fellowship and local struggles.

The African Drum: The Global Spread of the Djembe and its Adoption in Traditional Drumming Performance in Ghana

Michael Deck, Brown University

In recent decades, the djembe has become a global commodity. Originating as a local ceremonial drum in rural Maninka communities in southern Mali and northern Guinea, the djembe has since proliferated throughout North America, Europe, and parts of Asia, where it has been marketed for its traditional African origins, yet simultaneously decontextualized, mass-produced, and globally distributed by large percussion companies like Remo and Meinl. Yet despite the djembe's worldwide diffusion, little attention has been paid to the djembe's reception in Africa or its effect on African music. This paper will investigate the djembe's recent rise in prominence throughout the continent by taking Ghana as a unique test case. Since the 1980s, drummers in Ghana have begun to adopt the djembe in their own music-making. In fact, many Ghanaian "culture groups," which are modeled after the state-sponsored Ghana Dance Ensemble, now employ djembes as lead drums in styles like fume-fume and kpanlogo in place of traditional Ghanaian hand drums, such as the *oprenten*. Drawing on fieldwork and interviews conducted with drummers and drum builders in Accra and Tamale, this paper will examine multiple factors contributing to the djembe's growing prevalence in Ghana, including the power of international political economic forces, the unique sonic and technological features of the djembe, and the effects of Nkrumah's nationalist cultural policies and political ideology which have, somewhat ironically, set the stage for the adoption of the djembe in "culture group" performances that are ostensibly nationalist in orientation.

Purification, Sacrifice, and Pleasure: Women Singers of Dangdut *Koplo*

Andrea Decker, University of California, Riverside

Though often classified as a popular music, most *dangdut* concerts take place in the context of ritual occasions like weddings and circumcisions. Henry Spiller argues that social dances in much of Indonesia have roots in fertility rituals, in which amateur men interact with a professional woman dancer, who symbolizes the goddess of prosperity and rice. Erotic dance is not a tangential part of these events; rather, it forms the central symbolic act. Women performers, he writes, must subsume their agency and serve as passive bodies onto which men express their desire. But what of the perspective of women singers themselves? Based on participant observation among singers of *dangdut koplo* in East and Central Java, I evaluate women's perspectives on their own roles and performance personas, exploring the tension between religion and pleasure, morals and money, modernity and tradition in their roles both onstage and off. I argue that *dangdut* singers construct themselves as pious selves full of empathy and self-sacrifice who perform to give pleasure to those who have difficult lives and to make money to support their families and communities. Ultimately, I argue that *dangdut* singers reframe their understandings of morality and their practice of Islam to value sacrifice, family, community, and empathy over modesty and purity. Thus they merge the persona of the Javanese dancer with that of pious Javanese Muslim woman. This understanding demonstrates the uneven interpretations of Islam, music, and

gender roles in contemporary Java. This paper is sponsored by the Gender and Sexualities Taskforce.

Sound Materials: Ecological Counterpoint in a Performing Arts Center
Esther DeLozier, University of California, Davis

In October 2002, shortly after conducting the San Francisco Symphony Orchestra during the opening concert of the Robert and Margrit Mondavi Center for the Performing Arts (Mondavi Center) at the University of California, Davis, Michael Tilson Thomas praised the hall by stating "You have a wonderful new instrument - this hall- and we enjoyed the experience of playing it for the first time." Much like musical instruments, buildings are made out of materials and are tangible manifestations of the cultures and the environment from which they arise. Within the overlap of humans, materials, and the environment we may expand the recognition of a performing arts center as an ecosystem in which artistic expressions are presented, promoted, and sustained. In this paper, I explore how Thomas' metaphor allows us to perceive a performing arts center as more than a building. I analyze the Mondavi Center's role within and influence upon its ecosystem by examining some of the critical materials of its construction, namely soil, stone, and wood. Tracing the origins of the hardwood to a lake in Canada and the sandstone to a quarry in India illustrates the tension between procurement and sustainable practices. Within the concert hall, the stone and the wood are prominent in the creation of the acoustical space, directly influencing the listening experience. Focusing on the relationship among humans, materials, and the environment, we can move beyond our anthropocentric tendencies, thereby adding a new dimension to the experience of being in a performing arts center.

Ethical and Environmental Overtones in the Music Rituals of Afro-Brazilian Congado and Candomblé
Genevieve E. Dempsey, Harvard University

Afro-Brazilian communities that practice the religious traditions of Congado and Candomblé not only consider the significance of spirituality in their religious lives but also in their environmentalism and social justice efforts. This presentation explores how practitioners, known as Congadeiros and Candomblécistas, have recontextualized the meanings embedded in ritual music by bringing them to bear on social, political, and ecological fronts. For example, given that divinities (orixás) in Candomblé are often signified as elements of nature, when outsiders learn about Candomblé, they come to understand its theology as well as the environmental imperatives of its adepts. The overriding question is how devotees translate the lessons and values embedded in religious music to other realms, helping them, for example, to craft their own narratives of black cultural heritage or to advocate for policies that mitigate climate change. This presentation is valuable because it brings together the religious, ecological, social, political, and economic at the locus of expressive culture. Furthermore, the act of translating ideas across the threshold between the sacred and the secular has considerable ramifications for society in two principal ways: 1) by making legible how modern Congadeiros and Candomblécistas strive for goals such as ecological conservation and social justice and 2) by educating people about, and sensitizing them to, the dignity and dimensionality of marginalized communities. As practitioners of Candomblé and Congado continue to illuminate their musical cultures of recontextualizing, they succeed in amplifying both their visible identities and their voices.

Debussy's "Service" for Modern Chinese Music: Nationalist Sentiment and Stylistic Appropriation

Jia Deng, Soochow University

In 2016, Debussy's "Pelléas et Mélisande" was staged in Shanghai with a setting based on a Suzhou-style garden. As this recent example illustrates, Debussy's music has maintained a strong presence in modern China and has been re-interpreted from a distinctively Chinese perspective. Underlying this engagement with Debussy's music is the long-recognized affinity of his style with traditional Chinese culture. The celebrated modern pianist Fu Cong even went so far as to claim that "Debussy is really a Chinese musician!" Debussy's significance has nonetheless changed over time. In the 1960s, his music was a symbol of capitalism and became the target of political conflict. The first group of Chinese composers who trained in Europe therefore had to defend Debussy's artistic value. The composer Ding Shande, for instance, argued that Debussy's music possessed value as a source of compositional inspiration. Ding's belief that Western music should serve the masses in China was shared by other composers during this period. In this paper, I will position Ding in his political and historical context to demonstrate how Ding evoked nationalist sentiment through the careful adoption of compositional techniques drawn from Debussy's music. For example, in the art song "Yan'an's night and the moon" of 1961, Ding superimposed triads--another technique borrowed from Debussy--to create a wide-ranging arpeggio, highlighting the characteristics of folk songs in the Northern Shaanxi province. Ding's appropriation of Debussy's techniques allowed him to communicate with Chinese audiences with immediacy and to open up a new path for Chinese composition.

Technological Conversations with the Past: Contemporary Practices and the Sonic Archive in Hindustani Khyal Music

Aditi Deo, Ahmedabad University

This paper focuses on the North Indian classical genre of Hindustani khyal music to ask the question: in what ways do sonic archives shape contemporary performance practice in a genre that is associated deeply with notions of tradition and heritage? Attending to the mediation of digital archiving technologies, it unpacks the discursive logics and material practices through which recordings of twentieth century master-musicians are located as part of khyal's past and present. Specifically, the paper examines the khyal gharana--a category historically rooted in familial and pedagogic lineages which gradually crystallized to indicate stylistic schools in North Indian classical music genres. The semantic shift, it has been argued, was made possible partly due to technological mediation in the early twentieth century: the diffusion of gramophone recordings (Scarimbolo 2014). Through ethnographic research with contemporary musicians, listeners and archivists, the paper argues that the category of gharana, as well as stylistic features recognized as markers of particular gharanas, are being re-articulated in relation to newer technologies of categorization and access. Drawing on approaches from sound studies, the paper also addresses the questions: (a) What are the implications in such processes of the changes in playback technologies, sonic expectations, and musical trends over the past several decades? (b) And, more broadly, how do recorded sounds that have traversed technological and musical changes participate in the configuration of tradition and heritage as contemporary phenomena?

“This Path Leads to Eternity!”: Azerbaijani Mugham, the Affect of Eşq, and the Post-Soviet Identities

Polina Dessiatnitchenko, Harvard University

The central meaning, feeling, and intensity that pervades performances of Azerbaijani *mugham* is *eşq*, conveyed in sung *ghazal* poetry, and translated as infinite and platonic love for the unreachable beloved. Present-day discourses about *eşq* are often rooted in Islamic thought and the concept is defined as love for the Divine. For some, however, human love is referenced, and *eşq* becomes a complex affective phenomenon that encompasses the Divine in the human, and does not lead to the sacred versus secular divisions. What unites this variety of interpretations is the role of *eşq* as an affective practice to recover and forge post-Soviet identities for Azerbaijani musicians and audiences. In this presentation, drawing on frameworks from phenomenology and affect theory, as well as collected ethnographic data, I argue that it is precisely the experiences of *eşq* - triggered in performances of *mugham* - that allow the complex, contradictory, and emerging identities to form and be felt. First, I provide an overview of particular aspects that comprise the post-Soviet milieu and shape current discourses about *eşq* as "Eastern philosophy": resurgence of Islamic practices and beliefs; renewal of previously-banned links to the surrounding Eastern traditions; and concern about how the nascent republic is perceived internationally. Second, I suggest how ideas about *eşq* are experienced in the moment of performance through possibilities of imagination that lie beyond the discursive domain. In other words, the imaginary realms summoned in *mugham* performances induce powerful sensations and thereby create space for conflicting new subjectivities of the post-Soviet world. Multimedia supplement: <http://www.polinadessi.com>

The Afro-Symphony Orchestra: Africanizing “Erudite” Music in Bahia, Brazil

Juan Diego Diaz, University of California, Davis

Founded in 2008, the Afro-Symphony Orchestra is a Brazilian ensemble that aims to indigenize "erudite" music (i.e. European concert music) in order to make it palatable to broad audiences in Bahia, Brazil. To this end, the orchestra incorporates musical elements and themes perceived as African or African diasporic, mainly from the Afro-Brazilian Candomblé religion. In 2009 the orchestra's composer and director, Ubiratan Marques, was invited to write the soundtrack of a documentary about the Herero people from West Central Africa (Hereros Angola by Sergio Guerra) and as part of that project, he visited for two months Northern Namibia, his first and only visit to the African continent. Given Bahia's status as an epicenter of African diasporic culture, for Marques this was a trip "from one Africa to another Africa." This presentation discusses how the composer weaves his experience as a black musician in Bahia with his visit to the Herero community to create a musical sound that, in his mind, amalgamates Europe, Africa and its diaspora. Based on ethnographic work in Bahia, musical, discourse, and historical analysis, I demonstrate how that the composer reinforces primitivistic views of Africa while recycling old themes perceived in Brazil (and the diaspora) as being characteristic of Africa. Along the way, the paper problematizes the erudite/popular music binary, so prominent in Brazilian discourse, and shows how the composer attempts to blur these categories by taking African music out of the "popular" one.

Lure Them in with a Love Song: Faith Hill's Negotiation of White Femininity and Dissent in Country Music

Sarah Dietsche, Rhodes College/Belmont University

Leftist ideals and protest of the status quo have rarely been welcomed in the country music establishment, and this was rarely more clearly demonstrated than in the post-9/11 era. As shown by the swift and aggressive reaction to the Dixie Chicks in 2003, dissenting opinions were vehemently rejected by the country music industry and fans. Within this setting it seems astonishing that Faith Hill was able to declare the handling of Hurricane Katrina "bullshit" with little or no backlash. In fact, she is one of the few country musicians who dared speak negatively about the president and his actions during this time, and, interestingly, she received very little attention for doing so. In this paper I explore these unique circumstances and provide some answers to the broader question: Who can speak out, why, and when? Using contemporary news reports, videos, and recorded music I provide an overview of the mainstream musicians who did act and speak out in the immediate and longer-term aftermath of Hurricane Katrina. I analyze how gender, genre, socio-economic status, and race played a part in their perceived ability to do so. I specifically look at Faith Hill as an outlier in this discussion. Drawing on the scholarship on gender roles and feminist movements within country music, I argue that Faith Hill's cultivation of a traditional, Southern, white, heterosexual persona and her status as a wife and mother allowed her to speak out for "liberal" ideals in a conservative industry.

Tibet or not Tibet, That is the Question: Musical Revival and Ethnic Identity in Ladakh

Noé Dinnerstein, John Jay College of Criminal Justice, CUNY

Ladakh in the Western Himalayas is a part of the Tibetan cultural continuum. Originally part of the old Tibetan empire, it was an independent buffer state between Tibet and aggressive Muslim powers from 930-1842 CE, ultimately being incorporated into modern India. There has been an ambivalent, center-periphery relationship, with Tibetan hegemony exerted culturally, religiously, and at times militarily. With the decline of the Ladakhi royal house, patronage of various genres of traditional music waned. Socio-economic changes due to closing of borders and the cessation of international trade also had an impoverishing impact on traditional music. Starting in the 1960s various individuals and organizations started to revive and preserve traditional instruments, genres, and performance practices. Growing tourism has increased regional affluence since the late 1990s, with government agencies, NGOs, grassroots groups, and individuals staging performances, publishing recordings, and archiving and publishing song texts. Of late there has been a revival, not just of various musical genres, but instruments that had gone out of fashion. Multiple discourses have motivated the general movement of cultural revival. One that is prevalent, especially among the Buddhist population is a sense of pan-Tibetan solidarity, inspired by various religious organization. This competes with a more specifically indigenous sense of Ladakhi uniqueness, focusing on educating young people in the use of instruments that are Ladakhi, as opposed to similar Tibetan ones.

Planet Rock: How Bass Music Conquered the World

Benjamin Doleac, Christopher Newport University

The past several years of American popular music - from breakout hits by Childish Gambino and Cardi B to Taylor Swift's latest reinvention - have largely been defined by the skittering hi-hats, deep kick-drum beats, and triplet lyrical flows of the Atlanta-bred hip hop subgenre known as "trap music." On television, trap music plays text and subject on Gambino's bitingly satirical and surreal hip-hop dramedy "Atlanta." But trap is itself only one manifestation of the global phenomenon known as bass music, a complex of electronic musical genres defined by the synthetic rhythms of the Roland TR-808 drum machine that first emerged in mid-1980s Miami. In the regional scenes where variants of bass music have taken root over the past 35 years, from New Orleans to the favelas of Rio de Janeiro, the genre has provided a vital means of expressive resistance and collective self-assertion for dispossessed peoples. How did this underground party music become such a potent musical and political symbol, and can it retain that potency now that it occupies the center of the global musical mainstream? Beginning from what I argue is its urtext - Jamaican-American DJ Afrika Bambaataa's Afrotopian masterpiece "Planet Rock" (1982) - I attempt to answer these questions as I trace bass music's technologically mediated spread across the Global South and explore its emergence as a transnational symbol of black postmodernity.

The Boundaries of the Self in Burmese Performing Arts

Gavin Douglas, University of North Carolina at Greensboro

A recent wave of scholarship found throughout the humanities is re-examining the nature of borders between humans and non-humans and situating that work within contemporary ecological concerns. In Southeast Asia, tigers, elephants, monkeys, birds and mythological beings are embodied in countless music, theater and dance performances. Through a musical lens, this paper examines a variety of human and non-human relationships in the Myanmar context. The human, animal and spirit relationships, portrayed through Burmese dance, theatre and music provide insight into local understandings of the environment and the cultural and biological ecosystems therein. Jataka tales that depict the Buddha-to-be as an animal or plant, musical instruments designed in the form of animals or magical creatures, and the mythological beings and spirits that permeate song lyrics, dances and puppet shows are some of many examples that provide insight into how relationships between humans and other beings are conceived and articulated. In present day Myanmar, rapid and unequal economic development, migration of rural residents to industrial suburbs, and an influx of foreign culture and capital have accelerated changes in human relationships with the natural world and subsequently to changes in performance traditions. Focusing on jataka tales primarily, this project examines performance traditions that, while currently under threat, offer unique insights into changing ecologies. Closely examining the boundaries between human and non-human beings affords us a perspective on the interconnectedness of life in the Burmese setting and offers insights into the changing relationships between humans and the rest of the world in the age of the Anthropocene.

The Ethics of the Artistic Monument: The Pulse Massacre, Sia's Musical Tribute, and the American Political Climate of 2016

Kira Dralle, University of California, Santa Cruz

On September 5, 2016, Sia Furler released the single "The Greatest," featuring Kendrick Lamar, from her recent album *This is Acting*. The music video of this

single has been widely read as a tribute to the victims and survivors of the Pulse nightclub shooting in Orlando in June of that year, yet many survivors claim that the video blatantly misses its mark as an acceptable tribute. Since the release, many artists have produced similar works paying tribute to, or criticizing, the rampant nature of racialized gun violence in America. Exploring the politics of collective memory, representation, and memorialization, this paper questions the ethics of the musical tribute in the wake of a mass shooting. From the foundational work of Susan Sontag, this paper is rooted in the ethical implications of viewing violence in an artistic form. What, ultimately, is this type of work made for? Who is it made for? What responsibilities do artists and musicians have to the victims? The survivors? The communities they claim to represent? Do these works seek solidarity or healing? Storytelling? Do they exist for their didacticism or catharsis? Where are the limits when it comes to depicting a brutalized body? This work draws on the concerns of the violence representation in my larger dissertation project, which examines the use, appropriation, and distribution of "hot jazz" as propaganda by the Third Reich in World War II, as it seeks ethical and responsible answers to the question of music's didacticism.

Expedient Decline: Memory and Musical Labor in the Mississippi Blues Heritage Tourism Industry

Benjamin DuPriest, University of Pennsylvania

Blues tourism in the state of the state of Mississippi is often characterized as a source of economic revitalization and racial reconciliation. In recent decades, public and private money has funded a vibrant music and heritage tourism industry in the region. An ambiguously musical economy has developed whose chief commodity is its own past, and whose fundamental source of marketability is its own imminent decline. Across the state, musical communities are valued for their connections to their own forebears: the sons and granddaughters, apprentices and inheritors of local blues iconicity perform acts of remembrance, revival and nostalgia for blues tourists from around the globe. Fans are compelled to travel to places like Clarksdale Mississippi and the Mississippi Hill Country to live out their Lomaxian fantasies and view the fleeting remnants of the "real deal" blues before they disappear forever. In this paper, I explore the tension between imperatives of cultural sustainability and the marketability of looming decline. Employing ethnographic research, I question the balance of power between musical labor and cultural brokerage that undergirds the production of value in this economy. I argue that discourses of cultural extinction create the condition for a devaluation of musical labor, which in turn compromises of the stated social and economic intentions of the industry. Ultimately, I critique neoliberal practices of heritage commemoration in the American South, unpacking entanglements of historical memory and cultural expediency that cast a fraught light upon the ways in which the region and its past are known and lived.

Sound and Silence, Presence and Absence: The Silent Soundings of Khmer Ritual Remembrance

Jeffrey Dyer, Boston University

This paper breaks down the metaphoric stability opposing sound from silence (Novak and Sakakeeny, 2015)--especially metaphors linking sound with presence and speech, and silence with absence and having no voice--to find remembrance in both the sounds and silences of Khmer rituals. Suggesting that prevailing metaphors of sound and silence are Eurocentric and need to be abandoned before a sound studies from the global south (Steingo and Sykes, forthcoming) can be realized, I analyze three ethnographic vignettes in which ritualized music and unsounded prayers and gestures speak to deceased relatives and the spirits of

music teachers, enticing them to be present in people's lives. These examples suggest that Khmer relations with the past are not marked by a "culture of silence" toward past atrocities contributing to the populace's continued traumatization (Boyle, 2009), but involve a multiplicity of sounded and unsounded ways through which people remember affectively. Listening to the music, sounds, and silences of Khmer rituals detects a wealth of remembrance that logocentric conceptions of memory overlook. Furthermore, Khmer rituals suggest that what characterizes silence is not a lack of speech, meaning, or remembrance, but a suffusion of those things; what silence says and means cannot be pinned down (Weller, 2017). In this regard, silence sounds, it speaks, and it does so raucously. In addition to furthering ethnomusicology's exploration of memory by linking sounded and embodied remembrance with developments in trauma studies (Kidron, 2009), this paper contributes to sound studies by decolonizing the terms at the discipline's foundation.

Yearning for Politics: Listening and the Dialectics of Loss

Rayya El Zein, University of Pennsylvania

This paper posits yearning as an affective schema through which to understand the political potency in practices of distinction among producers and listeners of experimental Arabic rap. Proposing an alternative framework to the expectation for resistance or agentive empowerment this musical subgenre in particular has been assumed to provide in the wake of the short-lived Arab Uprisings, this research explores how experimental rap music produces stillness. Grounded in a proposal to trace an aesthetics of *istifz' / istifizaz*, or provocation or surprise, this paper draws from testimony from listeners about the kind of music and lyricism they seek. Building on musician and listener testimonies about how powerful performances produce a specific kind of affective and intellectual relief, this paper asks for attention to shifting structures of feeling in cities that largely did not witness paradigm-challenging protests in the years 2010-2013. Tracing the development of lyricism and rhythms that refuse strategies to "hype" or keep audiences in a "shouting place," this paper explores how musicians address and relate loss to gathered listeners. Far from an empowering call to revolt, this musical work points both to the suffocating political present and to the political, intellectual, and aesthetic strategies which interpellate gathered audiences.

Competing to Revive: Finding Pathways for Young Vhavenda Musicians to Access Historical Recordings

Andrea Emberly, York University

Engaging young people in sustaining cultural heritage practices is vital for revitalizing and reimagining intergenerational musical arts learning. In Vhavenda communities in South Africa, the opportunity for young people to learn traditional music, instrument building, and dancing, relies on systems of intergenerational knowledge transmission. These systems have faced substantial challenges over the past century due in-part to socio-political environments, educational changes, and global influences. As a result, communities have seen the diversity of Vhavenda music decline as certain musical styles, instruments, and dances are rarely, if ever, performed, whilst other forms are robustly sustained. Young people are often at the centre of this, sometimes being reprimanded for not following their cultural paths and other times being praised for using creativity, interconnectedness and tradition to sustain musical practices. Through a recent repatriation collaboration, teachers, musicians, and young people turned to archival recordings from John

Blackening's collection of Vhavenda music, recorded between 1954-56, to support young musicians in learning and performing traditional Vhavenda music. To support access to the collection, we hosted a repatriation competition, releasing 14 tracks from the collection on local radio stations. The Nambi ya dzinambi: From Archive to Artist competition drew young and old musicians together and highlighted how cultural resurgence and resilience can be supported through musical repatriation. This paper examines the role of young people in sustaining cultural heritage practices and how repatriation can support systems of intergenerational knowledge transmission that emphasize the important role of cultural knowledge within the global and local landscape.

Ingressive Phonation and the Gendered Intimacies of Voice

Jeffers L. Engelhardt, Amherst College

Ingressive phonation--speaking and singing while inhaling--is distinctive to an intimate, gendered Estonian voice. Comparatively, the phenomenon of ingressive phonation is vocally and linguistically uncommon, air flowing backward over the larynx producing inefficient, raspy vibration that amplifies the workings of the vocal apparatus. Ingressive phonation is how women across generations assume and reproduce gendered vocal roles and bodies in the worlds of Estonian speech and song. In speech, it has a confirming, empathizing, topic-closing function; in the Estonian *regilaul* song tradition, it expresses an impulse to continue the unbroken flow of melodic call and response, alternating between poetic presentation and reflection. In all its iterations, ingressive phonation is the voicing of gendered social and sonic intimacy, a way of making the vocal body an Estonian one through common paralinguistic and genre-specific practices. In this paper, I listen to ingressive phonation preserved in archival recordings and alive in the oral tradition of *regilaul* (despite the fact that singers talk about it quite rarely, and when Estonian women speak ingressively, they are almost always unaware of doing so.) When *regilaul* singers do reflect on the practice, they link the continuity impulse in ingressive singing to the intimacy of ingressive speech, thereby inhabiting an expressive world of gendered speech and song that extends to the institutionalized prestige of *regilaul* in discourses of Estonianness. Ultimately, I use ingressive phonation in Estonian to stress the methodological urgency of lingering at the intersections of speech, song, the social, and the sonic in ethnographies of voice.

"Penned against the Wall": Immigration Narratives, Cultural Mobilities, and Latinx Experiences in Appalachian Music

Sophia Enriquez, Ohio State University

Although the Appalachian region has long been associated with whiteness, Latinx people remain its largest and fastest growing minority. What perspectives and experiences are revealed when narratives of whiteness are challenged by the visibility of Latinx immigrants? What does music tell us about ongoing discourses of immigrant and human rights in the U.S.? This paper analyzes Latinx immigration narratives in Appalachian music. This paper takes up the music of artists who claim hybrid Latinx-Appalachian cultural and musical identities. Using field recordings and ethnographic interviews with the Lua Project and Che Apalache, this paper analyzes references to U.S.-Mexico border politics, acts of border crossing, and Latin American-Appalachian geographic similarities. This work considers overlooked histories of immigration and multiculturalism in Appalachia. At the same time, this work engages contemporary social and political

discourse of what has recently been called the "browning of America" and asks what such processes of racialization might mean for Appalachia. This paper considers humanitarian efforts and immigrant rights campaigns that draw attention to urban Latinx populations and prompt conversations about ethnic diversity in spaces considered ethnically homogenous. This paper suggests that these conversations complicate assumptions about who is able to stake claim to place-based communities and cultural traditions. This paper imagines both Appalachian and Latinx musical traditions as fluid and permeable to understand the ways in which immigration narratives express a sense of place in changing environments. Ultimately, this paper insists that careful listening to Appalachian music making yields new and critical insights about immigrant experiences.

Sounding Arabic: Postvernacular Modes of Performing the Arabic Language in Popular Music by Israeli Jews
Oded Erez, Bar-Ilan University

In recent years, the field of popular music in Israel has seen a distinct surge in the use of the Arabic language in music recorded and performed by Israeli Jews. Songs featuring Arabic lyrics are played on all major Israeli radio stations. Popular in YouTube, they also garner enthusiastic responses from international audiences (including many Arabic-speakers), serving as a springboard to international success. Most of the musicians driving this trend, although descendants of immigrants from Arab countries, never acquired Arabic at home or in school, pursuant to national ideology which sought to label Arabic as the language of the non-Jewish other. Nevertheless, they utilize one of several musical paths to re-engaging with this language, including original compositions, rearrangements of older Judeo-Arabic songs, and even covers of English pop songs performed with a faux Arabic accent. My presentation, based on research conducted in collaboration with anthropologist [name removed], aims to expose and contextualize this recent phenomenon, offering a typology of the ways in which musicians engage with Arabic, their motivations for doing so, and the challenges facing them. Discussing musicians that approach Arabic either as Jewish heritage, as an aesthetic repository, or even as mere sound, I will discuss these mobilizations of Arabic as postvernacular uses of language (Shandler, 2005), which often privilege its non-semantic qualities. Observed in the context of Israeli-Arab enmity, I will show how this trend emerged surprisingly not in spite- but partly because of- the decline in peace prospects and the rise of Right-wing populism in Israel.

Multiculturalism in the Music Together® Classroom
Katya Ermolaeva, Royal Conservatoire of Scotland

The early childhood program Music Together, LLC is a global music educational phenomenon. The company, formed in New Jersey in 1988 by Ken Guilmartin and Lili Levinowitz, has now become an influential, global entity that serves roughly 3,400 communities in 44 countries around the world. Primarily geared toward babies and preschool-aged children (ages newborn - 5 years), the program, based on the work of Edwin Gordon and Emile Jacques Dalcroze, is pioneering in its educational methodology, with a strong emphasis on teaching music in non-standard (asymmetrical) meters and non-standard (modal) tonalities. The company's mission to include music from non-Western cultures in its curriculum has also been a top priority since its foundation, but its approach in creating a multicultural music educational program has not been unproblematic. Music Together claims that it incorporates "world music" into its curriculum, but does it

succeed at doing so? Does it manage to expose children to music they would not otherwise hear, and at what cost? Is it even possible to export "world music"-- packaged in an American-style class--on such a large scale? Research on this private, for-profit educational company with global impact is practically non-existent. Building on the work of Patricia Shehan Campbell, this paper evaluates the relative success of the Music Together program in achieving multicultural music education and provides suggestions for a culturally sensitive way forward.

Becoming Aztec through an Imagined Ancestral Spirituality
Miguel Espinel, University of North Texas

For decades, Aztec dancers in the United States have been increasingly reinventing musical and spiritual practices as mediations of indigeneity within North American society and indigenous tribal networks. This phenomenon reflects one of many manifestations of Mexican-American identity that looks at an indigenous history to assert a sense of belonging in a land where many Mexican-Americans are now considered foreigners. This paper investigates existing scholarship on the complexity of Mexican-American identity and history, the influence of Aztec symbology in the Chicano movement and its long-lasting effects on some Mexican-Americans (Renée de la Torre and Cristina Gutiérrez Zúñiga 2013), the spread of Aztec-identifying groups in North American indigenous celebrations (Tara Browner 2002; Sandra Garner 2009), as well as fundamental differences between the syncretic Conchero tradition that uses Catholic and European elements (Arnoldo Carlos Vento 1994) and Aztec Dance groups that focus on reclaiming their pre-Columbian past (Rosanna Rostas 2009). I then consider my fieldwork experiences with Aztec Dancers at the 2017 Sacred Springs Powwow in San Marcos, TX, in which Aztec groups from various parts of Texas were granted their own competition event in the main tent - an unprecedented occurrence in the history of danzantes in North American powwows (Tlakatekatl 2017). Inspired by Marc Meistrich Gidal's application of boundary-work theory to ethnomusicology (2014), I will examine ways in which Aztec Dancers negotiate their indigeneity by rediscovering ancestral practices that also provide them with a sense of belonging with North American indigenous communities through a shared history of European colonization, displacement, and marginalization.

Moravian Soundscapes: Mapping the Sonic Histories of the Moravian Missions in Early Pennsylvania
Sarah Eyerly, Florida State University

For historical ethnomusicologists interested in affective geographies of sound and music, GIS technologies can be invaluable research tools for re-sounding historic acoustic environments (Anderson 2016). In this presentation, I discuss the Moravian Soundscapes project, an interactive series of digital sound maps created through ArcGIS that simulate the soundscapes of the eighteenth-century Moravian mission community of Bethlehem, Pennsylvania. The project's sound maps explore the intersections and boundaries of anthrophonic, biophonic, and geophonic sound for Bethlehem's German and Mohican residents, and offer a multi-sensorial approach to comprehending Bethlehem as a both a historic Native and settler space. Inspired by Barry Truax and Hildegard Westerkamp's "imaginary soundscapes" (Truax 2008, Westerkamp 2002), the maps are embedded with soundscape compositions created from digitally layered field recordings and pre-recorded sound samples. These compositions have allowed me to tangibly demonstrate the effect of Moravian communal, environmental, and religious soundscapes as colonial structures that often standardized and colonized

indigenous soundscapes, musical practices, and religious traditions. Representing this process aurally tangibly engages the complexity of responses by Bethlehem's residents to the sonic environments of early Pennsylvania during an unprecedented period of cultural shift and physical co-presence between European settlers and Native nations and communities. It is my contention that projects such as Moravian Soundscapes offer a useful model for digitally-enhanced sound work in historical ethnomusicology that fully incorporates GIS-based technologies and methodologies in the spatial humanities in service of creating richer and more inclusive narratives and histories of past sensory experiences.

"There is No Dogma, But There Is a Frame": Polyphonic Improvisation in the Gurian Trio Song

Brian R. Fairley, New York University

Scholars of medieval sacred music have long recognized the important role of improvisation in the origin and development of polyphony (Ferand 1961). While living practices of polyphonic improvisation were considered "relatively rare" in a foundational ethnomusicology article (Nettl 1974:12), the trio song repertoire of Guria, a region on the Black Sea coast of Georgia, represents a tradition of simultaneous three-part improvisation which has endured despite the standardization imposed on much Georgian music by Soviet state ensembles. For over a century, music scholars in Georgia and beyond have recognized Gurian singing as improvisatory, yet exactly what this improvisation is and how it operates have largely been questions unasked or unanswered. This paper examines the genre through the work of two acknowledged master singers, the cousins Guri and Tristan Sikharulidze. Building upon individual study with Tristan and comparison of the cousins' recordings with over a century of sound documents, I analyze a single song, "Me Rustveli," as a model of this improvisational practice. Bringing to bear concepts from Albert Lord's (1960) oral formulaic theory, I propose a method of analyzing oral traditions of improvisation that combines factors of individual choice, intertextual reference, and constraints of stylistic grammar (cf. Pressing 1988; Gjerdingen 2007). The Gurian trio song, which holds a special place in the canon of Georgian folk music, is all the more remarkable as a survival of pre-Bolshevik musical practice, especially in an atmosphere of Soviet ideology that placed improvisation as a fault line in Cold-War musical debates.

Silencing Tibet? *Trungkar*, Memory, and Precarity in a Tibetan Exile Community in Nepal

Miranda Fedock, Graduate Center, CUNY

One recent July, a Tibetan exile community in Nepal planned an elaborate multi-day festival to celebrate *trukkar*, the birthday of the fourteenth Dalai Lama. The day before the festivities were to begin, the Nepali government denied the community permission to hold this event. The next day, public spaces were conspicuously absent of Tibetan sounds: many Tibetans gathered in secluded places outside the boundaries of state surveillance, and celebrated *trukkar* in hushed tones. Through a close reading of this ethnographic moment, this paper explores the multiple ways in which silence defines this community's affective experiences of Tibet before China's 1959 invasion, by reshaping the echoes of *trukkar*'s sounds through time and space. The Nepali government's enforced silencing of *trukkar* in public spaces reinforces these Tibetans' feelings of political precarity as unwanted refugees in a hostile country, and renders newly precarious their sensory citizenship within the Tibetan nation-in-exile, creating muted acoustic conditions in which lack of resonance produces multi-layered political-affective vulnerability. Simultaneously, through the quiet presence of the sounds of *trukkar*, certain private spaces are transformed into places of (limited) sanctuary.

I argue that, as an ongoing negotiation between silence-as-suppression and sounding-Tibet, quietness serves as a soundmark of both Tibet and the precarity of exile in Nepal. By listening to the ways *trukkar* resounds for this Tibetan exile community in this moment, this paper posits silence as a generative disciplinary force that engenders and transforms precarious sounds, memories, and identities, thus restructuring affective relationships to the tangible present and the imagined past.

Mutrib with a Big Muff: Heaviness in Post-tarab Music

Michael Figueroa, University of North Carolina at Chapel Hill

During the post-9/11 culture wars, the novelty of Arab Americans playing punk and hardcore has fascinated public commentators, provoking a proliferation of media representations that combine the values of liberal multiculturalism with the revolutionary potential accrued to heavy popular music genres, in an attempt to debunk negative stereotypes and demonstrate Arabs' ability to assimilate into American culture. A deeper listen, however, reveals that many musicians use the meanings, structures, and technologies of heavy music to engage unapologetically with multiple identities and to manifest Arabness in music through experimentation with the concept of tarab, a form of musical enchantment that pulls together musicians and audiences in an emotionally charged trance symbiosis. Drawing on ethnographic research with Arab American musicians in Chicago, I demonstrate how experimental play with the genre conventions of heavy music creates opportunities for musicians to innovate within traditional Arab music by incorporating new technologies of sound production, such as electrifying traditional Arab instruments, preparing Western instruments for maqam-compatible intonation, and using a variety of signal processors that allow for the manipulation of pitch, timbre, and form (e.g., guitar pedals, synthesizers, and digital samplers and loopers). I argue that such musical mediations of difference belie deeply rooted cultural anxieties, in which Arabs have been singled out as cultural threats who are subject to surveillance, state and vigilante violence, and other forms of marginalization. Musical innovations engage political interventions in the present and forge a new Arab American musical vernacular via stylistic play and tarab-centered, ensemble-audience interaction.

The Silent Drummers: Female Subjectivities and Musical Embodiment in the Indian Himalayas

Stefan Fiol, University of Cincinnati

How deeply can we know and embody a music without ever participating in its sounding? Within the hereditary drumming families of the Indian Himalayas, it is not socially sanctioned for women to play drums. Nevertheless, during my fieldwork I frequently encountered older, married women correcting the drumming patterns of their male family members. After speaking to these women and staging impromptu jam sessions with them, I found that many of them demonstrated an embodied knowledge of drumming that belied their role as "passive" listeners. Indeed, some women commanded respect as drumming authorities within their families, despite almost never having picked up an instrument. Following marriage, women move from their natal residence to their husband's residence, and they spend much of their adult lives moving between these localities. Thus, while most men's knowledge of drumming is rooted in a single locality throughout their lives, older women are exposed to *multiple* styles and repertoires of drumming over a prolonged period of time. Women's experiences of listening and dancing to drumming in multiple localities--and of being excluded from playing the drums--have shaped their unique subjectivities as silent drummers. These subjectivities invite us to question certain presumed relationships between gender,

agency, and musical embodiment. They also call for new and dynamic theoretical approaches that are not limited to conventional understandings of habitus as practice, or musical embodiment as a mode of sounding or doing, but also encompass understandings of non-sounding subjects who "know without doing." Multimedia supplement:
https://ccm.uc.edu/about/directory.html?eid=fiolsn&thecomp=uceprof_0

Whiteness as Vocal Aesthetics: An Ethnography of Judging Practices within Collegiate A Cappella Competitions

Daniel Fister, Washington University in St. Louis

At International Competition for Collegiate A Cappella (ICCA) events, groups perform all-vocal covers of popular music. A cappella alumni, selected by event producers, judge these performances, and their numerical scores and critical commentary of the performances effectively arbitrate the style and who can perform it. This paper examines how whiteness functions within a cappella judging of group vocal aesthetics. Combining voice studies with five years of critical ethnography of American ICCA events, I show how a cappella judges construct boundaries for "good" a cappella through criteria such as blend, tone, and intonation, which become unmarked categories for whiteness in a group singing context, what Karen Tongson calls "choral vocality." (2011) ICCA producers/as a group overwhelmingly white, upper-middle class, and female?mostly choose judges with experience in arranging, music direction, and "classical" singing technique rather than choreography, solo performance, and non-Western style fluency. This practice leads to a reciprocal group of predominantly white, upper-middle class, and male judges. Through musical analysis, judging lists, fieldwork examples from competitions, and interviews with interlocutors, this paper demonstrates how producer and judge demographics manifest in competitive outcomes biased against all-female groups, hip-hop and country genres, and non-Western styles. These sounds and styles diverge from a cappella aesthetic norms that favor wide group tessitura, blended and balanced tone, a bright choral timbre, and perfectly tuned triadic harmonies. The complex interplay of race, gender, and class in collegiate a cappella judging illustrates how whiteness is maintained in scholastic, musical, and commercial spaces.

Frakking Toasters: Ethnocentrism in the Music of Battlestar Galactica

Megan Francisco, University of Washington

When asked to create the aural world of the 2005-2009 SyFy television series *Battlestar Galactica*, composer Bear McCreary primarily turned to the music of southeastern Asia and the Middle East. McCreary's decision was heavily influenced by producers, who wanted the show to avoid the stereotypical brass fanfares and lyrical string melodies of space operas. As a result, *Battlestar Galactica*'s soundtrack included many instruments that would be foreign to SyFy viewers, such as the Armenian duduk, the Chinese zhong hu, and Indonesian gamelan. Though McCreary used non-western instrumentation for the entire show, the lyrical instruments generally presented the overwhelmingly white human population while the percussive, often non-melodic instruments depicted the humanoid robots known as cylons -- a group that featured the show's only non-white main character. By emphasizing rhythm over melody for the cylons, McCreary alerted viewers to the implied Otherness of *Galactica*'s universe. This chapter will grapple with the implications of his choice, turning to Edward Said's groundbreaking *Orientalism* as well as recent scholarship--such as Sumarsam's *Javanese Gamelan and the West* and Matthew Isaac Cohen's *Performing*

Otherness--to note and analyze the implied ethnocentrism of *Galactica*'s music, amplified to create tension between the warring factions. In doing so, this paper aims to foster a larger discussion of Otherness in the music of science fiction, particularly relating to the us/them mentality between humans and non-humans that is further emphasized by juxtaposing melody and rhythm.

Arab-Influenced UDM and the Politics of Music and Identity

Jillian Fulton, York University

Underground Dance Music (UDM) in Montreal and Toronto serves as a vehicle to display the politics of Arab identity. During an hour-long live DJ performance, I will demonstrate ways in which my interlocutors mix genres of dance music to create unique soundscapes while interjecting recordings of quotes from my fieldwork and research. The music will sonically explore the diasporic encounters of what it means to be Arab in Canada today through the combination of music from various producers who identify and perform alternative Arab identities. By using quotes, I allow these musicians and audiences to explain how they are continuously improvising and exploring their 'Arabness'. Visually, I will use projected photographs and videos to aid the discussion of the nostalgia for home that my interlocutors experience inside and outside of the UDM space. I begin by unfolding the layers of space in which my interlocutors co-create and 'make home', taking the audience through the experience, describing precarity and stability, memories and nostalgia, and intersectional identities through the concept of Deleuzian 'becomings'. Exiting the performance, I leave the audience with questions of racialization and future making in the diaspora. This sonic and visual performance is symbolic of a greater discussion of what listeners perceive to be Arab or not, and how that in turn affects the becomings of Arab people and the way they perform their diasporic and intersectional identities within this alternative environment.

S(w)inging for Hitler: African-American Jazz Musician Herb Flemming's Subversion of Nazi Racial Categories

John Gabriel, University of Hong Kong

In his memoirs, African-American jazz trombonist Herb Flemming (1898?-1976) claimed that he "sang in 1936 for Adolf Hitler in the Chancellery of his 'Reich'." While this claim pushes the limits of credibility - and no evidence of such a performance has yet been found - Flemming did live and work in Berlin from 1935 to 1937. Over the last three decades, jazz scholars have gradually expanded our understanding of the ways that jazz endured in Nazi Germany, but Flemming's story reveals previously unrecognized strategies to avoid official censure and extra-legal repression. I argue that Flemming exploited the ambiguous status of Turks and Arabs in Nazi racial ideology, claiming to be Turkish, Egyptian, or Tunisian, and playing primarily at an Egyptian-owned and -themed club. I show how Flemming drew on a well-established association between jazz and the Middle East in interwar Germany and on theories that jazz originated in Arab music brought to America by enslaved African Muslims. While such a strategy was not sustainable in the long term, it provided effective cover for Flemming and others during the early years of the Nazi dictatorship. After Flemming returned to the United States in 1937, he continued to occasionally claim to be Turkish or North African to evade American racial laws and prejudice. This paper thus brings a new perspective to recent jazz scholarship that investigates the nuances of race in jazz

beyond a black/white dichotomy and demonstrates how racial ambiguities can be used to subvert racial oppression.

Sounds of Caregiving: Listening to Filipino Migrants

James Gabrillo, The New School

There are over 10 million Filipinos, or a tenth of the country's population, based abroad. The United States is home to 3.4 million, many of whom are women working as domestic helpers responsible for housekeeping or providing care for children or elderly dependents. This paper focuses on my ongoing project that records the natural and human sounds from the workers' daily lives to shed light on their experiences. What can sonic recordings reveal about the construction of identities of migrant caregivers? For instance, how do they assert their Filipino-ness in a foreign place? Concurrently, how do they mold their identities to assimilate in America? The project also determines the ways in which sound chronicles or reflects caregiving: what role does music play in their daily work, such as listening to songs or singing lullabies to children in their native or foreign language? What might the abundance, or lack of, sounds in their job indicate? My discussion is based on case studies of caregivers based in California and New Jersey, and examines themes such as identity construction, labor, care, and place and space. Building on Steven Feld's assertion that listening allows us to "know the world through sound" (2003), the project transcends conventional accounts of the lives of migrants that rely on the written observations of a researcher. Instead, sound is used both as an element of the environment and a methodological tool to uncover the experiences of individuals often regarded as invisible -- or unheard of -- in everyday life.

Multimedia supplement: <http://www.jamesgabrillo.com/>

Material Bodies and Listening Selves: Sama' as Healing Technology at Nizamuddin

Sonia Gaind-Krishnan, New York University

Qawwali is a centuries-old musical idiom that has been used in the spiritual listening practice or *sama'* of Chishti Sufis in South Asia since the inception of the form. At the Nizamuddin shrine (*dargah*) in Delhi, India, from time to time, mentally unsound individuals rest in an enclosure in the courtyard where Jahanara Begum, a historical Mughal princess, is entombed. On some occasions, the mentally unsound are exposed to the beneficial sounds of qawwali music; they are thus positioned to receive the healing benefits of *sama'*. While spiritual healing is a well-established function of the Sufi *pir*, or teacher, within the community, there has to date been little examination of what the Pakistani scholar Adam Nayyar has termed "qawwali therapy." This paper examines qawwali as a healing technology: a sonic tool that works on the listener's mind and body to improve states of being. Drawing on recent fieldwork conducted at the *dargah*, the paper synthesizes ethnographic data concerning the sounding nature of the human body with ideas emerging from new materialist philosophy. The paper simultaneously considers the sociocultural significance of the presence of mentally unsound individuals within the community of Sufi listeners.

Indigenous Mattering: Decolonial Sound Art Interventions and Indigenous-Specific Forms of Listening to the Land

Kate Galloway, Rensselaer Polytechnic Institute

The soundscapes and echoes of Rebecca Belmore's (Anishinaabe) and Julie Nagam's (Métis/Anishinaabe/German/Syrian) sound art reflects their concern for the environment and a profound commitment to Indigenous ways of knowing, making, and listening. Working at the intersecting borders of art and politics, they perform sonic interventions into settler colonial spaces, such as the National Parks

system and the art gallery. In *Wave Sound* (2017), Belmore displaces the settler sounds of the National Parks by addressing history, place, and identity through sculpture, installation, and multimedia, encouraging visitors to these public places to pause and listen to ceded and unceded traditional territory and reconsider their relationship to the land. Similarly, in *Our future is in the land: If we listen to it* (2017), Nagam uses a variety of media, including light, digital projection, and innovative sound technology to create an immersive 360-degree gallery installation that combines environmental field recordings and the voices of Indigenous storytellers with line drawings and projections of an arboreal landscape to highlight our destructive and complex relationship with the environment. Their art of engagement gravitates towards the ecological and considers what healthy and unhealthy relationships between humans and the nonhuman world-plants, animals, water, natural resources-sound like. I argue that Belmore and Nagam introduce feminist perspectives on the materialist or "naturalizing" turn in feminist theory that questions and redefines the boundaries of human/nonhuman and reinsert marginalized voices to address the problematic settler colonial authority that conspicuously dominates the discourse on music, sound, and environment.

Remembering the Past for the Future: An Exploration of the Congado Mineiro from Minas Gerais, Brazil

Eric Galm, Trinity College

This paper will discuss tradition and change in the *Congado Mineiro* from Minas Gerais, Brazil. Variations of this drumming and singing processional have been documented throughout the country's musical and cultural landscape for centuries. I intend to highlight the contrasting historical connections between long-standing multi-generational neighborhood groups that are bound by connections with the Catholic Church and Afro-Brazilian religious views, particularly through the perspective of the *Associação das Guardas do Congado*, from the city of Itabira, which represents 11 groups and nearly 300 individuals. I will contrast this with a focus on youth social service projects, such as the *Meninos de Minas* (Youth from Minas) from the same city, which has adapted these drumming rhythms for use in regional popular music arrangements, but has not adhered to the religious or cultural aspects of the greater tradition. Through this process, I investigate issues surrounding particular components of the initial "tradition" that are being maintained and passed along to the next generation, and those left behind. Preliminary results from this research project were investigated and further explored at a conference between representatives of these two groups at Trinity College in Hartford, Connecticut in April 2018, where a *Missa Conga* (Conga Mass) was officiated by a Catholic priest, originally from Angola, bringing yet another level of discussion and interpretation to this unique intersection of Portuguese, African, and Catholic Diasporas. This presentation includes musical and rhythmic examples as well as a discussion of possible future directions of the Congado Mineiro in Minas Gerais, Brazil.

Contemporary Chinese Folk Ballad *Minyao* in Post-socialist China: Poetics, Resurrection, and Social Class

Yanxiazi Gao, University of Hawai'i at Mānoa

The term *minyao* was used in imperial China to refer to a type of folk entertainment which focused on rhyming verbal expressions. But in the post-socialist context, it is well known as a hybrid of westernized music with Chinese poetic lyrics under the influences of the second American folk music revival, the Taiwan campus folk song movement, and Taiwan "campus folk" songs. In recent years, contemporary Chinese *minyao* has been performed in a wide range of settings from TV programs and domestic universities to music talent shows, overseas pubs and Chinese immigrant communities. The audiences have grown from college students to young migrant workers and international students. The

debates regarding the authenticity of *minyao* have consequently followed: Regarding artists, why does their focus shift from nostalgic sentiment and narratives and romance to brutal criticisms and redefining local identities? Regarding audiences, why do they support *minyao*? Does the contemporary form or traditional values make *minyao* music *minyao*? By comparing two generations (1994-1996 and 2005-present) of contemporary Chinese *minyao* artists and audiences, I argue that *minyao* lyrics follow the rhetorical convention of classical Chinese poems and bring the literary intimacy to the second generation of audiences who consist of the marginal middle class in current China, and *minyao* artists and audiences see contemporary Chinese *minyao* as a symbol of good taste and an idealized music genre. The second generation of *minyao* artists and audiences both build their sonic township (O'Toole 2014) by listening to *minyao* music, and the notions of wen (civil) and effeminate styles of singing (Moskowitz 2013) are compatible with current Chinese sociocultural conditions.

Los Ángeles Azules and the Cumbia in Mexico
León García Corona, Northern Arizona University

According to ethnomusicologist Susana Friedmann, cumbia in Colombia is emblematic of costeno cultural expression through which a suppressed African legacy claimed legitimacy in the construction of the tri-cultural nation. In Mexico also, cumbia has been a popular dance genre among the working classes. In the past four decades, cumbia has persisted as the soundtrack of choice in portraying the lives of working-class people, which has helped establish it as a musical genre immersed in issues of social class and race. In more recent years, cumbia has returned to national and international stages, now not only a cultural reference of a guapachoso Mexico but as a redefined and redefining cultural phenomenon with new social meanings. In this paper, I explore these new interpretations and the processes by which cumbia is "whitened" through the incorporation of lighter-skinned mainstream singers and symphonic orchestration. I devote particular attention to the internationally known cumbia band Los Ángeles Azules and their recent musical productions in which I explore issues of hybridization, class, and race.

Después de mis nueve noches: Bullerengue Song as Historical Evidence of Matriarchy in 20th-Century Caribbean Colombia
Manuel García-Orozco, Columbia University

Bullerengue is an Afro-descendant musical tradition, led and preserved by elderly women in Maroon communities across the Colombian Caribbean, a historically marginalized region. In the absence of recordings and written documents, bullerengue song served as vehicle for cantadoras (elderly traditional singers) who died in oblivion, to state biographical, local, and cultural information, that bear the stamp of an Afro-descendant feminine sensibility, which, at once, encouraged communal solidarity, asserted matriarchal power, and challenged patriarchal command. Through studying the intrinsic poetics of traditional songs and verses as preserved and performed by bullerengue matriarch Petrona Martínez (b. 1939), this paper aims to explore how cantadoras of the 1940s historically used their voices as a medium to express their own creativity and convey relations between femininity and power in such a matriarchal tradition. Through the linguistic analysis of bullerengue tropes, this paper inquires on what the genre's poetics reveal about a distant past sonically lost to history. Its inquiry leans towards understanding ways in which the inaudible voices of cantadoras from the past continue to express an active force in the audible voice of Petrona Martínez as she performs in conventional stages framed by the (patriarchal) nation-state and the world music market.

Twinking at the Intersection of YouTube Music, Algorithms, and Misogynoir

Kyra Gaunt, University of Albany

This paper introduces the critical techno-cultural discourse analyses of music, gender, and inequality issues on YouTube and other networked platforms where music is a central organizing principle of power and participation. Using a case study of music in twerking videos, a Black feminist scholar examines how the context of "erotic autonomy" in making twerking videos collapses and collides with the unintended consequences of YouTube's autosuggestions, Content ID system, patriarchal and sexist tropes in rap songs and hip-hop videos, as well as systems of gender oppression in the music business that have perpetuated and reproduced anti-Black sexism or misogynoir in recordings since 1920. After more than a century of misrepresentation and sexploitation, why hasn't #MeToo come to the U.S. music industry for Black women and girls. The time for intersectionality studies of hetero-patriarchy and white supremacist practices in ethnomusicology is now!

"Call Up": Mobilizing Sonic Materialities in Indo-Guyanese Madras Music and Spirit Mediumship and the Politics of Diasporic Belonging

Stephanie George, The Graduate Center, City University of New York

Within Indo-Guyanese ecstatic Hindu goddess worship is a ritual procedure known by devotees of Kali/Mariamman as "calling up." "Call up" is characterized by loud, often excessively loud, fast-tempo tappu drumming, shouting of songs, prayers, and mantras, and udkay drumming that invoke the presiding deity and deities within the "Madras" pantheon to "manifest" humans whom they have chosen as mediums. Partly due to such ecstatic practices, other Indo-Caribbeans, especially those who belong to dominant North Indian-derived Hindu sects, generally regard the relatively unrestrained musical styles emblematic of "Madras Religion" as backwards and uncivilized (often described as "some kind of voodoo") and express anxiety and ambivalence concerning pure Indian, South Indian, or "Tamil" origins due to its similarities with Afro-Caribbean religions. Nevertheless, Madras Religion has proliferated in New York City which in turn has recently revitalized Kali/Mariamman worship in Guyana due to its increasing prestige and appeal, especially among people in North America who seek help, transformation, knowledge and ultimately new forms of belonging within South Asian American diaspora culture and prefer its lively sessions to more restrained mainstream Hindu services. I argue that Madras music simultaneously symbolizes marginality and alterity while offering a compelling sonic modality that produces feelings or "vibrations" of "power" and "proof" as political acts to achieve verity and cultural distinction amid inter- and intragroup tensions. Combining studies on trance/spirit mediumship with those on race, diaspora, and globalization, I contribute to the "new materialist" turn within ethnomusicology to further theorize sonic entrainment, embodied knowledge production, and agency.

O "Mundu Nôbu"?: Negotiating Spaces of Belonging in Afro-Portuguese Electronic Dance Music

Jacqueline Georgis, Yale University

My presentation considers the socio-historical role and cultural place of Afro-Portuguese electronic dance music (EDM) as seen within the broader context of African popular music in Lisbon. Since the success of Portuguese EDM group Buraka Som Sistema in the early 2000s and their vision of a commercially popular hybrid of Angolan kuduro and Western electronic music, similar Afro-Portuguese fusions have been pulled from Lisbon's suburbs to nightclubs in the city center. This deliberate emigration to the center can be seen as part of a larger social project that offers both a physical and metaphorical space for diverse audiences to enjoy a musical mixture of Afro-Portuguese sounds. At the same time, however,

this niche scene is representative of just two independent Lisbon record labels, its artists and a handful of monthly club nights. Based on interviews with record label managers, DJs and producers in Portugal, I first examine how the preservation of African musical cultures, confined until recently to Lisbon's suburbs, has evolved into a unique *mistura* of European EDM with traditional Afro-Portuguese musics. Focusing on 1st and 2nd generation Cape Verdean and Angolan music artists born in Portugal, I then explore the complexities that arise as these artists associate and connect more intimately with African diasporic communities while seeking a purposeful and permanent space in both European EDM and African popular music circles as artists of African descent producing music in Europe.

Intercultural Mediation and the Rediscovered Compositions of Cherokee Composer Jack Frederick Kilpatrick

Christina Giacona, University of Oklahoma

Jack Frederic Kilpatrick and Anna Gritts Kilpatrick are well known for their works preserving Cherokee performance traditions, histories, religion, and medicine. However, unknown to most, J. Kilpatrick (1915-1967) is also believed to be the first professional American Indian classical composer. In a recent discovery, J. Kilpatrick's personal manuscript collection and hand-written notes were found at the University of Oklahoma. This discovery opened a window into the mediating intercultural and musical experiences of J. Kilpatrick and the Oklahoma Cherokee during the mid-twentieth century. This paper will examine three of J. Kilpatrick's orchestral works as examples of his intercultural experience, newly accessible through contemporary processes of (re)discovery, collection, and revival. J. Kilpatrick's musical output mediates between Cherokee and Euro-American culture through songs that include both English and Cherokee text, librettos that describe Cherokee cultural practices, and compositions that translate traditional Cherokee performance practices including intonation, scales, and rhythms into the Western European tradition of song structures, orchestration, and musical notation. These pieces connect listeners to Cherokee life as told through Cherokee histories, performance traditions, language, and medicine. The paper will also interface with the larger trend of composer revivals focused on previously marginalized American classical composers whose work and biographies were shaped by intercultural mediation, and the role of these revivals in rewriting American music history.

Music for Revival, Recognition, and Resurgence: Working with and Refusing the Settler State

Monique Giroux, University of Lethbridge

This paper reflects on the fruitfulness of studying Métis music from the overlapping perspectives of revival, recognition, and resurgence. I argue that, together, these perspectives support a rich analysis of the ways in which musical practices are implicated in (oftentimes synchronic) de/colonial processes. I begin with revival. Although used cautiously in some Indigenous contexts (see Levine 2014), I suggest that focusing on elements of revival (as outlined in Livingston 1999) draws attention to issues of cultural genocide, loss, and appropriation. I then turn to recognition. Used within liberal multicultural states to attend to the needs and demands of oppressed and/or minority groups, Charles Taylor posits that recognition is "a vital human need" (1992: 26). Indigenous scholars such as Glen Coulthard and Audra Simpson argue, however, that a politics of recognition is used to manage alterity and thus reproduces colonial structures. Applied to Métis music, I suggest that the vantage point of recognition highlights issues of

reception, identity formation, and power relations. Finally, I turn to resurgence, an embodied, everyday practice of indigeneity that includes the refusal of (colonial) recognition. I suggest that considering Métis music through the lens of resurgence brings into focus issues of contemporary community and self-determination, resistance, new (musical) directions, and the simultaneity of past-present-future. Instead of viewing each approach as contradictory or mutually exclusive, I show that these diverse positionings are used strategically by both Métis people and settler-colonizers and thus represent a push and pull in the struggle for (musical) de/colonization.

Setting the Pitch: The Power of Women's Voices in Greek Orthodox Liturgical Music in the Midwestern United States

Angela Glaros, Eastern Illinois University

In the 20th century, Greek Orthodox church choirs emerged as authoritative liturgical institutions in the United States. Directed by and comprised of mostly women, these choirs sang arrangements written in Western notation, accompanied by organs that set the pitch. Such choirs existed in tandem with mostly male chanters, who performed different parts of the service at the chanter's stand (analogion), using the eight-tone Byzantine modal system and movable pitch. During their ascendancy, choirs enjoyed the support of clergy and liturgical composers, and created their own associations and conferences. Given music's predominance in Orthodox liturgy, the choirs effectively gave women a voice in ministry. By the late 1980s and early 1990s, however, Greek-American churches underwent a "neo-Byzantine revival," one that celebrated the Athonite model of liturgical chant, featuring unaccompanied melodies supported by a drone. Some congregations centered this revival at the chanter's stand which, while now open to women, nevertheless retained its history as a male space. More importantly, by celebrating the unaccompanied human voice, the revival problematized the authority of the organ (and the choir) to set the pitch, taking pitches instead from a head chanter (often male) or a priest (always male). I discuss how several churches in the midwestern United States have responded to the neo-Byzantine revival, each with particular effects on choral and congregational participation, not to mention on the religious lives of women and girls. Through these examples, I argue that setting the pitch literally engenders musical and liturgical authority.

Toward a Theory of Musical Sensibility: Rethinking (multi)musicality through Collaborative Mixture

Ian Goldstein, Tufts University

What does it mean to be multimusical today? In a post-genre, globalized era of musicmaking in which intercultural, collaborative mixtures are increasingly common, how might such projects reshape our ideas about musical thinking, competence, and musical intelligence? Put another way, how do contemporary fusion projects force us to reconsider the complex nature of musicality itself? Multimusicality exposes a theoretical challenge to account for music making knowledge and skill in dialogue with belief, desire, and the imaginings of self in relation to the world. This paper shifts the conversation about musical intelligence to consider the deeper issue of musical sensibility, the organizational ethos that underlies competence and interaction--the ways of relating to what we know, to the people and world around us, and to ourselves. I argue that being multimusical entails more than mere performative capability in multiple styles or traditions; it constitutes a particular quality of musical competence in and of itself, one that

plays an especially important role in intercultural collaboration. Drawing on Gardner's theory of Multiple Intelligences, ethnomusicology's engagement with theories of (bi-/multi-/poly-)musicality, and case studies drawn from my fieldwork in Spain and Morocco, I sketch the contours of a theory of multimusical, collaborative sensibility as a framework for understanding musical mixture, and musical thinking in composition and performance more broadly. In so doing this paper further illuminates the mutually constituted zone between musical knowledge/skill and its personal and socio-cultural negotiation: the space of musical sensibility.

Objects of Exchange and Native American Hymnody in Early America

Glenda Goodman, University of Pennsylvania

In the winter of 1772-1773, Joseph Johnson (Mohegan) copied musical notation into eight books for Christian Native Americans in Farmington, CT. He did so because, as he wrote in his diary, "The indians are all desirous of haveing Gamuts." This paper unpacks that desire, considering in a microhistorical fashion the role of hymnody in intercultural relations between the Farmington Indians and white settler colonists in the mid-eighteenth century. Rather than an oppositional and separate existence, Farmington's residents shared their sacred music--to a certain degree. On one level, therefore, this is a case study of the overlapping experiences of conversion, syncretism, interracial relations, and a desire for sovereignty in the colonial period, as mediated through music books. At another level, this presents a methodological experiment for dealing with archival silence. Johnson's manuscripts have not survived, and in order to reconstruct them and their sociocultural significance this article proposes a surrogate bibliography, gathering a constellation of objects among which Johnson's "gamuts" would have circulated and gained meaning for Native American Christians and white colonists (including other printed and manuscript music; wampum; and legal documents pertaining to land transfer). By bringing together this multi-nodal network of objects, this paper seeks to redress the material and epistemological effects of a colonialist archive.

Memory, Textuality, and the Remembranzas of Carlos Ramírez Velásquez

Bernard Gordillo, University of California, Riverside

In the last years of his life, Nicaraguan composer Carlos Ramírez Velásquez (1882-1976) embarked on a memory project. Using manuscripts of his own compositions as a mnemonic bridge, he annotated memories of a given work in the manuscript itself, initiating some with the term "recuerdo" ("I remember"). The resulting remembranzas (recollections), auto-ethnographic textual narratives numbering in the dozens, illuminate the realities of a nationally-known musician from a lower-middle-class background, who composed primarily for the Catholic Church or social dance environments. Drawing on research undertaken in Nicaragua, I will show that these previously unexamined remembranzas reveal political contexts, popular practices, and unexpected personal connections rarely inscribed by social actors who, like Ramírez Velásquez, existed on the periphery of society. Currently housed at the National Archive of Nicaragua, this "archival memory" is part of a larger collection of music by local composers, amassed through private efforts beginning in the 1990s to recover and preserve the documentary musical legacy of the country. Through my examination and subsequent public presentations in Nicaragua from 2012 onward, it was apparent that the remembranzas contributed to the filling of gaps in public memory prior to the Sandinista Revolution of 1979,

(re)introducing Ramírez Velásquez to a collective imaginary from which he had all but disappeared. More broadly, they engendered discussions and reflections on the turbulent history of Nicaragua (and Central America) during the twentieth century, and the implications of United States geopolitics in the Caribbean Basin.

Cantos a la Madre Tierra: Andean Musical Practices in the Muisca Indigenous Community in Colombia

Beatriz Goubert, Columbia University

"We are not dead, only forgotten by history. But we Muisca are here, we are still alive. And we can offer guidance for a more harmonious future for native places, including the city of Bogotá" (Claudia Yopasá, interview with Arturo Wallace 2013). In this interview indigenous governor Yopasá articulates the revitalization struggle of Muisca. As part of the 1990s Colombian multicultural legislation, a group of elders in Bogotá, identified itself as descending from Muisca, and after a legal battle gained recognition from the nation as an indigenous group. Since then, the government has recognized five Muisca communities. The healing, singing, dancing and talking of contemporary Muisca breaks the historical silence of their voices. Muisca perform in public events, from festivals to protests, what they call "*música andina*." What do Muisca mean when they use this polysemic term? What is the relation between the cosmopolitan genre that emerged in the 1950s with the lineup of kena, zampoña, charango, and tambora with the current Muisca musical practices? Based on David Samuel's idea of indigenous identity as a feelingfulness produced by the affective attachments to popular music, I study how Muisca performance of *música andina* contributes to the production of a Muisca identity and supports cultural revitalization. This research narrates the ways in which musical practices combat the political silence of official history and helps assert and produce an indigenous identity within the multicultural politics of recognition of the present, and as part of the Andean world to which they belong.

Mennonites and Technics

Katie Graber, The Ohio State University

Bernard Stiegler argues that our perception of humanity is backward-looking (that is, we are only human now in comparison to an earlier non-human) and hinges on our interaction with the non-human, i.e. the use of tools (Stiegler 1994, trans. 1998). Similarly, Mennonite-ness has traditionally been defined through backward-looking origin stories; furthermore, the common claim of four-part a cappella singing as Mennonite identity actually relies on a tradition of hymnals full of songs by non-Mennonite authors and composers. In the latter claim, the voice as experience and the hymnal as object are both individually important and together intertwined. In this paper, I analyze these two entangled entities (voices and physical songbooks) as Stiegler's technics that are both not-human (or not-Mennonite) but that also create the human (or the Mennonite). In addition to voice studies? emphasis on embodiment and affect, I also analyze the undeniably external effects of voice, and many Euro-American Mennonites' reliance on - even near idolization of - written musical notation. Through a lifetime of participant observation and research in Mennonite churches, educational institutions, denominational organizations, and most recently, a committee that is compiling a new hymnal, I argue that articulating the dominant culture of Mennonite embodied singing can help parse gendered expectations, musical genre preference, and racial presentations of Mennonite identity.

The Music behind the Mask: Africanity as Resistance in Mardi Gras Indian Aurality

Oliver Greene, Georgia State University

For most processional masqueraders, their second line of supporting followers, and trailing third line of documenting researchers, masking Indian in New Orleans is a visual catharsis rooted in the tradition of commemorating Native Americans. In this context, music is conceptualized as a sonic canvas for the display of elaborate Indian suits. Locals view Black Masking Indians (BMIs), commonly known as Mardi Gras Indians (MGIs), as a mimetic homage to Native Americans who hid runaway slaves and openly resisted local whites. However, the eldest chiefs of the tradition (practitioners of four or more decades) interpret this ritual of masking Indian as a masking of Africanity. The chief of the oldest surviving tribe says, "we are masquerading, but we are practicing Africa" (Howard Miller). This examination of BMI culture explores how performativity functions as the conceptual medium for the expression of masked Africanized aurality, where Indian talk and responsorial singing, jazz, R&B, and hip-hop renditions of standard repertoire promote resistance and the masking of such across musical stylistic eras. The characteristic MGI rhythm, also known as the second line beat, predated, yet influenced, the evolution of jazz, R&B, funk, and rap. Building on the research by David Draper (the first MGI study), George Lipsitz (Indian talk), Joyce Jackson (African retention), Kofi Agawu (rhythmic analysis in African song), Alison Fields (performance identity), and Michael Smith (maroon communities), and drawing on interviews by celebrated BMI chiefs, this analysis ultimately reveals how Indian music masks aural Africanity and its inherent theme of resistance.

"Dios ha nacido, Dios está aquí:" Echoes of Liberation Theology in Ariel Ramírez's *Navidad Nuestra*

Ben Griffin, University of Cincinnati College-Conservatory of Music

The music of Ariel Ramírez (1921-2010) unites the parallel strands of indigenous musical traditions and Catholic faith in mid-20th century Argentina. Though scholars and performers have primarily focused on his *Misa Criolla* (1964), his *Navidad Nuestra* (1964) offers a more personal iteration of this intersection, through the use of folk genres, instruments, and idioms. In this paper, I address the interrelatedness of folk music and theological movements in 1960s Argentina, a country grappling with its dual indigenous and European immigrant identities, as exemplified in Ariel Ramírez's *Navidad Nuestra*. Liberation theology responded to the need to expand on the outcomes of the Second Vatican Council, which sought to humanize the Roman Catholic Church and its liturgy. For Latin American bishops, this was grossly insufficient in light of mounting economic oppression and social inequality; what was needed in their context was a preferential option for the poor. As priests and theologians indigenized the tenets of Vatican II, so Ariel Ramírez indigenized the Nativity story in *Navidad Nuestra*, through traditional songs, dances, language, and imagery bringing Bethlehem into the context of an Argentina searching for the meaning of *argentinidad*, what it meant to be Argentine. In connection with the tenets of emerging liberation theology, the poor *campesinos* are given pride of place, indigenous communities are celebrated and valorized as creators of culture, and the Nativity story is made local, speaking back to the world its universal significance.

The Songs of Afa Ajura: Digitizing Sounds, Texts, and Histories of mid-20th Century African Manuscripts

Karl J. Haas, Boston University

The practice of writing in indigenous African languages using Arabic script, called *ajami*, has a history dating back centuries before European colonization. Practiced throughout the Muslim Sahel and East Africa, texts have been written in languages such as Wolof, Hausa, Bambara, Fulani, Yoruba, and Swahili. This presentation explores practical and theoretical issues raised by an open-access digital humanities project elucidating *ajami* manuscripts, melodies, and historical contexts of mid-20th century songs composed in the Dagbanli language of northern Ghana by Afa Yusif Ajura (d. 2004), a Muslim cleric credited with popularizing Sunni Islam in a region of Ghana where Sufism had long dominated religious life. Largely unknown even among the local Muslim population, these songs were used as a way to entice people to attend Afa Ajura's public lectures, in which he championed a conservative version of Islam stripped of pre-Islamic practices such as ancestor worship and animal sacrifice. The Songs of Afa Ajura website hosts the manuscripts, transliterations, translations, recordings, and analyses of the songs, as performed by Baba Issahaku Yusif, the only living person trained to sing them. In this presentation, I address issues of access, translation, and representation raised by this project; possibilities afforded by preserving ICH in an open-access digital format; and ethical considerations for a religious community founded by Afa Ajura, but which has since condemned musical performance as *haram*. I also share practical information on methodologies and technologies used, including Soundcite, an open-access inline audio tool.

This Woman's Work: Centering the Contributions of Shirley Graham DuBois and Black Conservatory Alumnae

Fredara Hadley, Oberlin College and Conservatory

Black women have matriculated through the nation's conservatories since their earliest days of these institutions. Oberlin Conservatory is one of America's oldest conservatories and Black women from the 19th Century until the present influenced the institution and used their conservatory training to participate in the classical music in significant, yet under recognized, ways. In my presentation, I discuss my ongoing research on Oberlin Conservatory alumna, Shirley Graham DuBois '34, as a case study for what is gleaned when we center the work of Black conservatory alumnae pedagogically and institutionally. DuBois, an opera composer, musicologist and activist, is an important link in understanding the roles of late 19th century/early 20th Century Oberlin Conservatory Black alumnae. Revisiting DuBois' musical, intellectual, and administrative output highlights the ways in which Black women contribute to musical canons and ethnomusicological knowledge. In this presentation I advocate for an intersectional analysis of Black women's contributions that includes: using their musical training to build venerable music programs in Black communities; advocating for Black conservatory students and faculty; and sustaining critical pipelines for Black women for the conservatory and employment. I consider overarching questions including: What are the benefits of centering the Black women's work in the institutional history? How do we elevate all of the musical and educational ways in which Black women contribute to classical music and conservatory environments? In what ways does centering the contributions of Black women affirm present and future generations of Black musicians sense of belonging in conservatory spaces?

The Worker's Chorus Movement and the Division of Labor in Bourgeois Society

Stephan Hammel, University of California at Irvine

Growing rapidly in the wake of the repeal of Germany's anti-Socialist laws in 1881, the worker's chorus movement quickly came to represent the paradigmatic form of class conscious proletarian music making in Europe. By 1913, Lenin could celebrate the participation of over one hundred and fifty thousand male, and eleven thousand female, worker-singers in German organizations alone. The period of intensified class struggle brought about by the Great Depression saw redoubled efforts among both social democrats and communists to develop these societies, seeing in them the seeds of a socialist alternative to what they took to be the blackmail of bourgeois musical life: either decadent entertainment music or the pretentious contributions to so-called "high" art. Even today, after the demise of the power of organized labor upon which these choral groups largely depended, workers continue to come together, drawing on a repertoire developed over a century and aiming to lend song to the struggle for power. While the worker's chorus movement has been the subject of both historical analysis and musicological style criticism, scholarship has largely sidestepped what from a Marxist perspective appears to be an issue of central concern, namely, the mode of production that organized music making in these societies. This paper analyses the worker's chorus from a historical materialist perspective, arguing that the movement is ultimately tied to a bourgeois division of labor, and that such a tie inevitably undermines the movement's political ambitions for music.

Justice! Justice!: Noise, Rape, Race, and the Sound of Violence in the New South Africa

Nicol Hammond, University of California, Santa Cruz

In this paper I examine the sonic representation of rape, protest, and communal mourning by South Africans in a context in which the politics of music and noise, and the character of violence are overdetermined by race. In particular I consider the role that sonic representations of racial difference play in making meaning for audiences of Karen Zoid's 2015 song "Justice! Justice!" This punk-inspired rock song memorializes Anene Booysen, a teenager whose violent 2013 rape and murder sparked widespread protests in South Africa. These protests occurred concurrently with protests against an invented white genocide, and conflict over the protesting of the rapes and murders of black lesbians and trans people at Johannesburg Pride. But while the New South Africa has a long history of musical protests, the different sounds of these protests marked the different protesting constituents in new ways. The Pride protests were characterized by both deliberate and enforced silences. Protests against imagined white genocide featured curated sounds by popular musicians drawing on an invented white Afrikaans music tradition with nationalist goals. Protests against Booysen's murder, on the other hand, were chaotically noisy. Zoid's song acts as an anchor for her *Drown Out the Noise* album, in which she further develops the use of wordless noise to address violence that she introduced in two earlier albums. I examine this development in a context in which attempts to erase race from public discourse obscure the vectors of widespread violence, and interfere with attempts to generate change.

Carceral Acoustemologies: Investigating Music and Sound in the DC Jail

Benjamin Harbert, Georgetown University

Part of what we know of folk music in the United States came from songs collected at southern prison farms and work camps. This folkloric salvage during the early 20th century considered prisoners to be useful expressive culture-bearers--

suffering exceptionally as examples of grit and legacy as the folk traditions they represented were disappearing. Prisons today bear little architectural or aural resemblance to those where Leadbelly, for instance, was incarcerated. The turn from prison folklore in the late 20th century made way for another strand of literature, one focused on prison-based arts programs. But activists have critiqued such efforts for offering no more than "decorative justice," providing examples of prisoners-turned-artists who find freedom within a fundamental unfreedom, a distraction from pains and injustices that linger outside the prison band room. Recent engagement with sound studies, however, has fruitfully developed a wider focus on the aural pains of incarceration, ranging from annoyance to torture. For over a year, a partnership between Georgetown University and the Washington DC Jail (officially, the Correctional Treatment Facility) has given rise to a study group of six prisoners under the direction of an ethnomusicologist examining the significance of carceral sounds and envisioning ways in which music might productively exist within the complex soundscape. This paper presents the preliminary findings of members of the DC Jail sound study group with a multi-vocal description and analysis of the carceral soundscape.

Exploring Reconciliation in Canadian Art Music Featuring Tanya Tagaq

Kristi Hardman, The Graduate Center, CUNY

Reconciliation with Indigenous peoples has become a priority for the Canadian government and many Canadian citizens over the past decade. The Truth and Reconciliation Commission (2015) made a "call for the Canada Council for the Arts to establish as a funding priority, a strategy for Indigenous and non-Indigenous artists to undertake collaborative projects and produce works that contribute to the reconciliation process." As a result, numerous intercultural art music pieces have recently premiered. This paper presents a critique of three of these intercultural pieces: *Going Home Star: Truth and Reconciliation* (2014), *Sivunittinni* (2015), and "Qiksaaktuq" (2017). These works have an additional commonality: the involvement (with varying degrees) of Tanya Tagaq (Inuk), a well-known experimental vocalist with her own style of *katajjaq* (throat singing). *Going Home Star* is a ballet composed by Christos Hatzis, performed by non-Indigenous dancers and symphony musicians, and featuring recordings by Tanya Tagaq. *Sivunittinni* is a string quartet piece originally performed by the non-Indigenous Kronos Quartet but composed by Tagaq (arranged by Jacob Garchik). "Qiksaaktuq" is a song with vocals performed and composed live by Tagaq with an orchestral accompaniment. This paper explores the effectiveness of reconciliation in these very different works by evaluating how these pieces were created, the degree of involvement of Indigenous performers/composers, published reviews, and social media statements by the people involved. This paper also expands on and updates Tara Browner's 1995 spectrum of cultural borrowing to more fully pertain to these new intercultural collaborations hoping to contribute to reconciliation in Canada.

Going Viral: Sound, Circulation, and Viral Musicking

Paula Harper, Columbia University

Cats at keyboards. Dancing hamsters. A Beethoven flashmob, and videos set to "Harlem Shake" The above are recognizable as "viral" phenomena - artifacts of the early twenty-first century whose production and dissemination were facilitated by the internet, proliferating social media platforms, and ubiquitous digital devices. In this paper, I argue that participation in such phenomena (producing, consuming, circulating, or "sharing" them) constitutes a significant site of twenty-first-century musical practice: viral musicking, to borrow and adapt Christopher Small's foundational 1998 coinage. In this paper I analyze instances of viral musicking from the 2000s through the 2010s, tracking viral circulation as

heterogeneous, capacious, and contradictory - a dynamic, relational assemblage of both new and old media and practices. The notion of virus as a metaphor for cultural spread is often credited to computer science and science fiction, with subsequent co-option into marketing and media; such formulations run adjacent to the popularization of "virus" in philosophical models for globalization and pervasive capitalism across the late twentieth century, from Derrida to Baudrillard and Deleuze. In this paper, I seek to braid these lineages with the work of scholars reading cultural contagion through lenses of alterity and difference (Browning 1998; Kapadia 2014), situating music as a particularly felicitous vector for viral contagion, exceeding and preceding Internet circulation. Ultimately, I argue that viral musicking activates utopian promises of digital advocates, through the cooperative social operation of "sharing," even as it resonates through histories and presents of racialization, miscegenation, appropriation, and the realities of porous, breachable borders, cultures, and bodies.

Rhythmic Interaction and Melodic Intentionality in Interspecies Sports

Jack Harrison, University of Toronto

This paper compares the interspecies co-constitution of rhythmic interactions in the sports of English horse riding and canine "heelwork to music" (HTM), and develops a phenomenological framework for understanding the process by which humans and nonhuman animals negotiate their combined movements together. I adopt a critical stance towards the cognitive-psychological model of musical entrainment (outlined in McAuley 2010), and propose an alternative, posthuman theory of rhythmic interaction which rethinks the relationship between sensorial stimulation, synchronization and sociality. Drawing together ethnomusicologist Thomas Turino's Peircian Semiotic Theory for Music (1999), philosopher Richard Kearney's carnal hermeneutics (2015) and my own fieldwork experience with horses and HTM dogs in Warwickshire, England, I argue that the interspecies encounters of both riding and HTM are underpinned by "melodic" expressions of intentionality--through which the horse-rider and dog-handler partnerships negotiate the rhythms of their coordinated movements tactilely and via sonic-visual cues respectively. This theory frames rhythmic interaction not as something presupposing culturally-meaningful performances, but rather as a lived, ecological interrelation within a particular, shared environment that holds significance to both human and nonhuman participants in the encounter. My location of music and dance performances on a continuum with other kinds of ecological encounters furthers a posthumanist ethnomusicology through its disruption of the categorical split between the cultural human and the natural animal, which in turn challenges the anthropocentrism of music conceived as 'humanly organized sound' (Blacking 1973).

Lambegs Rattle in Northern Ireland: Tradition, Sociopolitical Unrest, and Brexit

Colin Harte, CUNY Irish Studies

From its speculative origins as a military drum for King William of Orange's military conquest of Ireland to its development as a symbol of Protestant, Unionist Northern Ireland, the lambe drum is an instrument that has a long contentious sociopolitical history. The lambe is one of the loudest instruments on the planet and is used during 12th of July parades by members of the Orange Order that celebrate English Protestant military victories over Irish Catholic resistant forces. The sound has been described by players as akin to the ringing of church bells

while critics argue that the drum's loud sound is intended to terrify Irish Catholics. Lambe makers and players champion the drum in Portadown, Co. Armagh, known as the Orange Citadel. The tradition of lambe making, drumming competitions, parading, and free lambe instructional courses thrive in Portadown. Despite rising political fears and tensions regarding the fallout of Brexit in Northern Ireland, the lambe tradition has been maintained by loyal practitioners and enthusiasts. This paper explores the complex, intertwined nature of political dissidence in Northern Ireland during the time of Brexit in relation to the lambe drum tradition in Portadown. In particular, the multigenerational participation in lambe drum making and playing by the Hobson family serves as the central case study for this research.

'Before there was TunePal, there was MomPal': Ethnography, Whiteness, and Folklore in Contradance Music

Daniel Hawkins, Cornell University

This paper draws on 10 summers of participation in a community of white homesteaders and contradance musicians to examine definitions of whiteness, folklore, and ethnography. I center intimate conversations with two expert musicians whose meditations on musical technology, family, and desire construct folklore not (only) as the nostalgic imagining of a 'pure' vernacular expressive culture, but as a coherent *mode of life* centered around the small group. I explore how this model conflicts with whiteness, understood not primarily as an identity but as the continually reconstructed product of colonial power - even though my informants don't talk about whiteness at all. In light of decades of critical work on how white people invisibilize racialized privilege into normative identity by not talking about race, such silence should not be surprising. But it raises acute problems for conventional principles of ethnographic representation: how does the ethnographer describe the world as their (white) informants understand it without becoming complicit in racialized silence and erasure? I argue that when studying up racial hierarchies, ethnographers must be more willing to adopt theoretical frames - i.e. whiteness - anathema to their informants. Doing so in this case exposes a significant flaw in scholarship. While my subjects' folkloric nostalgia restabilizes whiteness, it simultaneously gestures towards futures *beyond* whiteness. Yet scholars' unwillingness to interpret these futures as anything other than nostalgia restabilizes whiteness more fundamentally: as unassailable and thus ahistorical.

The Conet Project: Static Deception and the Post/Socialist Shortwave Radio Listening Sphere

Adriana Helbig, University of Pittsburgh

Shortwave radio broadcasts had once been one of the primary ways socialist governments in Eastern Europe spread state-sponsored socialist propaganda abroad. In turn, these broadcasting stations used static to jam broadcasts from the West. While most socialist state-sponsored shortwave radio stations have ended their broadcasts, certain frequencies continue to transmit hours of static noise interspersed with occasional words and numbers in Slavic languages. Conspiracy theorists and shortwave radio enthusiasts consider these allegedly government-run stations, nicknamed "the Buzzer," "the Pip," and "the Squeaky Wheel," to be active numbers stations through which post/socialist governments once communicated (still communicate) with spies. In 1997, recordings by short wave enthusiast Akin Fernandez were released by Britain's Irdial Discs as a five-CD set titled the Conet Project. Tracks like "Russian lady" and "Phonetic Alphabet NATO" range from a few seconds to a few minutes and have been sampled by popular and

classical musicians in sound art installations and film soundtracks. This paper analyzes shortwave modes of listening framed by discourses of what I term "static deception," conscious and inadvertent politicizations of shortwave radio static in the post/socialist listening sphere. Drawing on conversations with shortwave radio listeners and artists who sample recorded static, this paper elucidates how the generally presumed neutrality and anonymity of shortwave radio static gets reframed in light of post/socialist conspiracy theories as regards the continuation of socialist-era surveillance in light of allegations regarding the Russian government's tactics of digital deception and fake news.

Corporeal Musical Palimpsests and Remains through Time: Sensations, Breath and Embodied Trans-Temporal Memory-Traces
Ruth Hellier-Tinoco, University of California, Santa Barbara

In discussions of cultural memory, archives and embodied repertoires, performance studies scholar Diana Taylor has asked, "How does one come to inhabit and envision one's body as coextensive with one's environment and one's past...?" Applying an ethnomusicological framework to this question, in this paper I open up possibilities for expansive ethnographic analysis of experiences of transmission of memory-traces through musicking bodies. I introduce the notion of corporeal musical palimpsests to discuss these trans-temporal connections, whereby movements and sensations in the bodies of musicians and listeners create multi-layered traces and archival-repertoires of somatic and sonic memory. I engage ideas of palimpsests from ethnomusicology (Daughtry), and from other fields including dance (Jeyasingh), performance studies (Taylor), theatre (Turner, Nelson) and feminist criticism (Gilbert and Gubar). I also integrate Rebecca Schneider's notion of "performing remains," such that "If the past is never over, or never completed, 'remains' might be understood ... as the immaterial labor of bodies engaged in and with that incomplete past: bodies ...voicing calls [and] singing songs." For the purposes of my study, the range of bodies voicing calls and singing songs--and playing instruments and listening to music--is deliberately multi-sited and non-genre based to facilitate consideration of diverse modes of embodied experiences, and I encompass fieldwork case studies from Europe and the Americas. Whereas ethnomusicological frameworks for discussing music, memory and "one's past" have tended to focus on shared acts of recognition and even ritualized events, this study seeks to expand understandings of corporeal knowledge, memory and trans-temporality.

"I am not a man or a woman:" Abida Parvin's Career and Generic Innovation in the Style of Sindhi Sufi Kafi in Pakistan
Shumaila Hemani, University of Alberta

Abida Parvin, a Sufi singer from Sind, Pakistan, has become a legendary singer of Islamic mystic poetry regionally, nationally and internationally. Parvin presents Sufi poetry in the style of kafi---a genre that has evolved from its rural, folk roots to become not only a national genre of Sind but also one of the predominant forms of singing by Hindustani Ustads in post-colonial Sind. Parvin began to sing the poetry of Islamic Sufi mystics in the 1980s at a time when this genre was mostly sung male singers, and women singers sang poetry in praise of saint but not poetry attributed as written by the saint (Hemani 2017). In this lecture-demonstration, I discuss the stylistic innovations in Abida Parvin's singing of Sindhi kafi based on my interviews, media analysis, and performance learning. I show through interactive demonstrations on the harmonium and with visually represented music analysis how Parvin has given new interpretations to the sur poetry of Sufi saint Shah Abdul Latif Bhittai in Sind. As a result, I build Regula B. Qureshi's theory of female agency within capitalist production by showing ways in which Parvin's

overcomes patriarchal constraints by adopting an androgynous attire and ways of addressing the audience, and surpasses traditional constraints on women singing at the dargah. I conclude that Parvin built a space for women Sufi singers in the traditional setting by classicizing kafi in ways that go beyond the contributions of male singers. "This paper is sponsored by the Gender and Sexualities Taskforce."

"All that is Needful is to Awaken the Forest:" De-structuring Sacred Sound and Reframing Notions of Temporal Stability
Salvador Hernandez, University of North Texas

Today, many Catholic church choirs in the United States may use different musical settings for the Mass over time. However, the Holy See's "General Instruction for the Roman Missal" states that Mass hymns "may not be replaced by any other text" (2002). The co-existence and continued creation of musical settings set to fixed texts, presented during a pivotal religious ceremony in the Catholic tradition, point toward different manifestations of temporal stability in the same religious tradition. It is curious, then, when seminal ethnomusicologists Alan Merriam (1964:307-8) and Bruno Nettl (1983:182) mention the notion that religious musics are more resistant to change. In what ways are they more resistant? Considering that some Native American songs mentioned by Merriam demonstrated temporal stability through pitch and tempi (1964:304-5), whereas the music of the Mass demonstrates it through text, it may be more prudent to consider that sacred sound expressions demonstrate greater resistance to change through particular sonic components, rather than as entire expressions. Furthermore, since the components demonstrating temporal stability can vary, it is also important to consider possible relationships between these components and the meanings they hold for listeners. Through a literature review of ethnomusicological research, I highlight how certain sonic components within sacred sound expressions around the world are emphasized and maintained more intently than others within the same expressions by their practitioners and listeners; before exploring the potential and implied relationship between these components and their central roles in reifying death-denying, or death-delaying, realities for their audience.

Accessing an Occupied City: Documentary Radio Programs and the Construction of City Space in Japan during the US Occupation (1945-1952)

Chui Wa Ho, New York University

This paper considers the role of sound media in (re)constructing city spaces in US-occupied Tokyo (1945-1952). Tokyo had undergone massive transformation at the time of Japan's defeat. Wartime air raids, postwar reconstruction and movements of people all contributed to the transformation and creation of new city spaces. Based on interviews and archival research, this paper explores how radio refamiliarized listeners with spaces in Tokyo that had grown unfamiliar or inaccessible to them since the war and the occupation. I focus my discussion on "Gaitō Rokuon" (Man on the Street), a reportage-documentary style program launched soon after the war. The program featured the reporter interviewing Tokyo-ites, sometimes in neighborhoods that middle class listeners considered unsafe to access, such as black markets or the city at night. Apart from providing a glimpse of everyday life of a new class of Tokyo-ites populating these areas, the honking of car horns, the sound of trains crossing the overpass and other street conversations captured by the lo-fi recording technology provided listeners auditory information to reimagine parts of the city transformed by the occupation, giving them virtual access without subjecting themselves to danger or violence. I argue that by offering these sonic sketches of Tokyo, programs such as "Gaitō Rokuon" helped Japanese listeners navigate and reconnect with city spaces that

had become transformed and inaccessible since the occupation. Drawing on media and sound studies (de Certeau 1984, Manabe 2015, Mrázek 2015), my paper demonstrates how media technology addresses questions of access, confinement and sovereignty under occupation.

Kanien'kehá:ka Music and Dance as Tools for Cultural Education and Revitalization: The Traveling Troupe of the Native North American Traveling College

Anna T. Hoefnagels, Carleton University

The Native North American Traveling College (NNATC) is a community-based educational institution based in the Haudenosaunee (Kanien'kehá:ka / Mohawk) community of Akwesasne, which straddles the Canada-US border and the provincial/state boundaries of New York, Ontario and Quebec. Since 1969 cultural educators from the College have given workshops and organized community events that celebrate traditional Kanien'kehá:ka culture and ways of life, seeking to foster cross-cultural understanding with their non-Indigenous neighbours, and instill a sense of cultural pride within the community. Music and dance are integral to the work of the College; a traveling troupe, comprised of educators, musicians and dancers, regularly perform in local schools, teaching social songs and dances as a means of bridge building and cultural awareness. Over the course of its history, the NNATC has created an archive of their workshops and presentations, and they continue to offer culturally-relevant training to local businesses, schools, and community associations. In this presentation I argue that community-based cultural programming such as that of the NNATC are instrumental in fostering respectful cross-cultural relations while celebrating Kanien'kehá:ka traditional knowledge and instilling pride in culture. The current and historic programming and success of the NNATC could serve as a model for responsible and ethical research and engagement with Indigenous communities, particularly in post TRC (Truth and Reconciliation Commission) Canada in which greater sensitivity to Indigenous voices and experiences is demanded.

"Romance" with Affect and Sonic Politics in a Time of Neoliberal Exhaustion

Ana Hofman, Slovenian Academy of Science and Arts

This paper scrutinizes a "romance" with affect in music and sound studies, which I argue, should be historicized and addressed as a need or quest for a conceptual framework that searches for new avenues to act politically in the political exhaustion of global neoliberalism. Political affect's main quality of "radical neutrality" (Protevi 2009), an ability to de-signify and to operate beyond ideology and the realm of representation, is taken by scholars as the main avenue in reclaiming the political in seemingly non-political sonic experiences. Drawing on an in-depth ethnographic study of the practices of music activism in post-Yugoslav cities in the period between 2013 and 2019, this paper deals with affective politics that is not in opposition to ideology (or ideological politics) but is rather seen as effective only when fueled by particular political or ideological beliefs. As an example, I use the collective performance of and listening to Yugoslav partisan, workers and revolutionary songs by activist choirs that are experienced as affectively rich and mobilizing in a political atmosphere in the region structured by apathy and political exhaustion. Yet such affective potential is enabled only if it is accompanied by a clear "ideological positioning" and unambiguous political meaning, which prevents their political engagement to be co-opted and integrated

in the dominant structures of power they seek to subvert. This paper thus engages with the larger question of the contested ways affective encounters are involved in shaping the ambiguous realm of the political in global neoliberalism of the 21st century.

North Korean Songs: Controlling the Airwaves, Harmonising the People

Keith Howard, SOAS, University of London

In North Korea, the same songs are everywhere at any given time. Although Carter (2007) suggests that after a few days visitors stop noticing this aural barrage, songs provide the relentless soundtrack for the theatre of daily life, ensuring citizens remain faithful to the ongoing 'revolution'. Unlike other socialist states, although presentation formats have recently changed, the fundamentals remain: songs still carry ideological "seeds" and act like newspaper editorials, rendering the everyday extraordinary (after Kim Cheehyoung 2018). Layers of censorship still monitor their creation, a state broadcasting monopoly promotes them, and a single state media company publishes them. They are cast within formulaic *topoi* (Burnett 2016), made portable through detachable melodies that are re-arranged in myriad forms to form the core material of orchestral and instrumental compositions but also of mass spectacles and dance choreographies. North Korean ideology regards songs much as Lenin and Stalin did film, but unlike films, songs have become participatory, breaking the fourth curtain as a Foucaultian panopticon replaces Benjamin's arcades and panoramas: the people continuously hear songs and are continuously observed performing songs. This paper explores how the state attempts to control its people through monopolizing song production, performance, and broadcasting, and why it projects songs to global audiences through the Shenyang-based Uriminzokkuri. It also evaluates claims (Nye and Kim 2013, Kretchen *et al* 2017) that South Korean pop is being consumed by Pyongyang's urban élites, asking what this indicates about the ongoing state control of song production and promotion.

"Kampuchea is Moving Forward!:" Sounding Development in Contemporary Cambodia

Emily Howe, Boston University

Discourses lamenting Cambodia's lack of development date to the French colonial era (Muan 2001; Edwards 2007); and, from internationally oriented "modernizing" projects of King-Father Norodom Sihanouk to the nationalist agrarian "developments" of the Khmer Rouge regime, Cambodia's fraught post-colonial history has been shaped by contestations about how the nation should develop. In the post-war present, Cambodia's ostensible underdevelopment has precipitated a development consciousness permeating all levels of society: Prime Minister Hun Sen's Cambodian People's Party runs on a platform of "Peace and Development," and numerous international development initiatives are premised on the nation's alleged lack and brokenness (Ear 2012). And yet, as discourses about development proliferate, the word's meanings become ever-more diffuse, prompting ongoing negotiation about what a "developed" Cambodia might look and sound like. Informed by scholarship in Ethnomusicology, Sound Studies, and the Anthropology of Development and based on long-term ethnographic fieldwork, this paper considers the ever-shifting soundscapes both heralding and precipitated by development in contemporary Cambodia. First considering cyclically oriented concepts of time and space expressed through indigenous rituals and musical practices, I then analyze teleologically oriented propagandist spectacles created by Hun Sen's administration to herald a "developed" future. Finally, I discuss the songs of a group of activist musicians creating music warning of rural

overdevelopment; showing how, through their musical practice, they attend to the needs of the environment and the rights of the people, I argue that these artists offer a grassroots correlative to the kind of top-down, linear model of development promulgated by the state.

Identity Performance in Everyday Life: Social Network, Cultural Capital, and the Ethnic Engagement of Hakka Folksong Singing Clubs in Taiwan
Hsin-Wen Hsu, National Taiwan Normal University

Responding to Pierre Bourdieu's theory of multiple capitals (1986) and Harrison White and John Mohr's studies of institutional life (2008), this presentation addresses issues of cultural performance by interrogating the roles of enhanced cultural capital and expanding social network in music organizations' construction of collective identity. Considering cultural performance as dynamic and situated, this research aims to analyze the factors that shape cultural performance. I focus my analysis on the identity performance of Hakka folksong singing clubs in Taiwan, contextualizing the creative expression in their newly-composed music theatre with an emphasis on club members' use of social and cultural capitals. I interview their ethos and competences to feel about the Hakka soundscape they have been situated and their ways of expressing Hakka music, and I analyze the groups' collaborative network, which shape their everyday practice. Since cultural performance became a focal point of cultural analysis in anthropology, ethnomusicology, and folklore studies, scholars have analyzed the ways social groups either essentialize, authenticate, or folklorize their own culture. Existing studies have addressed the ways cultural politics (e.g. Bigenho 2002; 2007) and target audience (e.g. Bailey 1996) mold cultural performance. This research argues social actors' embodied, institutionalized, and socialized states are also worth of special attention as these factors are directly related to the interpretation of tradition, expression of creativity, and the tacit/strategic cooperation among social actors. In so doing I intend to bridge the social and cultural analysis of music and to illustrate the creative process in the everyday transmission of tradition.

Pipa Anthologies in the 19th and Early 20th Centuries: the Changing Nature of Literati since Late Imperial Period
Qifang Hu, Henan Institute of Culture and Arts, China

During the late Qing dynasty and the Republican period in China, virtually all extant pipa anthologies were produced by literati amateur players. Like qin notations, pipa anthologies reflected the socio-cultural and aesthetic frameworks of the elite class. Yet, unlike the qin, pipa performance practice was also linked to folk traditions. Using pipa anthologies as a case study, this paper examines the attributes of the literati and folk influences in the development of the pipa traditions in 19th and early 20th century China. I argue that so-called "literati music" in fact transcended the boundaries of social class and consciously incorporated folk music aesthetics, and demonstrate that an analysis of pipa anthologies between 1819 and 1929 indicates a literati-folk continuum. I discuss how the traditional social position of "literati" as scholar-official gave way in the late Qing Dynasty to new articulations of the elite culture that reflected broader cultural and economic transformations. I explore how that the development of pipa traditions from the late Qing through early Republican periods offers a musical perspective on the blurry and shifting notions of "elite" and "folk" during this period in China.

Songs of China(town): Music, Memory, and Identity

Lydia Huang, Temple University

This presentation examines the musical practices of Chinese seniors (age 60 and over) in weekly singing classes in Chinatown, Philadelphia. These seniors are a special group within the Chinese diasporic community, as many were born during the end of the second Sino-Japanese War, lived under Mao's regime and through the reform era. In turn, they have experienced periods where music was used as an educational tool, as a political weapon, and as products for consumption. Given their varied experiences with music, what does music making look like for them in Philadelphia? First, my presentation will show what songs have been preserved and performed by the Chinese choir. From examining their corpus of over three hundred songs accumulated from ten years of weekly singing classes, I will focus on five main types of songs: love songs, military songs, nationalist songs, songs of filial piety, and folk songs. Drawing from Nancy Rao's work on Chinatown theatres (2017), I will examine the kind of transnational habitus that is visible in their song choices and in the narratives of the interviewed participants. Second, the added dimension of geographical relocation also brings about questions of memory and identity (re)construction. By examining a specific generation within the Chinese diaspora, I situate the Chinese choir's act of cultural formation within a "site of contradiction" (Zheng 2010), showing how their song choices and values challenge and complicate the notion of Chineseness among Chinese Americans, and even more broadly among Asian Americans.

Vocal Change as "Nexus": Debating Performative Authority and Interpreting Voice amidst Social Change in Shah Jo Raag

Pei-Ling Huang, Harvard University

While prevalent narratives about Shah Jo Raag--the system of singing the poetry by Sufi saint Shah Abdul Latif Bhitai at his shrine in Sindh, Pakistan--maintain that it was established by the saint and transmitted without break nor alteration, the male community of *Rāgī Faqīrs* devoted to its performance tell contesting stories of its continuity and change. In this paper I trace a significant change in their vocal technique to expand on recent interdisciplinary discussions in voice studies: I analyze this vocal change as a fluid "nexus" for engendering new discourses and practices, including debates regarding performative authority, and interpretations that intersect with wider social change. *Faqīrs* recount how Ibrahim Faqīr, around 120 years ago, started employing a new "thin voice" which revolutionized protocols for performance. Contrasted with the lower chest voice (*Gerām*), the high head voice is nowadays most often called *Sunhī* (thin) or *kalī* (bud), and less frequently, *mādī awāz* (female voice). Although *faqīrs* agree that both voices are vital, preference for a particular harbors subtle debates on the power of recitation for semantic or affective ends. The chorus-singing techniques that developed also became a site for contesting the authority of the group leader. More recently, some *faqīrs* have conceptually interpreted the "female voice" while invoking the authority of Shah Latif, to discursively position their Shi'i identity that had coalesced in the last three generations, or their stance in the growing discussion of "women's empowerment" in the context of activism, NGO-ization, and state-initiatives in Sindh.

Dialogues all the Way Down: Places as Narrative Climax Systems

Mary Hufford, Livelihoods Knowledge Exchange Network

I explore a narrative ecology of speech and perception in conversational storytelling. Triggering perceptual activity in tellers and hearers, stories about local things form "organs of perception" (Bakhtin). The perceptual activity of

storytelling builds on what Merleau-Ponty called "the mute dialogue of perception" (continually engaged in local settings) to deposit and renew a collective Sensibility. Drawing on ethnographic fieldwork done over the past two decades in Appalachian settings, I explore places as narrative climax systems that depend on dialogues of speech and perception for their renewal. It is through conversational speech acts that sensibility is not only collectively performed but also audited, monitored as a property of collective human and more-than-human being. I am especially interested in what I call ecomimesis, the voicing of biological and geological others through such performances - quotations and perceptual evocations that give form to more-than-human points of view, assimilating these into what Aldo Leopold described as "land communities." In this presentation, I will pay particular attention to acoustic evocations of local landscapes. I explore how quotations of more-than-human others, both vocalized and gestured, comprise ecological dialogues that decenter the human.

Inclusive Communities: 21st Century Pedagogies and Perspectives for West African Ensembles

Julie Hunter, SUNY Potsdam

This presentation explores the opportunities and challenges of a West African Ensemble based within a large music school setting at a rural liberal arts institution in the United States. As ensemble director, I will reflect on the most effective ways to reach all students and transmit performance skills and West African repertoire in the 21st Century. The ensemble is diverse and performs a range of drum, dance, and song repertoire such as *kpatsa* and *agbadza*. Drawing on research by George Dor, I provide context on the history of African ensembles in North American universities since the 1960s including issues of representation, the role of expert culture bearers, and newly-invented traditions of groups. I will discuss students's varied gendered, racial, ethnic, and religious identities, academic and musical backgrounds, and motivations for participating. How can the group provide important knowledge and skills for students in music education, the largest major on campus? How has it been altered by a rapidly changing student body in recent years including a growing African immigrant community? In what ways does it embrace the university's mission to foster diversity and inclusion initiatives on campus? I will provide examples of active and student-centered pedagogical strategies, such as Problem-Based Learning, that can contribute toward an inclusive, collaborative, analytical, and culturally-responsible performance environment. I will also explore how an awareness of the process of knowledge production about African music, and historical relations of power which have impacted African artists and ensembles, can be embedded into the learning experience.

Amilcar Cabral's Gardens are Blooming: Cabral's Legacy in the Songs of Norberto Tavares and Other Luso-Africans

Susan Hurley-Glowa, University of Texas Rio Grande Valley

The importance of Amilcar Cabral (1924-1973)--a leader, agricultural engineer, intellectual, poet, and brilliant political theorist--within Luso-African and African Studies is increasingly acknowledged. Born of parents from Cabo Verde and Guinea-Bissau and educated in Portugal, Cabral was the strategist behind the war to end Portuguese colonialism in Africa but he was assassinated in Guinea-Bissau shortly before the colonies were freed. A specialist in agronomics, Cabral's vision for self-sufficiency, decolonization, and independence in postcolonial Africa spoke

to laypeople and artists alike in the 1970s. Back then, Cabral recognized the important role of artists as activists, and deliberately encouraged them to bring his ideas to the people. My paper details how Cabo Verdean musician, social activist and tradition bearer Norberto Tavares (1956-2010) and his peers followed Cabral's lead, and frequently referenced his ideas in their songs, which were aptly seeded with agricultural metaphors. After independence in 1975, Tavares drew on Cabral's visions as he fought to keep the new government in Cabo Verde centered on the people's needs, sustainable economic policies, and traditional values, sometimes at personal risk. Indeed, his anthem, "Nos Cabo Verde di Esperança," (1977) is a literal monument to Cabral's visions, and it is one of several works that will be discussed. In sum, my presentation will put Amilcar Cabral's influences on Luso-African cultures into context, discuss the existing repertoire of Cabral-inspired songs, and provide updates detailing why he is still a great inspiration today.

Popularizing Songs of Resistance in Post-Authoritarian South Korea: Noch'assa [People in search of songs] in the 1980s and 90s

Susan Hwang, Indiana University

Following a nationwide popular uprising in June of 1987, South Korea entered into an era of procedural democracy after nearly three decades of military dictatorship. The lifting of censorship not only enabled musicians to perform protest songs previously banned with more freedom, but also opened up new legally sanctioned channels of visibility for dissident musicians of the authoritarian period. This paper examines the emergence of a multimember vocal group called Noch'assa (short for Noraerül ch'annün saramdül [People in search of songs]) as an event that was instrumental in popularizing minjung kayo (people's songs) -- a musical genre that had until then been limited to such prime venues of resistance as college campuses, labor unions, and activist rallies. Noch'assa has its roots in university song clubs (noraep'ae), which operated as hubs for creating, performing, and disseminating some of the most powerful pieces of minjung kayo against censorship of the authoritarian state. I analyze Noch'assa's performance of three songs -- namely, "Sor-a, purürün sor-a" [Green pines], "Kwangya esö" [On the plains], and "Marünnip tasi sarana" [A withered leaf resurrected] -- from sonic, textual, and performative angles. Although these were already established numbers among college dissidents and activists, it was only subsequent to Noch'assa's groundbreaking performance of them in 1987 that they became widely known to mainstream listeners. I argue that it was Noch'assa's remarkable success in the late 1980s and early 1990s which allowed lexicon of the movement such as "democracy" and "workers' pride" to enter into the orbit of pop music.

Performing Arab-America: The Archbishop Samuel David's Legacy, Memory, and Liturgy

Michael Ibrahim, National Arab Orchestra

As an archbishop within the current Antiochian Orthodox Christian Archdiocese of North America, Samuel David's (d. 1958) religious leadership ensured a meaningful connection to immigrants from the Greater Syria region and Arab Americans more broadly while providing musical and ritual models for assimilation. In this paper, we outline examples of community engagement and performed musical gestures that, in different ways, guided Arab-Americans and other immigrants in northwest Ohio and throughout the wider archdiocese. This project utilizes interviews with the archbishop's descendants and prominent

figures in today's community, archival research in personal collections and church records, and a close analysis of recordings of Archbishop Samuel David's sung liturgies. The recordings show intentional efforts to negotiate seemingly conflicting values. On one hand, melodies, gestures, and maqam-based chant highlight a connection to the Middle East's musical traditions. On the other, performative choices emphasize assimilation, modernization, and change. The physical and conceptual spaces of liturgical maqam performance embed these sounds with symbolic meaning as nostalgia and memory conflate across multiple generations. Just as the Arab-American community struggled with how to maintain a well-rooted identity within a new world of experiences, those who live in metro Detroit and Toledo constantly look backward and forward, inward and outward, to imagine themselves as immigrants, Americans, Christians, Muslims, and more. This project's examination of Archbishop Samuel David's legacy and memory brings attention to how individual choices can influence powerful social dynamics, even when they play out across a diverse community like that of Arab-America.

**Affect, Vulnerability, and the Surfacing of the Ecclesial Body:
Contemporary Worship Music in Transpacific Modernity**

Bo kyung Im, University of Pennsylvania

In what ways does the transpacific circulation and performance of contemporary worship music both reify colonial structures of power and make possible new social solidarities? Drawing from fieldwork with Korean evangelical aesthetic formations (Meyer, 2009) in Seoul, this paper examines the relation between contemporary worship music and two "modes of congregating" (Ingalls, 2018) - the local church and the worship concert. Jubilee is a local, interdenominational English-speaking church of international migrants and South Korean nationals, the majority of whom are diasporic Koreans. The cultural work of contemporary worship music at Jubilee Church will be compared and contrasted to its significance in three public worship concerts headlined by Western artists (Bethel, March 2017; Hillsong United and Hillsong Young and Free, June 2018; Planetshakers, August 2018) in Seoul. Mobilizing the theoretical interventions of Sara Ahmed and Jean-Luc Nancy, I argue that corporate performance of contemporary worship music facilitates the surfacing of the ecclesial body. At the same time, I employ the work of Catherine Bell and Michel Foucault to propose that divergent social priorities unfold in each worship context. The first (Jubilee), I contend, accommodates the new urgencies of "homing" amongst coethnic return migrants, whilst the second (worship concerts) reifies the hegemony of white bodies in transpacific evangelical music leadership. Ultimately this paper considers how and why the same set of musical performance practices gives rise to very different social outcomes.

"Victims of Globalization"? Reactions to Western Music Lessons in Indonesian Schools

Gillian Irwin, University of California, Davis

Many Americans have potent memories of their early years in music classrooms, squeaking out patriotic tunes on a plastic recorder. It's not only American students who are mandated to study the recorder; in Indonesia, the recorder is widely used in compulsory music classes for children across the archipelago. Although the recorder is praised for its versatility and affordability, a new generation of music teachers now regret its inclusion in the curriculum. Some of these teachers describe themselves as "victims of globalization," their unrealized potential knowledge of traditional instruments sacrificed during their childhood years on the

altar of convenience. This paper examines the use of the plastic recorder and other mass-produced Western instruments in Indonesian music classrooms from 1980 until today. I use interviews with music teachers and current and former students as well as observation in music classrooms in West and Central Java to navigate a wide range of responses to the experience of learning Western music in Indonesia. These reactions provide insight into decades-long debates over the influence of globalization, the importance of regional identity, and the effects of Western materialism on Indonesian students. I argue that the regret that some music teachers feel at learning Western music over their indigenous art forms is indicative of a larger movement in Indonesian education to reject Westernization and move towards a new understanding of Indonesian identity that prioritizes local knowledge.

Panic as Pleasure: Restaging the Moral Panic in Egypt

Heather Jaber, University of Pennsylvania

This paper turns to the aftermath of a concert by Lebanese band Mashrou Leila in Egypt in September 2018 where several audience members raised the rainbow flag in solidarity with the band's openly-queer lead singer. After images of the flag-raising circulated online, Egyptian authorities arrested dozens of citizens on charges of "debauchery." While dominant discourse in US and Egyptian press diagnosed the incident as a showing of power by the Egyptian security state or the infiltration of an imperial West, this paper understands the panic as one that was also about pleasure. This work turns to the production of the Egyptian *musalsal*, or Arabic-language television drama, *Awalem Khafeya* ("Hidden Worlds"), which retold the concert events in the form of a murder-mystery and explored the leakage of information, substances, and bodies into and outside of Egypt. By focusing on its restaging of the panic through a rearticulation of nationality, musical genre, and lyrical content, this paper shows how tropes of fear, corruption, and exposure, but also elements of fun, humor, and darkness, are part of an ambivalent constellation of feelings undergirding panic. It explores its articulated desire to locate channels of exposure and render them visible, locatable, and legible, thereby reconceptualizing the moral panic as part of a pleasurable mode of knowledge production. In doing so, it departs from a conspiratorial or directed analytic of power which is located in the battlefield between state and citizen or East and West, opting for one located in the very act of restaging.

Easter Rock: Dialogical Performance and Hidden Transcripts in a Louisiana Ritual

Joyce Jackson, Louisiana State University

The Easter Rock is an annual ritual centered on the death and resurrection of Jesus Christ and involves spiritual-based music and the performance of circular movements or ring shouts in a plantation church in Northern Louisiana. Carefully constructed assemblage of symbolic icons and intricate performance practices, the Easter Rock ritual is drawn from a variety of contexts: baptisms, funerals, jubilees, revival camp meetings, as well as non-Protestant African-derived religious ritual. This pre-Civil War ritual provides an alternative lens to view African American women in this rural sacred space through "hidden transcripts." Little known outside of this small community and concealed within larger and better known religious contexts, the Rock constitutes fugitive practices (performative, musical, and theological) sustained by women and informed by centuries of cultural resistance to plantation society, dominant religious institutions and patriarchal

subjugation. The interrogation of this ritual allows us to see that women in the black folk church base their leadership and power on direct control of ceremonial and ritual events rather than exercise overt resistance against gender domination. The use of anonymity and ambiguity allows the powerless an ideological resistance to domination. For this research, I draw heavily on critical ethnographies of participants and observations of sacred circular rituals in Louisiana and Georgia as well as other field sites in Africa and the Diaspora. The Easter Rock short documentary film was selected among 35 other films from the United States to be featured at the Ethnografilm Festival in Paris, France, sponsored by the International Social Science Council in 2016.

Spinning the "New" Middle Class: Consumerism, Cosmopolitanism, and Musical Agency of DJs in New Delhi

Christopher Johnson, Indiana University

New Delhi is a city that has undergone enormous growth over the decades following India's economic liberalization. Both the city and its surrounding metropolitan areas have seen intense changes to the cityscape that have heavily benefitted India's new middle class. One of the more visible ways that these changes have manifested is an increase in five-star hotel clubs, bars, and cafes, in which DJs are the primary musical agents. Furthermore, the increasing popularity of electronic dance music has prompted the creation of schools that teach DJing and music production across the city. DJs have also become in high demand for engagements, mehndi ceremonies, sangeets, and receptions for Bollywood style weddings. These various roles require DJs to be knowledgeable of various genres including western and Indian popular music, Bollywood, electronic dance music subgenres, regional Indian musics, and others. In this paper, I look at the figure of the DJ as a musical agent who acts as a mediator for their audience's cosmopolitan expectations. Based on fieldwork interviews and participant observation, I argue that DJs are centrally positioned within economies of musical commodities, cultural capital, and cosmopolitanism that help to define the "New" Indian middle class. I will illustrate this through discussions of the curriculum found in DJ schools as well as DJs' own approaches to their work, aspirations, and concerns about the growing yet precarious industry. Through this paper, I hope to highlight the cultural work that DJs perform across a variety of contexts in New Delhi's dynamic landscape.

Colonial Form, Socialist in Content: The Postcolonial Korean Self in North Korean Revolutionary Opera

Stephen Johnson, University of Rochester

Kim Jong Il long considered revolutionary opera a cornerstone of North Korea's infamous propaganda state. Many dismiss these heavy-handed productions as empty rhetoric of little value. However, the operas in fact reveal a methodical approach to cultural production that furthers the regime's aims. Heonik Kwon and Byungho Chung contend, for instance, that the operas were the linchpin of Kim Jong Il's efforts to secure his place in the line of succession (2012). Suk-Young Kim suggests that the operas compel Pyongyang residents to live according to utopian principles (2010). Building on these studies, I argue that Kim Jong Il's stated operatic precepts promote a hybrid form despite his nationalist rhetoric. In particular, I suggest that the revolutionary operas reveal an ambivalence toward global modernity due to the legacy of Japanese colonialism. Kim Jong Il outlines his musical values most clearly in his text, *On the Art of Opera*, emphasizing that

arias should follow the folklike "stanzaic form." Far from being an exclusively national form, however, I instead trace its origins to the Japanese genre of *ryūkōka*. This genre's persistence after liberation exposes the impact of the colonial era on modern-day North Korean cultural production. Due to this legacy, I argue, Kim both embraces musical modernity and obscures its origins. His ambivalence highlights North Korea's status as a postcolonial state still grappling with its past. It furthermore opens specific pathways by which we may better understand North Korea's self-perception as negotiations continue to determine its future.

Sensory Memory Work in Irish Step Dance

Samantha Jones, Harvard University

Irish step dance is a highly rhythmic and often percussive style of dance in which dancers aspire to "dance the tune." One important way that musicality is imbibed into dance is through an intergenerational transmission process of miming dance and music with the hands and voice. As dancers age or sustain injuries, this mode of dancing with the hands and voice often becomes the only mode for expressing a step. While teaching a step, a dancer will speak a dance rhyme of movements in rhythm and usually to the melody of a tune. Akin to what Tomie Hahn has described as "dance speak," the spoken dance rhyme contains verbal and kinesthetic clues that reinforce embodied memorization. Layered into this tuneful dance speech are hand gestures that mime footwork movement. These tools of speech, melody, rhythm, and mimetic movement are all forms of memory work enacted during the learning and recollection of Irish dance steps. Drawing on fieldwork conducted in Boston and Ireland, I argue that a consideration of sensational memory work can inform an understanding of belonging and cultural heritage in music/dance communities. My argument builds on the concept of sensory memory (Serematakis 1994) and somatic modes of attention (Csordas 1993) to attend to the integrated and multi-sensory elements of embodied transmission. In addition to furthering research into the role of sensation in embodied cognition, my work explores the way memory and intergenerational transmission techniques interact to re/member dance as cultural practice.

Hearing an Archive: Finding Eusebia Cosme

Hannah Judd, University of Chicago

The Cuban singer Eusebia Cosme first performed publicly in the early 1930s in Havana's Teatro Payrat. From there, she went on to have international career(s) as a performer of declamatory poetry, singer, actress, composer, and genre-bending artist, known especially for her ability to embody the Afro-Cuban poetry she performed and for her genre-mixing onstage, where she musically declaimed contemporary *poesías negras* alongside songs and poems by Harlem Renaissance poets including Langston Hughes and Paul Laurence Dunbar. This paper grows from my exploration of the Eusebia Cosme papers in the New York Public Library's Schomburg Center for Research in Black Culture in order to re-examine Cosme's role in the presentation of Cuban poetry and song to U.S. audiences, while situating her among a broader global network of international Afro-Cuban artists. The performances of Cosme's New York years (1937-1955) and her critical reception offer a particularly strong example of how Afro-Cuban culture was presented to American audiences and what versions of cultural authenticity were used to legitimize performances and ensure success. Following her death, her name has faded, unlike the names and texts of the poets she performed: their texts, not her performance, are the tangible resource intact within current cultural

memory. I call for the re-thinking of Cosme's influence, mediated by the response of her contemporary audiences: she offers an instance of interactions between Afro-Cuban and African American artistic movements that pushed beyond genre, language and geography, and her performances invite further examination for insights into the liminal space she occupied.

"Agreements:" Political Philosophy in the Songs of Deziderio Ssaalongo Kiwanuka Matovu (1925-2015)

Damascus Kafumbe, Middlebury College

During and after his service as a fiddler and singer in Buganda's main palace in Mmengo, Deziderio Ssaalongo Kiwanuka Matovu (1925-2015) composed and performed a body of songs that made him a household name in Uganda during the 1990s and early 2000s. A recurring theme in these songs is endagaano or "agreements," an idiom for the various political treaties and constitutions that shaped sociopolitical life in colonial and postcolonial Uganda. Throughout this paper, I will argue and demonstrate that Deziderio's problematization of this theme attests to his position as an intellectual. Drawing on two decades of historical and ethnographic research and musical and textual analysis, I will examine how Deziderio functioned as a competing innovator of political vocabulary. This vocabulary drew on the performer's position as a mediator of familial ties and political authority, in ways that were mindful of the past, present, and future. Jane Fulcher defines an intellectual as "the author of a language that attempts to speak the truth to power" (Fulcher 2005: 4). Accordingly, an intellectual has the dual ability of both representing a message, view, attitude, as well as exposing the shortcomings of existing ideas; he or she provides society with direction, and a moral standard to uphold (Ibid.). Fulcher's definition suits Deziderio, as the categories of his political vocabulary examined here show. They contributed to state building in colonial and post-independence Uganda, and they are relevant to the current political landscape as well as productivity.

Approprioception: Partner Dance and the Gender/Colonial System

David L. Kaminsky, University of California, Merced

During the nineteenth century, as the European bourgeoisie colonized the globe, the waltzes and polkas that spread with them helped shape the world in their image. These closed-position traveling dances realized a gendered separation of spheres, their embrace constructing a private domain for the woman to be maintained and protected by the man as he guided it across the public space of the floor. His capacity to protect that private sphere depended on his ability to extend his proprioception--the sense of his own body in space--to envelop his partner, so he could steer and oversee her movements. This extension of his sense of self into her body, inseparable from his appropriation of her agency, I call *approprioception*. Approprioception in turn, as a performance of bourgeois patriarchy, aids in the project of rebranding colonial domination as benevolent protection; the feminized colonial subject becomes an extension of the colonist. The widespread adoption of lead/follow partner dancing in the Americas following the polka craze of the 1840s can here be read as a fractal internalization of what María Lugones calls the gender/colonial system, in which the colonial Other is compelled to express its humanity through European standards of gender hierarchy. At the same time, because partner dances of the Americas often mitigate their lead/follow politics with African-rooted aesthetics of solo dance, they can also be understood as potential sites of resistance. In this paper I engage with this history to analyze partner dance mechanics as an arena for perpetual sociopolitical contestation.

Hip Hop Diplomacy as Subversive Complicity

Mark Katz, University of North Carolina at Chapel Hill

Hip hop and the U.S. government are unlikely partners. And yet, since 2001, the State Department has been sending U.S. hip hop artists abroad to perform and teach as cultural ambassadors. Some criticize these artists as sellouts or dupes; others insist that it's just another gig. This paper offers a different perspective, proposing hip hop diplomacy as a form of what sociologist Ramón Grosfoguel calls subversive complicity, a stance in which a marginalized group participates within an exploitative system as a means of survival or as a form of resistance. Drawing on interviews with dozens of hip hop artists, I explain why those who embrace this work often see it as both subversive and empowering. As rapper Kane Smego put it, "I'm taking that money. They're going to use it to build rockets and missiles anyway, so I might as well take it and build songs instead." Those who do this work tend to recognize the ambiguities, even paradoxes of simultaneously fighting the power and collaborating with institutions that have perpetuated racist and imperialist policies. "Hip hop has its own contradictions," self-described anti-government activist DJ Kuttin Kandi has explained. "We live within the contradictions." Using the lens of subjective complicity, I offer a complex picture of artistic agency at work, and explore the fraught realities that hip hop artists navigate on a daily basis. Finally, I reflect on my own agency and complicity as a scholar who has directed a hip hop diplomacy program for the past five years.

"A Very Agreeable Surprise": The Bengali Works of Hindustani Instrumentalist Asadullah "Kaukab" Khan

Max Katz, The College of William & Mary

Asadullah "Kaukab" Khan's 1915 Bengali-language music primer concludes with an endorsement by an Advocate of the Calcutta High Court who extols the author's wide renown and "great mastery over the art," adding nevertheless that "Your mastery over the theoretical part of Hindu music is a very agreeable surprise to me." More than one hundred years later, contemporary ethnomusicologists may remain similarly surprised. As a leading scholar of Indian music contends in a 2017 publication, Muslim hereditary ustadhs (master musicians) "didn't publish autobiographies and they didn't publish musicological studies and of course, they didn't publish music." As a counterweight to the enduring myth that hereditary ustadhs had no use for literacy, never published their words or music, and remained aloof from the machinations of nationalist musicology, this paper brings to light the Bengali works of Asadullah "Kaukab" Khan (c. 1850-1915). A preeminent sarod player of his day, Kaukab has been all but forgotten in the present, and his Bengali writings, both in the journal *Sangit Sangh* (1913-1915) and in his own single-authored book *Sangit Parichay* (1915), have never been cited or addressed in the literature. This paper presents a preliminary assessment of Kaukab's Bengali works, arguing for a new vision of the role of the ustad in the printed realm of Hindustani music culture in early twentieth-century Calcutta.

Searching for "Social Song": Classifying Oppositional Music in Colombia Through Fifty Years of War

Joshua Katz-Rosene, Franklin and Marshall College

The leftist musicians who pioneered a grassroots movement of oppositional music in Colombia's capital, Bogotá, in the late 1960s, categorized their music as "protest song," a term that was widely used in Colombia through the late 1970s. When I arrived in Bogotá in 2011 to conduct research on this movement, however, I found that the music appeared to have been rebranded as "social song" - in the media, on recordings, and by people with whom I spoke. Determining when and why the term

social song came into usage - and whether people distinguished social song from protest song in meaningful ways - became a minor obsession in my research agenda. In this presentation, I discuss the methods I employed to make sense of the categorical shift described above in the absence of clear-cut explanations from interlocutors. I begin by presenting the chart I compiled tracking the use of "protest song," "social song," and related terms in published documents from 1966 to 2016; it outlines a perceptible - albeit, not always linear - terminological transformation. I then foreground the most salient constellations of meanings that my interlocutors attributed to protest and social song. I argue that while the social song label may diffuse the confrontational edge of a musical repertoire that was originally tied to an intensely revolutionary moment, its milder connotations may incubate "residual" oppositional values (in Raymond Williams' terms), allowing it to be heard in a country where a half century of armed conflict has made the population weary of revolutionary rhetoric.

Making Pilgrimage, Making Home: Sikh Sacred Soundings in Kenya
Inderjit N. Kaur, University of Michigan, Ann Arbor

At the end of the nineteenth century, Sikhs from the Punjab region of the Indian subcontinent were brought to Kenya as indentured labor to work on the British Kenya-Uganda rail line from the Indian Ocean port of Mombasa to Kampala. Largely from the lower-stature artisan class in Punjab, they were able to enjoy a higher status in the British class system that placed South Asians above the local Africans, and build on their labor skills to make rapid economic progress. Their love of their sacred sounds, and the freedom to practice their religion, enabled them to congregate around sonic worship and forge a strong community. When colonial East Africa obtained independence in the mid-twentieth century, many Sikh families, concerned with their lot within emergent African nationalism in the newly formed nation states, migrated to the UK and the USA. For these twice migrant Sikhs, Kenya, rather than India, became the new home; and the original place of congregation at the rail depot, Makindu, now a famous Sikh temple in Kenya, became a site for sacred travel, replete with special meanings. In this paper, I ethnographically investigate the role of sacred sound in the making of this new pilgrimage, and further, the role of this pilgrimage in constituting Kenya as a home for "African Sikhs." Engaging scholarly literature on pilgrimage, home, diaspora, mobility, and sound, I explore the various ways in which sacred sound participates in the constitution of meaning and belonging in a world constantly on the move.

Multimedia supplement: <https://smt.d.umich.edu/about/faculty-profiles/inderjit-kaur/>

Alevi Entangled Identity and Religious Rituals in Istanbul
Seyhan Kayhan-Kiliç, Yeditepe University

As a scholar who has spent more than a decade investigating the sacred assemblies (cemler) of Alevi in rural areas of Turkey, my research interests have now turned to an ethnography of the nature of rituals and identity of this religious minority in the urban context. The current focus of my studies is to illustrate the obstacles urban migrants face in confronting a more public display of Alevi expressive culture that differs so greatly from the communal intimacy of regional modes of ritual practices and the guidance provided by a local religious specialist known as dede who descends from a saintly lineage. Since the mass migration of Alevi to major Turkish cities beginning in the 1980s, seamless acculturation has been problematic as Alevi identity has become enmeshed in a labyrinth of socio-political obstacles and the challenges and pressures instigated by Sunni and Alevi

institutions. What is emerging is a fractured, entangled identity. This identity is precipitated not only by the loss of a solid, clan-related (ocak) community network system, but also the loss of rural religious leaders and their own unique means of leading rituals and resolving community conflicts. The paper will explicate the nature of entangled identity through a critical analysis of what can be viewed as theatrical aspects of the urban cem with its standardized liturgy and musical repertoire, folklorized sacred dance (semah), and the more recent inclusion of elements such as Mevlevi turning (semah) as Alevi continue to strategize ways to reconfigure their identity and achieve recognition.

Song of the Banshee: the Mna Caointe, Keening, and Controversy
Stacey Key, University of North Texas

The lamentation of death is ubiquitous to cultures around the world, ranging from complex rituals to extemporized cries. Mythology often surrounds the sonic aspects of lamentation with the Irish banshee being a notable instance of cultural mythology associated with death-wails. Arising from pre-Christian traditions, the legendary banshee (a harbinger of death) was made real in the person of the mna caointe, a professional mourning woman whose songs (keens) were believed to be too powerful to be sung outside of funerals. Myths and stories portray the mna caointe as a woman who straddled the lines between life and death, sacred and profane, and acted as an arbiter of life and death. Keening created a space for women to step outside of their traditional roles and express themselves in ways which would otherwise have been deemed inappropriate or offensive, thus creating a space for resisting quotidian cultural values. This led to a prolonged crusade by the Catholic Church to stamp out the practice of keening, which espoused values and modes of mourning which countered those promoted by the Church. The evolution of the mna caointe into the banshee is a story of conflict between the Catholic Church and traditional spiritual beliefs associated with the goddess Brigit. It is also a story of survival and resilience in the face of prolonged cultural and religious pressure. Using archival recordings and documents, this paper examines the historical banshee/mna caointe with an eye toward the role of mourning and catharsis as resistance and empowerment.

"In His Clothes but in Our Bones": Articulations of Yuanshengtai ("Original Ecology"), Indigeneity, and Blackness in Yunnan Reggae
Adam Kielman, The Chinese University of Hong Kong

Evoking notions of cultural authenticity, primitivity, and connections to the land, *yuanshengtai* (often translated as "original ecology") is a semantically slippery neologism widely used in Chinese popular and academic discourses over the past decade to refer to local cultural forms, especially music (Luo 2018; Rees 2016). While it most often refers to folk music practices untouched by China's twentieth-century musical reforms, particularly the music of China's fifty-five ethnic minorities, the term is also deployed by a generation of innovative independent musicians performing acoustically reconfigured modes of difference and place, for whom ideas about *yuanshengtai* intersect with transnationally circulating discourses of indigeneity and blackness. In this paper, I examine issues of representation and agency in popular music drawing on the musical traditions of China's ethnically diverse Yunnan and Guangxi provinces. My research draws on long-term ethnographic work in rehearsals, performance contexts, and recording sessions with the band San Duoqiao (Three Step). Named after a popular folk dance from Yunnan, San Duoqiao blends musical traditions of the Bulang, Wa, Hani, Dai,

and Lahu minorities with reggae, ska, and dub. Attending to the roles of multiple, contrasting actors and regimes of representation in the creation and propagation of fluid ethnic, linguistic, and regional constellations of difference within a cosmopolitan transnational context (Schein 2001), I explore how new kinds of mobilities of citizens and sounds (Urry 2007; Zhang 2001) relate to broader negotiations of subjectivity and the human in China (Eng et al. 2012), and reorient China's relationship to the rest of the world.

Going "Home": A Fieldworker's Becoming through Heritage Ethnography
Krystal Klingenberg, Harvard University/University of Hartford

Selecting Uganda as my fieldsite for dissertation research was a foregone conclusion before I began my graduate studies. As a child of the Ugandan diaspora (born in the United States of mixed racial parentage), I long had an interest in all things Ugandan and a deep pride about my heritage. My Ugandan mother had worked hard to acculturate me and the result of her efforts was a child very engaged with both her Africanness and Americanness at once. While I had visited a number of times through my youth and young adulthood, the time I would spend in Kampala for my research would be the longest time I would spend at "home." Little did I know how much that time would yield, both for my research and for my own self-realization as an individual. In this paper, I address the experience of heritage homecoming in fieldwork and the nature of ethics in ethnography as refracted through one diasporan's connection to their country of family origin. This experience raised questions for me about my particular responsibility to my interlocutors and greatly affected my engagement with ethics in my work. My time in the field was also marked by the rise of Donald Trump in the United States, which only amplified my feelings of comfort at being a black person in Africa rather than Stateside. In this paper, I offer methodological reflections on the way that privilege mediates fieldwork and the way that self-discovery can change a fieldworker.

Georgian Folk Music Brings the World Together: Transformation and Risk in Intercultural Song Tourism

Matthew Knight, University of Illinois, Urbana-Champaign

The time/space compression brought by globalization has enabled new kinds of interaction and consumption. In an increasingly common type of intercultural musical encounter, a performer in a localized musical body of practice becomes the tutor of foreigners drawn to the musical tradition solely by personal affinity. Georgian polyphonic vocal music has attracted many non-Georgians with its striking harmonies and fundamental connection to the joyful consumption of food and alcohol. Whole choirs from the UK or America now come to learn music directly from Georgian "folk masters" in their homes. Guests often report the experience as being transformative; some hosts are drawn primarily to the economic benefits of the exchange, while others seek to promote cultural sustainability through tourism. Songs can easily become fetishized commodities that have been severed schizophonicly from their place of production; however, for song tourists the music's socio-geographical origin is an integral part of its allure. Fascination for the indexical source inspires these singers to travel to Caucasus villages personally. However, upon arrival they frequently realize that their image of Georgia is built on romanticized half-truths. Despite the best of intentions, misunderstandings arise due to linguistic, economic, cultural, and religious barriers. Thus, while music's apparent ineffability allows it to serve as a

hinge in intercultural encounters, its inescapable anchoring in social reality makes it a site not only for *communitas*, but for contestation and confusion. This "risk" makes personal growth possible, but transformative experience may also mask conditions of inequality or exploitation.

RuPaul's Drag Empire: Sound and Resistance in the Seattle Drag Scene

Mike Kohfeld, University of Washington

This paper examines the sonic relationships between RuPaul's Drag Race and performers within local drag scenes. A decade after its first airing, the landmark television show RuPaul's Drag Race has catapulted drag culture--once a queer subculture--into the popular mainstream, greatly expanding its audience. However, representations of drag artists on the show are limited, with legendary drag queen and host RuPaul's repeated refusal to allow AFAB (assigned female at birth) performers from competing on the show. The pervasive performance logic of RPDR has increasingly marginalized numerous drag performers within their own scenes, as drag becomes more and more detached from its community-based, radical queer roots. Further, recent academic inquiries into the impact of RPDR note its shortcomings, but few to none deploy ethnographic research into how AFAB and non-binary drag performers negotiate their invisibility as the RPDR media empire becomes synonymous with drag culture within the popular imagination. In this paper, I utilize Charles Keil's participatory discrepancies, E. Patrick Johnson's application of dialogic performances, and José Muñoz's disidentification as theoretical frameworks alongside eight months of ethnographic fieldwork at drag shows and RuPaul's Drag Race watch parties in Seattle, Washington. In particular, I explore the sonic elements (music, voice, and remix) that AFAB and non-binary drag performers deploy for two aims: 1) to counter their erasure relative to the growing hegemony of gay cisgender men as authentic representatives of drag culture, and 2) to express complex, often-conflicting opinions of RuPaul-as-drag-icon and RPDR-as-cultural-currency within their scenes.

Performing Relationality with Archived Objects: Contrasting American Indian Ritual Materials

Ryan Koons, University of Maryland, Baltimore County

Over the past twenty years, archives have heeded calls by Indigenous activists to integrate Native knowledges and models into mainstream archival practice. Despite new protocols and standards that promote culturally sensitive and ethical treatment of Indigenous materials and positive interactions with Native communities of origin, many archives and archivists still fail to address and understand Indigenous ontologies. Differences between Indigenous and non-Indigenous modes of understanding and being in the world result in distinct approaches to archival practice and materials. Many Indigenous worldviews include "persons" in the form of plants, animals, spirits, and objects. These persons constitute autonomous individuals with their own agency and perspectives with whom other persons may interact and, of key importance, relate. Archives are home to object persons in the forms of recordings, ceremonial items, clothing, documents, bones, archaeological remains: items that can constitute archival records. This paper contrasts the life histories and relationships of cousin objects in two repositories: ritual axes, bowls, and turtle shell dance shakers found in the collection of Tvlwv Pvlvcekolv, a Muskogee Creek American Indian community, and in the collection of the Smithsonian Institute's National Museum of the

American Indian (NMAI). Pylvcekolv elders and I examined these objects, contrasting the relationships elders and NMAI curators perform with them. Deriving from a decade-long collaborative project combining ethnographic field research, oral history interviews, archival research, and archival practice, this paper examines how members of this Indigenous community perform relationships with archived object persons and the implications of those relationships for archival practice.

Performer Identities, Meet the Real World: Navigating between Professional Tropes and Economic Viability

Meryl Krieger, University of Pennsylvania

Music performer identities are based on the smallest component of their work - that which is displayed to audiences. Outside rehearsal and performing spaces, professional musicians in the United States must merge their various roles as performers and as members of different communities into a cohesive identity. Building on Small's concept of "musicking" (1998), performers, particularly those trained in conservatory-based music traditions of classical Western and jazz musics, must reconcile the object-like abstraction of music as a cultural artifact with the performative need to create relationships, engaging actively both inside and outside of their personal music cultures. In this paper I present a range of ways that musicians attempt to navigate the tensions between these worlds, drawing from fifteen years of fieldwork exploring how contemporary working musicians in the United States reconcile the changing technological landscapes of the commercial music industry with the tropes of success they are taught as members of their different communities. As Slobin (2018) addresses in his exploration of musics in Detroit, I argue that musicians live in spaces of intersection with a range of communities. In this paper I show that the construction of a functional working professional life requires navigating a range of identities as an improvisation: riffing off of themes they know, and taking risks (or not) when it is a melody they have never explored.

"Come play with me!": Discrepant Entrainment as a Strategy of Attack in Capoeira Angola

Esther Kurtz, Washington University in St. Louis

In the fight-dance-game of capoeira Angola, the music dictates the speed of the game and players learn to coordinate their movements to the groove through a bodily apprenticeship of listening (Downey 2002). However, while observing hundreds of capoeira games as participant and researcher, I found the players' entrainment, their synchronization of movements to the beats of the music, difficult to ascertain with the naked eye. Seeking a more thorough understanding of the ways bodies in capoeira coordinated to music and to each other, I analyzed slowed video clips of capoeira games, translated players' movements into rhythms, and compared them with the groove. The transcriptions reveal that not only do players move to the beat, they also entrain with one another and produce interlocking counter-rhythms (anti-phase), filling in the musical texture as if bodily instrumentalists. Moreover, they entrain with an irregular "laid back" time, behind the beat, evoking the power of "participatory discrepancies" to coordinate community. Yet players also knock each other out of sync during successful upsets (tripping, head butting), listening strategically in order to leverage the discrepant entrainment between bodies and beats in order to time their attacks. Thus as players move to, with and around the beat--as if bending time with their bodies--

they turn entrainment (bodily cooperation) into a means for attack (competition). In this way the paper provides a musical analytical window into the simultaneity of community and conflict central to capoeira Angola philosophy, thereby expanding understandings of both sonic and social theories of entrainment.

Sustaining Communities of Intersectional Protest through Korean P'ungmul Drumming

Donna Kwon, University of Kentucky

Korean *p'ungmul* drumming has spread globally to cities such as Washington D.C., San Francisco, and Osaka and is taught in a wide variety of Korean diasporic contexts (churches, language schools, college groups, and community organizations). In this paper, I focus on Korean American activist groups and examine how *p'ungmul* helps to create and sustain a diasporic and intersectional culture of protest; while these communities are usually initiated through diasporic members, they often move beyond them to be more inclusive. *P'ungmul*'s history as a protest genre in South Korea's volatile democratization movement of the 1970s and 1980s, has lent itself well to being used in various demonstrations of protest in the US, including building solidarity in the aftermath of the 1992 Los Angeles riots, the anti-war demonstrations that followed 9/11 and the recent Women's March in 2017. While *p'ungmul*'s political legacy certainly figures into its continuing use in the diaspora, I am interested in exploring other reasons for its appeal. What is it about its sonic resonance in protest spaces, its specific emphasis on embodied expression, or its musical and rhythmic form that lends itself well to creating new, intersectional communities of protest, often coalescing in the moment? In this paper, I seek to explore these questions by drawing on auto-ethnography, interviews with activist community groups, as well as news media footage and accounts of *p'ungmul*. Through what Marié Abe theorizes as "resonance," I seek to demonstrate how *p'ungmul* makes previously unanticipated "terrains of political action tangible and imaginable" (Abe 2018:191).

Music from the Ground: Ethnomusicological Research on the Ground-Bow in Africa

Jennifer W. Kyker, Eastman School of Music & The University of Rochester

This paper places ethnographic fieldwork with elderly Zimbabwean ground-bow players in dialogue with an extensive, yet fragmentary body of literature on ground-bows across the African continent. I suggest that specific disciplinary orientations within ethnomusicology have contributed to obscuring the extent of the ground-bow's distribution, thus marginalizing it within African musical ethnography. Among them, I discuss the rigidity of organological classificatory systems derived from universalizing comparative frameworks, a long-standing neglect of children's musical cultures, and the limitations of conventional approaches to collecting and archiving. Intervening in ongoing organological debates, I begin by outlining an argument in favor of "ground-bow," rather than the accepted term "ground harp." I proceed to illustrate how the ground-bow's distribution extends far further than previously assumed. Turning to its social dimensions, I illustrate that the ground-bow is nearly universally described as a children's instrument played in the context of cattle herding. During my fieldwork, adult musicians remembered it as space of autonomous children's musical practice, characterized by a high degree of social and musical freedom. Their descriptions of the ground-bow's site-specific construction and performance likewise illustrate how the instrument eludes collection and archiving. As the ground-bow is often described as rare, endangered, or disappearing, I conclude by addressing the

challenges of conducting ethnographic research when opportunities for fieldwork are limited. As modeled in this paper, I suggest that one particularly productive approach lies in placing fieldwork with a small number of players in one location in dialogue with ethnographic literature on the same instrument in other locations.

Jurema in the Folk Fiddle Music of Maciel Salu

Cory LaFevers, Texas A&M University

Northeastern Brazilian rabeca (fiddle) music enjoyed increased visibility in the wake of the mangubeat movement, with contemporary artists like Claudio Rabeca and Maciel Salu continuing to blend traditional rabeca styles with a variety of popular genres, including samba and cumbia. This presentation examines the infusion of Jurema, a Northeastern Afro-Indigenous religion, in Maciel Salu's latest album, *Liberdade* (2018). Incorporating rhythms, instruments, and lyrical references to Jurema into a wide-ranging mix of popular musics, Salu connects a specifically localized Afro-diasporic practice with transnational musical flows. Not only does Salu's work expand the range of possibilities for the rabeca, an instrument not typically associated with Jurema, it explicitly places Jurema and Afro-matrix religious practices that venerate ancestral figures of Afro-Brazilian resistance at the heart of a contemporary call for socio-political justice. This presentation forms part of a larger research project that explores the rabeca as it articulates assemblages of place (nature, the rural economy) and racial mixture, providing insights into how contemporary identities (national, regional, racialized, gendered) are forged with the aid of an instrument that sounds out nostalgic (re)imaginings of past, present, and place.

Competition, Conflict, and Cooperation in Haitian Rara

Michael Largey, Michigan State University

Competition is one of the defining characteristics of Haitian Rara, a Lenten religious festival that features marching bands, dancers, feasts, and Vodou rituals. This paper will examine the role of competition in Rara celebrations in the Haitian city of Léogâne, located 30 kilometers west of Haiti's capital, Port-au-Prince. I will argue that in order to understand the complex role of competition in Haitian Rara, it is necessary to take into consideration how competition serves to mediate conflict and to encourage cooperation between rival groups. When Rara bands in Léogâne, Haiti take to the streets and process through the night playing music, they are followed by a retinue of boisterous--sometimes belligerent--and enthusiastic fans who proclaim their allegiance to their respective bands. Called *fanatik*, these fans have strong attachments to their favorite bands and even stronger feelings about rival organizations. These rivalries extend beyond the Rara season when members argue over which band has the best music, lyrics, or dancing. Such clashes are so common that they are the subject of Rara song lyrics as well as folklore about Rara celebrations of the past. Competition--with its twin strategies of conflict and collaboration--empowers participants to negotiate their relative positions with each other and with those in political power. At its best, Rara competition allows people to challenge their subordinated status in Haitian society by evoking a religious practice that is recognized as a powerful symbol of Haitian culture.

The Audible Empire: British Intelligence, the BBC, and the Curation of Musical Content for the Aden Protectorate and Arab Gulf Territories, 1933-1939

Gabriel Lavin, University of California, Los Angeles

This paper will use the India Office Records to explore how the British Empire was concerned with music and radio usage throughout the Arabian Peninsula during

the 1930s. I argue that a critical reading of the colonial archive complicates recent scholarly assumptions about the historical relationship between empire, media, and the circulation of musical culture. The British began to solidify their presence as an audible empire in response to interwar tensions with Nazi Germany and Italy, culminating in a battle for the Arabian airwaves that foreshadowed the Second World War. In an effort to create counter propaganda, the British Broadcasting Corporation was contracted to organize an Arabic broadcast that provided listeners throughout the Peninsula with news about other Arab countries, and more importantly, cultural content and Arabic music. The strategy seems to have taken two initial trajectories that occurred simultaneously during 1937 and 1938. The first was to broadcast Egyptian music, which was held in higher regard by British colonial officials, either through live performances or gramophone records. The second was to curate culturally "appropriate" content for what were British racial stereotypes of tribal Arabs or bedouins. Ultimately they opted for neither strategy, turning to the local recording industry and its agents for musical content, which had been active between Baghdad, Bombay, and Aden since 1927. As a critical reading of colonial archival sources, the study reads them against the grain of historical and biographical Arabic literatures, research in 78 rpm archives, and ethnographic research in Kuwait.

The Bisonoric Button Accordion in Northeastern Brazil

Panayotis League, Florida State University

This lecture/demonstration explores the history, repertoire, and sociopolitical significance of the fole de oito baixos, or eight-bass bisonoric button accordion, in the popular music of Northeastern Brazil. Based on extensive fieldwork among performers and accordion tuners in the states of Paraíba, Pernambuco, and Ceará, it highlights the instrument's catalytic role in the development of the genres of instrumental forró, choro, samba matuto, and frevo in both urban and rural areas of the Northeast over the last 120 years, as well as its influence on a variety of Brazilian and international genres through the music of composers and producers such as Luiz Gonzaga, Hermeto Pascoal, Jackson do Pandeiro, Sivuca, and Dominguinhos - all of whom grew up immersed in the sound and embodied experience of the two-row button box and consciously incorporated them into their later music. The presentation traces Northeastern forró's genetic relationship to the social dance music of western Europe - particularly the British Isles and France - in terms of repertoire, playing techniques, and the instrument's unique keyboard layout, which bears remarkable similarities to the dominant Irish B/C system. Through live performance, video and audio examples, and annotated transcriptions, it examines the interplay between canonical compositions and both modal and tonal improvisation on the instrument since the 1950s. Finally, it offers an interpretation of the button accordion's importance as a symbol of traditional values, Leftist populism, and radical activism in the context of Brazil's current moment of sociopolitical crisis.

Imaginaries of Freedom in Neoliberal South Korea: A Case study of North Korean Defector Pianist Kim Cheol-woong

Chaeyoung Lee, Boston University

"I didn't go to South Korea for political reasons, I came to play the piano," says Kim Cheol Woong, the North Korean defector pianist, in his Carnegie Hall debut in 2009. Despite his privileged life as the lead pianist in the State Symphony Orchestra in North Korea, Kim decided to flee in 2002 when the state police interrogated him for playing a "capitalist" melody, a romantic jazz tune "A' Comme Amour" by French pianist Richard Clayderman. In this paper, I recount Kim's journey for freedom by exploring the following questions: How have Kim's

migration experience reshaped his musical and social life? And what discrepancies arose between his previous vision of social and musical freedom outside North Korea and the realities that he experienced after the resettlement? While examining the issues of freedom, governance, and agency, I address the notion of freedom as a seemingly universal yet Western invention that has justified the twentieth-century imperialism. I argue that, for a musician, becoming liberal is not only achieving freedom and agency from a totalitarian government, but also becoming an enlightened thus Westernized self who possesses the ability to perform Western music. Moreover, Kim's claim that he was pursuing was musical freedom not political freedom is based on an assumption that music is separate from real-world politics. In this paper, I suggest that North Korean musicians' emigration is a sociopolitical struggle of achieving cosmopolitan, global citizenship by performing Western music that is allowed everywhere but in North Korea.

Propaganda Loudspeakers of South Korea: The Sound-politics in Korean Sonic Warfare

Jeongin Lee, University of Texas, Austin

The soundscape of the DMZ, and more specifically the use of the loudspeakers, has reflected the relationship between South and North Korea. Since their first operation in 1963, the loudspeakers on both sides have been turned on and off over the years, depending on the diplomatic mood of the peninsula. Not only the sound of the DMZ provides a unique context to examine the multivalent nature of the inter-Korea conflict, but it also implies how sound manifests, witnesses, and/or masks wartime violence. In this paper, I first trace the use of loudspeakers in South Korea from 1963 to 2018 when the DMZ sonic warfare took place. During this time, several soundscapes were overlapped and contested, including that of the military regimes (1963-1988), the sonic resistance to the government and the modernity, the "Red Noise" from the North, and the sonic warfare between the two Koreas along the border. I explore the sound-politics of loudspeakers in different contexts and examine how the sound of loudspeakers along the border had used as a weapon of the DMZ sonic warfare. By drawing on Goodman's idea of sonic warfare, Foucault's notion of disciplinary technologies of power, and Cardoso's concept of sound-politics, I argue that the propaganda loudspeakers have created a unique soundscape that modulates the physical and affective dynamics of both individuals and the mass. By examining relationships between music, sound, and violence, the paper aims to shed light on border issues and life around the border.

The World Vision Korean Orphan Choir: Songs of Faith, Joy, and Gratitude

Katherine Lee, University of California, Los Angeles

In the late 1940s, Reverend Bob Pierce traveled to East Asia, with the intent of evangelizing the gospel. His stay in Korea coincided with the outbreak of the Korean War, during which time he witnessed widespread poverty and devastation. Compelled by the desire to assist children who were orphaned as a result of the war, Pierce began an international campaign to raise funds for abandoned Korean children. Under the auspices of his newly formed World Vision organization, Pierce's ministry worked to set up orphanages throughout Korea. In 1960, Pierce established the Korean Orphan Choir, with members selected from World Vision orphanages. Choristers learned repertory that consisted of Christian hymnody and American and Korean folk songs. In 1961, 34 "sober faced little children" embarked on a tour to the United States, to sing for their charitable American sponsors. While other Korean Children's Choirs had preceded them, the Korean Orphan Choir was linked with World Vision, and served as a sonic emblem of the evangelical Christian humanitarian organization. American folk singer Burl Ives

collaborated with the Choir in 1963, releasing an album entitled "Songs of Faith and Joy." Based on research conducted at the New York Public Library, the Fuller Theological Seminary Archives, and Western Illinois University, I analyze the affective sounds and themes of orphanhood, gratitude, and Christian piety in song texts in conjunction with the discourse surrounding the Choir. The broader implications of this project lead to new understandings of U.S./South Korea relations during the Cold War period.

Daughters as Authors

Laurie Lee, Harvard University

Barely two months into my first fieldwork trip to Seoul, I was summoned home to Busan, a city on the opposite end of the peninsula, where my father had been hospitalized. I left my field site and moved home, splitting my time between taking care of my father, and helping my mother and grandmother. As circumstances suspended my initial vision of fieldwork, I had to reckon with why I repeatedly returned to Korea, a place where I am pulled by dying family and un-dead ancestors into an orbit of filial obligations as well as pacts of secrecy and sanctioned narratives of our lives in Korea. Doing fieldwork at home for me means donning every layer of my instincts and subjectivities as a daughter in a traditional Korean family, which I self-consciously shed over the course of my life as an academic in the US. But it also opens up a world of illegible articulations whose excision has always strained my discussion of Korea. In my paper, I will reflect on what it might mean to write ethnography in the shadow of family and their lived truths. I will put this question in dialogue with Korea's twentieth-century history of colonialism, division, and nationalism to reflect on what forces are at work in the devaluation of "daughters" as authors, both within the university and in the field.

Beyond Korean: K-pop as "Kommunity-pop"

Wonseok Lee, Ohio State University

The significance of K-pop as an example of musical globalization has been discussed by many scholars from various fields. These studies, however, are based on the assumption that K-pop is a dance-oriented popular music performed by young Korean musicians. They also limit the meaning of K-pop as 'Korean' popular music. Given the fact that diverse social groups, languages, and musical genres are interwoven in the K-pop field today, it is necessary to contemplate the exact meaning of 'K' in K-pop, rather than 'Korean.' In her book, Kim Suk-Young (2018) suggests five terms for a new definition of K-pop; kaleidoscopic, keypad, Kleenex, ketchup, corporate pop. Yet, she rarely talks about the musical and ethnic diversity of K-pop. Thus, I would like to add a new definition: K-pop as 'Kommunity-pop.' This is because K-pop as a community has existed and affected global audiences. In this essay, specifically, I argue that the imagined community of K-pop cannot be fully explained by a single music genre ('popular dance music'), language or ethnicity ('Korean') by examining two K-pop groups: Jambinai and EXP Edition. Jambinai is a post-rock-oriented band informed by gugak (traditional Korean music). They exemplify K-pop's musical diversity, with a large fan base in Europe. EXP Edition is a K-pop group consisting entirely of non-Korean members. They challenge the narrow notion of ethnic purity in K-pop. Focusing on these two case studies, I address why K-pop should be more broadly and inclusively defined as 'Kommunity-pop.'

Multimedia supplement: <https://music.osu.edu/people/lee.8586>

What Women Want: Jewish Women's Singing Voices at Jerusalem's Western Wall

Mili Leitner, University of Chicago

The Kotel, or Western Wall, is Judaism's holiest place. Once a month, hundreds of women pray Shacharit, the morning prayer service, in the women's section at the main plaza. Different styles of prayer do not simply sound alongside one another; instead, liturgy is leveraged as a tool for protest and conflict as two groups of women perform their differing ideas about how women's voices should sound in public Jewish prayer. The first of these groups is the mostly American Ashkenazi Reform Women of the Wall, and their Haredi counter-protesters are named Women for the Wall. The former group approach Judaism from a Western feminist perspective that presumes gender equality as desirable and attainable, and yet choose to worship in a gender segregated area. The latter collective sing in this public space knowing that men are listening from the other side of the mechitza, challenging previous ethnomusicological literature that claims that due to kol isha, orthodox women will not sing outside of the domestic sphere (Adelstein 2013; Koskoff 1995 and 2004; Shelemey 2009). Beyond ideological differences, groups render liturgy audible in ways that are politically charged and that differ from one another despite their content being near-identical. Drawing upon ethnographic fieldwork and interviews, I present and assess diverse and sometimes seemingly paradoxical women's discourses about women's singing voices at the Kotel, including the significance of nusach, vocal quality in liturgy, denominational conflicts, and the politicization of women's intimate praying voices.

My Abuelo's Ghost: Ethnomusicology and Haunting

Matthew Leslie Santana, Harvard University

The primary reason I conduct research in Cuba is because my mother was born there, but this fact became increasingly obscured the longer I spent doing fieldwork on the island. Whenever I risked forgetting my fundamental motivation, however, I was reminded: Apartment hunting in Havana, I stumbled into places that were mere blocks from where my grandparents had lived in the 1950s. From my bedroom in one, I could see my mother's primary school; down the street from the other was the church where she was baptized. I experienced this as a kind of haunting, a sense of the presence of my deceased grandfather, my aging grandmother, and the version of my mother that might have been had they stayed on the island after the 1959 Revolution. In this paper, I question these hauntings as a part of my ethnographic methodology as a diasporic subject. I consider how these hauntings intersect with other fieldworkers' experiences of conducting "diasporic" or "halfie" ethnography. I interrogate how we experience our families' pasts as we do fieldwork to ask: Who visits us in the field, and why are we there to receive them? Relatedly, I reflect on my role as a "bridge" (Behar 1995) that connects my family across the divide of diaspora, asking why, how, and for whom we bridges try to mend these ruptures. Finally, I wonder what kinds of future directions hauntings and diasporic ethnography might suggest for the field of ethnomusicology.

"Fuck El Paquete!": Local Representations and Transnational Flows in Cubatón's Virtual Music Community

Mike Levine, University of North Carolina

When popular *cubatónero* Chocolate MC was released from a U.S. prison last year, one of the first posts he published on his popular Instagram page was a video message from Miami where he repeatedly yells "Fuck el paquete!". Chocolate MC

was referring to *el paquete semanal*, the popular USB memory stick-based platform that usually carries his music, along with other pirated media to consumers across Cuba. Cuban nationals secretly trade the device as an alternative to the limited choices found in Cuba's state run media. As Cuba remains one of the least connected nations in the western hemisphere, residents utilize the paquete as their primary means of finding global media, and the work of local artists. Chocolate MC, however, found that his music was unexpectedly banned from the device. Was this government interference, or a choice by the creators of *el paquete semanal* to silence the voice of a controversial Afro-Cuban performer? Drawing from internet and critical race studies, this report explores the effects of *el paquete semanal*'s circulations of the musical genre *cubatón* between Havana and Miami. I describe the emerging impact of Cuba's informal pirate media network on *cubatón*, and the transnational routes of its mostly Afro-Cuban performers. I argue that *Cubatón*'s popularity identifies new social formations existing not only outside their nation's political boundaries, but also outside its physical boundaries, extending outwards to Miami, Florida, and through virtual connectivity, across the world. Multimedia supplement: <https://music.unc.edu/people/graduate-students/mike-levine/>

Twice in a Lifetime: Remain in Light and the African Global Imagination

Sophie Lewis, Princeton University

In 2018, Beninese superstar musician Angélique Kidjo released her 14th studio album, *Remain in Light*, a track-by-track reimagining of the Talking Heads' 1980 album of the same name. At the time of the original record's release, African music was an important compositional influence for the Talking Heads, and critical reception of the album also emphasized its African aesthetics. Despite robust ethnomusicological scholarship on global popular musics, relatively less scholarly attention is devoted to nonwestern musicians' responses to Western interpreters of their music. Through a comparative study of the Talking Heads' and Kidjo's versions, I uncover how the African influences on the Talking Heads' 1980 album are reinterpreted, nearly 40 years later, by an African musician. I begin with the recording studio's compositional and mediating function for these artists, tracing its role in the creative process of both albums. Then, through analysis of the African musical elements on both albums, I use *Remain in Light* to loosen the conventional dialectic between Western popular musicians and their counterparts in the global south. As a counterpoint to the "Western global imagination" confronting its Other, an idea with which Veit Erlmann (1999), Steven Feld (1988), Timothy Taylor (1997), and others have cogently and critically engaged, I theorize cross-cultural music circulation in terms of the African global imagination. Finally, I argue for an acoustemological reading of Kidjo's musical response to the Talking Heads, one that engages with her music as an act of "knowing-with and knowing-through the audible" (Feld 1996).

Memory in Melody: The Place of Mohammad Omar's Music in Contemporary Afghanistan

Michael P. Lindsey, University of California, Santa Cruz

Mohammad Omar (1905-1980) was one of the most highly regarded musicians of Afghanistan during the 20th century. A prolific performer, composer, and teacher of the Kabuli rubab, Omar was influential in helping define Afghan musical aesthetics and practices from the 1950's through the 1970's, the "Golden Age" of music in Afghanistan. During his life, Omar was central in elevating the status of

the rubab to one of high musical regard and acclaim. Among his many contributions include modifying the instrument's construction and expanding its performance practices and repertoire. Omar is credited further with establishing a solo playing tradition on the rubab, the *naghma chārtuk*, which has become a standard repertoire for the instrument. In my one-hour lecture demonstration I discuss and perform a variety of Mohammad Omar's compositions on the rubab and situate them within the musical culture of Afghanistan. I trace the development of the *naghma chārtuk* as an Afghan art music genre and highlight the compositional and improvisational models that characterize Omar's style. I give additional attention to Omar's folk compositions, which synthesize a variety of traditional (*mahali*) musical forms and styles performed throughout Afghanistan. Finally, I consider current musical trends among rubab players in Kabul and examine how Omar's legacy has influenced musical composition and practice for contemporary musicians. My presentation references fieldwork I conducted among hereditary musicians in Kabul, Afghanistan and the Afghan diaspora in Fremont, California.

Musicking Peace: Aural Experiences of the Casamance Conflict in Senegal

Scott Linford, University of Cincinnati

Although Senegal is often viewed as a model of democratic stability, a secessionist movement in the southern Casamance region has spurred thirty-seven years of intermittent violence. Without formally rising to the level of a civil war, the violence is characterized as a "civil conflict" and has resulted in over 5,000 deaths since 1982. While warfare has materially affected many Casamançais, for others the conflict is experienced as the ever-present possibility of violence - a condition often evoked through reference to the habitual sounds of gunfire, bombings, and military sirens. Casamançais musicians have interacted with the aural and experiential dimensions of the conflict in different ways. Jean-Bosco Goudiaby, for example, posits music-making as antithetical to the soundscape of violence, viewing peace as a sonic condition defined not only by the *absence* of gunfire but by the *presence* of musical sounds. Combining local and diasporic styles, he also performatively calls into being an emergent youth identity defined by the common experience of violence and the desire for "a new Casamance" in which the underlying causes of the conflict are irrelevant. Other musicians, like *ekonting* players Boubou Diedhiou and Abdoulaye Diallo, have composed songs in traditional styles that evoke harrowing personal experiences of violence and frame the conflict in terms of family relationships and cultural geographies particular to a Jola ethnic worldview. In this paper, I consider not only the responses of Casamançais musicians to the ongoing conflict, but how music-making itself is understood as intrinsic to producing peace and mediating experiences of war.

Composing Sound Fragments and Archival Afterlives

Noel Lobley, University of Virginia

Sounds have been taped in Africa for more than half a century, and for most of this history, the recordings have been treated as objects to be collected and preserved. But what erased and untold stories about human encounters are heard when ethnographic sound fragments are publicly re-purposed? I illustrate some long-term collaborative curatorial projects designed to re-imagine one of the world's largest collections of field recordings from sub-Saharan Africa, taped by Hugh Tracey, and housed at The International Library of African Music, in South

Africa's Eastern Cape. Tracey's taped folklore survey of half a continent made full use of the speed, tone quality, portability and playback possibilities of magnetic tape to produce highly professional recordings always designed for publication and use. Building on interdisciplinary approaches from material anthropology, sound art, and composition, I explore the sound stories that unfold through collaboration with Xhosa artists. Together we explore ways to publicly share selections of Tracey's Xhosa tape recordings, mobilising memory, local story telling, and other performed responses. I illustrate what happens when ethnographic sounds are taken out of archival storage and re-socialised in community spaces, from schools to taxis, arts spaces to old peoples' centers, from street corners to local shebeens, yards and homes. By foregrounding the overlooked and erased human stories that can be found when decades of colonial recorded heritage is released from reels and shared among local communities, I consider the animating role that imaginative artistic practice plays in re-telling the histories that Tracey tried to tape.

Animating the Archive: "Golden Age" Records and Cantorial Revival in the Brooklyn Chassidic Community Today

Jeremiah Lockwood, Stanford University

In this chapter I discuss the role classic cantorial records play for young singers in the Chassidic community in Brooklyn, NY and the specific affordances and limitations Chassidic identity offers aspiring artists. Drawing on the music and careers of singers such as Yanky Lemmer and Yoel Kohn, I explore how young aspiring cantors instantiate creative communities of practice that cross the divide of mortality to include voices of recorded star cantors of the "Golden Age" as mentor figures. Young Chassidic cantors build their musical repertoire and their career aspirations on the work of early 20th century cantors. The music of this important period in Jewish musical life has a particular salience for Chassidic singers for whom the synthesis of Eastern European Jewish liturgical forms and Western art music has sustained relevance. In the contemporary Chassidic music scene, pop music forms are normative and cantorial music has the status of an elite art form. Recourse to the genre of classic cantorial recordings is an anti-conformist stance, not a "natural" career path that is sustained or encouraged by the institutions of the community. Establishing a career as a cantor allows Chassidic singers to create new forms of community and to self-author a path as an artist out of the specific affordances of their cultural world. Through ethnographic evidence drawn from participant observation, interviews and video analysis, this chapter demonstrates how young cantors use the materials of an old, audience-challenged and partially dormant musical culture to construct multi-dimensional identities as artists.

"El Santo Coyote": Ghost Smuggling *Corridos*, Survivor Testimony, and the Sanctification of the Undocumented Transborder Experience

Teresita Lozano, University of Colorado, Boulder

Mexican immigrants to the U.S. are feeling increasingly targeted by anti-immigrant rhetoric, most notoriously President Trump's demands for the infamous "Wall." Feelings of imposed criminal identity have led to new trends of *corrido* performance and composition centered on Cristero martyr Saint Toribio Romo, the unofficial patron of undocumented migrants, killed in 1928. Cristeros were post-Revolutionary rebels who led the 1926-1929-armed rebellion *La Cristiada*, against the Mexican government in response to military enforcement that suppressed their identity. Cristero resistance was first encoded in 1920s *corridos* depicting

governmental oppression and religious persecution. A century later, new *corridos* have become vehicles of religio-political activism and survival, expressing the perils of undocumented migration and accounts of the ghost of Saint Toribio guiding undocumented migrants. In these *corridos*, Saint Toribio is the Holy Coyote, or the holy smuggler, and his ghost appears to migrants during transborder violence and near-death situations that require miraculous intercession. These *corridos*, disseminated through the safety of digital, anonymous platforms, depict the migrant journey in the face of extortion, border patrol brutality, and death in the desert. Drawing on my ethnographic work in both Mexico and the U.S., Paredes and Herrera-Sobek's analysis of smuggling *corridos* in immigrant lore, and Joshua Pilzer's discourse on "survivor's music"--where listening is "capable of inaugurating political movements" (2015)--I explore how these *corridos* serve as musical activism for potential border-crossing survivors, exemplifying their performance and exchange as means of negotiating the risk of violence and death in an act of sanctified defiance.

The Construction of "Enchanted Golden Triangle" through Music and Dance in a Yunnan Diasporic Community in Taiwan

Hsin-chun Tasaw Lu, Academia Sinica

This paper examines the creative processes that, through music and dance, a Yunnan community in northern Taiwan tactically performs a cross-border culture to boost local tourism. In the processes, the people select particular music and dance performances from their past of living in the Thai-Myanmar borderlands, which has been dynamically constructed in different settings of historical, national, and cultural "marginalities." By highlighting a multiplicity of "marginalities" as a unique cultural marker, today they have successfully developed a contemporary commercial spectacular zone named "Enchanted Golden Triangle," an exotic borderland for visitors to experience. However, such processes do not go uncontested. Drawing upon the key notion in the borderland studies that views borderlands as sites enabling those dwellers to negotiate tensions, this paper explores negotiations exemplified by music and dance between their quotidian routines and festival peculiarities, between different Yunnanese ethnic cultures, and amongst Myanmar Chinese, Thai Chinese, and diverse minority others crossing the frontiers of historically defined Golden Triangle. Today the demand of local economic growth based on cultural tourism has leveled the important cultural differences and contradictions within these subgroups. Moreover, this study is a response to the critical concern in borderland studies that there is "the tendency to construct the border crosser or the hybrid...into 'a new privileged subject of history'" (Pablo Vila 2003: 307). Moving beyond the boundaries of ethnicity and class, my case study also focuses on the artistic productions of the three dance organizations in the community to illustrate the deep-within economic and political ramifications.

From Egypt to America and Back: The Local vs. the Global in the Music of American Belly Dance

Ann Lucas, Boston College

In twentieth-century America, multiple immigrant communities from the Middle East became important propagators of a type of dance often referred to in English as belly dance. As the Middle Eastern nightclub became a fixture of many American cities, immigrant club owners put bands of immigrant musicians on stage with solo dancers who were often not from the dance's constituent Middle

Eastern communities. Most of these venues disappeared in the twenty-first century, yet belly dance has remained a hobby for American women far beyond its immigrant roots. With very few immigrant venues or live bands to work with, hobby dancers today work extensively with recordings of music and have few connections to the communities who first sponsored this type of dance performance in America. This paper examines how different Egyptian songs used in American belly dance demonstrate the specific conundrum of the dance's changing context: "Ya Mustafa" from the 1970's and "Adulla' 'ala keefak" from the early 2000's. Originating in Egypt, both songs reference distinctly Egyptian musical tropes of Alexandria not recognized outside of Egypt. Thus local bands played "Ya Mustafa" for an American style of belly dance tied to a broadly-defined pan-Mediterranean immigrant context. Conversely, recordings of "Adulla' 'ala keefak" from Egypt related to Egyptian and even Alexandrian cultural references in the dance overseas. These divergent interpretations of Alexandrian musical style demonstrate a connection between the rise of "authentic" Egyptian belly dance in America and the alienation of American dancers from local Middle Eastern immigrant communities.

Making Difference with World Music: Gender Empowerment and Contemporary Hakka Music in Taiwan

Ai Mei Luo, Asia Culture Centre, South Korea

During the latter half of 20th century, "world music" emerged as a lens for the western ears to approach the "Other" sounds. With the intensification of globalization and culture exchanges, world music began to pave the ways for the "small locals" to realign themselves globally and locally. My paper explores how world music mitigates the complex gender negotiations between traditional ethnic Hakka cultures in a rapidly modernizing Taiwan. Focusing on the songs of a Taiwanese Hakkapop singer-songwriter, Lo Sirong (b.1960), I examine how world music intersects with local cultural discourses in the negotiation of gender roles and female empowerment. By analyzing Lo Sirong's personalized vocal expressions, her musical strategies, and the audiences she communicated with, I suggest that world music challenges the traditional way of thinking about Hakka woman through multilateral, non-hierarchical cultural connections, and enabling the female subject to express her roles and experiences in ways that were socially unrecognized and unacceptable in the traditional setting. Moreover, by acoustically and aesthetically relating Hakka women with the African American and other non-Hakka people, as shown in her album, *More than One* (2015), world music motivates positive changes in the segregated status of Hakka artists, and alters the stereotypical social images of Hakka women into an active and multifaceted character in modern contexts. I also argue that world music underpins a process of becoming that propels the transformation of Hakka ethnicity within the more liberal context of Taiwan.

"We Shall Wear the Crown:" Singing for Freedom, Mobilizing Civil Participation in Postcolonial Uganda

Charles Lwanga, University of Pittsburgh

On November 10, 2018, Ugandan politician and popular music star, Robert Kyaggulanyi (a.k.a Bobi Wine) premiered a hit single, "Kyarenga," (She is Overwhelming) at his One Love Beach in Busaabala, an outskirts of Kampala, Uganda's capital. At this concert, Wine also launched a new song, "Tuliymbala Engule" (We Shall Wear the Crown), which moved the audience into overwhelming

excitement. Going viral on social media, the song, which takes its title and melody from Christian hymnody, condemns Museveni's authoritarian governance and reassures the people of Uganda that victory shall be won if only they actively participate in the struggle for a smooth transition of power. Controversial for its political motive, the song prompted criticism from Evangelical pastors, while others defended it for involving God in the struggle for freedom. Consequently, the state banned Bobi Wine's concerts in the country. Shortly thereafter, Ms. Peace Mutuuzo, Uganda's minister for Gender, Labor and Social Development announced that her ministry would draft new laws regulating performing artists within and outside the country. Drawing on Street, Hague and Savigny's (2007) framework of music and political participation to discuss data from fieldwork in Kampala, Uganda, I examine the socio-political circumstances that gave rise to Wine's song, "Tuliambala Engule," and analyze the structure and idioms that Wine employed to articulate power and politics against the backdrop of a sacred aesthetic. By discussing competing interpretations of the song, I contend that the organization, legitimization and performance of "Tuliambala Engule" has enhanced civil participation more than before.

Political Party Patronage and Musical Labor in Mumbai, India

Julian Lynch, University of Wisconsin-Madison

Throughout India, music comprises an integral aspect of Hindu religious festivals. In the city of Mumbai, Hindu festivals have come to assume particular significance in recent decades. Festivals now represent an indispensable part of local political campaign strategy, with politicians sponsoring the largest events during festivals as a means of connecting with key "vote banks." With this increase in political interest in festivals, discrete festival celebrations have become consolidated into a prolonged "festival season" that continues through roughly half the calendar year and has cultivated its own informal economy centered on festivals. With large amounts of money at their disposal, politically backed festival planning committees have come to occupy a crucial role as employers within working-class Marathi speaking communities, where jobs have been scarce since the decline of Bombay's textile mills in the 1980s and 1990s. Under such economic conditions, a system of patronage has developed between politicians and musicians who rely on festivals for work opportunities. This paper examines the activities of the members in a "banjo" group, a variety of street band named for its historical usage of amplified bulbul tarang, aka shahi baaja or "Indian banjo." Through this case study of banjo musicians, I will demonstrate how Mumbai's festival season has dramatically transformed the dynamics of musical labor in local communities as well as the political landscape throughout the entire city.

Music and Anti-Muslim Hatred in Myanmar

Heather MacLachlan, University of Dayton

The International Fact-Finding Mission of the United Nations has condemned Myanmar's treatment of Rohingya people as one of the world's worst instances of ethnic cleansing, calling it "genocidal in intent." The Rohingya are only one of many Muslim communities in Myanmar, a number of which have been subject to violent attacks by Buddhists in recent years (Wade 2017). This presentation explains the role that music plays in fostering anti-Muslim prejudice in the country's majority Buddhist population. I present an analysis of the lyrics and accompanying videos of a corpus of recently recorded songs, all available on Youtube, and argue that these songs constitute hate speech, or better said, hate

music (Kahn-Harris 2004). Several ethnomusicologists have called for investigations into whether music incites violence (Johnson and Cloonan 2008; O'Connell 2011). Putting these scholars in dialogue with recent legal scholarship on incitement (Benesch 2008), I further argue that while these songs clearly arouse racist hatred in their listeners - evidenced by the comments responding to the videos - they cannot be held responsible for inciting attacks on Muslims in Myanmar. It is clear, however, that this hate music promotes an "exclusionary ideology" which, as scholars of genocide have shown, is a risk factor that increases the likelihood of the occurrence of genocide by two and half times (Harff 2003). The songs are therefore complicit in the tragic events in Myanmar, as is Youtube, which makes the songs available to all Myanmar citizens with an internet connection.

Sounds of Bulgaria's WWII Memorials and the Just Quiet of the Forgotten Out Loud

Ian MacMillen, Oberlin College

In contrast to memorials in many other East European capitals once allied with Nazi Germany, Sofia's central monuments represent resilience and sparing of human life during WWII while commemorating its endangerment thereafter. Situated in close proximity, The Memorial to the Saving of Bulgarian Jews (2016), The Monument to the Soviet Army (1954), and The Memorial of the Victims of the Communist Regime in Bulgaria (1999) present official narratives from several periods and are common sites of touristic and musical interaction within Sofia's urban landscape. Visual interventions, from graffiti to outright removal, frequently contest or reframe officially sanctioned readings of them; yet in the context of far-right nationalist agendas clamoring for media coverage, memorials' sonic politics involve struggles over perceptual attention as much as interpretation. Visitors happen upon the monuments simultaneous to hearing protests, traffic, sirens, bells, gaida (bagpipe) buskers, raves, outdoor salsa dances, and Orthodox chant. Based upon participant-observation of the sounds of (dark) tourism and other practices at these sites, and upon interviews with their visitors, designers, caretakers, and guides, this paper examines the memorials' planned and unplanned sonic interventions in Sofia's soundscapes. While officially these sites memorialize through overt sonic significations of presence (survivors' iconic voices; indexes of victims), I argue that common perception (and distraction) at "lower levels of attention" (Kassabian) engages alternative semiotics. Sounds come to signify absence, to erase (or cause people to neglect) presence, enabling an alternate "archival fever" (Derrida) that enacts justice not through cacophonous remembrance but through strategies of forgetting out loud.

The Changing Discourse on Female Timbre in Pakistani Popular Music

Muhammad Malik, National College for the Arts

The 21st century of Pakistani music is marked with the reformulation of traditional practices and discourses to create new music. In this perspective, this paper will focus on the changing discourse on female timbre in Pakistani popular music through a combination of history and ethnographic information. Previously, full-throated voice symbolized female sexuality due to the background of the female singers who mostly hailed from the courtesan milieu. These singers served the popular industry, particularly Punjabi cinema that is considered as a pastime of working class and peasantry. Now the female rock, pop, and fusion singers who hail from the urban middle class and elite have appropriated this timbre. They

have established their popular credentials and won prestige. Their music caters to the urban middle class that is exposed to the international popular music. Besides adding a new perspective to the Pakistani music, this paper endeavors to contribute to the emerging literature on female musicians in South Asia in which Pakistani singers are yet to be represented.

What is Japanese-Brazilian? Different Modes of Japanese Identity in Music by Nikkei Brazilians

Noriko Manabe, Temple University

A hundred years after they first arrived, Japanese-Brazilians (Nikkei) have varied experiences and attitudes that do not fit a single narrative. Most Nikkei today are mixed-blooded, and many melt into Brazil's multiracial tapestry. They may choose to acknowledge or ignore their heritage depending on social circumstances, while non-mixed Nikkei are viewed as Japanese in Brazilian society and need to reckon with this identity (Linger). These Nikkei may think of their home as an imagined Japan, but this "home" differs depending on the generation and personal or family experiences with war trauma, discrimination, or guest-working in Japan. Based on interviews with Nikkei hip hop, rock, and experimental musicians, this paper considers the meanings attributed to Japaneseness in Brazil through their music. They differ in their willingness to engage in "Japanese" aesthetics or presentation, depending on personal experience. Mixed-blooded musicians like Curumin or Roberto Ogi feel a connection to their Japanese heritage and occasionally incorporate Japanese samples and themes, as in Curumin's Japan Pop Show, a nostalgic look at his childhood. Yudi Tamashiro's Japaneseness is a large part of his presentation. Non-mestiço musicians Dudu Tsuda and Cherry Taketani had starkly different approaches to Japanese heritage. Tsuda cultivates a "Brazilian" presentation and cosmopolitan aesthetic but has explored Japanese aesthetics such as ma (space). Taketani proudly referenced her Japanese heritage and found family among Japanese and global metal fans. I thus contemplate the ideological issues behind presumed groupings like Japanese-Brazilian, given the complexities of a country's image interposed against the infinity of diasporic experiences.

The Rosalía Polemic: Gypsy-face Minstrelsy, 'Cultural Appropriation,' and Ethnic Relations in Spain

Peter Manuel, John Jay College, CUNY Graduate Center

In 2018, Spanish singer Rosalía (Vila Tobella) became an international superstar with the release of her pop-flamenco album *El mal querer*, and especially its single 'Malamente,' which won two Grammy awards. Many Spaniards have appreciated Rosalía for her originality, her feminist message, her global popularity, and the way she has drawn younger audiences to flamenco, whether in hybrid or traditional forms. Within the flamenco world itself, however, Rosalía has provoked bitter polemics, which have raged in social media, newspapers, and other forums. Particularly controversial have been the song and video 'Malamente,' in which Rosalía--a non-Gypsy from a middle-class family in Catalonia--poses as a housing-project Gitana (Gypsy), using Gitano slang and pronunciation, and wearing typical Gitano ghetto-girl attire and makeup. While many Gitanos enjoy her music, several spokespersons have accused her of an offensive form of "cultural appropriation" which could be characterized as a latter-day blackface or, more properly, Gypsy-face minstrelsy. Rosalía, it is said, has 'opened an old wound,' involving a complex set of issues. In this presentation, I explore these contestations, which involve such themes as: the historical status of Gitanos in

Spanish society; the ongoing Spanish ambivalence toward Gitanos, encompassing both disdain, and a history of fascination, adoption of Gitano fashions, and Romantic exoticizations; the status of these traditional attitudes in a contemporary Spain informed by modern conceptions of human rights and multiculturalism; and finally, the ways in which the controversy illuminates complexities and contradictions in ongoing debates about "cultural appropriation."

The Contemporary Path to Alevi Zakirhood: Reflections on the Urban-Rural Divide in Turkey and the Bulgarian Diaspora

Irene Markoff, York University

Through the singing of mystical songs in the Turkish vernacular (Deyişler Nefesler) to the accompaniment of the bağlama/saz (folk lute), the Alevi musical specialist (zakir) embodies ritual expressions of piety and enlightenment by recalling and reinforcing theological motifs, esoteric teachings, values and ethics. His/her role is on an equal footing with that of the religious guide (dede) in devotional assemblies (cemler) that occur in both urban and rural settings. Although many scholarly studies have addressed the central liturgical elements of the cem, such as the role of the twelve services, the recited blessings, the sacred dances (semahlar) and the zakir's repertoire, little attention has been paid to the process of becoming a zakir. This paper will begin with a brief discussion of Ulaş Özdemir's (2016) recent study of significant transformations in the training and practice of zakirs in Istanbul's cemevler (cultural and religious centers) that deviate from traditional master-apprentice norms. The discussion will then shift to its main focus, namely an ethnographic account of the grassroots attainment of zakirhood in the rural-based, Alevi-related communities of Deliorman (northern Bulgaria) and the Eastern Rhodope Mountains region (southeastern Bulgaria). Based primarily on research conducted in Bulgaria, case examples of two master zakirs and two young candidate zakirs will shed light on the lengthy process of the strict, rule-bound rites of passage required to achieve official zakir status in the rural Bulgarian context as compared to the Alevi institution-driven, and standardized, skills-based courses now available in urban Turkey. Videos will accompany the presentation.

Erasure and Eco-musicology in the Upper Snake River Basin

Kimberly Marshall, University of Oklahoma

Every June for the past decade, the descendants of the indigenous people who were militarily removed from southwestern Idaho in 1869 gather again on their traditional grounds (now a city park) in Boise, Idaho. This Return of the Boise Valley People (RBVP) gathering is a celebration of culture: combining oral narratives, cultural demonstrations and musical performances in an attempt to reunite the scattered descendants and educate the settler public about Boise's indigenous stakeholders. Building upon several years of field data and interviews, I have argued elsewhere that stakeholder tribes use the arts at this event to re-establish their (un-ceded) claim to the Boise Valley. But the RBVP gathering also includes presentations by the Upper Snake River Tribes Foundation (USRTF), an environmental advocacy coalition created by area tribes for unity in protecting and restoring the Snake River Basin to a "natural condition." Taking an eco-musicological perspective (Pedelty 2012, 2016), in this paper I demonstrate how the work of combating representational erasure at the RBVP gathering through music and the arts is linked to the environmental advocacy of the USRTF, in asserting tribal sovereignty over the protection of Southern Idaho's fish, wildlife,

land, water, and air. I build upon Indigenous Sovereignty literature (Dennison 2012, Singer 2001) to argue that the co-production of the poetic to the environmental are linked in indigenous conceptions of sovereignty, with implications for future work in projects of indigenous eco-musicology, as well as ethnomusicological interpretations of indigenous actions with international impact, such as the protest at Standing Rock.

Listening Intersectionally to Gentrification in Washington, DC

Alison Martin, Indiana University-Bloomington

In this paper, I introduce "intersectional listening," an intentionally speculative mode of listening that challenges us to hear multiple axes of analysis. Intersectional listening refutes the consideration of only race, class, or gender, instead encouraging a listening practice that refuses the language of either/or and instead lives within the both/and. I introduce this framework in the context of my dissertation project, which employs intersectional listening to explore the musical and sonic dimensions of gentrification in Washington, DC. Gentrification has taken the nation's capital by storm in the past two decades, creating deeper divides between what many understand to be federal Washington and local DC. Narratives of gentrification bring tensions about race, class, and inequality to the surface, and my project explores the sonorities of these tensions, specifically regarding black residents and musicians. Drawing on fieldwork conducted in Washington, DC in 2018, I explore how to listen intersectionally; not only focusing on race, class, and gender, but also to pasts, presents, and the speculative sonic future. I argue that listening intersectionally to gentrification has the potential to change the way we hear black life, shifting narratives from two dimensional stories of displacement to multidimensional understandings of what it means to make sound in spaces that are becoming more exclusionary by the day.

New Directions in the Study of French Traditional Music

Roger Mason, University of Miami

With the death of Claudie Marcel-Dubois, head of the traditional music department of the National Museum of Folk Arts and Traditions in 1989, the tasks of collecting, archiving, and analyzing French traditional music were filled by regional associations and independent musician researchers from the French folk revival. Although this painstaking work had been progressing along a parallel track since the 1960s, it was largely unrecognized by mainstream French ethnomusicology. However, the 2019 International Ethnomusicology Colloquium in Marseille, France showed a new interest in these revivalist and regionalist singers, musicians, dancers and instrument makers. Many performers were featured in the colloquium, highlighting live music-making as an indispensable base for scholarly research. This newfound scholarly emphasis on live music also relegated dry research papers, dusty archives, and exaggerated preservationist attitudes to a secondary role. Drawing on my first-hand experiences working with Marcel-Dubois and participating in the 1960s folk revival in France, this paper situates the Marseille colloquium in relation to French ethnomusicology's past and present. I argue that the work of the colloquium provides both a window into the history of France's museum-based ethnomusicological practices while also signaling new directions for the study of the country's traditional folk music.

The Role of Social and Economic Structures in Building Chicago's Mariachi Education Pipeline

Joseph Maurer, University of Chicago

How does a young woman from Chicago--a city with a short history of youth mariachi programs--lead her ensemble to first-prize recognition at a national mariachi conference? Taking this subject-centered narrative as a point of departure, this paper works toward a system-level analysis of a broader question: How, in a 21st-century U.S. city, does a community of people develop a youth music learning infrastructure from scratch? I argue that Chicago's mariachi education system represents a hybrid between a school-based pipeline model and a community-based transmission model. This paper builds on recent scholarship documenting the rise of formalized mariachi education in the U.S. (Salazar 2011, Ricketts 2013, Garibay 2017). Most scholarship has focused on the Southwest's long history of school and university-based programs. In Chicago, by contrast, the majority of programs have developed in the past ten years. Rather than expanding from university hubs (as with UCLA) or being led by public school administrators, Chicago's mariachi education expansion has been driven by community-based nonprofit organizations. The current landscape is a public-nonprofit hybrid, in which school-based instruction serves in part as a feeder for city-wide programs such as the Chicago Mariachi Project (CMP). I draw on ethnographic research with CMP's leaders, teachers, and students to explain the network of social and economic structures and institutions that led to the development of this system. Chicago's approach to mariachi education is juxtaposed with youth orchestras and school-based jazz instruction to question the potential future paths afforded by this model.

Identity and Nationality in the "Japanese Rock Debate": or How English Rock Lyrics Came to a "Happy End"

Michael McCarty, Salisbury University

In the early 1970s Japanese rock music underwent a revolution, not in musical style but in lyrics. Most rock bands since the 1960s from the so-called "Group Sounds" genre--heavily influenced by British and American rock & roll--had preferred to set their rock music to lyrics in English. But newly emerging bands such as Happy End began advocating making rock with Japanese lyrics. A battle between these two approaches marked publications in the new Japanese rock press, and manifested itself in the commercial and critical success of the songs and albums released by 70s rock bands on both sides. The eventual success of Happy End's approach led to the wholesale adoption of Japanese lyrics by all future rock bands and J-pop bands today. More than a historical curiosity, this "Japanese rock debate" was a site where enduring conflicts of identity, culture, nationalism and self-expression could be negotiated. For their part, advocates of English lyrics had intriguing ideas of how rock music was a universal medium not tied to national differences, while their opponents saw music and lyrics as a personal or national expression for which a "foreign" language was inadequate. Yet, ironically, the artists who embraced Japanese lyrics were often accused of producing music that was more imitative of western music than that of their counterparts. I argue these tensions of identity and culture are not unique to Japan, but are endemic in the spread of globalized mass culture and the history of the modern nation-state itself.

Hearing the Affective Geography of Richmond Virginia

Andrew McGraw, University of Richmond

The soundscape of Richmond Virginia, historic capital of the confederacy, reveals an affective geography haunted by a legacy of racial oppression. Sound and music are policed by a byzantine assemblage of sound ordinances, zoning, alcohol laws and permits that disproportionately impact African-American communities (57% of the city population). Historic segregation and redlining and contemporary school-district gerrymandering, punitive surveillance and mass incarceration generate discontinuous soundscapes across the city. In this presentation I combine new digital humanities technologies with contemporary theories of "affective geographies" (Navaro-Yashin 2012, Gray 2013) and "sonic atmospheres" (Schmitz 2011, Riedel 2018) to analyze how sound both reveals and modulates the affective experience of place. I argue that Feld's phenomenological concept of "acoustemology" (1996) is insufficient for an analysis of the affective geographies of complex communities because it presupposes an individualistic humanism. In this presentation I adapt the relational ontology of the shared-felt-body from neo-phenomenology to describe the ways in which sound coalesces communities. In complex spaces such as Richmond, the acoustic territories (LaBelle 2010) that emerge from de jure and de facto forms of segregation map the affective geographies of collective experience. Using the ArcGIS mapping platform to combine quantitative data with ethnographic interviews, I show how sound reveals Richmond's highly racialized affective geography: soundscapes of melancholy and oppression, of safety and community, of utopian imaginations. I demonstrate how the combination of these new technological and theoretical developments extends previous ethnomusicological analyses of "music scenes" (Straw 1991, Bennett and Peterson 2004, Slobin 1993).

Mobilizing Argyll's Traditional Music for Sustainable Economic and Cultural Growth in the Rural Creative Economy

Simon McKerrell, Newcastle University, UK

Cultural policy research in recent decades has focused upon urban and national settings, both because of the growth of cities, and the desire to conjoin the creative economy with urban regeneration and national economic growth. Using evidence from detailed ethnographic fieldwork, this paper examines how the rural creative economy can mobilize traditional music for sustainable economic growth in Argyll and Bute, Scotland. Citing evidence from musicians, festival organisers, tour operators, business owners and civil servants, this paper examines how key rural issues such as geographical dispersal, internet connectivity, festivals and infrastructure, social disconnection, and commercialization of intangible cultural heritage are understood in the musical life of Argyll and Bute, Scotland. We advocate for greater ethnographic engagement with local communities in order to provide a more sophisticated, real-world understanding of rural cultural policy. This builds upon the observation that micro-enterprises are now the most characteristic structure in the creative economy (Schlesinger, Selfe & Munro, 2015) and that these (including musicians, bands, festivals and tour operators) are largely left out of regional or national statistics in the creative economy. Furthermore, almost all of the attention on creative industries relies on notions of proximity in cities (Gibson, 2010; Harvey et al., 2012; Luckman, 2012) and this more confined and limited research into a highly dispersed rural creative economy based upon ethnomusicological fieldwork highlights the importance of appropriate research methods that engage multiple voices across the region.

Queering the Batá: Yoruba Cosmology and Gender-Exclusionary Drumming Practices within Santería

Myles McLean, University of North Texas

Within the Afro-Cuban religion of *Santería*, the consecrated *batá* drums used during the *Toque de Santo* ceremony are exclusively played by heterosexual men. Many justifications for excluding women involve assumptions of cisgender identity, especially regarding menstruation. The current research concerning the exclusion of gay men similarly only considers cisgender experiences. Transgender *santeros*, however, have been largely unacknowledged in present scholarship. These perspectives are especially valuable because of *Santería*'s appeal to LGBTQ followers, the many existing queer interpretations of the *Orishas* (deities), and the relative fluidity of gender designations among the *Orishas* and practitioners. With the recent rise in transgender activism and the increasing visibility of LGBTQ *santeros*, especially in major urban centers known for their queer communities such as New York City and San Francisco, trans experiences will only become increasingly relevant within *Santería*. In this presentation, I will first explore general aspects of Yoruba cosmology and worship practices in the Americas as they relate to understandings of gender, including some queer interpretations of these topics. Then, I will explore the cosmology surrounding the *batá* and the common justifications for excluding women and gay men from particularly playing the consecrated *batá*. By synthesizing this information with the current politics surrounding transgender identity, I will then discuss possible justifications for allowing or disallowing transgender women, transgender men, and nonbinary people from playing the consecrated *batá*. Finally, I will advocate for ethnographic study of transgender *santeros*, particularly in regard to music-making practices. This paper is sponsored by the Gender and Sexualities Taskforce.

Alternative Facts and Fake Sounds: Vaporwave and the Influence of Advertising on the Content of Popular Music

Ken McLeod, University of Toronto

Western culture is hyper-saturated by advertising and corporate branding touchpoints resulting in an ever-increasing merging of advertising and popular music. Artists align themselves with corporations to the point where jingles written to promote various products become successful pop singles. In a process described by marketing executives as "reverse engineering," Justin Timberlake ("I'm Lovin' It," 2003) and X Ambassadors ("Renegades," 2013), for examples, created chart-topping songs directly tied to advertising campaigns (McDonalds & Jeep-Chrysler respectively). Marketers have also created a huge demand for 'sound-alike' artists--studio constructed acts who, in a form hyper-reality, closely imitate the sound of 'real' songs of famous artists but who are commercially licensed for a fractional price of the original. Countering this convergence are new musical genres that contest the accelerating ubiquity of contemporary commercialism. Online genres, such as vaporwave, creatively re-purpose the pre-existent sounds of advertising jingles, easy listening commercial pop, and the designed sounds of various products (computer and app start-up chimes for example), to critique consumerism and capitalism itself. Drawing on interviews with marketers and artists and engaging theoretical perspectives from Baudrillard, Steigler, and Noys, this paper analyses the accelerating impact of marketing initiatives on popular music content and resultant changing conceptions of authenticity. Engaging in a type of 'deliberate dissonance' (Noys), these forms of popular music create virtual realities that, much like 'fake news' and 'alternative facts', deliberately distort our construction of reality.

Tape and Its Tongues: Language, Voice and Tape Recording ca. 1950

Peter McMurray, University of Cambridge

Tape recording was invented and developed in Germany in the 1930s, but quickly spread to Allied Countries as a spoil of World War II. By late 1947, the first commercial recorders were available in the United States and Alan Lomax began making his first tape recordings at that time. Within a few years, tape had become a standard medium for ethnomusicology and set the stage for a new, emergent narrative of the discipline's history in which audio recording (e.g., phonograph, gramophone) took on a new centrality in shaping ethnomusicology. Yet paradoxically, very few ethnomusicologists wrote any theoretical reflections on how tape recording was impacting their research, or might do so in the future. Some aspects of that impact can be seen in the expansion of particular techniques like transcription and the circulation of copies of recordings - including the clear possibility of commercial value in selling those recordings. In the neighboring disciplines of anthropology and linguistics, tape took hold somewhat slower but made more dramatic impact. Anthropological linguists in particular had opposed making audio recordings prior to tape because of how poorly gramophones reproduced speech; instead, they opted to rely on dictation and real-time transcription. But even more substantially, tape offered a set of choices and thus a set of decisions to be made, a point elaborated on by many leading figures of the day, drawing attention to recording history (Nettl), best practices and equipment (Merriam) and the possibility for more experimental forms of recording (Wade).

The Limits of Freedom: Cross-Styletic Collaboration and the Politics of Inclusion in Contemporary Experimental Music

James McNally, University of Illinois at Chicago

Scholars often conceptualize cross-styletic and cross-cultural collaboration as an endeavor with considerable creative potential (Borgo 2018:1022; Stanyek 2004:100) but also serious issues arising from power differentials, essentialist notions of culture, and processes of exclusion (Appiah 1992:26; Meintjes 1990:47). In this paper, I address the ways in which gender profoundly shapes such encounters, focusing on the dynamics of a large and highly networked scene of experimental musicians from diverse backgrounds in São Paulo, Brazil. The participants in this circuit hail from a variety of institutional backgrounds and incorporate practices from a range of styles, from free improvisation to experimental hip hop to local practices such as capoeira and forró. Integrating fifteen months of ethnographic field work with social network analysis of the São Paulo scene's collaborative relationships, the paper discusses how systemic gender-based exclusion limits the creative potential of cross-styletic collaboration and the strategies that female musicians have developed in response. As a case study, I discuss the experimental music collective Dissonantes, whose members organize concerts devoted to showcasing the work of female experimental musicians. Following a discussion of the obstacles the collective has faced, I address how the concert series has invited new musicians into the scene, facilitated new collaborative relationships between artists from disparate genre backgrounds, and created a supportive space for experimentation. The paper concludes with a discussion of the ways in which initiatives such as Dissonantes can provoke new ways of thinking about the limits and possibilities of collaborative creativity across traditional cultural and stylistic boundaries.

A Musical Reaction to the East: A Case Study of Female Pipa Musicians in the United States

Yuxin Mei, University of North Texas

Over the last decade, many traditional Chinese musicians have immigrated to the United States and have become diversely active, both in economic, cultural, and artistic realms. Among these new immigrant musicians, an increasing number of them are women *pipa* players. The world of professional *pipa* performance was dominated by men until the late 1990s when a tremendous number of women gained more opportunities to study, perform, and become professional musicians than ever before due to the establishment and development of Westernized conservatories in China. This dramatic gender reversal reflects the fact that *pipa* music became devalued or depowered compared to the Western music taught in the Westernized conservatories of China. However, *pipa* music is not exclusively associated with Chinese traditional music, but also with the notion of "entertainmentization," a term I adopt from Erkki Karvonen's (2009) work on current European political report. For these recent Chinese immigrants, performing *pipa* might not be their means of subsistence, but rather serves as a practical tool of obtaining legal status and expanding their places of residence beyond traditional Chinese immigrant communities, as well as collaborating in diverse popular music genres. I argue that the diversified performances seen within *pipa* music in the United States, seem to be a compromise made by these female musicians for broadening their horizons of musicianship; however, this should also be considered as a resistance or negotiation and a reaction against the criticism of devalued female *pipa* music in the musical academia in China.

Singing For Their Lives: Students' Musical Responses to Mass Violence in Schools

Katherine Meizel, Bowling Green State University

The idea of voice as agentive value has had a powerful influence in Western politics, and a deeply intertwined relationship with discourse about democracy and agency. Though 21st century neoliberal rhetoric relies heavily on such metaphors of voice, it typically fails to support true social, political, or economic agency. But recently, young U.S. musicians have highlighted the efficacy of voice as both a sonic and symbolic mode of resistance to neoliberalism, particularly to the influence of the gun lobby on policy-makers. In early 2018, a broad student movement emerged against mass shootings in U.S. schools, and thousands of teens participated in a series of planned events. The largest, hashtagged #MarchForOurLives, took place in the nation's capitol and in cities all over the country. Many explicitly sang and talked about the power of "raising your voice": the power to tell the stories of those who could no longer do so; to remind legislators and peers that teenagers are near-future constituents on the verge of voting age; and, most strikingly, to affect (and effect) real advancements in gun reform and school safety policies. This presentation, based in ethnographic research, investigates how teens--some of them survivors of gun violence, all of them living in a culture where school lockdowns are a regular occurrence--have sounded their voices to sing for their lives.

Walk Tall! Think Strong!: Mediating Tradition Through Collective Songwriting at a Tribal School in Washington

Christopher Mena and Skúli Gestsson, University of Washington

Historically, the educational experience of American Indians in the United States has been a culturally subtractive undertaking. Tropes such as "kill the indian...to

save the man" (Pratt, 1896) provided the pabulum that fueled development of early educational institutions forcing compulsory assimilation on this group. Inevitably, this experience disrupted the passing of ancestral knowledge to subsequent generations leading to a profound loss of culture that persists even today. The project on which this paper is based focuses on this disruption by exploring issues of cultural sustainability at a tribal school serving students of the Yakama nation in Washington. With a goal of creating a musical narrative of their experiences, facilitators, community elders, and students engaged in an indigenous process of collective music making from Chiapas, Mexico that focuses on centering community voice in the musical process. Through the use of testimonio, a tool that empowers a speaker through "voicing her or his experience" (Reyes & Rodriguez, 2012), students created an English/Sahaptin musical artifact that shared profound insight regarding loss of language, feelings of estrangement from community elders, and the tension created by their membership in both the Yakama nation and global youth culture. This paper focuses on how facilitators of this collective songwriting process found themselves mediating tradition (Shelemay, 2008) between elders and youth in this community. To this end, we hope to describe how music educators can serve as ethnomusicological mediators of tradition by, in Shelemay's (2008) words, "raising awareness of the tradition within the community itself."

One Voice, Many Spaces: A Contemporary Female Self-taught Musician's Pathways into Tamil Film Song Cover Culture in Chennai, South India
Nina Menezes, University of Florida

Since the 1950s, the legendary careers of female vocalists in Indian cinema have made playback singing an attractive female profession. In spring 2016, my fieldwork in Chennai revealed how several middle-class, self-taught female musicians performed covers of popular regional-language Tamil film songs in their quest to gain recognition and enter Kollywood, South India's highly competitive film music industry. Unlike most of these women who conform to the gendered role of singer, Vandana's unique circumstances prompted her to explore multiple musical roles and spaces within the cover scene. No other cover artist had in such a short span of time risen in stature from an unknown figure to a cover artist with a respectable online fan following. This study draws on face-to-face and virtual ethnographic encounters with Vandana and her socio-musical participants within five performing contexts (small-scale recording studios, live-stage venues, music classroom, a music reality television show, and a live-streaming platform). Vandana's personal and musical trajectories viewed through concepts of "scene," "self-fashioning," and "third space," demonstrate how covers provide a tool to challenge and re-shape long-standing male-centric views of women in the Tamil film music industry. Furthermore, cover performance affords self-taught female artists opportunities to acquire musical and technological skill, fashion their identity, experience failure and success, and sometimes attain stardom. Such experiences provide an alternate, yet complementary space for belonging to Tamil film music production. This study uncovers a vibrant cover scene for Tamil film music--an area of scholarship largely overlooked in favor of popular film music.

Can the Result Match the Intention?: Discourses of Inclusivity in Contra Dance Communities and their Changing Practices
Tanya Merchant, University of California, Santa Cruz

Contra dancing communities profess strong desires to welcome everyone and recruit a vibrant, diverse population, but face challenges in manifesting those intentions. Contra dance came to the U.S. via British colonization and is much enjoyed by dedicated practitioners, performers, and organizers, the majority of

whom are of European heritage. Despite the pervasive trope of openness and welcome to all, the changes in practice that are involved in opening contra dance to a wider and more diverse group of practitioners have met with expressions of discomfort and resistance. Based on a decade of contra dancing and interviews with contra dancers, callers, band members, sound technicians, and organizers from across the U.S., this paper examines the tensions that arise when practitioners change dance forms and formats to include a broader cross section of their communities, while also seeking to retain existing generations of loyal dancers. Groups have founded various projects to this end: ceasing "gender balance" in reserved dance weekends, replacing gender-based dance roles with non-gendered terms, and shifting calling terminology away from ethnic slurs. Beyond terminology and organizational strategies, the music that accompanies these dances is also broadening. Beyond fiddle tunes and Songer and Curley's Portland Collection, bands now play Cajun music, Quebecois folk tunes, new compositions, jazz standards, and pop tunes on a wider range of instruments than British colonizers could have imagined. The discourse of inclusivity calls dancers, musicians, and organizers to action and changes how contra dance sounds, looks, and feels.

Escaping the Fire: The Construction of Female Same-Sex Desire and Identity in Hindi Film Song

Brigitte Mesckell, The College at Brockport

In order to avoid death in Bollywood films, lesbian characters must escape to the world of diasporic art films. While this statement may seem inflammatory, this is the case in the 2004 Bollywood film *Girlfriend* and the 1996 diasporic art film *Fire*. Given the power of Bollywood film on Indian culture, what is its resultant impact on lesbian identity? Just as Bollywood film and film music set cultural precedents for what it means to be Indian for the fairly young country, they have the same potential to represent what it means to be Indian and Queer for its national and diasporic viewers. Implications of queerness in Bollywood film songs reflect the push and pull of the culture's struggle to come to terms with the normalization of "othered" sexual orientations. In this paper, I analyze two films and the music within each: Deepa Mehta's iconic diasporic art film *Fire* (1996) and Karan Razdan's Bollywood film *Girlfriend* (2004) using Queer Theory as my critical approach. Films such as these depict queer characters which help in bringing forth an "incommensurability," as Dave mentions, such as "Indian and Lesbian" in which the "paradoxical and unknown enter upon the world of norms" (Dave, 2011: 651). Along with these close-readings and song analyses, I discuss the subsequent sociopolitical results of the films, and investigate Indian perspectives on Queer Theory and globalized LGBTIQ markers. My ultimate goal is to contribute to the ongoing discussion regarding the developing queer trajectory in Bollywood films and how musical representations of female-female desire within them can result in sociopolitical ramifications and/or create identity.

Iranian Music, Female Body, and the Burden of Message

Hadi Milanloo, University of Toronto

My paper concentrates on the visual representation of female Iranian musicians on stage, particularly their use, or the lack thereof, of the hijab or veiling. This matter has turned into one of the significant ways in which Iranian music bands signal their relationship to or distance from the Iranian government. Drawing on my recent fieldwork in Iran and my observations on online platforms such as YouTube, Facebook, and Instagram, I explore several bands' strategic representation of their female members in their official and unofficial photos and videos. I elucidate how through such strategies female bodies and their appearance on stage are utilized to

ensure musicians' active presence inside Iran under its unpredictable political conditions while simultaneously satisfying both the artistic and political demands of their at-home and diasporic audiences. Finally, I argue that although within the context of Iranian music, and the Middle East in general, the female body is burdened with a variety of sociopolitical messages (Stone 2008), female musicians on the ground are not involved in these representational processes merely as docile bodies. I demonstrate that while some musicians accept such burden, view it as an opportunity, and negotiate to use it to their advantage, some others refuse to carry such weight in an effort to foreground their musical talents and skills. In so arguing, my work contributes to the scholarship (e.g. Mahmood 2005; Abu-Lughod 2013) which advocates for a perception of Middle Eastern women as agentic individuals.

Re-Voicing the Past: Indigenous Archives across Publics

Amanda Minks, University of Oklahoma

Recent work on Indigenous music as cultural property has focused on the "colonial archive"--historical collections of recordings acquired by non-Indigenous actors under conditions of violence and coercion. The interlocking, constitutive terms coloniality/modernity are always a necessary backdrop for analyzing the mainstream institutionalization of Indigenous music and other cultural property. However, many collections of Indigenous music do not fit neatly into the paradigm of one-sided colonial acquisition. The notion of "Indigenous archive" is used here loosely to denote collections that were recorded in collaboration with, or entirely under the oversight of, tribal members. This paper will provide an overview of three types of historical recordings of Native American music in Oklahoma, formerly Indian Territory: the Works Progress Administration Oklahoma Music Project (1936-1939), the "Indians for Indians Hour" radio broadcast recordings (1942-1976), and cassette recordings donated to a university archive by Native families. Viewed broadly, these recordings were directed toward multiple audiences or "publics" at the time of their creation. Though many were forgotten or entirely lost in archives over the years, some recordings were periodically reclaimed by Native families who maintained the memory of the genres and voices embedded in them. The paper will examine processes of collection and curation; dualities of preservation/loss and access/restriction; and recent movements of "repatriation" (legal transfer of rights) or "digital return" (circulation of copies to heritage communities). The renewed interest in and use of these collections leads to "re-voicing the past"--creating new understandings of the interplay of musical actors, politics, performance, and technology.

Karimba: The Shifting Boundaries of a Sacred Tradition

Jocelyn Moon, University of Washington

Urban musicians and educators in Zimbabwe often perceive "karimba" as a category of relatively small mbira that are used for secular entertainment. This notion is influenced by the prominence of the Kwanongoma mbira, also called the nyunga nyunga mbira, a 15-key karimba that was first popularized by the Kwanongoma College of Music in the 1960s. Despite a wealth of archival records, very little has been written about karimba traditions around the Zimbabwe-Mozambique border that are associated with traditional religious practices. In this paper, I draw from archival resources and my ethnographic research to explore one such family of karimba with more than 20 keys that shares much of the same repertoire as the sacred-oriented matepe mbira traditions in Zimbabwe and Mozambique. I apply postcolonial theory (i.e. Mbembe 2001, Chikwero 2015) to discuss the intersections and discontinuities between archival narratives, educational frameworks, commercial spaces and community practices. I argue that while the constructedness of sacred/secular boundaries allows urban musicians the

freedom to innovate, it also disconnects Zimbabwean music curriculum from contemporary music practices in the borderlands.

Making a Hole in a Stone: Rock Music and Eco-activism in Indonesia

Rebekah Moore, Northeastern University

In the last twenty years, rock bands located in the ring of fire and epicenter for global biodiversity and greenhouse gas emissions have been preoccupied with our species' demise. Their successful music careers have challenged the hegemony of rock ingenuity by artists in the U.S. and U.K. and also provided the mobility and amplification needed to compel Indonesia and the rest of the world to take action on our most urgent environmental crises. This presentation highlights two case studies of rock music and eco-activism in Indonesia. The first recounts a 2012 tour across the Indonesian Borneo interior by rock band Navicula, an action organized by Greenpeace's Deforestation Action Team, and the Alliance of Indigenous Peoples in the Archipelago to document the conversion of rainforests and peat swamps by mining, logging, and palm oil companies. The second case centers on the Bali Rejects Reclamation Movement founded in 2013 to halt a land reclamation project that will squeeze out small-scale businesses, deny local fishers and residents sea access, and cause significant disruption to the marine ecosystem. Echoing indigenous claims to land, Bali's environmental activists seek to reclaim the island from unrestrained tourism developers. Musicians have provided both the soundtrack and frontline of street protests and action campaigns. Indonesian rock bands are pioneers of direct action for environmental justice. They have taken up an urgent and universal responsibility to "save ourselves from ourselves" (Navicula) - to commit to immediate and substantial environmental conservation efforts, before we eliminate the resources needed for our own survival.

Violines and the Transformation of Afro-Cuban Religious Worship

Robin Moore, University of Texas at Austin

This presentation focuses on a relatively recent and as-yet undocumented phenomenon related to Afrodiasporic religious music in Cuba, that of so-called toques de violín (violin performances). These are "light" musical/religious events dedicated to the deities Elegguá, Yemayá, Babalú-Ayé, and (especially) Ochún. Performances invariably incorporate the violin, but frequently also other instruments associated with Europe or with Cuban popular repertoire such as the guitar, electric piano, or bongo. The changes introduced by violín performers in ritual contexts are profound in various senses: they introduce "foreign" instruments into a context previously associated only with Afrodescendant percussion; they transform the liturgical experience from one involving participation into one in which collective singing and dancing are optional; they de-emphasize religious chants with African-derived texts; and they shift the goals of the event from direct communication with the divine through possession to an informal, party-like celebration. Analysis focuses on the meanings of this new and radically different modality of cultural fusion, the apparent marginalizing of more traditional Afrodescendant percussion and song, and the implications of such changes for the future of black religious practice.

A Matter of Bloodline: Reproduction and Rescue of Knowledge in kin-centered Folklore Revival in Strečno, Slovakia

Dominika Moravčíková, Charles University in Prague

In 2006, a group of folklore revivalists formed along kinship lines in Strečno, Slovakia started researching local music and dance styles of the past with an aim to recreate folklore performance specific to this place and its people. This effort that continues to the present day can be recognized as a part of the nationwide

movement of contemporary staged folklore called "the authentic folklore movement" (Feinberg, 2018). Following the doctrine of this movement, revivalists in Strečno seek advice from national folklore authorities on how to research their ancestors in order to reproduce almost forgotten music, dance, and rituals of the past as a creation of coherent substance. However, what ultimately defines the authenticity of their endeavor is kin. For instance, members of particular families are believed to bear unique voice timbre and have an aptitude for local music styles because it dwells "in their blood". This paper will attempt to delineate various aesthetic and social implications of this kin-centered folklore, understanding Strečno's revival as cultural resistance against globalizing tendencies and massive industrialization in the region. Because the author of this paper is a family member of folklore revivalists in Strečno, her inquiry exceeds non-participant observation and enters the realm of her own family history that is being re-narrated and mythologized in the process of folklore knowledge reproduction and rescue.

Cleaving and Branching: Evolutionary Processes in Mandé Drumming Repertoires

James B. Morford, Freelance Writer

While scholarship on change in Mandé drumming repertoire has made important inroads by focusing on national folklorization and globalization, none has systematically addressed how new pieces emerge through iterative quotidian performance. This paper expands the discourse by arguing for the existence of two processes by which new pieces evolve in Mandé drumming repertoires: cleaving and branching. Both cleaving and branching require that influential participants innovate music and movement after particular structural or formal variations emerge. Illuminated in a case study of *solé ci*, cleaving depends upon an interruption of the predictable way that ensembles gradually mature from one swing type into another during the course of a single performance. It occurs as participants reconceptualize previously-conjoined phases of a single piece as two distinct pieces. Branching, highlighted using *Jelifoli*, occurs because rotational symmetry between swing types in Mandé music allows for individual beat reorientation. When participants collectively reorient the beat to a different subdivision in an existing piece of repertoire, this typically changes its swing type from one that is uncommon outside of Mandé to one commonly found in genres across West Africa and its Diasporas. In demonstrating branching and cleaving, this paper broadens the scope of scholarship addressing musical change from an evolutionary perspective (Savage 2019). It also expands current understandings of meter and swing in Mandé music (Polak and London 2014). Finally, this offers a potentially useful new rhythmic analysis tool for scholars interested in excavating for evidence of common histories of peoples across various geographies.

When the Native Researcher Returns "home": Toward a Sensuous Ethnography of Music

Felix Morgenstern, University of Limerick

Following the emergence of seminal scholarly works on global cultural flow in the 1990s (Slobin 1993; Appadurai 1996), ethnomusicologists have increasingly considered their home cultures as fruitful field sites (Stock and Chiener 2008; Nettl 2015). However, focusing on the "home field" confronts native researchers with methodological and emotional challenges, such as the negotiation of complex insider-outsider relations (Pian 1992). This paper argues that the study of intercultural musical affinities (Slobin 1993) complicates relationships between native ethnographers and their interlocutors, since interpersonal tensions are

often not verbally articulated, but are nonetheless profoundly *sensed*. This requires modelling methodological approaches for what I term a "sensuous ethnography of music". As a German-born Irish traditional musician, I have spent several years studying this genre at an Irish university. Conducting my doctoral research on Irish music-making in Germany, I have returned home to study a music not native to home. As a practitioner, I have been confronted with a twofold sense of otherness assigned to me by members of the German Irish music community - as an ethnographer and as an Irish-trained German musician. In the field, I have had to develop strategies for building a rapport with my interlocutors and for overcoming a deeply felt divide based on my perceived musical pedigree. Drawing upon this case study and developing the methodological tool of a sensuous musical ethnography, I seek to contribute to the theorisation of cultural insider-ness complicated by a study of intercultural affinities, where "home" is doubly enrolled.

New Shifts in Heritage and Cultural Policies: Musicking, Activism, and Popular Culture in Contemporary Brazil

Lorena Muniagurria, Universidade de Campinas

Drawing on the case of carimbó, this paper discusses changes in the Brazilian field of heritage, analyzing the (de)valorization of cultural diversity in two political moments: the left-wing federal administrations of the Labor Party (PT) (2003-May/2016) and the recent rise of the far-right. Carimbó, an integrated form of song, music, and dance from Pará, northern Brazil, has experienced both contexts: it was officially recognized as Intangible Heritage during the PT governments and is now struggling to demand the promised safeguarding policies. Under PT administrations, in line with an international agenda, a new discursive repertoire for heritage developed, shifting from ideas of "folklore" and "authenticity" to concepts of "cultural diversity;" from an homogenized idea of Brazilianness concerned with "national integration" to a policy with strong participatory features and committed to ideas of diversity, democratization, and cultural rights; from a monologue where the State had the prerogative to define what heritage is to the recognition of the voices of the popular culture makers. By taking part in this process, carimbó musicking (Small) changed, creating new ways of doing both music and politics. However, since President Rousseff's impeachment (2016), another shift is occurring: intolerance toward diversities and authoritarian nationalist discourses are growing. Shaped in relation to the policies now being dismantled, carimbó musicking is changing again. Considering that "ways of doing" have particular agencies and are intrinsically related to ways of being (De Certeau; Gell), I will analyse the relations between carimbó musicking, politics, and the production of national identity and cultural heritage.

Bazm, a Self-Organized Social Activity in the City of Bushehr: A Study of Local Attempts to Revive Neyhambune Music in Southern Iran after the Islamic Revolution

Babak Nikzat, University of Music and Performing Arts Graz - Austria

This paper is an ethnomusicological study of the *bazm*, a self-organized reconstructed social activity, and its role in reviving *neyhambune* (bagpipe) music, a festive genre in southern Iran. The *bazm*, as a traditional context of *neyhambune* music, is a male private gathering in which the participants meet each other and amuse themselves through music, dance and daily conversations. After the post-revolution implementation of the strict music-ban policy of the government, many *neyhambune* players quit playing their music in any traditional events. The local

fans, however, gradually started to organize small *bazms* in which *neyhambune* music was an essential part. In this paper, I demonstrate the significant role of *bazms* through which local people helped revive *neyhambune* music by resorting to an older cultural space. I also compare the modern scene of the *bazm* with its original version from musical and sociological perspectives to show the coexistence of tradition and modernity in some south Iranian communities. Finally, I explore how music signifies cultural identity in as the context of *bazms*. My research is intended to add to the burgeoning studies of musical practices as cultural identity markers of different communities around the world, especially since no previous research has been done on *bazms* in this respect.

“Japanese-ness”, Whiteness, and the “Two Strings”: Shamisen Performance, Representation, and Commodification, by Non-Heritage Performers in the San Francisco Bay Area

Alexander J. Nunes, University of California, Santa Cruz

The San Francisco Bay Area shamisen scene, which centers around the international shamisen group, Bachido, challenges previous concepts of tradition bearing and constructions of Japanese and Asian-American identities. This paper examines the ways individuals participating in shamisen workshops navigate race and identity, as they make a place for non-heritage performers of an instrument that has been used to represent “Japanese-ness.” Bachido’s leader, Kyle Abbott, is a white man from Santa Cruz, California, has been playing *Tsugaru shamisen* for over 13 years. Another Bachido member, Kevin Kmetz, was the first non-Japanese person to win the Daijō Kazuo Award at the *Tsugaru Shamisen* Championship Competition in Kanagi, Japan. May 5, 2005 and the Judge’s Choice Award in Hirosaki at their respective tournaments. These tournaments are an important way that the shamisen canon is perpetuated and presented as a vital part of Japanese music. In considering the issues surrounding race, gender, and national identity as shamisen transits the world, I call upon two years of participant-observation in lessons and workshops, in addition to numerous interviews with community members. I also draw on the work of Deborah Wong and Jay Keister to examine the role Western fascination with Japan and notions of heritage and insider status play in the creation of a *Tsugaru shamisen* performing community in America. *Tsugaru shamisen*’s increasing popularity is a part of the larger trend of marketing an “authentic” Japan for consumption in America, and it contributes to larger tropes about Japanese culture as consumable commodity for white audiences.

Resuming *Xai* in the Republic of Khakassia: Revitalization / Relocalization / Interregionalization

Liesbet Nyssen, Leiden University

In contrast to Tyvan and Mongolian *xöömei*, which widely circulates around the globe, *xai*, the most northern variant of Inner Asian throat-singing, practiced by the Khakas people in south Siberia, saw far more humble dispersion and recognition outside its current homeland. Nearly lost by the late 1970s, within a decade it was first revalued by local scholars, then resumed by aging rural men, and, finally, rediscovered by a couple of young urban musicians. With the demise of the Soviet Union, *xai* started proliferating locally and receiving modest attention from outside. In my presentation, based on long-term ethnographic fieldwork, I explore how these urban musicians put *xai* back on the map locally and internationally. What made them take up *xai*? What sources did they draw from,

and what shapes did their *xai* and *xai*-based musical expressions take? How have they walked the line between meeting community values, interests, and tastes, gaining a distinct style, ensuring new artistic input, and competing on the international music market? And how have the various forces, from local to global, affected *xai* as it moved from a vocal vernacular for epic recitation to an indispensable element in musical works for concert performance? In the course of this multifaceted endeavor, the Khakas musicians have re-affirmed longstanding cultural affinities and forged new artistic alliances, reaching out to the neighboring Sayan-Altai region, but occasionally to Central Asia and Mongolia, as well. Thus they actively engage in an emerging Inner Asian cultural center along regional and transnational ethnic lines.

The VOV Sound Archives in Post-Independence Vietnam

Lonán Ó Briain, University of Nottingham

How do you classify historical recordings whose provenance is uncertain, and how do these recordings fit into a sparse sound archive decimated by decades of war and unrest? The Voice of Vietnam Radio (VOV) Sound Archive in Hanoi is currently digitising old recordings from the national broadcaster to preserve the music of postcolonial Vietnam. Although the VOV was established in the 1940s, no recordings are dated prior to 1960 because the wire recording technology from the early period did not survive. Tapes from the 1960s and 1970s include only partial written data that does not always correspond with contemporary categorisation practices. Employees now enter the data according to four main categories-- musical genre (*Thể loại nhạc*), musical style (*chi thiết loại nhạc*), mood or theme (*làn điệu*), musical quality or tone (*tính chất âm nhạc*)--which are divided into several dozen subcategories. The process demands a stereotyping of artistic styles, people, and places, which can have negative implications for disenfranchised groups when their complex musical systems are conflated into inappropriate categories with contrasting styles (e.g., Ó Briain 2018). The archive also codifies knowledge on the cultural diversity of the state. This paper investigates how these recordings are reclassified in the present day to correspond with trends in Vietnamese musicology, which itself refracts the contemporary political landscape. The writing draws on interviews with archive employees, historical documentation on the formation of the archive, and transcripts of archival recordings to trace the historical development and contemporary functions of this powerful institution. Multimedia supplement:

<https://www.nottingham.ac.uk/humanities/departments/music/people/lonan.obriain>

Young Composers in Irish Traditional Music - Áine McGeeney: A Case Study

Tadhg Ó Meachair, Irish World Academy

Since the turn of the century, there has been a considerable shift in the domain of Irish traditional music studies in how the role of the composer is perceived. While Bohlman’s notion of “transformation from composed piece to community property” (1988:9) is echoed by Breathnach (1971) and Ó Canainn (1993), that this process might not be the primary function of composition for the individual composer is not widely discussed. Despite more recent expressed interest in composers of Irish traditional music (e.g. Dillane 2013, Harvey 2010), little attention has been given to young composers in the tradition (ages 14-28) actively creating and circulating tunes. The advent of composition competitions at youth-centred Irish traditional music summer camps (e.g. Meitheal, Ceol Lab), as well as the emergence of young

bands performing self-composed traditional music (e.g. Beoga, Moxie), points to a growing trend of youth composition and the emergence of an important individual figure; the young composer. This paper will focus on one such composer, Áine McGeeney - an accomplished performer, composer, teacher and graduate of Irish music studies - and will discuss her place within, as well as her changing sense of, the tradition. Two of McGeeney's compositions will be subjected to close analysis and will be considered in relation to historical and more recent forms of Irish traditional music. Furthermore, this paper will investigate her motivations for, and approach to, composing as well as studying her role as an agent within the broader Irish traditional music community.

Progressive Nostalgia: Dekassegui, Música Sertaneja, and the Identity Narrative Performance in the Japanese Brazilian Expatriate Community
Junko Oba, Hampshire College

Música sertaneja is a style of "country music" that originated in the Brazilian countryside in the 1920s and is currently the most popular music style nationwide. It evokes life in the countryside, landscapes of loss, and the distinctive Brazilian sentiment of *saudade*, or nostalgic longing. As Brazil underwent rapid urban development and large-scaled rural-urban migration since the late 1950s, the music speaks for people's shared experiences and nostalgic longing for what they left behind, both in their real life and romantic imagining. It conjures up the image of *brasilidade* (Brazilian-ness) that many Brazilians embrace as their cultural roots. Historically, however, Japanese Brazilian immigrants' similar life stories were banished from the narrative and deemed irrelevant to the music or *brasilidade* that it inspires. Despite the perceived disconnect, *música sertaneja* has become an important agency of identity negotiation for Brazilians of Japanese descent in the past few decades, when the massive economic migration known as *dekassegui* (go out and earn) propelled many middle class Japanese Brazilians to "return migrate" to their ancestral home as unskilled laborers. This paper investigates *música sertaneja* in the Japanese Brazilian expatriate community, following its unique trajectory of transnational migration from Brazil to Japan, and back again to Brazil. I discuss how this recent *dekassegui* experience provoked Japanese Brazilians into reconfiguration of their identity, and how, in the process, they not only utilized *música sertaneja* to negotiate their space in the diaspora, but also reworked the traditional *brasilidade* narrative in their favor.

In Search of Salim's Fandangos: Judeo-Maghrebi Identities in Flamenco Fusion Aesthetics

Brian Oberlander, Northwestern University

This presentation considers the abiding influence of Judeo-Maghrebi musicians, especially the iconic Salim Halali (1920-2005), on flamenco fusion aesthetics in Andalusia, southern Spain. I begin with a recording of Halali's fandangos, representative of the Arabic-texted flamenco that he performed internationally in the mid-twentieth century. After contextualizing the fandangos alongside Andalusian-themed *chaabi* music of the period, I trace extensive musical quotations of this repertoire in the flamenco fusion projects of southern Spain: these include collaborations between Andalusian flamenco musicians and Moroccan conservatory ensembles that emerged in the late 1970s, deeply entangled with Spain's transition to democracy and the advent of Andalusian autonomy. Drawing on fieldwork in Seville, Granada, and Casablanca, I also discuss more recent fusion projects that implicate Judeo-Maghrebi identities in

Andalusian heritage festivals and Hispano-Moroccan diplomatic initiatives. While Halali and his compatriots have received increasing scholarly attention in recent years, their forays into flamenco and their influence in southern Spain deserve consideration. Indeed, they offer fresh insights into the transregional flow of people, practices, and musical recordings that shaped flamenco in the mid-twentieth century, implicating the music in Spanish Protectorate interests and Andalusian regionalist discourses on musical heritage in North Africa. Through their unmarked presence in contemporary flamenco fusion projects--quoted but never cited--Judeo-Maghrebi contributions to flamenco also call us to reexamine the ambivalent place of Jewish identities in Andalusian cultural policy and in Hispano-Moroccan diplomatic relations following Spain's transition to democracy.

Indeterminate Sounds, Divine Signs: On the Cultivation of a Hopeful Sensorium during Difficult Times in Muslim Toronto

Alia O'Brien, University of Toronto

This paper discusses the roles that indeterminate sounds, that is, sounds whose origins are unknown or unfathomable, play in the cultivation of a "hopeful sensorium" among heterodox, Sufi-affiliated Muslims living in Toronto. At times, such sounds come about as the result of technological mediation, and can include phenomena such as microphone feedback and digital glitches. I begin by discussing the disruptive and distracting interference experienced by a prayer group whose meetings are held over Skype, where pops, lost sounds, white noise, and fragmented or distorted speech are interpreted as signs of mostly-benevolent *djinn* (spirits). I then touch upon two instances in which in which technological glitches are taken as *ayā*-divine signs-affirming the hearers' decisions to, in one case, take hand in a Sufi order, and in the other, convert to Islam. In all three of these instances, sounds of indeterminate origin are heard as representative of suprahuman dimensions of reality as described in the Qur'an and Sunnah, and, even in the cases in which their referents are considered malevolent, are used to establish and affirm a mode of sonic interpretation that is at once pious and pragmatic. Such a mode of interpretation also encourages resilience in the face of antagonism and violence. I conclude by discussing the ways in which another sort of "indeterminate sound," that is, hate speech connected to Canada's burgeoning white supremacist (or "heritage") movements, is listened to, and interpreted, by my interlocutors. Indeed, such speech acts, according to one Toronto-based *shaykh* (spiritual guide), are representative of a sort of possession; they are, effectively, *shaytan* (Satan) speaking through the bodies of people. Thus, he instructs his students to hear such expressions as manifestations of the omnipresent shadow side of humanity, and to "sing another song"-to operate in an alternative, more hopeful, sensorial realm.

Repercussions: Sacred rhythms and Collaborative Ethnographic Filmmaking

Lizzie Ogle, King's College London

'To see the orixá dance': Conversations with Afonso This film explores the sacred rhythmic and sung repertoire of Candomblé Nagô in Pernambuco, Brazil, through a series of conversations with babalorixá (Candomblé priest) and ceremonial drummer, Afonso Aguiar. Drawing from material gathered over three years of fieldwork, the film pieces together rhythmic knowledge, religious insight, social and spiritual commentary from one of the most renowned cultural practitioners in Pernambuco, combining interviews, percussion lessons, and footage of a ceremony

for the orixás (Afro-Brazilian divinities of nature) in Afonso's religious house. The film is also an exercise in collaborative ethnography. Shortly after this fieldwork was conducted in 2018, Afonso died suddenly. In the wake of this loss, together with members of Afonso's family we co-edited the research materials into a series of short films; 'Conversations with Afonso'. They provide insight into various strands of Afonso's work, beliefs and practices, and enable wider access to the fruits of the research. Members of Afonso's community are now fully aware of the contents of the research archives, and are, moreover, co-creators, editors and owners of the films produced. Co-editing was a steep learning curve for all involved both technologically and emotionally. Working with this material brought to the fore not only Afonso's extensive knowledge but also the questions which went unasked or unanswered, and the grief therein. The work highlights the often fragile, fragmentary state of oral knowledge transmission in Candomblé communities and, by extension, the always-partial nature of ethnographic research.

Mahalia Jackson's Musical Visions

Nina Ohman, University of Helsinki

Mahalia Jackson was a musical visionary and a pioneering architectress of African American gospel music expression. While she is widely recognized as "the World's Greatest Gospel Singer," little is known about her creative processes and the strategies she deployed to create music that carries monumental importance in the history of African American music. Hence, this paper focuses on the study of Jackson's vocal craft and the ways in which she fashioned musical masterpieces that stand at the intersection of tradition and originality. While approaching Jackson's vocal artistry from the perspective of music, I will also consider how she blazed a musical trail despite facing considerable gender, race, and class barriers to acceptance and achievement. This paper will be based on my ongoing research at the Historic New Orleans Collection, especially the sources in William Russell's Oral History Series, which include the sonic sketches, routine songs and novel numbers that Russell captured on tape while he was working as Jackson's assistant. Ultimately, by combining Russell's materials with other textual sources I will elucidate how Mahalia Jackson fashioned musical mastery of enduring significance and forged path for women in gospel music.

Generational Shift? New and Old Re-form Themselves at EEFC Balkan Camp

Judith E. Olson, American Hungarian Folklore Centrum

East European Folklore Center's Balkan Camps' European and US experts teach instrumental and vocal music and dance traditions in village and popular styles, historic and current. Participants have come from International Folkdance, often taking up instruments at camp. While camper-formed instrumental groups generally play for folk dancers, some like brass band Zlatne Uste have sought to broaden the audience for Balkan music by including street and club venues. Younger campers have branched off in bands that play more for their age group. This coincides with a new popularity generally of brass for party bands, even taking on a political direction with the Honk! movement. As these other bands developed a popular repertoire that included Balkan music, some musicians found Balkan Camp, with its lode of material and technique to learn from professional players. Often skilled because of conservatory training or intense private study, they contrast with the usual leisure-time musicians, making the Balkan material

their own through improvisation and unusual instrumentation, contributing significantly to the after-hours kafana venue. Thus Balkan camp has become an incubator for a new generation of Balkan musicians, more original and in tune with urban Balkan music and music as it is played today. Through interviews, recordings, and analysis, I place Balkan camp offerings in historical and modern context and explore the relationship of the new musicians to these offerings. I compare their involvement and use of the material with that of long-time denizens of Balkan Camp and look at how these groups regard each other.

Positive Emissions: Local Musicians? Contribution to Defeating the Coal Lobby at Cherry Point, WA

Julianne Olson, University of North Carolina, Greensboro

When big business puts the bottom line above the environment, musical eco-activists can work to unite and protect the community. On the shores of the Salish Sea in the Pacific Northwest, singer-songwriter Harlan James, the folk band BandZandt, The Lummi Youth Canoe Family and Dana Lyons, drove a movement which created empathy and resilience throughout the region. Through performing participatory songs at public forums, on street corners and in every town along the proposed train route, their formidable presence and persistence invited others to join the movement. The Lummi Nation led the fight, as the export would have wreaked havoc in sacred First Nations' fishing waters. These local musicians stood in solidarity with the tribe by making music as an act of resistance from the proposal's onset in 2011 until its defeat in 2016. As the coal export was backed by business conglomerates worth over one trillion dollars in assets, this victory was truly monumental. The defeat of the export marked one of the first times that the U.S. Army Corp of Engineers yielded to First Nation treaty rights. This triumph elicits noteworthy questions. What can be learned about the role of music and musicians in situations of environmental activism? What can be learned about how a group of musicians can create enough solidarity within a community that big business is halted? How can we as musicians, educators, and students, build consistent bridges that take us out of the classrooms and off stages into the community?

"Where are My Brothers?": Engendering Change through Hawaiian Online Collaborative Music Videos

Min Yen Ong, University of Cambridge

The past five years have seen a trend towards the creation of native Hawaiian online collaborative music videos in Hawai'i, and in particular, the production of these videos with initiatives such as Mana Maoli and Project Kuleana. At the core of these projects lies the concept of *aloha 'aina* (love of the land) and the fostering of *kuleana* (the bestowing of responsibility, right or privilege). These videos, with their high-quality recordings, soothing vocal melodies and beautiful scenery capturing meaningful places in Hawai'i, have gone viral owing to their popularity on social-networking sites, such as Facebook, Instagram and YouTube. These initiatives have helped to build solidarity between Hawaiians as they utilize music and iconic places to empower them by connecting with their language and culture, as well as raising awareness of native histories for viewers. In this paper, I explore the semiotics of these music videos, both through the visual narrative and the messages that lie within the lyrical content. Through the use of place (Massey 1994; Cresswell 2015) and strategic choice of songs, I demonstrate how these collaborative music videos, as mobilizing structures, foster *kuleana* (Warner 1999;

Young 2006; Goodyear- Ka'ōpua 2011), establish authenticity, reclaim public spaces, educate future generations, and sustain cultural traditions. This study explores the complexities at work and the hermeneutical strategies (Dibben 2009; Przybylski 2017) that are at play in the production of these videos. In doing so, I argue that these online collaborative music videos form part of a growing platform for Hawaiian cultural-political expression.

From Latin America to the World (and Back): The Transnational Circulation of Sound Recordings in the Era of the Acoustic Phonograph
Sergio Ospina Romero, Universidad de los Andes - Indiana University

On November 9, 1913 talent scouts of the Victor Talking Machine Company recorded the Cuarteto Nacional performing "Plenilunio" in a makeshift studio in Bogotá. Although Victor originally intended to sell "Plenilunio" only in Colombia, the company eventually promoted the record also in Cuba, along with selections from other places in Latin America. Around the same time, recordings of tango and maxixe made in Argentina and Brazil became available in New York and Paris in light of the international craze for these dance genres - the first one of its kind in the age of recorded sound, as Savigliano (2005) and Seigel (2009) have shown. Through the detailed examination of records listings in Victor publications at the time, in this paper I analyze the international circulation of the music recorded by the company in the course of its expeditions through Latin America during the acoustic era. I argue that the modern dynamics of cosmopolitan entertainment and music consumption fostered by the commercialization of the phonograph disrupted regimes of locality and cultural ownership surrounding music. Furthermore, building on the research of Gronow, Spottswood, and Miller, I propose that sound recordings were already a crucial aspect of the music industry before 1925, and not a marginal area of the business as Denning and other scholars have maintained recently. While the recording expeditions made evident a constant negotiation between the company's expectations and culture-specific notions of artistry, the global dissemination of the records entailed the reconfiguration of local repertoires across unprecedented networks of cultural exchange.

Southern White Sonic Possession in the Trump Age
Elizabeth Ozment, University of Virginia

The current American political environment is emboldening some white Americans to proclaim and amalgamate their perceived entitlement to power through sonic possession. This presentation will critically examine music from roadside art installations and white heritage demonstrations across the southeastern United States that romanticize myths about commanding white rebels in order to police public space, regional identification, and community membership. Whether these performances materialize as kitschy tourist traps, pageants, rallies, museum exhibits, or corporate advertisements, they contribute to the legitimization and empowerment of a white sonic nationhood. My ethnographic research spanning the last decade focuses on music from a wide span of American popular genres that operate in these contexts to sentimentalize depicted figures and arouse empathy from contemporary audiences across the right-left political spectrum. Examples from my interviews, focus groups, and on-site observations will explain how some white Americans are making strategic use of live and recorded sound, new technologies, and an established southern nostalgia industry to code physical spaces as white while effectively masking the ideological underpinnings of these performances to their audiences. Ultimately, I argue that sonic possession of

southern landscapes can be an exercise of white power that both mediates and generates obsessions with racial authenticity and dominion.

Aterúe: The Singers from Elsewhere
Douglas Paisley, Williams College

I propose to screen a documentary film entitled, *Aterue: The Singers from Elsewhere*, followed by Q and A and (potentially) a demonstration by the singers. *Aterue's* story begins when four American singers, studying YouTube videos, reverse-engineer the ancient tradition of Sardinian quartet throat-singing. Their first performance, posted on YouTube, goes viral in Sardinia. The film follows the American quartet's unexpected journey to Sardinia and its deepening involvement with a living if precarious folk culture. It is a tale of first encounters--between the first non-Sardinians to sing in this distinctive throat-singing quartet style and the Sardinian world that embraced them; between an old and rich musical tradition and the modern conditions that at once threaten its survival and potentially extend its reach. The film captures and preserves a world that at times can seem close to extinction: three of the singers who feature prominently in it have since passed on; in one scene, the quartet finds itself the subject of an academic panel that addresses the slow disappearance of the Sardinian language, in part due to the very economic and media forces that made it possible for the US singers to experience and learn this music. And yet the film is ultimately a celebration--of the glory of this music, which has to be heard to be appreciated (it has been declared a UNESCO "masterpiece of the oral and intangible heritage of humanity"), and its capacity to survive, in part by its openness to modernity and to "elsewhere".
Multimedia supplement: <http://www.aterue.com/>

Ethnographic Approaches to Private Collections: Re-discovering the Activities of Ely Haimowitz and the U.S. Army Military Government in Korea

Hye-jung Park, Texas Christian University

Ethnomusicologists such as Aaron Fox and Robin Gray have explored how non-Western musical collections, selected and curated by Westerners, have served colonial powers by concealing collectors' biases and indigenous voices. By contrast, some private collections allow us to research the personal entanglements and even alliances between occupiers and occupied populations; thus, helping us better understand contextual details of forgotten non-Western musical life of the past. The American pianist Ely Haimowitz (1920-2010) was the chief officer of the music section of the U.S. Army Military Government in Korea (USAMGIK, 1945-48). Under USAMGIK, Haimowitz made great efforts not only to foster Western music but also to restore Korean traditional music suppressed under Japanese colonial rule. Korean musicians working in art music and traditional music fields described Haimowitz as a great contributor to the development of Korean musical life under USAMGIK. Haimowitz and the Korean musicians who worked with him have passed away. Thanks to the generosity of his family, I was able to closely examine records preserved by his family that document his individual life, including not only Haimowitz's correspondence and memoranda for USAMGIK but also his private letters, photographs, concert programs, and his diary. The records of his life draw our attention to Haimowitz not as a cold-blooded U.S. military officer but as an individual musician who shared friendships with Korean musicians, suffered ethical dilemmas, and often supported Korean voices against USAMGIK. Taking

an ethnographic approach to Haimowitz's collections, this paper delves into Korea's musical encounters with the occupying forces.

Examining the Relationships between Sound Studies and Ethnomusicology

Justin Patch, Vassar College

In the four decades since the publication of R. Murray Schafer's *Soundscapes*, sound studies taken many forms. Sound studies are taught through myriad empirical, experiential and analytical pedagogies. Scholarly studies of sound encompass methods from the lab sciences, humanities, and social sciences. Within this diversity of approaches and literatures are contributions from ethnomusicologists that range in setting from the rain forest to the recording studio, the night club, and public protests, and tackle cogent theoretical, political, and ethical issues. This round table assembles six established, emerging, and independent scholars for to discuss how sound studies has influenced their research and writing methods, and how focusing on sound has altered their intellectual and practical relationship to ethnomusicology. This will be a productive dialogue about the interplays and complexities between these two transdisciplinary fields. The panelists will discuss a wide range of topics. These include applying actor-network theory to sound studies to examine the channels that sounds traverse through state regulation; the methodological relationship between ethnomusicology and media studies, and how each field considers objects of recorded sound; how sonic ethnography can help ethnomusicology grapple with the affects of physical sound on bodies that evades hermeneutics and sometimes consciousness; how sound studies challenges received notions of voice, language, and music; and the myriad ways that sound and sonic experience is translated into ethnographic, philosophical, and analytic writing. Each panelist will speak for 10 minutes about the intersection of sound studies and ethnomusicology in their work followed by an open discussion.

Ride For the Island: Religious Hip-Hop, Resistance, and Gullah Geechee Ontologies of Environmental Justice

Douglas Peach, Indiana University

From the Civil War to the present-day, communities of African Americans in South Carolina--known as Gullah Geechees--have been owners of coastal land. For Gullah Geechees, land ownership is ontologically linked to ancestral kinship, religious identity, and communal self-determination. However, rising taxes and resort development are forcing Gullah Geechees to sell their land with increasing frequency. Land loss, therefore, is a form of contemporary violence against Gullah Geechee people. Recently, hip-hop artists have been protesting this injustice, creating musical performances critical of Gullah Geechee land loss. While musical scholarship on Gullah Geechee resistance has generally focused on the genre of the spirituals as a form of resistance, I argue that these emergent performances of Gullah Geechee hip-hop present an under-studied perspective on regional musical praxis that is both connected to and divergent from the resistance theorized by scholarship on Gullah Geechee spirituals. My work centers on an analysis of the Spiritual Gangsters--a hip-hop duo who produce religious music and whose families are directly threatened by the loss of their own land. Through the foregrounding of a Gullah Geechee value system that links the spiritual, communal, and environmental through musical performance, this paper contributes to contemporary ethnomusicological perspectives on environmental

musical activism and de-colonizing efforts in the discipline (Allen et al. 2015, Pedelty 2016, Post 2017).

LOUD: Recreating the Sound Commons through Music

Mark Pedelty, University of Minnesota

LOUD is a community-based music project focused on noise pollution in the Salish Sea region of Washington and British Columbia. Informed by ethnographic fieldwork and bioacoustics research, LOUD resulted in a music video by the same name and a series of live musical exchanges hosted by "Friends of" organizations around the Salish Sea. Performed on The Whale Trail and related public land sites, LOUD events promote less invasive forms of whale watching, including from shore and in kayaks. These musical exchanges assist community stewards in their organizing efforts and, in so doing, provided support for legislative efforts to restrict orca whale harassment by boaters. To illustrate the benefits and limitations of LOUD as a musical organizing model and to engender discussion, this presentation introduces a truncated version of the "Friends of" concert-workshop model. LOUD draws attention to noise impacts on the orca, in the hopes of inspiring greater recognition that many animals require quiet zones in order to communicate, forage, reproduce, socialize their young, and lead healthy lives. That includes humans. While there are disadvantages to focusing on charismatic megafauna, in this case the orca represent a meaningful "condensation symbol" that facilitates conversation regarding noise pollution around the Salish Sea. Music is the ideal art for facilitating an exchange of ideas across cultural borders and catalyzing dialogue for the co-construction of healthier, more biodiverse, and healthier soundscapes.

Why We Should Stop Talking about Musical Meter, and What We Should Talk about Instead

Marc A. Perlman, Brown University

Sometimes the deepest understanding of a musical concept can be attained only by dissolving it. For example, Bruno Nettl has suggested that 'improvisation' is not a single thing, but a name for several distinct phenomena. In that spirit I suggest that 'meter' is another overbroad term that needs disassembling. We have long recognized subtypes of meter (such as 'additive' vs. 'divisive,' or London's 'many meters'), and we know that Western meter is only one of the many types of time-cycle in the world's traditions. I argue that the latter can be classified under two ideal types, discrete and immanent. 'Discrete' means that there is an audible or kinesthetic element with the specific function of embodying the time-cycle (as in the "time line" of many African and Afro-diasporic genres, but also the theka of Hindustani tal, the hand gestures of Karnatic talam, and the quick and slow steps of Bulgarian dances). 'Immanent' means the time-cycle is conveyed only by the rhythms of the entire sonorous texture (as in most Western European art and folk music). While these two categories overlap to some extent, they also show distinctive characteristics (some of which are visible only through "big data" statistical analysis). To demonstrate the value of this categorization I describe three of its implications: (1) reconceptualizing the "backbeat" of American popular music as a kind of "time line"; (2) the cognitive constraints on triple meter in 'immanent' genres; (3) the interaction of 'discrete' and 'immanent' meters in some Afro-Cuban and Javanese traditions.

Remixing Your Privilege: White Fear and The Marketing of “Gangsta” Music

Graham Peterson, University of Washington

This paper tackles issues of white engagement with historically black styles of music in the United States by analyzing the outrage of a North Carolina mother in reaction to the lyrics of Vince Staple's "Norf Norf," a hip-hop song featured heavily in pop music radio of 2015. Building on the work of scholars such as Carol Anderson (2016), Miles White (2011), and Justin Williams (2015), I first establish the history of white censorship and marketing that has framed the national view of hip-hop as harmful to the development of children. I situate the inconsolable, tear-filled, women's recitation of the lyrics as a symptom of the oppression of the black body in the United States. Years of censorship of black music have created long held expectations for whites as to what is appropriate in the mainstream and when a black artist disrupts that status-quo it causes a highly emotional and often irrational response. I then discuss the numerous responses to this self-described Christian Mother's video, namely the plethora of YouTube accounts syncing her recitation of the lyrics so that it appears she is rapping the original song. I also address Vince Staple's public reaction to this critique of his work as well as Atlanta show creator and rapper, Donald Glover's references to it in his flagship series on FX. I argue that the critiques proposed by this white mother are a direct product of sub-conscious white privilege and superiority that has grown through the music industry's economic control of black bodies.

The Alevis Cem and Beyond: Music and Collectivity in the Pir Sultan Abdal Cultural Association, Washington DC.

Melanie T. Pinkert, Sandy Spring Museum

Since the 1960s, Turkish Alevis (Turkey's largest cultural-religious minority), among others from rural Anatolia, have migrated to Europe, the UK, and beyond, seeking better opportunities. In the decades following, the concentration of Alevis in cities like Hamburg, Germany, gave them the courage to form associations and openly proclaim their way of life, spawning a transnational revival beginning in 1989-90. Establishing an infrastructure in one's new country, with a place to worship and socialize, funds to import religious leaders and musicians for worship rituals (cems), and other events, requires time and financial resources, which are often in short supply for immigrants. Like other diasporic Alevi associations, the Pir Sultan Abdal Cultural Association, Washington DC, founded in 2014, is struggling to gain a foothold as a functioning organization, and a source of support for Alevis in the metro area. Music plays a central role in creating a sense of unity and belonging in Alevi culture, perhaps even more so for those living outside Turkey. Using the frame of the musical community (Shelemay, 2011) I illustrate the ways that the Pir Sultan Abdal Cultural Association, Washington, DC shapes and builds collective identity through social and musical processes in cems, concerts and folk song evenings, and events that borrow from American traditions. Lacking access to the worship houses (cemevis) and religious leaders (dedes) available in Turkey, the organizers, like bricoleurs (Levi-Strauss 1989), employ ingenuity in using available resources, such as local musicians and rented facilities, to support community and expressive practices.

The Work of “Works:” Rehearsals, Ideology, and Social Relations in New Classical Music

John Pippen, Colorado State University

This paper draws on my fieldwork in the rehearsals of professional new classical music groups to demonstrate the ways social relations and musical ideologies blur. I contrast the private labor of rehearsals with ensemble brands built on virtuosity and notions of accessibility. To this end, ensembles routinely post rehearsal pictures with entertaining captions on social media. However, rehearsals could see tense discussions, disagreements, and even arguments. A similar contrast emerged in the way musicians conceived of music. Rehearsal efforts were guided by an ideology of the “work concept” as an autonomous object, yet routinely re-worked structural aspects of a piece in order to “make it better.”? However, too much change risked presenting a poor evaluation of the composition. This was demonstrated whenever composers attended rehearsals and musicians affected a fun and cordial atmosphere that played up positive evaluations of the composition. Honest opinions of the music in question and the playing of members, however, remained guarded, often only revealed in private after-the fact discussions. In interviews, musicians explained both the face work of rehearsals and the adaptation of musical works as necessary for ensemble unity and the demands of their professional field. Examining such rehearsals as site of labor shows the music as a mode of both social and ideological negotiation, and it complicates distinctions between personal relations and professional goals. By contrasting such labor with promotional strategies, we can see how musicians construct commodities intended to align with contemporary discourses of labor and art.

Virgin Forest: Ecomusicology, Vodun, and Fon Language Poetics in the Jazz Compositions of Lionel Loueke of Benin

Sarah Politz, University of Pittsburgh

The prolific Beninese jazz guitarist Lionel Loueke, a native of Ouidah, Benin and now a resident of Luxembourg, has received critical acclaim in jazz communities for his innovative compositional style, bringing together the polyrhythms of Benin's vodun ritual repertoires with his own study of complex meters at the Berklee College of Music, and his unique approach to harmony and counterpoint. However, international audiences typically appreciate the lyrics to his compositions, in the Fon language of Benin, for their sonic qualities rather than their ecologically directed semantic meanings. In this paper, I show how Loueke's Fon lyrics use the language's poetic register to call for increased attention to the effects of climate change on life and livelihood in Benin, and to connect this urgency to indigenous spiritual values about the relationship between nature and humankind. Drawing on interviews with Loueke, several years of ethnography in Benin, and collaborative Fon language translations, I analyze how Loueke's first album, *Virgin Forest* (2006), links these lyrical themes to specific vodun rhythms tied to natural forces; a more recent album, *Gaia* (2015), recorded live in New York, makes these lyrical and musical themes explicit through poetic themes linking nature, creativity, and improvisation. Through the lenses of ecomusicology, indigenous spiritual values, and Fon poetics, I explore Loueke's music in order to open wide a conversation about music and the environment in Africa, an urgent topic in Loueke's music as well as for ethnomusicology, especially given the special vulnerability of African lives to rapidly changing climate conditions.

Feeling of Belonging: Affective Resonance and Governance in a Syrian Refugee Choir

Tiffany Pollock, York University

This paper elaborates the affective contours of "belonging" that are experienced and expressed through songs in a Syrian refugee children's choir in Toronto, Canada. The choir was formed in 2016 as a response to the influx of Syrian families to Canada during the refugee crisis. In an effort to support youth wellbeing, community leaders in Toronto mobilized to create a choral education program centered in the maintenance of cultural heritage through song. Presently, the choir provides musical training in Arabic and English with local Syrian musical experts and Western-trained musicians, and the choir performs at events around the city and beyond. This presentation will examine the affective life of the choir's songs, and how different social actors - singers, listeners, teachers and institutional leaders - affectively engage with notions of belonging in the songs the choir performs. I pay particular attention to how emotions and notions of belonging are differently conceptualized by young Syrian choristers vis-à-vis more widely circulating adult-produced "structures of feeling" (Williams 1977) which work to shape Canadian identity on the global stage. In so doing, this paper elaborates the political life of affect and draws connections between the representational and non-representational, and the subjective and intersubjective in musical experience. It recognizes children as emotional subjects who are not only managed and governed through emotional regimes situated in sociocultural, political and economic landscapes of childhood, but as agents forming their own affective connections and interpretations through song.

"I like jazz, but it is too complex for the atmosphere here": The Transformation of Modes of Individual Listening in Czech Prison

Lucie Poskočilová, Charles University

In a "total institution" (Goffman 1963) of prison, inmates are not only restricted spatially, but also forced to live in a specific sonic environment. Understanding prisoners' acoustemological relationship (Feld) to this environment as an essential part of the carceral experience has recently become a research issue (Rice 2016, Hemsworth 2016). In my paper, I argue that, following one's imprisonment, the existing ways of hearing and listening begin to transform to fit the new sensory and aesthetic regimes (Steingo 2016). It has already been argued that, in prison, sensitivity and attentiveness to certain sounds, or their willful ignorance, become key to one's survival and well-being (Cusick 2013, Hemsworth 2015). Beyond studying the acoustemological orientation in prison sounds, though, there lies the issue of individual prisoners' aesthetic experience of listening to music in its different forms and via different technologies available in prison. During my masters' and the current doctoral ethnographic research of music and sound in Czech prisons (since 2015), I found out that it is "impossible" for some inmates to listen to "complex" music they enjoyed listening before imprisonment such as classical music and jazz even on personal devices and in the relative privacy of their cells. In my paper, this "impossibility" to listen to musical genres with histories of culture of attentive and contemplative listening becomes a starting point for exploring various theoretical facets of individual listening to music in prison, including issues of sensory and aesthetic regimes, aesthetics and anaesthetics, vulnerability, subjectivity and prison masculinities.

Conservation and Cultural Production in Acoustic Communities

Jennifer Post, University of Arizona

Sound and soundscape studies that address social connections in sonic realms have greatly enhanced ethnomusicological research during its recent "auditory turn." Conservation issues that impact sonic spaces, entities, and relationships are now entangled in new approaches to sound and soundscape creating clashes across disciplines as concerned ecologists and ethnomusicologists use sound as a basis for their studies. Using an acoustic community model to embrace sound in space and time encourages transdisciplinary researchers to share the broad social spaces encompassed in soundscapes to better address conservation issues. Acoustic communities are multi-species assemblages that experience sound in specific settings; sound is used to communicate, organize, and mobilize and thus is animated in social relationships among entities in each space. Considering an isolated island community in New Zealand, this paper explores how sounds valued, maintained, and shared in sonic spaces are linked to social-cultural-environmental production, and for residents, a sense of community that contributes to conservation of resources as well as culture. Gibson and Gordon argue that music in isolated rural communities is linked to cultural resourcefulness and competencies cultivated within those communities rather than outside agencies. Sound practices as shared cultural productions play similar roles. My research indicates that while the New Zealand community is vulnerable to weather patterns and other environmental factors, locally shared social-cultural-environmental values connected to sound contributes to highly-motivated efforts to address biodiversity issues. Recognizing such relationships between culture and conservation can also further our transdisciplinary work to engage diverse scholars and local partners in community development.

Sounding Liminality: (Un)bridging the Arab World and Europe

Ulrike C. Praeger, University of Salzburg

Liminality refers to states of ambiguity and disorientation experienced by those in transition who have not yet fully arrived in a new context and community. This paper explores sounds elicited by such liminal conditions, analyzing musical encounters that narrate "audible entanglements" (Guilbault) as cultural convergences as well as accounts of limits and boundaries. Impelled by the displacement of individuals and collectives from Syria, Iraq, and Libya to Europe in the past years, this paper highlights how musics originating in the Arab World and that happening in European sonic locales, generate original sounding representations able to unpack the irrationalities and surprises of crisis. In this paper, I analyze musical interactions between migrants and majority societies that form transient musical practices, repertoire, and sounding behaviors, as well as altered subjectivities or identities. Such performances--adapted operas, mixed-ensemble performances, plays on the streets and the web--as fusions, sound experiments, ensembles and assemblies, co-performances, collaborations, moments of cultural resistance, and other expressions that project migrants' and hosts' voices as musical forms, sound liminality, and in-betweenness. Based on ethnographic materials collected while working with performers and producers of the musical theater production *Moses*, a collaboration between migrants and Bavarian inhabitants by the Bavarian National Theater, migrant-opera productions made contemporary (and liminal) by the *Zukunft Kultur*, as well as Munich's first smart(phone) party *Plug-in-Beats*, I suggest that these performances allow temporary normalcies of post-migration contexts, countering

popular critical voices habitually depicted by the media about the states of emergency that flight and migration create.

This Music is Not For You: Humor, Rage, and Hip Hop

Liz Przybylski, University of California, Riverside

Despite some celebratory narratives, female and trans* musicians continue to be largely underrepresented across pop genres; women of color have led efforts to balance the mainstream. This presentation offers two case studies exploring a different approach: rather than jockey for position in a crowded pop field, these musicians forbid listening by those who would have them silenced. I synthesize studies on popular music's sonic color line with reflections by Indigenous musicians who encounter racialized and gender-based limitations to the audibility of their music. Ethnographic research with *A Tribe Called Queenz* and *For Women By Women* analyzes the ways artists interact in live performance spaces as well as online where they circulate their musical collaborations. Through interviews with artists, the research unpacks how contemporary notions of hip hop music by and for women sit in tension with gender categories marked by Cree language and gender roles embodied in pre-contact Nehiyaw culture. Responding to masculinist structures, the artists in these two projects invite women, trans*, two-spirit, and non-binary listeners into their audience and reward them with comedic insider references. In both collaborations, Indigenous female MCs make an unapologetic gender intervention while recognizing hip hop's roots in Afro-diasporic aesthetics and their own debts to Black American musical innovators. Subverting the male ear, the musicians convey their message using hip hop's twin powers of humor and rage. From frustration with structural forces that had minimized the reach of Indigenous women's voices, the artists create music that is specifically not to be heard by all.

New Age Music, Yoga, and Orientalist Womanhood in the United States

Rumya Putcha, Texas A&M University

In her new self-titled album, *New Age* singer, Deva Premal, revisited the original material which had brought her fame, particularly among white yoga practitioners in the United States. Expanding on the version from her debut 1998 album, Premal offered a new, improved, and significantly expanded version of her massively successful, if loose interpretation of the "Gayatri Mantra." Her 2018 album, which enjoyed significant press coverage across commercial yoga magazines in the United States, boasted a "sensual sound" along with "mantra medicine." Extending from larger conversations among intersectional feminists about women's differential access to healthcare as well as racialized notions of sexuality in the U.S. context, this presentation examines the social and cultural formations Premal's success within the commercial yoga and music industries reveals. Based on ethnographic research in commercial yoga studios, I interrogate how and why Premal's music and other New Age music like hers have come to represent the healing powers of the Orient for yoga consumers--overwhelmingly white, upper-middle class women--in the U.S. context. Premal's sound, now synonymous with commercial yoga studio aesthetics as well as its movement vocabularies, suggests a new chapter in Orientalist and divided constructions of womanhood in the United States. Bringing together work by scholars of black/ brownface performance (Miller 2010; Srinivasan 2007) as well as black and postcolonial feminist thought (Hill Collins 2001; Ahmed 2016) this presentation examines the gendered and raced

logics by which white women in yoga industries participate in and perform womanhood and contemporary forms of minstrelsy.

The Post-Apartheid Stage: Opera, Musical Theatre, and South African Cultural Identity 25 Years After Apartheid

Megan Quilliam, University of Colorado at Boulder

On January 28, 2019, one of the two remaining opera companies in South Africa decided to close. Established twenty years ago with the mission of training young singers and contributing to the development of home-grown opera in South Africa, Gauteng Opera had fought for more than a year to survive financial difficulties by appealing to local donors and instituting a robust social media campaign. At the same time, urban centers throughout South Africa continue to enjoy a resilient and vibrant tradition of musical theater that remains current by highlighting topical issues, contemporary musical styles, and political concerns. This paper analyzes and compares these seemingly disparate genres in the context of post-apartheid South Africa while questioning the ways in which opera and musical theater companies intend to ensure their future existences. Based on extensive interviews and observations, I present Gauteng Opera and the State Theatre as case studies on how performing arts companies must make themselves relevant to a 21st century South African audiences or risk further financial ruin. I interrogate the structure of these companies, analyze their choices of repertoire in their cultural contexts, and compare their strategies with those of the country's other leading centers of music performance. Drawing from an emerging theoretical framework and discourse surrounding the role of opera and musical theatre in the post-apartheid dispensation (Mhlambi 2015, Andre 2016, Donato 2016, Coplan 2008), this paper questions how and why musical works for the stage might speak to South Africans 25 years after apartheid.

Dialogues and Interactions between Afro-Brazilian Culture and Music Teaching in Higher Education in Brazil: Reflections from a Reality of Coloniality, Epistemicides, and Exclusions

Luis Ricardo Silva Queiroz, Federal University of Paraíba

Currently, researches have evidenced that music came to be institutionalized in Brazilian education owing to an intense process of colonization. These researchers claim this to be a reason why the music teaching in higher education is still based on strategies created to teach Western classical music of the past. On the other hand, Brazilian ethnomusicology has produced a large body of knowledge about Afro-Brazilian music in the country. Such productions have evidenced the complexity of musical diversity that characterizes the Afro-Brazilian identity and how particular this music is. In this context, this presentation focuses on the results of a research project conducted on Brazil's higher education between 2016 and 2019. It investigated how Afro-Brazilian music has or has not dialogued and interacted with music teaching in higher education in the country. Based on a transdisciplinary theoretical approach and a broad documentary research, this study dealt with the essential concepts of understanding the current reality of music in higher education by considering the trajectory of coloniality, epistemicides, and exclusions that have characterized the Afro-Brazilian culture. According to the findings, strong traits of coloniality still occupy a wide domain of classical music at this educational level. Consequently, other types of music knowledge, such as the one pertaining to Afro-Brazilians culture, continue being excluded from formal education. However, this study also pointed the decolonial breaches and ruptures present both in the insertion of Afro-Brazilian musical knowledge and the incorporation of strategies related to the context of this music in some current music curricula.

Continuity, Innovation and Shift in Portuguese Burgher Káfriinha
Mahesh Radhakrishnan, Universidade de Lisboa

This paper explores the "given", the "added" (Nettl 1983), and the "forgotten" in *káfriinha* music and dance of the Portuguese Burghers of Sri Lanka, drawing on current fieldwork, past research, and recordings going back nearly 50 years. *Káfriinha* has been the most central and iconic form of Portuguese Burgher music since at least the late 19th century. Similar variant forms to *káfriinha* are attested in Portuguese creole influenced cultures across the Indian Ocean, and it is one of the main antecedents to *baila*, a nationally popular Sri Lankan music genre. In Batticaloa and Trincomalee, both on Sri Lanka's east coast, there is a tension between the continuing centrality of *káfriinha* in Portuguese Burgher celebrations and, on the other hand, limited numbers of performers, varying levels of specialisation, and cultural shift, including the ever-increasing endangerment of their language, Sri Lanka Portuguese. These have all led to changes in instrumentation, tonality, repertoire, languages used, and hubs of activity. Relating this study to research on endangered musics (e.g. Grant 2012), and Portuguese Burgher concerns about the future of their culture, this paper will outline the continuities, innovations and shifts in *káfriinha*, and the factors that have influenced these trajectories. **References** Grant, C. (2012). Rethinking safeguarding: Objections and responses to protecting and promoting endangered musical heritage. *Ethnomusicology Forum*, 21:1, 31-51. Nettl, B. (1983). *Ethnomusicology: definitions, directions, and problems*. Musics of many cultures: an introduction, 1-9.

Feminist Ethnomusicology, Coptic Popular Song, and Minority Belonging in Egypt
Carolyn Ramzy, Carleton University

In this talk, I investigate gendered martyr motifs in Coptic Christian popular songs, *tarātīl*, following the Egyptian 2011 and 2013 uprisings. Specifically, I investigate how maternal, familial, and martyr imagery in these songs shape women's experiences and gender subjectivities, particularly as they spearhead community activism as choir directors, Sunday school teachers, and social service providers. Drawing on methods of feminist ethnomusicology and ethnographic research in the Egyptian Christian diaspora, I ask: How are minority politics sung, written, and performed on and through Coptic Christian women's bodies and voices? And, how do these songs speak to larger questions of citizenship and belonging for Egypt's largest religious minority, both in Egypt and quickly growing diaspora outside of the country? In the end, I illustrate the dialectical power of *tarātīl*, with the song's potentials to both appropriate women into repressive patriarchal discourse of national belonging, but also, as an emerging space to think about how Coptic women, and the community broadly, want to belong. I argue that Coptic feminist movements are critical lynchpins, not only of reforming the Orthodox Church from within, but also addressing larger religious minority politics outside of the Coptic Christian community.

Rhythmically Structured Kalpana Swarams in Carnatic Music: Aesthetics, Authority and Gender Equity through Improvisation
Rajeswari Ranganathan, The Graduate Center, CUNY

In a modern Carnatic music concert, mathematical structuring is an increasingly prominent feature of solo melodic improvisation, allowing simultaneous melodic and rhythmic creativity. In short bursts during the concert, the vocalists melodically express the metrical essence of complex patterns drawn from principles of Carnatic percussion. These creative segments, markers of the artist's acuity, add vitality, generate potential for innovation, and enable greater

interaction among artists on stage. Based on case studies of *kalpanaswaram* segments, and my own long-term performance experience and interaction with professional musicians, I demonstrate how rhythmic structuring of vocal improvisation has evolved as a significant attribute of Carnatic concert aesthetics. I discuss mathematical structuring as a polarizing influence in Carnatic music as opinions are sharply divided on whether it enhances or impairs one of its fundamental requirements, *raga*; or melodic aesthetics. Additionally, rhythm-based improvisation is an active site of gender dynamics in Carnatic music. Rhythmic prowess, and consequently the complex mathematical patterns that percussionists employ, have historically been associated with men. Drawing from interviews with women musicians who now prominently engage in rhythmic intricacies, I explore how mathematical structuring, earlier an exclusive domain of male percussionists and vocalists, empowers women to display their rhythmic competence, and to display their versatility. As a single nuance that has generated recent aesthetic and social changes in an ancient but evolving musical tradition, rhythmically structured improvisation warrants attention in ethnomusicological scholarship of Carnatic music. Multimedia supplement: <http://www.rajeswarisatish.net/>

Urban Whistles and the Aesthetic Turn

Anthony Rasmussen, University of California Institute for Mexico and the US

Among some indigenous communities of rural Mexico, whistles (i.e., high-pitched tones produced by the lips and tongue) are used to mimic the melody and rhythm of spoken words enabling experienced whistlers to conduct full conversations - exclusively in whistles - at great distances and in a form incomprehensible to the uninitiated. In contemporary Mexico City, the practice of substituting spoken phrases with whistles also exists but rather than encompassing a nearly complete language, survives as personalized repertoires of signals and key phrases. Rural-urban migration and the consequent absence of a robust whistled vocabulary has produced an aesthetic turn; decoupled from their paralinguistic antecedents, whistles have undergone a prismatic transformation of perception and expression in an urban context in which sound is a frequent arbiter of face-to-face interactions. There, whistles may command, summon, tease, and torment but their audible force does not hinge on universal consensus. On the contrary, ideas about who whistles and why vary radically between individuals, and it is precisely through this divergence of perspectives that we may glimpse the relations of power that whistles portend. In this paper I ask, how might the ambivalence of urban whistles - the fact that they may bear uncertain intentions and provoke divergent interpretations across heterogeneous populations - open possibilities for secrecy, subversion, and creative play? I argue that a focused examination of urban whistles, those forged not in isolation but through intercultural contact, is essential in understanding precisely how these rapid social transformations are experienced and understood at the intersubjective level.

Celebrating and Selling the Nation: Festivals as Cultural Resource and Performance in Jordan

Jeremy Reed, Indiana University, Bloomington

In this paper, I argue that festival events in Jordan offer sites for critically examining ways in which Jordanian national and cultural identity is negotiated and marshaled, within the context of Jordan's cosmopolitan aspirations. While Jordan did not experience the same intensity of protests as its neighbors during and after the Arab Uprisings, it has seen ever-increasing protests against the failure of Jordan's neoliberal economic reforms and its long-standing status as a rentier state. Against the backdrop of the uneven results of urbanization and

privatization, festivals offer occasions for leisure while also constituting powerful performative events situating the production of collective identity at the intersection of producer, stakeholder, performer, and audience interpretations. What tensions are embedded in festivals that offer generative opportunities for both identity and revenue? Drawing from ethnographic and archival research, I examine two festivals: The Jerash Festival for Culture and Arts and the Al-Balad Music Festival. The former is a long-standing state-sponsored festival, while the latter is a newer festival produced by the not-for-profit Al-Balad Theater. Both festivals serve as nodes within cosmopolitan networks of cultural exchange where "the world" is brought to Jordan, and Jordan's place in world is staged and celebrated. Yet, I argue that these two festivals present coexisting and competing cosmopolitan visions, one proffered by the state and the other by a grassroots-oriented organization. The confluence of leisure and ritualized performance presented at festivals offers opportunities to understand how Jordanian individuals and communities respond to, and make sense of, national values and priorities.

Playing the Flute in Shanghai: The Musical Life of Dai Shuhong

Helen Rees, University of California, Los Angeles

Completed in January 2019, the documentary film *Playing the Flute in Shanghai: The Musical Life of Dai Shuhong* is 85 minutes long. It is planned for a 120-minute slot, with a 10-minute introduction and a 20-minute discussion after the showing. This biographical documentary emerges from a collaborative enterprise among its 80-year-old subject, Dai Shuhong, an eminent exponent of Chinese bamboo flutes and *qin* zither; a US-based ethnomusicologist who has known him for 30 years; and a US-based documentary filmmaker. Shot in Shanghai between September 2016 and April 2017, the film incorporates interviews with Dai and his family, friends, and students; performances and lessons; historical photographs and video footage; and scenes of daily life. Planning, shooting, and editing were carried out collaboratively, with in-progress edits shown three times to Dai and 26 other participants for feedback. In the film, Dai, a born raconteur, tells his own life story, one inextricably linked to the seismic upheavals in Chinese musical life since the 1950s, when the new communist government implemented Soviet-influenced policies to "modernize" and institutionalize traditional performing arts. Recruited in 1956 from a factory to study bamboo flutes at the illustrious Shanghai Conservatory of Music, Dai experienced firsthand the new socialist cultural milieu. Here he vividly recounts six decades of participation in the ever-changing musical world of China's most cosmopolitan city. The 10-minute introduction will outline the film's philosophy, collaborative creative process, and technical details; the 20-minute discussion will invite questions on both these subjects and the film's musical and historical content.

"Brazilians are a Conservative People": MPB and YouTube Musicking in a Divided Country

Suzel Reily, Universidade de Campinas

MPB, or Popular Brazilian Music, was a term that emerged in the 1960 to refer to a popular protest song repertoire that began to develop with the onset of the military dictatorship. Later the term would come to include any musical style, both before and after the 1960s, that articulated with discourses of national identity, particularly a vision of Brazil as a land of "cordial mestiços" and tolerance toward difference. With the rise of the far right in the country, this tolerant cordiality has been severely challenged, and MPB has become a site of intense negotiation over what it now means to be Brazilian. YouTube is an arena in which this debate is especially visible, as both sides meet in their reactions to the country's most

celebrated MPB stars. The paper will focus on an analysis of how posts of the February 2019 hit, "É proibido o carnaval" (Carnival is forbidden), performed by left-leaning Daniela Mercury and Caetano Veloso, engage this matter. The song discusses a theme central to Brazilianness "carnival" from the perspective of a pro-LGBT+ agenda. Within six days of its release, it became a battleground of likes (106K) and dislikes (307K), evincing 26K comments and responses, either supporting or criticising the song and/or those of opposing opinions. Through an analysis of these posts and comments, the paper addresses the ways in which this aggressive and confrontational mode of "YouTube musicking" articulates efforts to redefine Brazilians as a fundamentally conservative people.

"When you sing, you will surely feel happy": The Affect-Emotion Gap and the Politics of Devotional Song in Bali

Nicole Reissnour, Hebrew University of Jerusalem

This paper examines the ambiguous political efficacy of musically mediated religious feeling, drawing on fieldwork conducted with a community of Balinese Hindus who have become devotees of ISKCON, the international devotional movement popularly known as the Hare Krishnas. Drawing on my conversations and musical interactions with members of this community, I argue that ISKCON doctrine closes the "affect-emotion gap" (White 2011, 2017), rendering the bodily sensations and modulations of mood that devotees experience while singing into knowable signs of ethical and spiritual progress. As a result, musical affects are experienced by devotees as evidence of ISKCON's legitimacy and value, and they therefore come to serve the movement's spiritual and proselytizing mission. While this process could certainly be studied from a strictly religious perspective, I am interested in the unforeseen political effects that musical feelings can have as a result of their ability to engender and strengthen religious attachment. In Bali, where failure to uphold indigenous religious customs (adat) can result in loss of rights to land and other privileges, new forms of religious attachment associated with Hindu devotionalism are in deep tension with existing social and political structures, while at the same time they resonate with local neoliberal critiques of adat. Thus, while proselytizing movements like ISKCON effectively use music to circulate ecstatic "structures of feeling" on a global scale, my research shows that the political efficacy of ISKCON's music is bound up with local political realities, which, in the case of Bali, are ambivalent and divisive.

From Folk to P'okū: The Imitation, Innovation, and Koreanization of North American Folk Music

Rosaleen Rhee, University of California Los Angeles

During the post-war years, South Koreans experienced polarizing forces of Westernization and nationalism simultaneously, the former due to the impact of U.S. military and cultural intervention and the latter due to the people's desire to strengthen their nation's autonomy, which had been crippled by Japanese colonialism and weakened by division. Popular music mirrored these competing compulsions: in the consumption and imitation of American popular genres of music; and in the kayo chonghwa undong ('popular music purge campaign') of the Park Chung-hee administration (1963-79), which aimed to eradicate waesaek (Japanese influence) and eliminate communist infiltration. In this paper, I examine South Korean urban folk music or p'okū focusing on its prolific development under censorship. Initially, various Anglo-American folk, standard pop, French chanson, Italian canzone, and Latin ballads were translated and packaged as p'okū, similar to the way different genres of Appalachian ballads, rural blues, and labor songs were assembled into folk songs in mid-twentieth century North America. I conduct a trans-Pacific micro-analysis of an African

American blues song initially recorded by Blind Lemon Jefferson in the 1920s that was popularized as a folk song by Woody Guthrie in the 1940s, and refashioned into a Korean p'okū song by Yang Byeong-jip in 1973. In doing so, I illustrate how p'okū singers adopted a more localized sensibility reflecting the taste of Korean youths and the rapidly urbanizing socio-cultural climate of the 1960s and 70s, sculpting a new aesthetic that challenged the North American definition of what constituted folk music.

Music & "Dance Like Patience": Exploring the Impact of African Movies on Music, Dance, and Blackness in the African-Guyanese Community in Guyana

Gillian Richards-Greaves, Coastal Carolina University

The African movie industry is often referred to as Nollywood, highlighting the fact that the bulk of African movies are currently produced in Nigeria or by Nigerian companies. However, African movies are also produced in Ghana, South Africa, and many other African countries. African movies address a wide range of topics, such as romance, polygyny, witchcraft, domestic violence, migration, rags-to-riches narratives, and more. These movies are produced in copious quantities (often more than thirty per month) and generally have multiple parts or sequels. African movies are shipped to Guyana from Trinidad, New York City, Africa, and other regions of the world, and sold by vendors in the open markets, on street corners, and in private shops. These movies are also nationally televised, often alongside Bollywood and Hollywood movies. Over the past twenty years African movies have become such an integral part of the African-Guyanese community in Guyana, that they have begun to influence fashion, speech patterns, music-making, and other aspects of African-Guyanese culture. This paper interrogates the ways that African movies are facilitating tangible and widespread changes in the expressive arts among African-Guyanese in Guyana. It specifically examines how music and dance in African movies-including "traditional" dances, choreographed Afropop music and dance combos, and everyday expressions of thanksgiving--are influencing the music and choreography of ensembles, and the African-Guyanese community at large.

Literary Legacies: *Le Mouvement Régionaliste* in Early Twentieth-Century Quebec

Laura Risk, University of Toronto Scarborough

This paper proposes a literary heritage to the study of folklore, and later ethnomusicology, in Quebec by historicizing the first commercial performances of traditional music, exactly 100 years ago, in the context of contemporaneous literary trends and linguistic debates. The *régionaliste* literary movement of the early twentieth century constructed French-Canadian identity as rooted in rural lifeways and expressed via vernacular language (Hayward 2006). In the same years, the first generation of French-Canadian folklorists, notably archivist Édouard-Zotique Massicotte and anthropologist Marius Barbeau, organized public performances of traditional singers, instrumentalists, and dancers for commercial purposes (Barbeau and Massicotte 1920). These performances drew on regionalist tropes, such as the *Habitant*, or French-Canadian peasant, archetype (Nadeau 2014). While regionalist literature has been productively analyzed in tandem with the visual arts (Boivin, Karel, and Nadeau 2014), the present project adds sound and performance to the analytical mix. Using archival source materials from the Quebec Section of the American Folklore Society, the École littéraire de Montréal, the Société du parler français au Canada, the Société historique de Montréal, and the Société Saint-Jean-Baptiste de Montréal, this paper address two key questions: 1) To what extent did associative circles of writers and artists intersect or overlap

with those of folklorists in Quebec in the early twentieth century? 2) How did the writings and activities of the early folklorists influence the writings and activities of French-Canadian authors and artists in the early twentieth century, and vice versa?

Multimedia supplement: <http://www.laurarisk.com/>

Toxic Solidarity: Liberalism and the Corruption of Resistance

Chérie Rivers Ndaliko, University of North Carolina at Chapel Hill

Framing culture as a tool of resistance is common practice among communities combating oppression. And indeed, performance, literature, and film have played pivotal roles in many struggles against persecution. But cultural projects - particularly those espousing the liberal rhetoric of "emancipation," "re-humanization," or "collaboration" - play an equally pivotal role in reinforcing systems of oppression when they advocate superficial rather than structural change. Through three case studies from Congo this paper investigates the complicity of cultural activism in perpetuating regimes of oppression. The examples, spanning more than a century, include a media-driven anti-slavery campaign to liberate Congolese from King Léopold's barbaric rule (1894 -1904); a musical album produced by humanitarian organizations to rehabilitate Congolese victims of war (2007); and an academic effort to decolonize Congolese archives in the UK (2015-18). Each of these projects purports a commendable goal - abolition, empowerment, inclusion - and yet, respectively, they institutionalized racism in the newly formed Belgian Congo; depoliticized and thus crippled Congolese resistance against a politically corrupt state; and, through control of funds, reinforced the primacy of occidental knowledge production despite allusions to the equalizing potential of subaltern critique. At the heart of these projects is, I argue, a toxic illusion of solidarity that enables what indigenous theorists Tuck and Yang call "moves to innocence," or strategies by which dominant groups obscure the ways they benefit from extant power structures. Building on critiques from (post)colonial studies and feminist geography, these examples expose the strategic role cultural activism plays in reproducing privilege and obfuscating domination.

Informing Decolonization through Disruption of Aesthetics in World Music Ensembles

M. Rizky Sasono, University of Pittsburgh

World music ensembles taught in US institution are partly intended to raise understanding of other cultural forms. Often times students who engage world music ensembles use performance as the parameter of understanding musics of the other. Being able to accomplish composition that they learned is considered as a success. In the education environment with all its limitation would only serve a limited understanding of the musical culture. While students, and also the audience is poised on performance, they are conditioned to ways in which a world music ensemble is performed in institutions and not realizing the problems of limitation. While time and space have shaped performance culture in the world music ensemble performances, it touches the issue of colonial legacy of such performances. This paper shows an attempt to disrupt cultural world music performance and present the notion of decolonization to both performers and audience. By engaging in a gamelan ensemble at the University of Pittsburgh, I position myself as Javanese learning gamelan in US academic environment - a back and forth process of learning the instruments and imposing on cultural ideas I have nurtured as a Javanese that are missing from class. The semester-long project is materialized through the end of term performance. My involvement in

gamelan ensemble is framed to questions of "How do world music is performed in universities? and "How do the idea of decolonization can be applied to world music ensemble performance? This paper also shows how disruption of aesthetic is applied in informing the idea of decolonization.

The Mexican Mariachi: Integrating the Popular into Ritual

Russell C. Rodriguez, University of California, Santa Cruz

As mariachi music within the United States has expanded throughout, what Américo Paredes referred to as "Greater Mexico," the commercial value of this music style has increased extensively, and subsequently has been integrated into the cultural fabric of the United States. Mariachi music has been included in TV commercials, movies, and is integrated into school curricula throughout the Southwest and Latino populated communities throughout the nation. As a result, the popular imagination around mariachi music has influenced researchers to refer to today's mariachi as a commercial, commodified, or modern entity breaking away from traditional aspects that define what mariachi music was in 19th and 20th Century. This paper is to demonstrate that ceremony and ritual take on a different guise in the sense of presentation, participation and performance for Mexican and Chicano communities in the US urban setting. Mariachi music has filled the interstices for many communal practices providing musical services for weddings, quinceañeras, funerals, serenades, *mañanitas* that serve as a cultural marker in formal and informal ritual and ceremony. Though much of the music is still based upon a popular repertoire, mariachi ensembles integrate liturgical selection to perform the Catholic mass, and a variety of dedicated selections, for example, for the feast day of the Virgen de Guadalupe. What is argued in this presentation is that the repertoire for ritual and ceremony, instead of being a set of protocols constituted by a specific cultural or religious institution, is rather a dialogic process in which musicians and clients negotiate a repertoire that is most appropriate in enriching these communal convenings.

Transhumant Festivals: Music, Afro-Colombian Religious Practices, and Community Building in the City of Bogotá

Juan Rojas, University of El Bosque

Bogotá, capital of Colombia, hosts people from all over the country, representing a slice of the fragmented history of this diverse Latin American nation. The increase of Afro-Colombian immigration from the Pacific region since the 1980s to this Andean city manifested, partially, in the emergence of resilient adaptations of many traditional cultural expressions, such as music, dance, gastronomy, and the Afro-Colombian way of celebrating Catholic patron saint festivals. In the Pacific region, the Virgen de Atocha celebration (in the town of Barbacoas) and the San Pacho carnival (in the city of Quibdó) are core annual events in these communities, lasting weeks, defining local identities, marking religious practice, and shaping music and other local expressive cultural practices. For thirty years, a group of Afro-Colombian leaders from the Pacific region have organized an extension of these celebrations in Bogotá to keep the migrant population united. While these practices had to adjust to the new environment, the celebration of these transhumant festivals in Bogotá has effectively played a role in the construction of a community of Afro-Colombian people. These local social processes gather members of many Afro-Colombian organizations, enhance the political representation of Afro-Colombian leaders in local public institutions, and facilitate local training and instruction in Afro-Colombian music, dance, and culture for children and youth in low income neighborhoods. Increased visibility and support for these practices possibly relates to policy changes, but the question remains to what extent the organization of these celebrations has led to Afro-Colombian cultural resistance and activism in Bogotá.

Hip-Hop Interpellation: Rethinking Autochthony and Appropriation in Irish Rap

J. Griffith Rollefson, University College Cork, National University of Ireland

Ireland is a nation in which poetry, music, and storytelling figure prominently in constructions of national identity. Indeed, the national symbol is the Celtic harp [cláirseach], icon of the ancient bards, the epic storytellers. It is also a country with a proud history of anti-colonial struggle and diasporic consciousness. Not surprisingly, these legacies figure prominently in Irish hip-hop's "Knowledge of Self" (KoS)--a discourse of central ideological import in hip-hop praxis and a prominent topic of hip-hop scholarship. Through ethnographic and archival research--including collaborative storytelling with artists--this paper tells a history of hip-hop in Ireland. In so doing it asks us to rethink how this iconic black American art form has been appropriated globally while "entrenched oral traditions of storytelling and poetry stretching back thousands of years have incorporated hip-hop into their cultures" (Pennycook and Mitchell, 2009). To examine this doubled perspective, I posit the "hip-hop interpellation" thesis: that hip-hop spreads not as a copy of an African American original but, through performative expressions of KoS, emerges as an always already constituent part of local knowledge and practice--a response activated by the African American call. The theorization thus moves beyond the "hailing practices" described by Althusser's theory of interpellation--the discursive webs that enable ideological incorporation--to describing an interpolation that locates other histories within and through hip-hop's performed knowledges. The paper uses pilot data from the Irish context to detail this theory and the methods of the five-year, EUR2m European Research Council grant, CIPHER: Hip-Hop Interpellation.

'Kita Bhinneka Kita Indonesia!' Musical Responses to Political Uncertainty by Catholics in Indonesia

Emilie Rook, University of Pittsburgh

"Kita Bhinneka Kita Indonesia," we sang on a Sunday mid-morning in June 2018, the tones of this cheery diatonic tune echoing off the stone walls of Jakarta's neo-gothic Catholic cathedral. Intoning words from an oft repeated Javanese phrase for unity in diversity, this newly composed hymn was just one musical instance from the Archdiocese of Jakarta's five year campaign celebrating the Indonesian political philosophy of Pancasila. I read these artistic expressions as voicing both the agency and fear of Catholics in Indonesia, musical reminders that they are still members of their multi-faith nation and merit the security which tenets like religious pluralism protect. At the same time, to many in communities further from Java--such as on the majority-Catholic island of Flores--Pancasila is a hallow sentiment from a central government that neither supports their needs nor represents their local reality. Effusing a subversive power, these "outer island" communities are turning to locally produced liturgical music to challenge traditional Java-centric center-periphery narratives. Using Pierre Bourdieu's idea of cultural capital and Michael Herzfeld's work on cultural intimacy, this paper will re-examine and re-center traditional Indonesianist center-periphery paradigms through the music produced by Catholics in Jakarta and Flores. I argue that these Catholic communities are using music to become powerful centers on their own terms despite political uncertainty, adding to a nuanced understanding of how music and religion function for minority religious groups in Indonesia and Southeast Asia.

K-Branding Korean Music: Authenticity through Visual Koreanness in Korean Popular Music Videos

CedarBough Saeji, University of British Columbia

In this paper, I explore the contradictions and effects of the use of imagined and real Korean settings and Korean traditional iconography in recent videos from Korean popular music artists. This trend, which first rose to prominence in independent hip-hop videos, is illustrated through a particularly close reading of the rapper Beenzino's mid-2016 offering "January." The video takes place in settings that signify Koreanness, and potent symbols of Korea appear in each. This K-Branding, a dramatic turn away from the bricolage of mainly Western images and fashions in most K-pop videos, is a profound and effective response to past criticism lobbed at Korean popular music. I examine the use of Korean spaces and icons and ask why first independent artists and now increasingly mainstream artists such as BTS use these visual assertions of Koreanness. I argue that "January," as an extreme example of the trend of conspicuous insertion of Korea-specific visual imagery in recent K-pop videos, demonstrates an extension of the hip-hop politics of authenticity--Korean performers are asserting their authentic hip-hop identity, or the Koreanness of K-pop, by incorporating Korea as a character in their videos.

Textures of Black Sound and Affect, Life and Death in New Orleans

Matt Sakakeeny, Tulane University

This paper is a consideration of texture, specifically the abundant textures of black sound and sociality that are characteristic of the New Orleans jazz funeral. The traditional burial procession is propelled by brass band musicians who interweave melodies and rhythms together. Throughout the course of the funeral, as mournful laments resolve into danced joy, the multilayered soundscape works to synchronize the movements and emotions of individuals. So texture can refer to either the practice of collective sound-making or the shared affect catalyzed by those sounds. Originally Latin for "a weaving," texture is a general term for describing the qualities of anything composed of formative elements, as well as a technical term for classifying simultaneity in music (as antiphony, polyphony, etc.). I argue that the interwoven textures heard in the jazz funeral are manifestations of collectivity, straining against racist policies meant to fragment communities and enclose black New Orleanians. In 2015, protestors marched beneath a statue of General Robert E. Lee, shouting chants and singing protest songs demanding the removal of Confederate monuments. That same year, I followed a jazz funeral through a predominantly black neighborhood directly adjacent to the Lee memorial. I draw parallels between the protest march and the funeral procession by analyzing the soundscape of the two events. While the music at the funeral is entirely instrumental, I suggest that the texture of collective improvisation and the public display of liberatory dance amount to acts of rebellion against the violence of exclusion symbolized by monuments to the Confederacy.

Singing for the Sake of God: Economic Rationalization of Shia Mourning Rituals in Iran

Hamidreza Salehyar, University of Toronto

The high rate of remuneration demanded by famous performers of Shia maddahi rituals has recently become a topic of considerable debate in Iran's religious community. As these musical-religious rituals are inspired by the tragic martyrdom of the Prophet Muhammad's grandson Hussein in 680 AD, many practitioners disparage monetary calculations in such mourning rituals on religious and moral grounds. These critics advocate for conventional practices in

which performers receive monetary gifts from ritual sponsors, and both parties conceal the gift value from the public to divert attention from the ritual's financial aspects. What are the implications of such debates for ritual practitioners' conceptions of the sacred and social-religious relations that embody such conceptions? Drawing on interviews with maddahi practitioners in Tehran, I elucidate how the debates on maddahi performers' modes of compensation reflect existing interplay and tension between two understandings of economic relations: the one based on moral considerations of reciprocity that exceeds capitalist imaginaries by bringing the afterlife into economic logic, and the other derived from an ethos of neoliberal calculative reason that subsumes every domain of life within the logic of market. Investigating the implications of these heterogeneous conceptions of economic reason for ritual practitioners' aesthetic and religious sensibilities, I demonstrate how new rationalized economic practices challenge the authority of traditional social-religious values and hierarchies. These practices acknowledge and promote ordinary believers' aesthetic and religious choices, yet they reproduce new hierarchies of social and political power that marginalize communal religious practices not contributing to market logic.

Cueing Shinjinrui Identity: *Lupin III* and Sounding Japanese in 1970s Anime

Kevin Salfen, University of the Incarnate Word

The anime series *Lupin III* has undergone continual reinvention for almost five decades. With each reinvention it encodes and broadcasts important aspects of contemporary Japanese culture in its relationship with a particular construction of Euro-American or global urban identity. This paper focuses on how music in the first two series of *Lupin III* responded to and argued for Japan's changing international position in the 1970s. *Lupin III* uses music to reflect the tension between the characters' "Japaneseness" and their jet-setting cosmopolitanism. This postwar reification of the long-standing national dialogue over insularity and internationality was especially timely in the decade after the successful 1964 Olympics in Tokyo. Anime repackaged that dialogue in visual and musical terms for 1970s television audiences (Imada 2010). The diverse musical referents in *Lupin III* became core elements of Japan's postmodern soundscape, which in turn would inform the sound of filmic renderings of Tokyo-like futuristic urban spaces. Finally, the soundscape inhabited by *Lupin III*, consummate world-class thief, is as acquisitive as its protagonist, and functions as a sonic transmission of Japan's growing cultural confidence in the decade in which it cemented its role as an economic superpower.

Making Space in the State: *Música Llanera* and the Spectacular in Venezuela's El Sistema

Elaine Sandoval, Graduate Center, City University of New York

This paper examines the process of including traditional *música llanera* (music from the interior plains region) in Venezuela's national music education institution, El Sistema. This process has most prominently featured the stylization of *música llanera* practices into the form of the symphonic orchestra. Many Venezuelans observe efforts to include *música llanera* as an extension of former President Hugo Chávez's projects of cultural sovereignty and decolonizing into music education policy. However, this characterization does not capture pre-existing and ongoing political tensions. Based on fieldwork in the plains between 2016 and 2018, I argue that negotiations around the performance forms of *música llanera* in El Sistema demonstrate unresolved questions of producing space for those in the interior within the Venezuelan state. Looking to the daily lives of *música llanera* practitioners and teachers, I emphasize how their positionality in a

region traditionally associated with agricultural production and isolated from urban metropolises should be brought to bear on their current musical practices, participation in El Sistema, and experiences of the crises. I invoke the concept of "spectacle" (DeBord 1967) to analyze movement to new symphonic forms of performing *música llanera*. I argue that these forms have allowed *música llanera* practitioners to gain access to the central state, to local discourses of modernity, and even to international audiences. But I also analyze how the spectacularity of these forms allows *música llanera* to be appropriated by the politics of the state, and unwittingly used to obfuscate lasting issues of regional disenfranchisement and the oil-dependent economy.

Forró as Intangible Cultural Heritage

Carlos Sandroni, Federal University of Pernambuco and
Climério Santos, Federal University of Pernambuco

Forró is a music/dance form related to the Northeastern region ("Nordeste") of Brazil. Initially signifying a "party", in the 1970s the word forró became synonymous with the Northeast's most emblematic music. Until the 1980's, the major reference for forró performance was accordionist and singer Luiz Gonzaga (1912-1989). However, beginning in the 1990's, a new electronic version of forró appeared which over the years has become one of the most popular music/dance genres in the country. In 2011, the adoption of forró as part of the nation's "intangible cultural heritage" (ICH) was proposed by an association of traditional forró practitioners. The 2003 UNESCO Convention on ICH (of which Brazil is a member) emphasizes the power of practitioners to define ICH and the appropriate measures to safeguard it. The Convention also tries to distance itself from old-fashioned traditionalism, stating that ICH "means the practices, representations, expressions, knowledge, skills (...) constantly recreated by communities and groups." In the case of forró, however, contemporary changes to the genre have been contested by practitioners leading the nomination. Since 2018, the Brazilian institution for the safeguarding of cultural heritage, IPHAN, has tried to find a middle ground between the "hard traditionalism" of some forró musicians and the "soft traditionalism" of the UNESCO Convention. As ICH research has shown, similar contested situations have occurred with other candidates for ICH lists. In this paper we propose forró as a case in point to discuss the ICH, musicians involvement in cultural policies, and both hard and soft traditionalism.

Beyond the Bangle: Representations of Women's Agency in Contemporary Hindi Film Song

Natalie Sarrazin, The College at Brockport

In an era when Indian culture is rewriting attitudes on gender and sexuality - from landmark gay rights rulings to overturning the extramarital affair ban which treated women as their husband's property, the film industry is facing resistance of its own narrative scripts. An overwhelming bastion of heteronormativity, the industry's female producers, directors, and actresses are demanding equal pay and major roles with character representations in keeping with contemporary constructs of gender and sexuality. Traditional female representations often drew upon goddess, mother, wife tropes, while the most iconic musical representation, the tawaif (courtesan), balanced her identity as the site of male desire with the ability to express her own desire for men watching her. Female heroines, however, did not have this luxury, and either waited for the male to pursue her, or coopted the courtesan's persona through song-and-dance spectacles to entice the hero. In this paper, I examine the construction of female agency in contemporary film songs and their adaptability as popular role models. How have songs served or hindered the development of such agency since post-liberalization? Is the fantasy-realism

dismantling restrictive paradigms or upholding them? How parallel cinema and Indian feminist consciousness impacted the celluloid heroine? Using research from Vanita (2016), Dwyer (2002), and others, I analyze picturizations from films such as Raja Hindustani (1997), 3 Idiots (2012), and PK (2017) and discuss changes in off-screen cultural mores to illustrate the negotiation of female identity in song.

"Dances of Contagion": The Lundu and the National Body in Independent Brazil

Kim Sauberlich, University of California, Berkeley

This paper examines the Brazilian craze for the lundu--the first dance of African influence to become a staple of white urban entertainment--in the 1820s and 30s, shortly following Brazil's independence from Portugal. While the lundu's widespread dissemination across racial and class boundaries led twentieth-century ethnomusicologists to regard it as an epitome of *brasilidade* (Brazilianess), more recent scholarship suggests that the white embrace of the dance in comic musical theater relied upon essentialist understandings of difference as it associated black characters with "infectious" African rhythms and hypersexualized dance gestures (Hertzman 2013). This paper contributes to this debate--one that is critical in challenging the enduring myth of the Brazilian "racial democracy"--by suggesting that hypersexualized dance gesture was tied to complex processes of biopolitical governmentality (Esposito 2012). As a Black Atlantic dance, and like the Cuban *danzón*, the lundu operated as a "dance of contagion" that demanded the immunization of the national body (Lane 2005). Drawing on archival sources from Rio de Janeiro's Biblioteca Nacional and oral histories, I show that, in depicting erotic encounters between enslaved black men and white women, lundu songs and dance scenarios elicited discourses of "black peril", or imagined black male desire for white women. Finally, the lundu's ensuing unsuitability for female performance and spectatorship points to one of the ways in which a racialized society safeguarded bodies responsible for sexual reproduction and for the transmission of social virtue and morality.

The Efficacious Voice and Not-Self in Theravada Buddhist Practice: A Philosophical Inquiry in Voice Studies

Katherine Scahill, University of Pennsylvania

Building from Amanda Weidman's call (following Dipesh Chakrabarty) to "'provincialize' Euro-American discourses on voice " this paper argues for a complication of conceptions of 'voice' as the expression of an interior self (Weidman 2014: 38). Based upon philosophical and ethnographic engagement with conceptions of voicing in Thai Theravada Buddhist *paritta* (protective chant) ceremonies, I propose an analytic of vocal recitation that must be thought otherwise than a paradigm of individual self-expression. If conceptions of the voice are often intertwined with particular models of personhood, then considering differing philosophies of the self is central to theorizing not only what voice is, but also what voicings might do. I therefore explore conceptions of no-self (*anattā*) in Theravada Buddhist philosophy, and relate this philosophical system to the efficacious use of the voice in Thai Buddhist monastic chant. Drawing upon ethnographic interviews with Thai Buddhist monastics in Nakhon Pathom, Thailand, I suggest that the doctrine of no-self provides a generative framework for considering the work of the voice in protective chant ceremonies. Expanding the notion of 'voice' through this philosophy illuminates the ways in which Thai Theravada monastics employ the voice in recitation not so much as a means of

individual self-expression, but in order to transmit protection and blessings to lay devotees. Monastic voices are thus not theorized primarily as a means of representing or expressing an interior state or self, but rather as a vehicle for transferring the protective power that monastics cultivate through their ethical and mental training.

Sound's Anesthetic and Haptic Capabilities in a Trained Fighter's Body
William Scally, University of Maryland, College Park

In the sensory confusion of a high stress competitive environment, as the lines between sensations blur into an experiential whole, a trained fighter may seem to feel sound or hear pain. These athletes cultivate particular ways of engaging with the sonic environments of training and competition. Through a distinct sonic habitus, competitive fighters exploit sound as an anesthetic and haptic technology and use sound to mediate movement, both voluntary and reflexive. Drawing on participant-observation conducted at four Northern Virginia Mixed Martial Arts and knockdown-rules Karate schools from 2013-19, I explore the role of sound as an orienting device for competitive martial artists. I argue that music and sound are regularly employed by trained competitive martial artists to facilitate practice, guide movement, and orient their bodies. These athletes learn to exploit sound's intimacy--potentially experienced as existing within one's own mind and body--reinterpreting unwanted physical sensations as sound to alleviate the demoralizing feelings of fatigue, impact, or pain. Furthermore, fighters engage with the diffuse "sound body" surrounding them as physical vibrating space, sensation, and interpretive framework, to orient themselves in their environment, in relation to other fighters, and within their own bodies. In the most chaotic moments of martial arts training and competition, this sound body may come to stand in for other haptic senses, guiding movement during the event and organizing memories of it afterward. This cultivated reorientation through sound has implications for our understanding of sound's role in embodiment, extending our conventional sense of the body's limits.

Muslim Master Musicians, Hindu Aristocratic Disciples, and the Cultivation of Elitist Dispositions
Justin Scarimbolo, Independent Scholar

Why did Muslim masters of Hindustani music or ustadhs of the past century sometimes refuse to record, perform, or teach? Acts such as these appear to justify a common depiction of ustadhs, propagated by their detractors and defenders alike, as jealously guarding their hereditary knowledge. Actual accounts, however, suggest that ustadhs withheld their music for fear that it would be played in lowly places, consumed by ill-mannered audiences, or taught to disloyal students. In this paper, I argue that the pride that prevented some ustadhs from playing to the masses reflected an elitism learned from their patrons and students among the aristocracy, many of whom were Hindu. This argument develops two existing narratives: one in which ustadhs adopted "the manners and pursuits" of their patrons (Silver 1976:41), and another in which patrons who themselves adopted the role of performing musician risked a loss of prestige (e.g., Schofield, née Brown 2007:31). Read together, stories of ustadhs and their patrons shunning the public not only decouple secretiveness from its association with Muslims, they also reveal discipleship as a transformative space in which Muslim musicians and Hindu patrons learned from one another, cultivating shared attitudes, morals, and dispositions.

Loss, Trauma and Bereavement: The Impact of the AIDS Epidemic on Gay Choruses as Communities of Practice and their Current-Day Approaches to Music-Making and Activism

Kevin C. Schattenkirk, University of Western Australia

After their emergence in the late 1970s, gay choruses would be forced to confront the AIDS epidemic over the next two decades. The loss of life created a generation gap that Gertrude Stein once termed "the lost generation," magnified in chorus rehearsal spaces with rows of empty chairs that once occupied the bodies of sick and now-deceased singers. Choruses became sites of comfort for survivors, preparing for performances while strategizing continued activism, all while attending to the sick and singing at memorial services. Only in recent years has that generation gap begun to fill in again. With medical advancements (such as drug cocktails for HIV+ people and PrEP for HIV- people), one might assume AIDS is a much less pressing topic of concern in the West. But the specter of AIDS still lingers. For older singers impacted by the epidemic, the trauma still stings. For younger singers, the impact of the epidemic lies primarily in the social responses to and stigmatizations of HIV. Drawing from ethnographic work and research interviews with chorus singers, this paper examines how the impact of the AIDS epidemic continues to inform music-making, performance, and activism around the issue of profound loss, trauma and bereavement. How this informs community music-making carries strong implications for ethnomusicology.

Staging the Motherland: Performative Collaborations between Old and New African Diasporans in Detroit

Paul Schauert, Independent Scholar

While there is a robust emerging discourse regarding "new" diasporic African communities in the U.S. (i.e., African immigrants from the late 19th century onward), far less attention has been paid to their interactions with African Americans (i.e., "old" African diasporans), particularly vis-à-vis the performing arts. This paper explores how old and new African diasporans co-created stagings of "Africa" in Detroit during its post-rebellion period (1967-present). By detailing creative collaborations between African Americans and recent African immigrants, I show that these communities co-produced performances that engendered diasporic consciousness for both groups, reimagining meaningful, yet discrepant, senses of self, history, and "the motherland." That is, while these groups work together to stage "Africa," their motivations, values, and orientations to the continent vary widely, resulting in divergent representations of the "motherland." I demonstrate that African Americans, having been largely cut off from specific familial, ethnic, and experiential continental connections, resonate with more mythical pan-African representations of the continent that filter African traditions through diasporic imagination and the revolutionary politics of Black Power and Civil Rights; whereas, new African immigrants, having ties to specific national and ethnic identities as well as histories, stage Africa in more idiomatic ways that reference particular heritages. Such variation in aesthetic and ontological orientations have co-produced stagings of Africa in America that are both products of, and generative forces for, a politically-charged black diasporic consciousness, which transforms senses of place, self, and history for these artists and their audiences.

Legacies of Professionalism: Honor and the Artiste in the Tuareg Music Economy

Eric Schmidt, Boston University

A fundamental shift in the Tuareg music economy began to unfold in the late 1990s after the resolution of rebellions in Mali and Niger, which had seen a new

genre of guitar music serve as a clandestine vehicle for the circulation of pro-rebellion messages. Now permitted in public and state-sanctioned performances and circulated globally as world music, guitar performance has become a popular means for young Tuareg to craft an identity and, for some, a career. In this paper, I consider how the emergence of the new social position of the musical *artiste* and the circulation of money in performances promise new material possibilities while engendering existential controversies about social values connected to Tuareg, notions of honorable behavior (*asshak*). I argue that to understand how musicians and listeners come to terms with the meaning and role of the *artiste* in Tuareg society in Niger, one needs to attend to historic attitudes about professional music-makers among Tuareg and in Nigérien popular culture--two separate historical figures that serve as palimpsests over which the figure of the Tuareg *artiste* is fashioned. As I show by drawing on fieldwork conducted in Niger in 2016, these reckonings are largely centered on the practices of musicians and their audiences, including praise singing, exuberant performance antics, dance, and the spraying of cash.

Drummers without Masters: The Shifting Landscape of the Ustad Tradition among Contemporary Punjabi Dhol Players

Gibb Schreffler, Pomona College

Students of musicking in South Asia will be familiar with the institution of *ustad-shagird parampara*, a traditional master-disciple system of transmission. This institution, most often discussed in relation to Hindustani "classical" musicians, binds teachers and learners in formal and, often, sacred relationships that resemble those between parent and child (Neuman 1980) and carry certain expectations of exclusivity and hierarchical structure (Kippen 2008). As might be expected, however, there is no single iteration of this institution or its method of application. Its practice among players of the Punjab region's barrel drum, *dhol*, provides an alternative example to the more familiar Hindustani classical model, marked by the unique economic and aesthetic concerns of professionals engaged in a so-called "folk" music. While the master-disciple system functions as a form of quality control that helps to ensure the preservation of tradition in particular forms, it also--perhaps even more importantly in the case of Punjabi drummers--maintains an economic exclusivity amongst practitioners who participate in a narrow market. This paper, based in part on extensive ethnographic fieldwork in Punjab in the 2000s, explains the role that the *ustad* system has played in negotiating the particular economic concerns of socially marginalized and financially downtrodden *dhol* players. Based additionally in fieldwork resumed in 2018-2019, the paper goes on to observe newer economic strategies amongst the younger generations of *dhol* players, which are diminishing the need for *ustads*, as well as the consequent effects of this trend on the maintenance of past traditions. Multimedia supplement: <https://www.pomona.edu/directory/people/gibb-schreffler>

Nostalgia, Sonic Alienation and Reclaiming Urban Space: Peddler's Calls in Contemporary Beijing

Odila Schroeder, University of Nottingham (UK)

Over the last twenty years, the sounds of Beijing and in particular peddler's calls have experienced a surge of artistic and academic interest. This paper draws on three projects by phonographers from Europe and Greater China to present three very different narratives centred around Beijing's peddler's calls: ArchiveXX.1 by Yao Dajun, Favourite Beijing Sounds by Peter Cusack, and Colin Chinnery's reconstructions of hutong sounds and peddler's calls featured in his Shijia Hutong Museum. Firstly, I trace the history of artistic use of peddler's calls from the early twentieth century onward and show how peddler's calls became not only a topos of nostalgic commemoration of a disappearing "old Beijing" but have grown into a soundmark of personal and socioeconomic struggle against urban reconstruction.

Secondly, I show how the sound of peddler's calls has changed with the increasingly noisy Beijing cityscape and how this transformation has led to the sonic alienation of both peddlers from their labour, but also of the calls from their original source. Lastly, I show how peddler's calls have been used to reclaim the urban space in Beijing, and how these sounds transform as they are reintroduced into that space. I argue that in listening to and historicizing field recordings, we can gain a clearer understanding of power dynamics, their sonic realization and the ways in which people have resisted and contributed to the sonic occupation of urban space through the transformation of the very sounds once deemed lost.

Braille Music and Spoken Scores: Inscribing Musical Abilities for Blind Musicians

Floris Schuiling, Utrecht University

The research presented in this paper forms part of a comparative ethnographic study of what I call Notation Cultures, investigating how the use of different forms of notation by musicians informs ways of conceptualizing music as a social and creative practice. Specifically, it presents results from fieldwork with blind musicians in the Netherlands. Throughout the nineteenth and twentieth centuries, blind musicians have used a special form of Braille notation to read music. More recently, Dutch libraries for the blind have started producing "spoken scores". With the increasing availability of audio devices, such spoken scores have become quite popular, especially amongst late-blind musicians. In my fieldwork, each blind musician employed the various available forms of notation, including Braille music and spoken scores, but also MIDI files and sound recordings, in their own way. Negotiating this media landscape is a way of negotiating the relation between their physical impairment and the social construction of their (dis)abilities. Drawing on Actor-Network Theory and its conceptual model of the processes of "inscription" and "de-scription" between technologies and their users (Akrich 1992), I argue that these notations form part of the socio-material network through which the (dis)ability of blind musicians is constructed; they co-constitute forms of their musical creative agency, and enable forms of musical skill and knowledge not despite their bodily impairment but because of it. Their investigation may help us reconceptualise the creative agency of performing musicians more generally in terms of relationality and interdependence rather than freedom and autonomy.

Gendering Coolitude in Chutney-Soca

Anna Schultz, The University of Chicago

When Indian indenture was outlawed in 1917, the word "coolie" seemed already to be in decline. East Indians in Trinidad and Guyana voiced resistance to it through song, and some missionaries and colonial agencies abandoned it in favor of less loaded terms. But the c-word refused to die; it persisted as a shape-shifting magnet for ethnic stereotypes throughout the twentieth century. At the dawn of the 21st century, Mauritian poet Khal Torabully coined the term "coolitude" to reclaim the creativities and solidarities born of the brutal memory of indenture. In 2013, Gaiutri Bahadur, inspired in part by Torabully, gave the title of Coolie Woman to her genre-bending genealogy/novel, sitting with the term until its traumatic memories rise to the surface and become available for healing. This reclamation discourse did not enter Indo-Caribbean musics until 2015, when Mystic's chutney-soca dance song, "Coolie Bai," became a runaway hit. His loving, humorous, and proud articulation of coolitude has reverberated throughout the Internet, providing a sonic resource for diasporic intimacy that spans the Indian indenture diaspora. This talk directs our attention toward the 'bai' (boy) part of the dyad to ask why the subjectivity of "Coolie Girl" is not musically available to Indo-Caribbean women. In thinking through this issue, I bring Mystic's song into

conversation with the Afro-Caribbean dancehall riddim, "Coolie Gyal." Given the sexualized and racialized tropes of Indian gender that appear--differently--in both songs, what possibilities are available for healing the "divided feminine" and confronting the gendered legacies of indenture?

Mapping the Soundscapes of the Hudson River: GIS Technologies, Sound Maps, and Sonic Ethnographies

Mark Sciuchetti, Jacksonville State University

In this paper, I discuss the intersection of sound and place using a sound map of the Hudson River as a case study. Maps offer spatial frameworks that elucidate placial meaning, and sound maps offer an even more effective way to explore the creation of place through sound (Connell & Gibson 2003, Duffy 2016). As a cultural geographer, my work lies on the boundaries of ethnomusicology as a discipline. However, this study contributes to the discipline by offering an example of newer technologies in digital mapping that will contribute to the analysis and dissemination of ethnomusicological research. The use of GIS technologies has allowed me to more effectively communicate the results of my fieldwork along the Hudson river. I argue that the creation and development of place and identity within the context of the sonic and ecological environments of the Hudson river have important implications for understanding the lived and affective qualities of place (Simpson 2017, Duffy 2018). Through the presentation of my own "sonic ethnography" (sound diaries, interviews, and field recordings of the river embedded in an online mapping platform), I hope to encourage a deeper exploration and understanding of the affective capacity of sound and its role in creating identity and meaning for individuals and communities living along the river. Sound maps provide an important avenue for researchers in both geography and music to study and present the development of identity and culture through sound (Omojola 2009, Gershon 2013).

Multimedia supplement: <https://arcg.is/15b5150>

It's the Batteries, Stupid! The Impact of Batteries and Power Supplies on Field Recordings and Analysis in Ethnomusicology, 1950-1980

Anthony Seeger, University of California, Los Angeles

Most studies of tape recordings and ethnomusicology ignore the power supply. Yet it is an important subject. The battery-operated portable reel-to-reel tape recorder enabled relatively unskilled researchers to make high-quality audio field recordings in far-off places. Ethnomusicologists, folklorists, and anthropologists were quick to use the new technology. Audiovisual archives like those at Indiana University are filled with the recordings made possible by battery operated recorders from roughly 1950 to the 1980s, when many researchers switched to the lighter and less-energy-consuming audio cassette tape recorders. The technical specifications of many reel-to-reel portable recorders were very good, and most could be carried over one shoulder. Their demand for expensive and heavy "D" sized flashlight batteries, however, had a profound impact on their use and the sounds recorded on them. A lack of batteries and tape often dictated recording strategies and objectives. Using data from the author's experience in the 1970s with a UHER 4200 portable reel-to-reel recorder, discussions with colleagues, and experience working with field recordings from the period in audiovisual archives, this paper will demonstrate that we must consider not only the equipment and the tape, but also the energy requirements of that equipment in considering the

impact of a technology on the history and direction of Ethnomusicology and related fields.

Ancestral Ethnographies: The Affect, Ethics and Politics of Intersecting Pathways of Going Back

Tamar Sella, Harvard University

In my dissertation research, going back in ancestral lines takes place in multiple and intersecting pathways. I go back, moving from my US university to do fieldwork in Israel, where my family lives and where I grew up for most of my childhood, and then further back in my matrilineal line to Yemen. My interlocutors go back, in performances of their family and communal histories and musics, some to Morocco, some to Yemen, some to emigration narratives of early statehood. Ultimately, going back sits at the center of the dissertation, which looks at environments of Mizrahi (Middle Eastern Jews in Israel) cultural memory through music and adjacent performing arts in 21st century Israel. In this paper, I contend with the affective, ethical, and political resonances of the intersections of these multiple pathways of going back, interrogate related methodological discourse, and offer new perspectives that emerge from these considerations for fieldwork and scholarship. Specifically, I confront the positivism of genealogical research both within and outside of academia, the hyperlegibility of the Orient in ethnomusicology, and the politics of return in Israel and Palestine, pointing to the simultaneity of disparate and contradictory vectors of reunifying with family, leaning away from whiteness, reckoning with Orientalism and self-Orientalism, Zionism, and settler colonialism. I suggest that focusing on the dynamics of going back enables unpacking entanglements and nuances of lingering forces of modernity that mutually constitute our lives, our interlocutors' lives, our collaborations within the frame of ethnography, and the field of ethnomusicology at large.

Arab Music and Trauma on the U.S.-Mexico Border

Andrea Shaheen Espinosa, University of Texas at El Paso

Seeking to understand more about traditional contexts of Arab music, a group of musicians from Ciudad Juárez, Mexico - which was deemed the most dangerous city in the world in 2010 - cross the U.S.-Mexico border into El Paso, Texas on a daily basis to interact with the growing Syrian migrant community in the border city. What began as a quest to learn and perform traditional Arab music developed into a much deeper collaboration as the musicians from Juárez and Syria discovered that they shared an understanding of experienced trauma, displacement, and loss due to brutal violence. Together, these musicians formed performance groups that, through musical expression, reveal attempts by the musicians both to repress and to reconcile experienced trauma and loss. Feelings of marginalization and exclusion within their precarious borderland experiences dominate the narratives of self-perception that are behind these musical expressions. Drawing on ethnographic fieldwork, this paper explores the relationship between trauma and identity through an examination of musical taste and expression among Mexican and Syrian migrants on the U.S.-Mexico border. Engaging the works of Jeffrey Olick, Neil Smelser, and Gloria Anzaldúa, this paper interrogates theories of cultural and psychological trauma and borderland epistemologies as a means of exploring how border tensions influence the often-fraught views of identity on the border and the distinctive musical practices of Mexican and Syrian migrants therein.

Silence is Golden: Relationship Dynamics in Ethnomusicology and Autism

Andrew C. Shahriari, Kent State University

Disability studies is a growing area of investigation in many academic disciplines, including ethnomusicology (Lubet, 2004; Bakan, 2014, 2015, 2018; Howe, et al., 2016, etc.). Technological advances, such as the fMRI, iPads, and smartphones, have encouraged expanding interest in the science and practical applications of research among varying communities identifying with diagnoses characterized under the disabilities umbrella. Autism, in particular, has been a major focus in recent years, pioneered in ethnomusicological study by Dr. Michael Bakan (Florida State University). His recent book, *Speaking for Ourselves: Conversations on Life, Music, and Autism* (2018), highlights the contribution ethnomusicological investigation can offer to the wider examination of autism and the lives of individuals on the autism spectrum. Through this presentation, I elaborate on concepts pioneered by Dr. Bakan to demonstrate how world music listening and performance can act as a safe space where social interaction and dynamic thinking, two core challenges for people on the autism spectrum, can be encouraged and developed. I will spotlight research on relationship development as it pertains to autism and underscore the significance of silence as it relates to a deeper understanding of how music and sound are experienced by persons on the autism spectrum and in other special needs communities. Examination of my experiences with autism research and individuals on the autism spectrum will reveal lessons that can be applied more generally to ethnomusicological investigation, particularly with regards to reflexive analysis of fieldwork activity and relationship dynamics.

Microphone Choreography and Painting with Sound: Naná Vasconcelos in the Recording Studio

Daniel Sharp, Tulane University

Celebrated Afro-Brazilian percussionist Naná Vasconcelos created a kaleidoscopic palette of sonic timbres in the recording studio. Drawing on Foley artistry with the aim of painting with sound, he created cinematic soundscapes of percussion and voice that refigured the boundaries between what is considered music, sound, and noise. This presentation draws from oral history interviews with Naná Vasconcelos's close collaborators regarding his workflow in the recording studio, including artist and producer Arto Lindsay, guitarist Vinicius Cantuaria, bass player Melvin Gibbs, producer Pablo Lopes and recording engineer Patrick Dillelt. Their recollections help to elucidate his process. For example, the stereo field in his signature recordings *Africadeus* (1973) and *Saudades* (1980), was produced in part by Naná's microphone choreography. Moving between a stereo pair of microphones spaced a few feet apart in a kind of dance, Naná created a three dimensional sense of auditory space distinct from similar efforts done with stereo panning at the mixing board. Those who worked closely with Naná Vasconcelos in recording studios over his 50+ year career, narrate a story of a percussionist sideman who, in his restlessness, rethought the place of the percussionist, creatively occupying more and more of the stereo field. For Naná, being audible on a record, and being socially visible as an Afro-Brazilian performing all around the world were bound up together. His enduring success was not only made possible by his superlative berimbau chops, but also by his microphone choreography and painting with sound in the recording studio.

Music Weaved in the Warp and Weft of Persian Carpet

Golriz Shayani, University of Texas at Austin

Naghsh khani is the old tradition of reading/singing the rug patterns during the making of hand-made carpet in Iran. To make the process of weaving faster, and easier, *Naghshkhani* sings the patterns for workers, which enhances the work environment as well. This tradition has been transmitted orally for generations. In the past, the majority of *Naghshkhans* were men, as Sharia law prohibited women from singing, unless men abandoned the task. *Naghshkhani's* music is mainly vocal; except for the weaving tools that occasionally add rhythmic patterns to the music, there is no instrumental accompaniment. The melodies are influenced by traditional and religious songs. Since each city has their own carpet patterns and colors, the singing styles varies by city and dialect. Recently, this tradition has declined due to many factors, especially the implementation of factories "handcrafting" by machines and computers. Nowadays, the only sound in carpet factories is the tapping of combs on the loom. This paper seeks to document the music of *Naghsh khani* in order to represent this beautiful tradition that is gradually disappearing and to represent the value of these hand-craft artisans as the comb is not their only tool -- their voice is also weaved in the warp and weft of Persian rug. An ethnographic observation is done with weavers in Hamedan and Kashan. Through studying the music of *Naghsh khani* and its significance in Persian carpet weaving, this intangible cultural heritage can be promoted, studied, and maintained as a major heritage of Persian culture.

Transforming Baguio: Shaping Sound and Space under US Colonial Rule in the Philippines

Russ Skelchy, University of Nottingham (UK)

Controlling space and sound were integral to the American imperial project in the Philippines. This paper interrogates how the colonization of the rural hill station of Baguio, located north of Manila, was achieved by the United States colonial administration both spatially and sonically through the construction of roads, hospitals, military facilities and other infrastructure in the early twentieth-century. The initial section of the paper examines how "exterior spatialities" (Salter 2010, Born 2013) were constructed through physical, technological and social dimensions of sound. I argue that American control of Baguio's sonic environment was fundamental to transforming the highland station into a comfortable resort city and "summer capital" where Americans (and others) could escape the noise, heat and disease of urban Manila. The second section of the paper examines how Baguio was (and continues to be) marketed as a tourist destination. Specifically, I trace how sound has been incorporated into Baguio's contemporary tourist industry to re-produce the city's American colonial past.

3D Printing in Ethnomusicology

Whitney Slaten, Bard College

3D printing is a process of additive manufacturing, fabricating tangible objects that are based on computer aided designs. Considering the etymology of "ethnography," focusing on the ethnomusicological practice of conveying research in two dimensional forms, this paper presents the efficacies of 3D printing in two significant ethnomusicological realms: ethnographic fieldwork and pedagogy. 3D printing in ethnomusicology extends the transcription and transduction practices of analyzing expressive musical sounds and social positions of ethnographic writing, photography, videography, among other forms of recording, media, and

formats. 3D printed objects do this by adding the tactile to otherwise visual modes of ethnomusicology's digital analytical synesthesia. Moreover, this inclusion participates in well established organological engagements in ethnomusicological research. This paper also describes how computer modeling and 3D printing facilitate a form of ethnomusicological pedagogy. Printed 3D models encourage students to think critically about representing musical sounds, enhancing the process of developing ethnographic questions about sonic features such as timbre and texture. 3D printing also allows students to experiment with experiences of material culture in practices of making and listening to music. Finally, this paper explores how 3D printing in ethnomusicology--within the aforementioned methodological and pedagogical contexts--marks an important participation in broader questions about how technology mediates what it means to be human, questions that currently animate digital humanities movements across academia in the twenty-first century.

A Nation[alist Problem] Once Again: Identity-Based Exclusion and Harassment in Irish Traditional Music

Tes Slominski, Independent Scholar, Charlottesville, VA

In the last year, activism around gender equality (and to a lesser extent, racial equality) in Irish traditional music has gained momentum through individual action and the formation of organizations like the Dublin-based group FairPlé. As with the #metoo, gay liberation, and Black Lives Matter movements, backlash has been intense, and activists struggle to unify in the face of challenges from within and outside these emerging movements. This paper first uses ethnographic research to outline some of the discrimination musicians of color, queer musicians, and women regularly face in the transnational Irish traditional music scene today. I then connect present-day sexism, heterosexism, and racism to nationalist ideals and imperatives around cultural and biological reproduction that date back to the early twentieth century. This ethnic and cultural nationalism, I argue, drives gender- and race-based exclusions and harassment in Irish traditional music today. Because this connection is particularly vivid in the diaspora (and a significant and growing number of practitioners are not ethnically Irish), I also consider identity-based discrimination among Irish traditional musicians in the United States, where the policing of ethnicity is particularly pronounced. This work is particularly timely: in Ireland, anxieties around immigration and gender equality (including recent referenda on same-sex marriage and the legalization of abortion) fuel fears of change, while in the United States, white and male supremacist appropriations of European vernacular cultures reinforce essentialist notions of which bodies are "allowed" to produce particular sounds.

Music, Movement, and Cultural Exchange on the Southwestern Frontiers, 1787-1804

Christopher Smith, Texas Tech University

Conventional frontier histories which trace music and dance in the territories of Kentucky and Tennessee, and of the free states of Ohio and Indiana, have commonly focused upon Anglo-Scots settlers, led by the likes of Daniel Boone, in the decades immediately surrounding the American Revolution. More nuanced historiography has recognized the presence of complex political and economic interactions between Native American inhabitants of these territories--most notably, the Shawnee, Creek, and Cherokee--and earlier European settlers, most notably French coureurs de bois trekking eastward from the Mississippi and Spanish soldiers from Florida. Old World imperial tactics played out in upland woods and river valleys, and those who came into the Cumberland Plateau found themselves quickly immersed in the linguistic and cultural exchange that followed--

--an experience also informed by settlers' black slaves and the mixed-raced "Melungeons". To date, however, there has been little study of the exchange of movement and music-sound in these encounters--though that exchange would shape idioms as diverse as Shaker hymns, Native Ghost Dance, and métis fiddle tunes. Drawing on a larger project based in techniques and analytical frames from historical ethnomusicology, historical performance practice, and the anthropology of performance, this presentation uses period descriptions, illustrations, and (scattered) transcriptions to recover the multicultural movement vocabularies which resulted on the southwestern watershed of the Appalachians and the riverine zones of the Ohio's tributaries, when Native American millenarianism and Great Awakening Pentecostal preaching met Anglo-Scots Presbyterian and Afro-Caribbean movement traditions in the decades after the American Revolution.

Saving the Songwood: Global Consumption, Sustainability, and Value of the Ghanaian Gyil

John A. Smith, University of Central Missouri and Tijan Dorwana

The gyil, a Ghanaian marimba, is caught at the intersection of environmental sustainability, global market strains, and its cultural relevance. People value the gyil's primary material, the endangered Ghanaian rosewood, not only for its musical properties, but also its cultural power, domestic usages, and spiritual significance. Complicating this scenario is the fact that international communities now desire these materials for their own music and furniture markets resulting in deforestation and over usage. Collectively, the over usage of gyil materials threatens gyil practice, its tourism industry, natural habitats, and continued access to these materials by indigenous populations in Ghana's Northern Region. But, because of the gyil community's dual role as an ambassador for Ghanaian music and culture and as a rosewood consumer, it is in a unique position to represent the unheard voice of its natural habitats under threat. Using participatory action research, I am collaborating with local Ghanaian communities, gyil makers and musicians, and Western tourists to investigate the various and conflicting narratives of meaning and value that are associated with rosewood in an effort to help define the role the gyil community plays, or will play, in rosewood conservation. Through depiction of these narratives with film, discussion, and live gyil performance and carving, this session encourages a more compassionate, proactive, and non-anthropocentric discussion of musical instrument sustainability; one that considers the impacts of global consumption on indigenous communities and natural habitats in addition to instrument markets, and that organizes our music community into activism for us all.

Reorienting Space: Queering Sacred Harp Singing

Jonathon Smith, University of Illinois

When folk music enthusiasts began singing from the Sacred Harp in the 1960s, they discovered that the tradition's musical practices afforded them a unique kind of expressive space. The conventions of Sacred Harp performance gave them the opportunity to participate in a form of public expression that nonetheless allowed individuals considerable license in adapting the music to their own personal identities. They engaged the spaces of Sacred Harp to emphasize ideals of democratic community involvement; singers sit facing each other in a "hollow square" where each participant gets a chance to stand and direct the music no matter their musical or social background. Furthermore, they constructed a wider social space around this same pluralist ideal, fashioning a community that simultaneously allowed group participation and individual expression. Extricating the music form from its original, exclusively Christian context, Sacred Harp singers emphatically welcome participants irrespective of their religious

backgrounds, political views, and sexual identities. Following Sarah Ahmed, I explore how this process "reoriented" Sacred Harp into a "queer" space where ideological expectations are open to interrogation. I investigate multiple ways in which the broader singing community re-orient itself, from the use of new music to border and gender politics. In addition, I explore the tension between Sacred Harp singing's historical context of Christian worship and attempts by some contemporary participants to reorient the music culture to meaningfully intersect with disparate social spheres and moving beyond folk music performance to create a community of belonging.

"Larks and Ravens": The Degendering of Contra Dance

Andrew Snyder, University of California, Berkeley

Much about Oakland's Circle Left contra dance seems like an average contra dance, the North American folk line dance accompanied by fiddle music. Yet one quickly notices that this version of the dance, usually formed by male-female couples who complete progressions with neighbor couples, expresses no clear gendered logic. Unlike what I call "cis-dance," Circle Left posits that dance roles need not correlate to sex or gender expression, playfully renaming gents and ladies roles "larks and ravens" and letting each couple choose their roles. "Gender-neutral" contra dance emerged within gay and lesbian dance communities in the late 1980s and has since been influenced by the prominent third wave feminist idea that gender is performative. Critiques of the limitations of gay and lesbian "separatism" have led to a coalitional queer politics that includes other non-heteronormative sexualities and gender and sexual identities. Circle Left has acted as a bridge between queer communities and mainstream contra dances, which are quickly adopting "larks and ravens" throughout the United States. Because cis-contra has long negotiated "gender trouble," including lack of gender parity, the new terms are being embraced around the country. This article explores why gender-neutral dance might be compelling beyond queer communities. The popularity of gender-neutral dance in the "mainstream," particularly among youth, shows that traditional dances must resist ossification in order to maintain relevance. I argue that Circle Left points to an emergent project of queer movements beyond advancing the interests of marginalized subcultures to transforming gender relations within mainstream society itself.

The Mountain Electric: Sound, Synthesis, and Experimental Music in Western North Carolina

Sara Snyder Hopkins, Western Carolina University

"Perched high in the mountains, two hominids explore an array of electronic tone generators and effects modules, with no predetermined outcome in mind." This quote from synthesizer designer Amos Gaynes (Moog Music) expresses the spirit of Western North Carolina's experimental electronic music scene, where a growing community of makers and electronic experimenters coalesce in creative sound-making practices in the shadow of Asheville-based synthesizer companies Moog Music and Make Noise. This film explores the intersection of people, technology, soundings, and place through interviews with sound makers and technology pioneers as well as audiovisual recordings of local performances and documentation of the *Mountain Skies Earth and Space Festival*, an experimental electronic music festival that brings dozens of electronic musicians to Black Mountain, NC, for a three-day event. This film considers many questions central to sound studies and the ethnography of musical practices, including: What makes particular sounds meaningful for performers and listeners? What are the distinctions between music, sound, and noise? How do some participants experience sound as a spiritual or meditative practice? What are performers'

relationships to sound-making technologies? How do musicians build and maintain a "community of practice" and a "sound economy" around electronic sound-making? How do visual art forms and sound intersect in experimental performance? What is the significance of place - specifically the mountains - to musicians' experimental sound-making practices?

¡Viva la Musica Mariachi!: The Importance of a Mariachi Music Education Program at the Collegiate Level

Amanda C. Soto, Texas State University

Mariachi has been taking hold in Texas public school music education since the late 1960s and is at the precipice of change as repertoire and performance standards have begun to solidify with state festivals being offered by the University Scholastic League (UIL) and other state and national mariachi festivals. One central Texas university's music program houses a robust Latin Studies area that offers a mariachi music education minor and Masters of Music performance degree in mariachi. This university is at the forefront of mariachi music education in the nation. Even though mariachi has woven its way into the soundscape of music and music education in Texas, pedagogical approaches vary between the different levels of instruction. This paper will detail pedagogical techniques that have produced a state and nationally recognized mariachi ensemble and program as it prepares future mariachi music educators. I examine the complexities and challenges of a mariachi program thriving within a Western School of Music that were revealed after a yearlong study. Much of the program direction and teaching embodied the six prongs of culturally relevant teaching created by Gloria Ladson-Billings (1994). Issues of bimusicality (Hood, 1960) and biculturalism arose among the faculty directors and students which impacted rehearsal techniques, methods of transmission and learning, and identity formation. I argue for the importance of this mariachi music education program and will explain how it can serve as a model for creating institutional space for nonwestern music genres in Western School of Musics.

The Language of Fusion: Dizzy Gillespie, Chano Pozo and Afro-Cuban Jazz

Scott Spencer, University of Southern California

In 1947, bebop trumpeter Dizzy Gillespie and Cuban percussionist Chano Pozo began a collaboration, adding conga and Latin rhythms to Bebop in Gillespie's quest to recover an African Diasporic sound. The resulting projects and recordings were commonly referred to as Afro-Cuban Jazz, or Cubop. Gillespie often stated that the musicians negotiating this translation between clavé time and standard jazz rhythms could find commonalities that transcended language, as they were based in a shared diasporic experience - "We talked African" and figured it out. (Ray Charles suggested that they "talked a little jungle talk.") However, the realities were much more complex and nuanced, and based in ongoing discussions - by both performer and audience. Aside from musicians needing to adapt to polyrhythmic clavé-based music, big bands were dealing with numerous musical and performative issues of identity. Ensembles were still transitioning from functioning as dance bands to performing onstage in front of seated audiences. Musicians and audiences alike were actively engaging in racial negotiations - especially when bands toured segregated states. Pozo, who often performed shirtless and with an oiled body, was a topic of discussion for musicians and audiences in all of these arenas, and his addition to the genre of Bebop demanded

musical and cultural reinterpretations. This paper will investigate these areas of musical translation and cultural conversation through the clavé beat and the words of the musicians themselves. The results will bring into focus many aspects of music, race, identity and performativity which are shaped through the language of collaboration.

Multimedia supplement: <http://www.scottbspencer.com/>

Overcoming Propaganda through Polyphonic Songs: Negotiating Communist and other Agendas during the First Albanian National Folk Festival in Gjirokastër

Grijda Spiri, University of California, Santa Cruz

In 1968, Albanian dictator Enver Hoxha founded the "Gjirokastër National Folklore Festival" as part of his 60th birthday celebration. Polyphonic singing groups throughout the country converged on a small town in Southern Albania and performed original songs from their regions. Music in this era propagandized a nationalist vision of the Communist Party's valor and omnipresence. Festival songs were created to inspire unity by praising Albania as a great communist country with a great leader. This paper asks whether a music festival created for government propaganda could facilitate other purposes and meanings for participants and audience members. Drawing upon a decade of personal participation in the event and ethnographic research conducted since 2017, this paper explores how the first National Festival in 1968 contributed to reshaping Albanian musical culture and created a sense of unity between musicians from various regions (regardless of whether it met its larger goals of glorifying the communist state). Through interviews, artifacts, and memorabilia, I demonstrate how beyond the government's agenda that "the Arts need to serve the dictatorship of the proletariat," this festival also served as a musical bridge between the geographical and cultural differences present in the country. While overcoming heavy-handed government propaganda, musicians used this festival as a site to enliven their hopes and their sense of tradition through songs and dances. Indeed, this festival had the potential to mobilize bodies, encourage empathy, and to shape ethical practices and critical thought, even while serving an oppressive regime.

Theorizing "Quiet": Atmospheres of Sleep and Political Refusal in Post-Revolution Egypt

Darci Sprengel, University of Oxford

Since a return to authoritarian military rule in 2013, two years after a successful revolution, Egyptian musicians have witnessed one of the worst crackdowns on creative expression in Egypt's modern history. As a result, many "do-it-yourself" musicians who had been leaders in the 2011 revolution have stopped making music or have left the country, and others who remain view associating music with politics disdainfully as inevitably furthering the logic of global empire. This paper draws from Haytham al-Wardany's recent work, *The Book of Sleep* (2017) (*Kitāb al-Nūm*), to theorize "quiet" as a political atmosphere. A key component of a quiet atmosphere is the collective sensibility of refusal among musicians who have given up music due to political exhaustion. Their refusal suggests that, following the failure of critique and protest to produce social change, power itself has come to be "non-political," unshakable even in the face of widespread collective political action. The "non-political" nature of power is most poignantly demonstrated in the impenetrability of Egyptian military power, backed by billions of dollars in Western military aid. Musicians' sonic refusal is thus distinct from "resistance" in

that it expresses the recognition that there is no position from which to speak/act because the very terms of engagement are inherently unequal. Building from twelve months of fieldwork in Egypt between 2016 and 2019, this paper looks at an atmosphere of sonic absence to interrogate the moral attachments ascribed to "the political"--affective exchange, resistance, voice, and productivity--within the context of globalized structures of power.

(Re)sounding Martyrdom: Musical Representations of Iranian Bahai Persecution

Daniel Stadnicki, University of Alberta

This paper will explore how Baha'i musicians--or, Bahai-engendered artists (Tuman 1993)--sonically-represent Iranian religious persecution, namely through strategies of what I describe as Persian troping. Focusing on music made since the 1979 Revolution, I employ a modified topic theory analysis to a selection of recordings that intentionally signify Iran and bear witness to Baha'i martyrdom. In so doing, this presentation unpacks how Persian culture, politics, and aesthetics are configured within Baha'i theology, as well as how Baha'i cosmopolitanism helped guide methods of musical borrowing and appropriation amongst predominately non-Iranian artists. The history and demography of Bahai communities across North America speaks to an intimate, however complicated relationship between the Faith, Iranian culture, and aesthetics. Prior to 1979, most communities in North America boasted small Iranian memberships--a fact that changed dramatically after waves of immigration in the early 1980s. Traumatic stories of Iranian Baha'i refugees, however, radically transformed international perceptions of the Faith and inspired several musicians to document these persecutory narratives. While there currently exist no definite forms of Bahai music--owing to complex doctrines set out in Bahai theology--a number of institutional and individual arts initiatives helped established martyr songs as a major component of Bahai musical repertoire, addressing legacies of oppression that shaped the Faith since its inception in mid-19th century Iran. Given the ongoing persecution of Baha'is in the Islamic Republic, the popularity of many of these songs endures, galvanizing members of the Faith and inspiring new compositions from across the genres of folk, pop, classical, and hip-hop.

The "Polyphonica" Choir: Singing Communitas with Refugees on Lesbos, Greece

Yona Stamatis, University of Illinois Springfield

In 2015, more than half a million asylum seekers from countries like Syria, Afghanistan, and Iraq, arrived on the shores of the island of Lesbos, Greece. Ill-equipped to handle the sudden influx of refugees, local and international aid organizations scrambled to provide basic needs like food, clothing, and shelter. Assisting migrants with the traumas of dislocation, loss, and assimilation fell largely to the efforts of local volunteers, many of whom formed new non-governmental aid organizations. In this paper, I discuss Polyphonica, a "cross-cultural children's choir" and NGO founded by local Lesbian musicians. The aim of this grassroots music organization was to promote a sense of community among Greek and migrant children and to encourage acceptance of increasing cultural diversity on the island. Engaging Victor Turner's concepts of the liminoid and communitas, I examine how Polyphonica's use of traditional music from the home countries of choir members empowered the young musicians and created feelings of community between refugees and island locals. In addition, by applying Henri

Lefebvre's concept of the spatial dialectic, I position the choir as a medium for challenging conventional understandings of local island spaces like the main village square. A central conclusion of this paper is that during the massive disruption of everyday life, inclusive community music practices can serve important functions for musicians and audiences alike. These include providing a means of assimilation for displaced persons, offering nontraditional understandings of shared social spaces, and challenging conventional paradigms of identity formation.

Public Aesthetics of Nostalgia: Female Instrumentalists in Kroncong
Hannah Standiford, University of Pittsburgh

During its heyday in the 1960s, Indonesian *kroncong* groups frequently featured a female lead singer, but very rarely did women play instruments. Yet in the post-Reformasi period, young women and girls began playing instruments in *kroncong* ensembles, particularly bass, flute, and violin. What factors have contributed to new social spaces that allow women to challenge gender normativity in *kroncong*? Indonesian *kroncong* is experiencing a gentle resurgence in Central Java, particularly in Yogyakarta and Solo. I contend that *kroncong* articulates with what I will refer to as a "public aesthetics of nostalgia," which is characterized by a fascination with colonial imagery, vinyl and cassette collecting, and retro fashion. In *The Future of Nostalgia*, Svetlana Boym (2001) claims that, "The rapid pace of industrialization and modernization increase[es] the intensity of people's longing for the slower rhythms of the past; for continuity, social cohesion and tradition." Indonesia's globalization and rapid transition to digital media in the post-Reformasi period have created a fertile ground both for nostalgia and for new public expressions for women. *Kroncong*, a musical form which people associate with a slower time, was perfectly positioned to satisfy these nostalgic longings. In this paper, I demonstrate how the resurgence of *kroncong* in Indonesia created space for women to reimagine their subject positionality in public music performance. This paper is sponsored by the Gender and Sexualities Taskforce.

The Piper's Chair: Performance, Tradition and the New Trad Economy
Mark Stevenson, Weber State University

This paper explores the impact of the growth of contingent labor markets and professionalization in Irish Traditional Music (ITM) on musical identities and practice through a focus on players of the Irish or uilleann pipes. Although relatively little recent scholarship has examined the practice of ITM within the context of changing employment patterns (Dowling 2008; Kaul 2012; Kneafsey 2002; McCann 2012), opportunities for traditional musicians to pursue careers in music have proliferated in recent decades, reflecting labor market trends that are fueled in part by new technologies and social media. This has enabled musicians to craft new forms of entrepreneurial portfolio careers and credentialing that span the independent music, non-profit, arts, heritage and tourism sectors. As an instrumental tradition uniquely wedded to the traditional canon and shaped by a moral and aesthetic community of tradition bearers and practitioners, uilleann pipes have undergone a global resurgence which parallels the globalization of ITM. This paper explores the tensions which uilleann pipers navigate between the demands of this changing political economy of employment and the moral economy of musical practice inherent in uilleann piping 'sound identities' (Powell 2012), which are rooted in forms of performative sociality, musical lineage, distinctive sonic conventions and notions of authenticity. As a result, professional pipers must

continually renegotiate the historic imaginary of the tradition to accommodate a shifting landscape of market demands and the performative cultural politics (Morton 2005) embedded in the uilleann piping 'community of practice' (Lave & Wenger 1991).

Music in Bunun Daily Life: Reflections from Buklavu
Jonathan P. Stock, University College Cork

Based on three years of fieldwork, in this paper I offer a series of reflections on the affordances and characteristics of music in everyday life in a contemporaneous indigenous society. The research presented uses ethnographic examples from the village of Buklavu, a settlement of the indigenous Bunun in south-eastern Taiwan. A society of headhunters and migrant forest-dwelling gardeners, the Bunun were forcibly settled by Japanese colonial authorities around 1940, and have had to adapt rapidly to new lifeways, including rule by Taiwan's Han Chinese majority, Christian missionization, and the rise of electronically mediated means of making music. The Bunun are known for their vocal traditions, among which the slowly ascending multipart drone *pasibutbut* (Prayer to Millet Harvest) has attracted considerable international attention since it was first recorded in 1943 and included in the 1951-8 UNESCO LP series *The World Collection of Recorded Folk Music*. Much less regard has been given to other facets of Bunun music making, which includes a rich church music scene, an increasingly folkloric and festival-based sustaining of folksong, and an energetic karaoke culture, as well as many other musics of the contemporary world. The paper provides critical reflections on the existing literature on music in everyday life, which remains very largely derived from the study of people in relatively large-scale, urbanized settings in the USA or Britain. Its results show how careful ethnographic observation in a "small" setting can bring new elements and understandings to the fore in our studies of music in the everyday.

Entering the Inside: Exploring Meaning with Kpelle Performers in Liberia and Beyond

African Music Section Keynote Address, Friday, November 8, 12:30 pm
Ruth M. Stone, Indiana University

Kpelle musicians have guided the creation of meaning about music making in Liberia, along the Pepper Coast of West Africa for a number of decades. I take this occasion to explore several perspectives that have impinged upon that shaping of scholarly knowledge and consider how the musicians' ideas have fashioned my work and expressions to local audiences as well as to broader communities. As a point of departure, I draw on the interjection that musicians uttered on my earliest field trip—"Zu e nee" (Let the inside be sweet)—and follow it through some intricate pathways, paying attention to theoretical orientations, local ideas, and social contexts for developing a more nuanced understanding of Kpelle performance.

Java Jazz: The Politics of Preservation
Otto Stuparitz, University of California, Los Angeles

Authority over the Indonesian jazz cannon has rested in the hands of a select number of individuals and institutions. Based on ethnographic and archival research, this paper sheds light on the global flows of postcolonial Indonesia as the nation grapples with the historical localization of an outside practice in its musical culture. As Indonesian jazz gains purchase in world jazz communities, the grassroots archival institutions of Arsip Jazz Indonesia and Warta Jazz have been

instrumental in cultivating a specific cannon that centers on the ensemble, the Indonesian Jazz Allstars. This Indonesian jazz discourse deemphasizes connections to Dutch colonialism and African American racial and cultural lineages. Instead, it promotes the contribution by non-dominate Indonesian populations - *Indo* (mestizo) and *Peranakan* (Chinese-Indonesian) to national culture. The cultural position of these archived recorded materials has shifted throughout Indonesia's political history, from upper-class connotations with colonial modernity, to being vilified by bans of Western cultural products under Indonesia's first government, and regaining popularity due to international connections during the current neoliberal *reformasi* period. This paper focuses on archives as complex institutions that are actively constructed through ongoing interactions of class, taste, race, and history (Stoler 2009; Zeitlyn 2012); and festivals, co-curated by the archivists, negotiating the desire to present historically significant musicians alongside the commercial logics funding these grassroots organizations. By articulating the entanglements of styles, descriptions, and meanings of Indonesian jazz, this paper analyzes how genre, archive, community, and participation in the postcolonial nation are constructed in relational and mutually constitutional ways. Multimedia supplement: <http://iramanusantara.org/#/>

Half Life: Music, Grief, and Affective Remembrance

Matthew Sumera, Hamline University

In his classic essay, "Grief and a Headhunter's Rage," Renato Rosaldo writes, "the emotional force of a death . . . derives less from an abstract brute fact than from a particular intimate relation's permanent rupture" (2). This paper explores the connections between emotional force, music, and this exact kind of rupture. In it, I reflect on the loss, now almost twenty years ago, of a dear friend and musical ally. His death at the age of 27, after a two year battle with cancer, has marked my life and continues to impact me (and many of my musical engagements) in a range of often unforeseen and largely unpredictable ways. Working through Rosaldo's writings on grief and emotional force; affect theory, especially the "ordinary affects" that Kathleen Stewart argues "give things the quality of something to inhabit and animate" (15); and ethnomusicological writings on death, I reflect on the ways in which my experiences of bereavement and mourning, in relationship to this specific loss, are directly and specifically tied to musical ways of knowing and being. That is, unlike other losses I have experienced, my memories, their affective intensities, and their somatic particularities are here directly connected (or reference back) to specific musical moments, recordings, sounds, and a host of other musical connections. In the end, I reflect upon what such experience may suggest for an ethnomusicological exploration of a specific kind of musical(ized) grief, the kind we experience when we lose musical collaborators.

Mizik Nou An Bay Moun Sèl: Discourses of Development in the Port-au-Prince Jazz Festival

Jacob M. Sunshine, Harvard University

Since the 2010 earthquake, the Port-au-Prince Jazz Festival has been an important site for cross-cultural musical exchange, economic development, and tourism. Offering eight nights of free concerts, master-classes, and after-hours jam sessions, the festival provides vital infrastructure for and exposure to the music scene in a country in which capital, venues, paid gigs, and educational opportunities remain scarce. Among its many funders are the Haitian Ministry of Culture, the French, German, and Swiss embassies, and major corporations such as Heineken, Sogebank, and Delta Airlines. This year's festival took place amid protests and public indignation over the Haitian government's alleged misuse of PetroCaribe funds. Based on my own ethnographic research, I explore how

discourses of development mingled with de-politicized "local alternatives" during the festival. Specifically, I will examine the festival's focus on Haiti's trash epidemic and environmental crisis, the idealization of pan-Afro-diasporic unity, the use of Kreyòl and French at strategic moments, and the audience's reception of various music genres (rara, mizik rasin, hip-hop, experimental jazz, and R&B) as sites in which narratives of Haiti's futurity are borne out. I argue that the dissonance between the de-politicized optimism, capital influx, and invaluable cultural exchange of the festival, and the concurrent political turmoil point to two different visions of futurity that Haitian audience members and musicians grappled with. I suggest that the distinct temporality of the festival points to the broader negotiations that Haitian audiences must make when presented with competing narratives of linear progression and rupture and decline.

"We sing living memory": Exploring the Role of Embodiment and Emotions in the Formation of Cultural Memory and a Cultural Heritage Community in Southern France.

Scott Swan, Florida State University

This paper foregrounds the 4E cognition (embodied, embedded, enactive, and extended) interpretive approach to music-making, as well as the affective aspects of embodied socio-musical interaction, to illuminate macro-level, socio-cultural processes in the formation of an "imagined" cultural heritage community at a traditional music festival in the Occitan region of southern France. Specifically, I follow a multipart polyphonic vocal group who - through embodied, enacted musicking - uses an annual music festival to generate among participants the "affective embracement" (Holyfield et al. 2013) of an invented nostalgic narrative of shared cultural memory and common musical heritage. The week-long music festival itself serves as an embedded performance narrative, during which performers and attendees engage in a musically-infused cultural heritage pilgrimage (Bohlman 2017). Traveling to different villages each night of the festival, performers and attendees offload and extend their affective embracement of the nostalgic narrative onto the local landscape through socio-musical interactions, thereby mapping local social memory and shared musical heritage to place. The festival therefore operates as a narratively-organized "memory-frame" (Brockmeier 2002), within which performers embody and instantiate collective memory to generate an emotionally felt sense of collective affiliation and identity among festival participants. Within this narratively performed memory-frame, local social memory is sutured to a pan-Mediterranean traditional vocal practice and to the wider, invented cultural memory of the historic Occitan region of southern France. This cultural memory serves as the foundation for an "imagined" (Anderson 1991) heritage community that is simultaneously local and translocal in its symbolic references and nostalgic evocations.

Singing a Chinese Nation: Ecoriginal Movement, Heritage Preservation, and New Trends in Chinese Folk Music in the 21st Century

Kai Tang, Peking University

Since the early 2000s, a national framework has been gradually taking shape in mainland China to integrate the folk music cultures of fifty-six ethnic groups and all administrative districts into a "unity in diversity." Meanwhile, through a statewide "ecoriginal" music movement, Chinese ethnomusicologists, musicians, and the state negotiate a balance between authenticity and ideology, variety and conformity in folk music. With a panoramic view and drawing on illustrative examples from intermittent field visits to nine Chinese provinces over the past ten years, this paper not only examines how the framework has been conceived and functions but also reveals an ongoing, state-mediated musical reimagination of the

Chinese Nation. I argue that a considerable and rapidly increasing number of genuine and invented folk traditions are being remolded into a unitary collective heritage of a freshly reimagined Chinese Nation through which the filtered national history is narrated and a national "cultural gene pool" is generated to resolve the growing tensions between national, regional, and ethnic identities. In addition to revealing new trends in Chinese folk music in the 21st century, this paper provides an interesting example of musical nationalism as it is manifested in a multiethnic, authoritarian country where "nation" (minzu) and "state" (guojia) are non-interchangeable concepts.

Aural Refusal and Negotiations of Race at the County Fair

Benjamin Tausig, Stony Brook University

At the Stark County Fair in Northeast Ohio, visual symbols of racial hierarchy, including the Confederate flag, are plentiful. They adorn belt buckles, jackets, 4-H displays, and rides and amusements. These symbols, in their ubiquity, denote what Trent Watts has described as a white supremacist fantasy space. And yet despite their frequency, the visual symbols have no sonic equivalent. They cannot be discussed aloud or explicitly. To bring them up in conversation at the fair is to invite a defensiveness that reveals the presumption of their silence. This paper analyzes the ethnographic example of a rural county fair in order to comment theoretically on sound not as an acoustical materiality, but in the state of its being refused. Thinking with the anthropology of refusal (Audra Simpson, 2014), this paper considers how sound might be understood in contexts where audition is denied--where not-listening reigns. Finally, I consider the labor of activists who have recently tried to ban the sale of Confederate flag merchandise at Ohio fairs. The pressure these activists have exerted (for example, by setting up a Black Lives Matter information booth at different county fairs) in order to transform racial privilege from a matter of sedimented silence into a topic of open, critical debate has had important consequences. I discuss the implications of this scenario for how ethnomusicology and sound studies might come to think about sound where it is primarily not heard, but refused.

Yearning for (an) Authority: Militia Praise Songs in Post-Gaddafi Libya

Leila Tayeb, Cornell University

A range of quotidian sonic practices have produced militia authority in the post-Gaddafi years. From concerts to checkpoints, airport announcements to constructed silences, the daily interactions of militia members and civilians have built structures of possibility and constraint. In this context, the protest slogan, "we want an army and we want police," has circulated not in opposition to ostensible chaos, but rather in relation to the uneven protections these structures have afforded. One of the approaches some musicians have taken toward gaining the protections and privileges that might come with militia proximity is to dedicate songs more and less explicitly to particular armed groups. Such songs often circulate with video imagery of soldiers training, fighting, and sometimes praying, alongside civilians singing together or as if in unison while alone. They use language that valorizes the "men of [the] army," the men or the army of "my country," men who "came for you [enemies/ terrorists]." A majority of these songs emerged in support of the particular militia faction that called itself "The Libyan Army" and reflected developments specific to Eastern Libya. Yet across factions, the thematic repertoire of similar songs remains closely related. This paper examines the politics of these militia-directed praise songs, their circulations, and their conditions of production as sites for the working out of post-Gaddafi yearnings for non-war. It argues for two paradoxical readings: of the militarized

language and imagery of these songs as desire for non-war, and of desire for non-war as a yearning for (post-)Gaddafi.

The Politics of Gospel: Challenging Social Injustice through Gospel Music and Christian Spoken Word

Ty-Juana Taylor, University of Louisville

California, specifically Los Angeles, has played a crucial role in the development and international growth of gospel music. Aside from the legendary figures as Edwin Hawkins, Judith McAllister, and Andrae Crouch, to name a few, California has acted as the platform for other Christian artists who have pushed the envelope on the perimeters of Black worship. For instance, Holy hip-hop, developing in the 1980s, grew in popularity and resistance due to Kirk Franklin's 1997 hit "Stomp" featuring Cheryl James from Salt-N- Pepa. With the exception of a few artists (TobyMac, DaTruth, Lecrae) Christian hip hop continued to meet resistance in the Black church. In 2008 in Downtown Los Angeles a new platform was forged for Holy hip-hop artists and Christian spoken word artists. This stage-Lyricist Lounge, now known as Rhetoric, initially opened as an intimate space for amateurs to share their craft. Ten years later it has now developed into an international platform for Christian spoken word and hip hop artists. In this paper I will share about the history of this global phenomena which began in an empty industrial space downtown with a handful of onlookers (including myself), and evolved into a huge annual event with hundreds of thousands of viewers and admirers worldwide. I will share how this platform began, evolved, and allowed for local Christian hip-hop artists to gain an international platform, and in light of the recent accounts of police brutality, these same artists are using their platform to speak out on social injustice.

Narrowing the Aperture: Focus on Cyclic Music

Michael S. Tenzer, University of British Columbia

Cycles--repeating groups of sounding events--comprise a high-level category for comparative musicology. They are manifold in the world. Studying them requires narrowing the aperture to cordon a strategic subset of them, in search of shared features. By what criteria shall some cycles be prioritized over others? A hunch is that some music is more essentially cyclic; why not begin there? "There" draws one into stages of the long history of music, during which cycles were undoubtedly significant types of structures. Such cycles are restricted in extent by processes of short-term memory and low-level grouping. If their duration does not exceed certain limits, they can emanate from the body without requiring external structural support from narrative or myth, or technologies of notation. Scanning world traditions documented in the last century, we find a multitude of such cycles, less than 30 seconds' length. Limitations on range in natural vocal registers or musical instrument technologies typically restrict such music to attenuated pitch collections spanning about an octave, though extensions may be achieved through vocal falsetto or in other ways. Examples from Malawi and Sumatra will support the thesis that specific pitch organization strategies characterize cycles of limited duration and restricted range. Distinctive cyclic experiences emerge from the combination of these norms. The experiences are partly determined by mechanisms of entrainment and auditory streaming that help explain what we can hear under these musical conditions. In a narrow range and through repetition, each pitch category or small group acquires stream-like independent rhythmic characteristics.

The Foundational Narrative of the Circassian-Jordanian Diasporic Community: National (Re)Formation through Performance

Kelsey Thibdeau, University of Colorado- Boulder

At the 2017 Jerash Festival for Culture and Arts, Al-Jeel Al-Jadid Circassian Folklore Ensemble presented the story of exile from their homeland in the Caucasus in 1864, the journey to the Ottoman Empire, and the formation of the first Circassian refugee settlement in Amman in 1878. This storyline, told in both Circassian and Arabic languages in-between music and dance segments, was a performance of what Shami (1996) calls the "foundation narrative," in which the Circassians intertwine their sense of ethnic and civic consciousness through a reconstruction of a past that simultaneously establishes them as a distinct ethnic group while positing their inseparability from Jordanian society due to their integral historical role. Over the past 65 years, Circassian cultural institutes have staged music and dance performances as one of the primary means through which they cultivate community values and combat cultural assimilation. However, in recent decades, as the Hashemite regime sought to redefine Jordan as a heterogeneous nation whose citizens put "Jordan First," Circassians have used these cultural performances as an opportunity to publicly assert their distinctiveness while also highlighting their historical contributions to the formation of the nation. Through an analysis of the Circassian foundational narrative as performed in productions such as "The Building of the City," and "Kingdom of Peace," I argue they are positing a national (re)formation, that is, an alternative history that celebrates a romanticized "national becoming" built upon Circassian steadfastness in resettlement, cooperation with Bedouins, and loyalty to a peaceful Jordanian nation united under the Hashemites.

Applied Music or Experiential Learning? Arab Music Ensembles at North American Universities

Anne Elise Thomas, Virginia Tech

Campus-based ensembles playing Arab music have existed for 40 years, many tracing roots to UCLA's Near East Music Ensemble established by Dr. A.J. Racy in 1989. Today, over two dozen university ensembles each exhibit a unique approach to presenting, practicing, performing, and educating about diverse musical styles. For students, the impact of these ensembles can be tremendous. Playing music together gives ensemble participants an opportunity for 'deep hanging out?' in a cultural activity that combines musical, linguistic, kinesthetic, emotional and academic learning. Students who may have had little opportunity for intercultural interaction are given an entryway - at once a context and an activity - through which they can choose to engage in deeper and more substantial ways. Rather than simply an extracurricular activity, for a surprising number of students, the experience influences their life's trajectory. This paper considers the scope and the impact of Arab music ensembles (whether exclusively or within a more diverse "Middle Eastern Music Ensemble") on North American university campuses. Following Shelemay, Rasmussen, Marcus and others who have explored this topic, I assert that community is produced in these ensembles through active social, musical and imaginative processes that give rise to an experience characterized by connection, empowerment, and an expanded sense of identity. Based on survey data collected from ensemble directors, students, alumni and community participants, I suggest that the outcomes of these ensembles (and ethnomusicology ensembles, more generally) may be better aligned with those of "experiential learning" than with applied music instruction.

Out in the Country: Youth Identities and Acceptance in the Licking County 4-H Band

Janine Tiffe, Kent State University

Situated in rural Central Ohio, the Licking County 4-H Band is a rare music club within the national agricultural organization. Established in 1948, the band is the oldest among the very few 4-H music clubs and remains the largest and most active, nationwide. The 4-H Band pursues the 4-H mission "to empower all youth to reach their full potential" through music. Without question, musicianship is peripheral compared to personal development. The researcher examined the band in the community, as a community, and as an active intervention for the community (Higgins, 2012). Analysis indicated that the Licking County 4-H band was central to many participants' identities and participation in the 4-H band overshadowed their school-band experiences, with many citing the community and values of the band as the reason for their affinity. It became increasingly apparent to the researcher, through participant-observation and interviews, there was a noteworthy identity of queerness in the band in a geographic location, "...where they are not only a distinct minority but also popularly represented as out of place" (Gray, 2009). Though the band and larger Licking County community did not embody certain indicators of diversity (e.g. race), there were noticeable markers of ideological diversity, including hair, clothing, tattoos, and affect. Many students claimed an identity connected to agriculture, while other students claimed queer identities. Yet, the overwhelming majority of participants interviewed cited this ideological diversity as something positive, where people from different value systems could belong to the same community and learn from one another.

From Symphonies to Schools: Education Concert Resources in U.S. Music Curricula

Sarah Tomlinson, University of North Carolina at Chapel Hill

While music scholars such as Patricia Shehan Campbell have long criticized the "West is best" approach to K-12 music education and created multicultural and global resources, formal music study in the United States continues to overwhelmingly favor the Western classical music tradition. In this paper, I examine how the institution of the local symphony influences music education in U.S. schools. Specifically, I analyze interviews from 2017 to 2019 with fourth-grade students and teachers who attend North Carolina Symphony (NCS) Education Concerts and use their curricular materials. The NCS creates workbooks with activities for music educators to implement in their classrooms prior to bringing their students to an Education Concert and hosts workshops demonstrating these activities for teachers every August. As a result, some North Carolina teachers base their entire fourth-grade music curriculum on the NCS materials. I argue that symphonies' creation and distribution of K-12 resources contributes to the continued dominance of Western classical music in U.S. music education. However, I also offer an alternative through participatory research with students at the Global Scholars Academy (GSA), a K-8 public charter school in Durham, NC. At GSA, students and I collaboratively design curricular units that involve NCS materials, but through a critically engaged pedagogy that also challenge them. Following Alejandro Madrid's 2017 call for criticism of and engagement with the dominance of the Western music in university curricula, this study proposes strategies for new ways to shift how music is represented to children and young people.

"Cad é an Dochar: What's the Harm?" Perceptions of Dancing Adults in the Modern Competitive Irish Step Dance Community

Julia Topper, American University

What happens when a dance tradition becomes thought of primarily as a pastime best suited for children and teenagers? Modern competitive Irish step dancing is the particular style of step dancing that evolved from the Gaelic League's nationalist project of the early twentieth century, and today is associated with major productions such as *Riverdance*. In this community, it is primarily thought among adjudicators that participation in dance competitions should be limited to young learners, leading to active exclusion of older dancers in local classes and performances. Irish step dancers who grow up in the tradition may be pressured to discontinue competitions past high school age and are no longer considered children. Adults who begin learning Irish step dancing and participating in *feiseanna* (dance competitions) at an older age have been looked down upon by the larger community, experiencing discrimination from the level of the local Irish dance school up through the upper echelons of transnational Irish dance organizations. Utilizing Ian Condry's framework of "focus locations" (2006), this paper draws on fieldwork conducted in the United States and Japan to examine how perceptions of Irish dancing adults are constructed through the interplay of local and transnational forces in specific locations where this tradition is learned and performed. Additionally, it explores the impact of these ideas on the development of the modern competitive Irish step dance style and its accompanying music, as well as ageism experienced in today's Irish dance community. Cad é an dochar? What is the harm?

Songs of Memory and Landscapes of Affect: Remembering Pontic Pastoralism

Ioannis Tsekouras, University of Illinois at Urbana-Champaign

Every third weekend of June a large crowd of Pontic Greeks gathers on the pasturelands of Aghios Dimitrios, in Greek Macedonia, for the music festival "The Call to the Pasture Mother." The festival celebrates Pontic pastoralism through performances of Pontic traditional music. Recently the festival has been linked to a broader trend in Greece of a return to the agrarian community in response to the ongoing economic crisis. This phenomenon entails a vision of self-sustainability through environmental entrepreneurship. In this paper, I examine how the festival's affective and musical commemoration of traditional Pontic pastoralism enables new visions of livelihoods. Based on extensive fieldwork among Pontians of Greek Macedonia and drawing from theories of pastoralism, emotionality, and collective memory, I account for three interrelated cultural processes: (i) the musical and poetic imagining of an "ethnically Pontic" natural environment; (ii) the function and character of this imagining as "re-membering" of a collective past; and (iii) the role of these memories and imaginations in new forms of economic agency. In my analysis, I demonstrate how the festival shapes a musical politics of affect that brings together essentially different discourses and experiences of pastoralism. I also show how these politics index Pontic and broader national Greek narratives about nature, economy, and identity presenting idyllic representations of the past as sources of timeless values and hence possibilities for the future.

Advocacy, Activism, and Sustainability: Quechua-Language Radio and Cultural Vitalization in Highland Peru

Joshua Tucker, Brown University

This paper approaches musical sustainability via two case studies of indigenous broadcasting in the Andean city of Ayacucho, Peru. It shows how two related radio projects, each centered on Quechua-language music broadcasting, intersected to vitalize indigenous musical activity within the region between the 1980s and 2000s. First, I describe the work of an agronomic organization called the Centro de Capacitación Campesino (Center for Peasant Training), and its radio show Allpanchik, both hosted by Ayacucho's national university in the early 1980s. Acting as a focal point for indigenous cultural advocacy, Allpanchik was instrumental in fostering musical activity during the contemporaneous Shining Path war, which was centered in Allpanchik's target region. By illustrating connections between university life and cultural activism that are characteristic of many Peruvian and Latin America institutions, I suggest possible models for scholarly effort within the Global North. Second, I describe how Allpanchik continued to resound after 2000, when a community-based station called Radio Quisillaccta placed recordings from the earlier program at the center of its own broadcasts. Closely tied to a nascent politics of indigenous ecological rationality, this later radio project wove elements musical and cultural sustainability together in self-conscious fashion, creating an idiosyncratic view of music's significance within Quechua communities. By focusing on the different cultural ideologies that drove both projects, I evaluate the stakes involved in efforts that are variously characterized as activism, advocacy, or cultural sustainability, and I consider the way that all of these different tropes intersect in contemporary indigenous politics.

Representing Region on Two Southern Appalachian Music Heritage Trails

Laura Turner, University of Chicago

On either side of the North Carolina--Virginia border run state-endorsed music heritage trails that traverse one of North America's most romanticized physical and musical landscapes. The Blue Ridge Music Trails of western North Carolina and southwestern Virginia's Crooked Road feature select locales and musical communities that present old-time, classic bluegrass, and gospel as living traditions with deep roots. The trails materialized from the interactions of diverse stakeholders on local, regional, and state levels and serve dual cultural preservation and tourism functions--functions that exist in a tense proximity. Through critical examination of the construction and promotion of both trails, this paper explores the complex ways the projects represent and help shape southern Appalachian regional and musical identities in the present day. First, I highlight the tensions between the trails' preservationist and presentational functions, examining how and why certain locales, individuals, and musical pasts were selected over others as suitable representatives of state musical heritages. Second, I investigate the ways that heritage narratives are constructed around featured sites, and around the projects as a whole. How are these narratives presented in tourist-oriented resources? How are they shaped or resisted by participating local communities? This research grew from ethnographic inquiry at sites on both trails and interviews with vital organization personnel. I situate my argument within burgeoning scholarship both in music and tourism studies regarding music-focused heritage tourism. I argue that the study of multi-sited music trails requires the development of further analytical tools beyond those applicable to single-sited projects.

Amidst Ruptures and Continuities: The Role of the Archive in the Transmission of Culture (a Cross-Cultural Case Study of Old and New World Musicking)

Julia Ulehla, University of British Columbia

There is a 300-year history of folk song collecting in Moravia (Czech Republic), and in the ethnographic region of Slovácko at the Moravian/Slovakian border, song collections and archives play a vital role in the musicking of today. Tradition bearers who learned their praxis through oral transmission consult archives to broaden their repertoires, expand their performance practice, and stitch the past into present-day musicking, while musicians working in a range of genres and styles consult folk song collections for the seeds of new compositions. However, in diaspora contexts, when a musical tradition doesn't survive travel to the New World and conditions of cultural rupture obtain, to what extent can an archive provide the means for resuscitating musical practice? Although scholars (Aubert 2009, Lechleitner 2012) speculate that archives cannot extend the life of an obsolete tradition, nor revive it once it is gone, the research presented here suggests a different outcome, highlighting the significant role an archive can play in reviving threads of continuity, and its complicity in musico-cultural transplant and adaptation across temporalities, geographies, and traumas. Drawing upon fieldwork and embodied research conducted over the last nine years, I demonstrate the extent to which archives enable the reemergence of tradition in new environs and contexts, ultimately facilitating an emergent dialogue between Old and New World musicians and praxes. I conclude with meditations on the role of place-based traditional music culture in the globalizing 21st century, problematizing rigid notions of emic/etic, and privileging encounter, hybridity, negotiation, and emergence over stasis and purity.

Musicians as Social Entrepreneurs: Employing the Neoliberal Market for Social Development

Dikshant Uprety, Indiana University Bloomington

Since early 1990s, entrepreneurship became a prevalent economic, social and cultural activity in Kathmandu Valley. Under neoliberalism, musicians began opening their own bars and pubs, studios, and event management companies. However, many musicians are not only interested in earning economic capital through their entrepreneurial ventures, but are regularly involved in various programs that they understand can attain a wider social effect. As such, most musicians are not what positivistic management theories, and some anthropologists posit neoliberal entrepreneurs are - 'pure,' commercial, rational entrepreneurs. Such one dimensional, economy-centered view of entrepreneurs, as people guided only by profit motive, I argue, blocks our understanding of how Kathmandu's musicians, as entrepreneurs, expend their musical-labor not just for profit accruals, but also for promoting messages and practices of positive social change. Within this scenario, my paper investigates why musicians within Kathmandu's rock, hip-hop, and fusion music scenes are so heavily interested in contributing their musical labor for social change events, permitting the emergence of social entrepreneurial actions? I explore this through the historical and contemporary role of development discourse, visibly present in Nepal since the 1950s, in promoting social entrepreneurial practices among the musicians in the scene. Research on music and development ideologies is scant within ethnomusicology (Van Buren 2007; Ndaliko 2016), so is the topic of social entrepreneurship. In my paper, I argue a need for ethnomusicological theories and approaches towards music, development and social entrepreneurship in order to understand how and why musicians in neoliberal-developmental contexts adopt but distance themselves from profit accruals.

National Identification in Mono-ethnic and Multi-ethnic South Korean Rock Bands

Kendra Van Nyhuis, University of California-Berkeley

Considering the dominance of Korean popular music (Kpop) in the local music market, many underground rock bands in South Korea focus on marketing themselves outside of the country. In doing so, bands have differing views on emphasizing their 'national' Korean identity or their 'international' indie rock identity. Focusing on a Korean identity in an international setting creates an association with Kpop, which can be a detrimental as Kpop's manufactured nature goes against the emphasis on authenticity in rock ideology. However, bands often need to utilize the cultural capital that global flows of Kpop provide to gain attention. Further complicating the senses of identity are indie bands within the scene with non-Korean members. Including immigrant workers with a mix of nationalities and races, such a band is typically not seen as a 'Korean' band. These bands have difficulties marketing themselves internationally without a clear country of origin. Multi-ethnic bands employ strategies of either appealing to Korean audiences in sound and performance style--and therefore being seen as more 'Korean,' or viewing their current location as a footnote, and not emphasizing their locality when describing their music. Even with these tactics, a lack of clear national identity becomes a liability when trying to play at festivals abroad. This paper, based on a combination of fieldwork, interviews, and media analysis, will explore the ways that both Korean bands and bands in Korea with both foreign and Korean members position themselves in relation to national identity as an implicit or explicit identification strategy.

Recording Technology, Technologized Voices: Phonography, Phonetics, and the Archives de la Parole

Ian VanderMeulen, New York University

In October 1929 Hubert Pernot, a phonetics scholar and head of a sound recording project at the Paris Sarbonne known as the Archives de la Parole, was met with a frustrating refusal. Pernot had previously submitted a proposal for a massive sound recording project covering North African vocal genres in territories under French control. However, the commissioner general of Morocco turned down the proposal in part on the grounds that "Odeon and Columbia have already collected hundreds of Arab records that can usefully serve the documentation of the Institute of Phonetics." Pernot shot back that these recordings were "mostly commercial discs and on the whole without scientific value," but his appeal had little effect. This brief exchange says much about the often-competing intentions behind early ethnomusicological research and its complicated history with sound recording. In this paper, I analyze a diverse collection of Archives de la Parole sources, including digitized recordings; accompanying notes; and correspondence between Pernot, his colleagues, and Pathe Marconi, a then-growing commercial recording company that helped furnish the Archives de la Parole with the necessary recording materials and technological expertise. This archive, rife with stories of technological failure and mutual adaptation between recording techniques and vocal performance, offers a different genealogy of sound recording within colonial scholarship. Rather than simply preserving supposedly "disappearing" vocal genres, Pernot and his colleagues turned mechanical sound recording toward the pedagogical purpose of a "scientific" understanding of the voice through phonetics and, ultimately, the construction of "technologized" models of vocal production itself.

When a Political Party throws a Party: Transnational Music and Politics at the Transylvanian Tuszványos Festival

Jessica Vansteenburgh, University of Colorado-Boulder

Tuszványos festival was established in 1990 as a site for leaders in Transylvania to discuss interethnic relations as Hungary and Romania transitioned from socialism. But since 2010, the spirit of cooperation has shifted, as Hungarian prime minister, Viktor Orbán, addresses a crowd of Transylvanian Hungarians in an annual speech that international journalists use as an illustrative example of the rise of right-wing nationalist movements in Europe. But non-Hungarian journalists seldom mention the music festival that has grown symbiotically with the political event. The nature of the relationship between music festival and party-sponsored political meeting invites questions of musicians' role in supporting the party with their performance at the venue. My fieldwork over two summers at the festival reveals diverse goals of festival organizers, musicians, and audience members. This paper contributes to conversations on the importance of national identity in popular music despite its cosmopolitan reputation (Cloonan), and how musicians may be supported by the same governments they use their art to oppose (Ryback). The inherent transnationalism in the Hungarian popular music market, which encompasses ethnic Hungarian fans and musicians outside the state, emerges as a concurrent issue alongside the Hungarian government's reach across state boundaries to Hungarians in diaspora. I present three case studies to demonstrate how bands navigate Tuszványos as a hub on the summer tour and festival scene, examining the ways musicians choose to engage with or avoid politics as they participate in Tuszványos.

The Medium, the Message, and the Magistracy: Sound Technology as Colonial Law in British Columbia, Canada

Lee Veeraraghavan, Independent Scholar

This paper explores the interplay of sound technologies and spatializing techniques, and how they are deployed to create a sense of legitimacy in the struggle over oil pipelines in British Columbia, Canada. Where noise is strategically employed by environmental activists, silencing is used as a sonic practice of state control. For example, one thousand demonstrators make a cacophony outside a Vancouver hotel, a noise demonstration in protest of the Northern Gateway pipeline. Communications technology, though, is deployed by the National Energy Board as a means of control. In one of the hotel's small, impregnable conference rooms, public hearings over the pipeline are taking place, only the public is not allowed inside: the proceedings are instead livestreamed to a hotel two kilometers away. Technological mediation makes it possible to substitute sound for space and conjure the presence of an absent public, satisfying one requirement for legitimacy. On unceded Coast Salish territory the legitimacy of the hearing processes for the Northern Gateway and TransMountain pipelines is very much in question, not only because the public was kept away from the public hearings; but because the Indigenous governance has rejected the pipelines as colonial incursions. Jonathan Sterne defines a format as "a set of rules according to which a technology can operate." When legitimacy is channelled through sound technology, it becomes possible to read the law as a format. How is sound technology imbricated into the legal mechanisms of contemporary colonial administration?

Sound, Technology, and Order: Regimes of Listening, Ethnicity, and Space in Colombian Postcolonial Cities, 1900-1930.

Juan Velasquez Ospina, University of Pittsburgh

During the first half of the twentieth century, many Latin American cities experienced a series of transformations as the result of industrialization processes, the introduction of new technologies, and the insertion of the region into transnational commercial networks. Ironically, these changes also exacerbated the uneven concentration of wealth, leading to newer spatial organizations and unplanned urbanization, which introduced the paradox of modernization processes that simultaneously embraced progress while increasing the misdistribution of wealth and social rights. These trends transformed Latin American and Colombian cities into contested spaces where conflicts emerged in the form of confrontation, subversion, and/or resistance, often expressed through whitening, racism, and social exclusion, which engaged actors whose social positions were defined by differential control of resources and access to power. Aural and sonic spheres have been central in such processes, but they also have been largely neglected in the studies of urban modernization in Latin America. In this paper, I will expand the analysis of the relationship between sound, listening, and urban modernization in this region through the lens of the Colombian case, focusing my attention on articles published in periodicals and legislation that reveal contrasting experiences of sound as music and sound as noise, and how they introduced questions about how the hemispheric circulation of music and technology impacted local musical practices in Colombia. Ultimately, I argue that such analysis enriches the understanding of issues such as ethnicity and ordering of space in postcolonial cities by revealing sonic expressions of class and privilege.

Hearing the Queer: Humor, Homoeroticism, and the Bollywood Film Song

Victor Vicente, Chinese University of Hong Kong

Notorious for its aggressive reliance on the boy-meets-girl plot trope and other associated cinematic formulas reinforcing the traditional heteronormative love union, Bollywood has, nevertheless, also long held a more muted and erratic practice of presenting queer male relational alternatives. Expressions of male queerness in Hindi language film have ranged from the suggestive undertones of the dialogues in the old buddy film to the introduction of the out-and-proud supporting character in more recent blockbusters, but perhaps the most noteworthy has been by way of the comedic shtick and the song-and-dance number, two separate transgressive filmic devices that have become increasingly aligned in the "New" Bollywood of post-1980s, neoliberal India. This paper traces these various expressive modes and cinematic, musical, and societal developments through analyses of song-and-dance sequences exploring male-male desire in three recent movies. By drawing on the nascent subfield of the anthropology of humor, the burgeoning literature employing queer theory in South Asian film studies, and the work of scholars integrating ethnomusicological and ethnochoreological perspectives into the methodological framework of film analysis, the paper demonstrates how indigenous constructions of humor and sexuality contend with the transnational and diasporic influences that abound in contemporary Bollywood and advances an understanding of the Bollywood homosexual character as something more nuanced and complex than a simple stereotypical laughing stock. The song analyses, meanwhile, reveal how their comedic tensions, underpinned by incongruities between the music heard and the danced/visual narrative seen, mirror the very serious tensions of a society undergoing very rapid transformation.

"La música no tiene fronteras": Latin American music and Pan-Latino belonging in Bergen, Norway

Alissa Vik, NTNU (Norwegian University of Science and Technology)

Paraguayan guitarist "Juanka" Valdez always introduces concerts with his band Latinmoon by saying that "music doesn't have borders", first in Spanish then Norwegian. Juanka's opening statement, by erasing national frontiers, reveals a desire to negotiate belonging and feel "at home" through music (Yuval-Davis 2011), while still maintaining connections with his cultural roots and former home. In this paper, I ask if music is an important way for migrants to create a Pan-Latin American community and negotiate their belonging in Norwegian society. Prior research on migrants in Norway has largely neglected Latin Americans, with few exceptions, like Knudsen's studies (2001, 2004, 2009) on Chileans in Oslo. This may be because there are only 21,537 Latin Americans in Norway, representing 3% of immigrants and 0.4% of the total population (Statistics Norway 2017). Nevertheless, this small population is very visible in cities like Bergen thanks to the organization of concerts and other popular events, like the annual celebrations of El día de los muertos and la yunza. This presence has a long history, as the first Latin American bands in Bergen were formed in the 1970s by Chilean exiles, while the last decade has witnessed the development of a visible Latin American music scene. This paper discusses the role of music in the negotiation of a Pan-Latin American identity in Bergen, contributing to ongoing debates about music, displacement, and the forging of diasporic identities. My analysis is based on 22 unpublished interviews from 2018 and participant-observation as audience member (2009-) and musician (2015-).

Performing Asturian and Catalan Linguistic Ideologies within Cultural Institutions

Mariángel Villalobos, University of Maryland

Regional identity in the Iberian Peninsula is reinforced through the performance of contrasting music genres, which provide a space for the negotiation of linguistic authority at home and abroad. Through a comparative and semiotic approach, this paper draws on fieldwork at Spain's La Ponte Ecomuséu in 2017 and at the Smithsonian Folklife Festival of 2018 to illustrate how Asturians and Catalans use music to enact the singularity of their regions. Asturian efforts are currently focused on "saving" the region's language and promoting its local usage. I examine this through the activities of Asturian grassroots cultural institutions that strive to revitalize rural towns through the dissemination of traditional musical expressions (including local forms of "Celtic music") that idealize the regional language and the return to the rural hometown. The Catalan fight for independence, in contrast, has located the region on the international stage, where asserting linguistic authority represents a key strategy for establishing sovereignty. I analyze this process by looking at the performance of havaneres--Catalan "round trip" songs with nationalist texts--that took place at the 2018 Smithsonian Folklife Festival. In recent years, there has been an upsurge in Iberianist studies on regionalism, a reflection of current political developments. This paper contributes to this body of work, not only by inserting ethnomusicological research into this field of inquiry, but also by examining musical genres that have been overlooked in Iberianist research. Another goal of this paper is to foster greater dialogue between ethnomusicologists and linguistic anthropologists who study regionalism.

Age, Identity, and Place: Public Square Dancing as a Wellness Strategy for the Liangshan Dance Group in Xichang, China

Pegge Vissicaro, Northern Arizona University

Research conducted from 2015-2017 in Xichang, Sichuan Province, China illuminates how collective dancing in public squares known as *guǎngchǎng wǔ* provides an integrative wellness strategy that counteracts disenfranchisement among women, the elderly, and ethnic minorities impacted by urbanization and other socio-economic factors. This movement practice, which has more than 100 million participants nationally, involves choreographed routines that improve physical fitness as well as memory through repetition of rhythmic and spatial patterns. Additionally, *guǎngchǎng wǔ* reduces feelings of isolation by promoting social connections. For the Liangshan Dance Group, vastly different and often unfamiliar encounters between people ranging in age, gender, skill level, economic background, and ethnicity heighten their experience. Research on that community as a diverse knowledge resource offers insight about the health benefits of interacting with new sensory information to empower aging adults. One less obvious factor influencing wellness identified by this study is the relationship between *guǎngchǎng wǔ* participants and the space where dancing occurs. Place attachment?the sense of place or the emotional bond between people and an environment?draws members of the Liangshan Dance Group together in Moon Square. Geographer, Yi-Fu Tuan's 1974 work on *topophilia* or "place of love" grounds this research to reveal how intersections of past, present, and future and the values endowed to Moon Square transform it as a site of belonging. This presentation explores the Liangshan Dance Group's participatory process of place-making, which develops community through *guǎngchǎng wǔ* without suppression of gender, age, or ethnicity. A short ethnographic film highlights these findings.

Childhood, Repatriation, and Sustainability: A 5th-Grade School Music Experiment

Juliana Vita, University of Washington

This paper investigates the relevance of repatriation and repatriated recordings of children's musical cultures to school music learning. Children's musical cultures have been documented around the world, and universities and archives are filled with recordings of children's musics from diverse places and times. The importance of archival recordings has been crucial to the sustainability of musical traditions, as repatriated recordings can serve as means to revive and restore repertoires. This presentation will examine the repatriation of children's recordings as "close-by" and "further afield" songs back to childhood through an ongoing project with two 5th grade classes of a public elementary school in Seattle, United States. The project encompasses a collective and child-based definition of recordings and musical repatriation, and each student generated a list of "top-2" recordings, the place and time they listen to those, and reason for choosing the specific recordings. Using the archives of the University of Washington, Smithsonian Folkways, and the Association for Cultural Equity (Library of Congress), children have been introduced to different recordings with the task of choosing a specific recording to learn about the music and the people, arrange, and create new material based on the chosen recording. In doing so, this paper intends to shed light on the importance of the use of children's repatriated recordings (from both "close-by" and "far-afield") back to childhood, embracing children's musical cultures as a holistic way to understand the musical activities children participate in, and the sociocultural contexts in which they occur.

Zydeco Beats and Dancing Horses: Music, Identity and Non-human Actors at Creole Trail Rides in Southwest Louisiana.

Gwendolen von Einsiedel, University of Oxford

Zydeco is the country music of Louisiana. Played predominantly on accordion and rub-board it is a fast-paced genre rooted in the rural Black Creole communities of Southwest Louisiana. In recent decades a younger generation of Creoles have added elements of rap and hip hop to the genre to make it their own. A distinctive feature of the local zydeco music scene is the weekly practice of 'trail riding' which sees Creole families of all ages collectively ride out into the countryside on horseback for a day of eating, drinking and dancing to zydeco. In this paper I investigate how the relationship between humans and horses in Southwest Louisiana has played a role in the creation of a distinctive musical landscape and regional ethnic identity. I will aim to understand the social phenomenon of trail rides and the evolution of zydeco as part of the process of cultural creolization. It is my intention to demonstrate how horses have become an integral part of this process, extending the notion of creolization to include 'a mingling of human subjects and cultures' where the non-human becomes an integral actor to the maintenance and creation of social worlds.

The Body in the Archive: Moving Ethnography into the Past

Margaret Walker, Queen's University

Archival research and ethnographic fieldwork can easily be seen as distinct methodologies, at times complementary but often antagonistic. Fieldwork is immediate, personal, and experiential, whereas archival work can feel distant and impersonal, full of intentional omissions and disembodied silences. "Writing," states Diana Taylor in *The Archive and the Repertoire*, "has paradoxically come to stand in for and against embodied culture" (2003: 16), and both writing and images from the past can seem equally inanimate and intangible. There is potential, however, to connect the experiences and corporeal knowledge of participant research to archival work, bringing movement into the stasis and sound into the silence. This paper will explore methodological opportunities to access the "body in the archive" by drawing on experiential knowledge from fieldwork, procedural expertise from performance training, and the words and memories of elder research associates. Using my historical work in North Indian dance as a case study, I investigate ways of interpreting the words and images of the past with the embodied evidence of the present. Although such a methodology risks presentism and anachronism as the researcher's biases are projected into the past, I nonetheless argue that this way of moving through the archive gives rise to unique historical and ethnomusicological insights.

"Toward a New, Brighter American Morning": NYC's Asian American Music Theater Scene and the Politics of Cultural Representation

Edward Wang, Wesleyan University

After decades of submitting to Orientalized, stereotypical Asian portrayals in Broadway musicals such as *The King and I* and *Miss Saigon*, the Asian American music theater community in New York City has seen two landmark developments in 2019: the East Coast premiere of David Henry Hwang's and Jeanine Tesori's subversive musical about U.S.-China relations, *Soft Power*, and Prospect Theater Company's production of Taiwanese American composer/lyricist/librettist Timothy Huang's *American Morning*. Though Asian American theater companies have served as influential local cultural-political hubs since the 1960s (Lee 2006), the recent flourishing of these creative productions on the national stage, alongside the

2015 musical *Allegiance* and the 2018 blockbuster film *Crazy Rich Asians*, has reinvigorated conversations about race, hybridity, and transnationalism among Asian Americans. Among the questions I address in my paper: Are Asian Americans depicted as a monolith in the theater? How do practitioners and audience members of under- or mis-represented Asian nationalities and ethnic groups deal with these dynamics? Finally, what difficulties are involved when seemingly innocuous writing choices are made--for example, Nepalese characters being changed to Chinese to make a story more "accessible"? Drawing from fieldwork on the diverse NYC Asian American community of music theater directors, performers, composers, and audience members, I argue that the Asian American music theater community in New York, particularly owing to its recent fertile creative period, ultimately extends and challenges the national conversation on the politics of cultural representation.

Glory and Nationalism: the Exploration of Wagnerian Opera Made in China

Weida Wang, Royal Holloway, University of London

Over the past 10 years, the production of German composer Richard Wagner's opera in China's Western classical music industry has become a trend. The popularity of Wagnerian operas in China can be seen as evidence that the ideology of politicised arts still occupies an important position in the social and political facets of cultural psychology: a certain group of people (including music lovers and politicians) are still happy to see a Wagnerian opera that is an international cooperative production with a great deal of commercial input without considering the market and they also propose that China needs to make its own production of Wagnerian opera with Chineseness to strengthen the nationalism among the public. I believe that the performing of Wagner's works in China may rightly be seen as the result of the collective desire of middle and elite classes, including emerging-music connoisseurs and cultural authorities. In this case, this class whose desires are at work is a small group of people within China's cultural and political elite. This paper will examine the condition of Richard Wagner's opera production in China and concern about different China's music institutions' attitudes towards Wagner's works to explore how Wagner's opera production can reflect the current pattern of China's Western classical music industry through both emic and etic perspectives.

Biomimetic Listening and the Unsounded Margins of Sinophone Toronto

Yun Emily Wang, Columbia University

Ethnographers of music capture all kinds of fractures in the everyday sonic fabric: a hesitant pause in conversations, a choked up singer, a short-circuited amp. But we rarely listen to what looms in these gaps between sounds that punctuate the ongoing sonic significations. In this paper I analyze two encounters with such quiet moments in three years of fieldwork among Chinese-speaking immigrants in Toronto. In the first, the sudden death of an elderly resident in a Chinese Canadian nursing home left a quiet room full of unplugged life-sustaining medical equipment. Similar equipment had been ubiquitous in the nursing home, hissing and beeping continuously in harmony with waves of Chinese popular musics broadcasted to help the elderly residents age well, and to drown out anxieties about death. In the second, among a group of queer immigrants celebrating in a restaurant's private booth experienced a quiet lull in the laughter and campy sing-alongs. The quietude confirmed their fear of the diaspora's internal homophobia, as

they inferred that the other patrons had cleared out. Drawing on what Michael Taussig calls "defacement" (1999), the near-exposures of public secrets, I argue that these unexpected quiet moments may articulate things that are at the heart of a social formation, and remain crucial to a social life in sound precisely in their unsounding. I also reflect on how the ethnographers' ears and recording devices might not only document sound, but also inadvertently conditions what counts as sound and what can be heard.

Progressive-pluralist Discourse in Sindhi Sufi Music Tradition in Pakistan

Rafique Wassan, University of Bern

Drawing on Hobsbawm's (1983) pioneering idea of invented traditions, Indian writer Rustom Bharucha (1989) deployed the idea of 'creative invention of traditions' by the urban intelligentsia i.e. the artists, directors and experts to conceptualise the discourse of Indian theatre. Taking a lead from Barucha's conceptualisation of creative invention of traditions, I investigate in my paper the creation and construction of pluralist identity in Sindhi Sufi music by the Sindhi intelligentsia in post-independence Pakistan. I argue that the Sindhi intelligentsia laid the foundations of institutional cultural production and patronage of Sindhi Sufi music heritage and identity construction in Sindh in the early years of the newly created state of Pakistan. Sindh's 18th century classical Sufi poets Shah Abdul Latif Bhittai, Sachal Sarmast among others are reconfigured prominently in the invention of Sindhi Sufi music tradition and identity. The official patronage by the provincial government and intelligentsia produced and promoted the literary and music tradition of Sufi poet saints at the annual Urs festivals. The vibrant presence and continuity of progressive-pluralist Sufi music cultural production and politics in Sindh owe much to this early instrumental patronage and promotion of Sufi music. I investigate the shifting pattern and continuity of musical patronage by progressive intelligentsia and artists in the form of cultural festivals that tend to inform and infuse the modernist, pluralist identity narrative in Pakistan. In my paper, using the concept of performance as politics (Taylor 2016) I analyse the case of Lahooti music festival in the production of progressive-pluralist discourse.

Transnational Homelands of Ecuador's Black Pacific: A Colombian Gaze in the African Diaspora

Jud Wellington, University of Illinois at Urbana-Champaign

The marimba is one of the most ubiquitous emblems of Afro-Ecuadorian identity, and musicians and dancers emphasize its arrival to Esmeraldas Province from Africa via Colombia. Early settlements of Afro-Esmeraldeños were populated by people fleeing slavery from the north, now modern-day Colombia. Migration has continued into the present, and most people in Esmeraldas recognize ancestral lineage with Colombia. Kinship relations across the Ecuador-Colombia border are actualized through marimba performance, when people travel for festivals, sing about the history of migration, and participate in binational recording projects. In recent years, there has been a dramatic increase in festivals and recording productions featuring marimba music, most notably in Colombia, and musicians in Esmeraldas often look north for examples of professional opportunities. The music market, career prospects, historical lineage, and contemporary family ties all contribute to a Colombian gaze in Esmeraldas where people identify with both Colombian and African ancestry, all of which is integrated with the sound, performance, and meaning of marimba music. Associations with multiple ancestral

sites complicate the singular concept of the "imagined homeland" that has dominated diaspora studies since the 1990s. Some recently scholarship asks questions about the influence of transnational music on local performance practices, migration away from sites of "original displacement," and the possibility of multiple homelands. The case of music in Esmeraldas provides a means to engage with such questions and continue to ask more about the ideal-type model that has been the foundation of diaspora studies since the early 1990s.

Imagin(ed)ing: Singing Communities in Southwest China

Matthew Werstler, Northern Illinois University

The Zhuang, the largest minority in China located in Southwest China, sing strophic songs known as *shan'ge* (*mountain songs*), single-tune melodies of a given geographic area. With globalization and urbanization challenging the viability of *shan'ge* practices, the efforts to preserve these traditions have come in different forms that can be represented by two types of communities in Southwest China, in the Baise Prefecture of Guangxi. The first community is the village of Bulin, which has been heavily influenced by the Intangible Cultural Heritage (ICH) movement by the Chinese government in preserving minority culture. The second community, made up of those who have moved to the urban center of Baise from smaller villages, regularly gathers and sings in public parks where they actively engage in singing or listening to *shan'ge*. Regularly can be gatherings of many different sizes. I use these two examples to discuss the subtle differences between the concepts of "imagined community" (Anderson 1996) and "imagining community" (Tanade 2008); the influence of ICH on recognizing 'Bulin melody' can be seen as an effort to represent the "imagined community," whereas the singing community in the park can be viewed as an "imagining community." It is also the purpose of this paper to consider how geography factors into the continuity of both communities. In this paper I advocate for a broader application of preservation that needs to consider the artistic practice in the marginalized communities as well.

"Tuning the Room": On the Arts and Sciences of Sound System Design and Optimization

Thomas Wetmore, Columbia University

This paper explores the intersections of art and science, subjectivity and objectivity, and the aural and the visual in the design and optimization of electroacoustic sound systems at live music performance venues. I build on ethnographic fieldwork with sound system designers and calibration experts in Montreux, Switzerland and New York City who deploy advanced audio measurement and analysis technology to approach the amplification of live musical performances in a uniquely "scientific" way. I focus on what my interlocutors call "tuning the room," a process which endeavors to provide balanced sound reinforcement that is neutral in frequency response, phase, and time throughout the physical space of a room. Their oft-stated ideals entail the production of "transparent" or "objective" sound reinforcement verifiable by technoscientific instruments that render sonic phenomena into quantitative visual data. Often citing the rhetorical trope of an "arts and sciences line" that distinguishes *good* sound (considered subjective or artistic) from *neutral* sound (considered scientifically objective), these actors construct distinctive ways of thinking about and controlling sound. My ethnographic observations reveal that in spite of the widely presumed objectivity of technoscience in epistemic claims about the nature of sound, the actual practices of installing and tuning sound systems reveal the live

mediation of sound to be anything but a neutral affair. Instead, it is a site of intense interpersonal collaboration and contest where various regimes of meaning-making, economic concerns, and non-human factors form a vibrant assemblage that prompts new ways to think about the ontology of sound.

Oral and Aural Histories: Listening to Media in British Malaya

Gavin Williams, King's College London

In what ways might oral history be a resource for sound historians? Can historians' ears triangulate listening embodied and described by interviewers and interviewees? With these questions in mind, this paper examines the Oral History Centre of the National Archive of Singapore, founded in 1979, as a resource for recovering and investigating the aurality of interconnected media - gramophone, cinema and radio - in British Malaya. Thousands of interviews with mostly elderly Singaporeans have found their way onto the archive's website, painstakingly digitized, translated, and rendered word-searchable in multiple languages. This monumental achievement raises new questions about archival labor, the politics of rendering sounds of citizens available online, and historical methodology in making use of sonic materials. Listening between communities and languages, but homing in on Malay and Anglophone Chinese interviewees, I contribute to a growing literature on the sounds of British Malaya (Chua, 2012; Tan, 2013, 2016; Barendregt, 2014; Sykes, 2015; McCallum 2017). On the one hand, I consider what the recollection of past engagements with musical media offer for a listener-centric history, as an opportunity to explore the 'constitutive technicity' (Steingo & Sykes, 2019) of technological listening. On the other hand, I ask why memories of musical media abound within the postcolonial archive, exploring their role as affective objects and mnemonic triggers. This brings me to consider the kind of historical knowledge about British Malaya that Singapore's late-twentieth-century archive makes possible, and to close by outlining the decolonial possibilities of an historiography organized around the problem of listening to listening.

Revisiting Sonic Blackness: Kendrick Lamar, Afro-modernism, and the Voice

Maxwell Williams, Cornell University

Rapper Kendrick Lamar's wide-ranging repertoire of performing voices represents an undertheorized aspect of the distinctive aesthetic that won him the 2018 Pulitzer Prize for music. I argue that this heterogeneity signifies a sonic ontology in which Blackness emerges as the exhaustive pursuit of life in a world predicated on Black "social death" (see Sexton 2011; Moten 2013). In the process, Kendrick challenges reductive taxonomies of Black culture while nuancing influential ideas about sonic Blackness (Eidsheim 2011) and aural biopolitics (Ochoa Gautier 2014). The focus on listening and perception in phenomenologically-oriented sound and performance studies risks eliding how Black people sound their ways into being against violent racial structures (Boon 2013; Burton 2017). Developing a more robust conception of the relationship between sound and identity, I imagine an ontology of the Black voice that is non-essentialist yet irreducibly racialized. Part one of the paper examines how Kendrick uses his many voices to position himself in between hip-hop's reified aesthetic binaries, which support totalizing ideas about Blackness as either fundamentally pathological or pure. By blurring these categories, Kendrick reveals their inability to account for the complexities of Black culture or personhood. Theorizing out of Kendrick's aesthetic deconstructionism, part two presents his voices as further signifying an alternative sonic ontology that

exceeds auditory racialization. Positioning the clash of voices in "The Heart Part 4" (2017) as an Afro-modernist response to an anti-Black racial structure, I show how Kendrick vocalizes a complex Black humanity that turns on the exhaustion of its own civic abnegation.

Contested Chinas: Folk Music, Mass Media, and Chinese National Imaginaries

David Wilson, University of Chicago

This paper investigates two Chinese films that are iconic of their respective eras: *The White-Haired Girl* (*Bai mao nü*) (1972)--one of the so-called model works produced during the Chinese Cultural Revolution--and Chen Kaige's *The Yellow Earth* (*Huang tudi*) (1984). In both films, "folk music" is a central feature. Furthermore, claims of authenticity for both films' social commentary rest on claims that the featured folk musics were identified through pre-shooting ethnography. By taking advantage of the rare cinematic musical case study afforded by the films' similar resources, I show how intertextual references between nationalist tropes of the Chinese folk and filmic medium create a site of both Maoist utopianism, and post-Maoist critique. In doing so, I show how socialist-era culture continued to provide a reference point for Chinese musical discourses, even several years into the Reform era. Specifically, the former film shows the Chinese folk to be the foundation of a utopian future, while the latter shows how indigenous cultural heritage became, for the Chinese Communist Party, an extractable resource. By revealing the malleability of musical messaging, this paper provides insight into the ongoing entanglement between 20th-century China's artistic and nationalist discourses. More broadly, I show how Reform-era artistic critique actually helped sustain socialist-era cultural practices. Furthermore, by showing the ways in which the nationalist affordances of folk music change through time, I offer insight into the critical interplay between symbols of nationalism and their historical context.

Performing Arab-America: The Archbishop Samuel David's Legacy, Memory, and Liturgy

Christopher Witulski, Bowling Green State University

As an archbishop within the current Antiochian Orthodox Christian Archdiocese of North America, Samuel David's (d. 1958) religious leadership ensured a meaningful connection to immigrants from the Greater Syria region and Arab Americans more broadly while providing musical and ritual models for assimilation. In this paper, we outline examples of community engagement and performed musical gestures that, in different ways, guided Arab-Americans and other immigrants in northwest Ohio and throughout the wider archdiocese. This project utilizes interviews with the archbishop's descendants and prominent figures in today's community, archival research in personal collections and church records, and a close analysis of recordings of Archbishop Samuel David's sung liturgies. The recordings show intentional efforts to negotiate seemingly conflicting values. On one hand, melodies, gestures, and maqam-based chant highlight a connection to the Middle East's musical traditions. On the other, performative choices emphasize assimilation, modernization, and change. The physical and conceptual spaces of liturgical maqam performance embed these sounds with symbolic meaning as nostalgia and memory conflate across multiple generations. Just as the Arab-American community struggled with how to maintain a well-rooted identity within a new world of experiences, those who live in metro Detroit

and Toledo constantly look backward and forward, inward and outward, to imagine themselves as immigrants, Americans, Christians, Muslims, and more. This project's examination of Archbishop Samuel David's legacy and memory brings attention to how individual choices can influence powerful social dynamics, even when they play out across a diverse community like that of Arab-America.

From Caracas to the World: Literature, Classical Music, and Political Struggle in El Sistema

Victoria Wolff, Western University

Founded in 1975 by José Antonio Abreu and originating in Venezuela, El Sistema is an award-winning music-education program offered to youth with the stated intention of encouraging social justice, inclusion, and community development. Under the vigilance of Abreu, El Sistema has expanded globally. This presentation analyses primary issues arising from Hispanic literature and culture that have influenced the perspectives of Abreu, and ultimately structured the framework upon which El Sistema was founded. El Sistema has been constructed as a "movement" and a "revolution," directly linking the program to Spanish America's history, as well as contemporary political struggles. Using the idea of "foundational fictions" (Sommer 1993), I scrutinize the narratives surrounding El Sistema that circulate in various archives. As in the case of the Latin American novels of the 19th century, I argue that art in the service of nation-building continues to be important in the 20th and 21st centuries. However, the dominant narrative surrounding El Sistema promotes classical music, not literature, as the means by which development may occur. As literature was once a way to inspire reflection, so music, through El Sistema, has been constructed as a way in which to instill action. These themes are relevant to how El Sistema is adapted into other cultural contexts. Countries reconciling with colonial pasts must consider cultural diversity in relation to classical music and social development.

Why I'm Obsessed with Pedagogy

Deborah Wong, University of California, Riverside

Music pedagogy is the core question in two of my books for reasons that I only now put into a broader context. I suspect many music educators are already quite familiar with the things I will belatedly treat as related. Music pedagogy always offers a broad rubric for teaching and transmitting the very terms for the social contracts that maintain and sustain community. Community can be structured around immutable hierarchies and asymmetries, or around open-ended inclusivity, and music pedagogy is a profoundly participatory system for maintaining specific ideas about community. My fascination with Thai musicians' rituals and with Asian American taiko players' models for teaching and learning is embedded in critical pedagogy, or deeper questions addressing how sociality is imagined, taught, or disabled. I will reflect on why I was drawn to want to teach the required graduate seminar in my department on pedagogy, and why we read Freire together, and how pedagogy is about social integrity.

"Every Child Can": Music, Meritocracy, and the Suzuki Industrial Complex

Lindsay Wright, University of Chicago

Every year, the music teaching method established by Japanese pedagogue Shinichi Suzuki (1898-1998) reaches hundreds of thousands of families around the world. Suzuki challenged prevalent beliefs that only certain people possessed musical talent, asserting that every child is capable of acquiring the most important music-educational benefits--a "beautiful tone" and "beautiful heart"--through a process mimicking first language acquisition. The fervor with which the Suzuki Method has been maligned in recent years, however, is as exceptional as its popularity. While devotees hail the approach as revolutionary, detractors cite it as responsible for waning interest and innovation in music education and classical music. In this paper, I examine the terms of this debate in the United States. Drawing upon ethnographic fieldwork with administrators, teachers, parents, and students, I argue that the highly polarized reception of the Suzuki Method points to a contradiction at its core: a tension between its egalitarian ideals and the economic and political realities of its implementation, especially in a competitive American-educational marketplace built upon mythologies of meritocracy and innate talent. In order to illuminate the complexity of the Suzuki Method's reception and implementation in the U.S., I consider the extensive network of institutions and individuals connected by the Suzuki Method today--a system I refer to as the "Suzuki Industrial Complex." I build upon the critical work of Robert Fink (2005), Mari Yoshihara (2008), and others to more fully parse how the Suzuki Method has profoundly influenced American music education discourse and classical music more broadly.

Beyond Representation: Displaced Soundtracks, Embodied Aesthetics, and Mediated Authenticity as Cultural Performance of Shanghai-esque Memory

Piin-Shiuan Wu, University of Mississippi

This study addresses the issue of cultural performance in contemporary mediasphere, particularly those that, through multimedia reproductions, conjugate our experiences of a given place and further conjure our imaginations of it. Resting on a volume of public discourses of Shanghai including films, documentaries, commercials, travelers' blogs, tourism productions, and multimedia performances, this project explicates the generic variations of Shanghai's changing expressive tropes, from Old Shanghai to Jiangnan, by contextualizing the various patterned acts that come to shape the ways for the city to be seen, heard, and fantasized about. Musicians, performers, writers, scholars, bloggers, filmmakers, translocal and transnational audiences especially those among Chinese diasporas, they consistently assign meanings to songs, music, sounds, and images by locating them within this mediated environment of cultural performance, a complex discourse on a media spectacle that not only performs othered pasts of Shanghai as a world city of China's own but also bridges differences upon a narrative thread of varied nationalistic sentiments. Focusing on the becoming processes of Shanghai, I quest to challenge an unreflective way of thinking about authenticity. Asking, "What constitutes authentic experiences in a world of multifarious mediated representations?" I seek to examine the relationship between experiencing Shanghai, the mediated forms of performative Shanghais, and the meaning of Shanghai-esque experiences. Given that our current cultural formations are immensely saturated by multimedia representations that very much intervene our

ways of knowing, this study proposes a speculative call for reconsidering cultural performance and our methodology for experiencing given mediated soundscape/landscape in knowledge production.

Seeing Beyond the Margins: Documentary Film, Online Mediatization, and the Indian Female Percussionist

Zhang Xiao, Thonburi University

With a few exceptions, classical Indian percussion performance is regarded as a male-only pursuit. In this paper, I discuss three such recent breakthrough exceptions and how their success was made possible, in part, via documentary film and/or the online dissemination of video recordings of their performances. The paper begins with two similar cases: Sukanya Ramgopal (b. 1957), “the first woman ghatam artist” in Carnatic Music, and Anuradha Pal (b. 1970), “the first professional female tabla player” in Hindustani Music. The third case concerns Rimpa Siva (b. 1986), the subject of a documentary by French filmmaker Patrick Glaize, entitled *Rimpa Siva: Princess of Tabla* (1998), which traced her desire to learn even as the only girl in her class. Unlike Ramgopal or Pal who largely rely on their personal websites to promote themselves, Siva was able to gain international and domestic notoriety because of the film, although she continues to be dubbed the “princess of tabla” and the youngest world-renowned female tabla player. Based on analyses of this documentary, online media presentations, and interviews with musicians and audiences, this paper argues that although female percussionists are still marginalized in the mass media, technological advancements have made it possible to use digital and video resources to break through the prevailing gender barriers in Indian classical music performance. The paper thus examines how such musical tradition is impacted, transformed and influenced by women playing music, and how the mediatization has helped to reshape people’s ideas of female musicians in contemporary India.

“Songs to Soothe a Mother”: Intertextuality in Kiowa War Mother Songs

Maxwell Yamane, University of Maryland College Park

During World War II, Native American singer and prolific composer Lewis Toyobo (Kiowa) initiated a new tradition when he started to compose War Mother songs for the women of the Kiowa War Mothers Chapter 18 organization, to provide encouragement for Kiowa servicemen deploying overseas, and their mothers. Soon afterwards, the members of the War Mothers organization adopted this new genre of Kiowa music and began performing the songs to honor returning veterans and those killed in action. In this paper, which is based on fieldwork conducted in Oklahoma during which I consulted with the daughter of Lewis Toyobo and a number of Kiowa elders, speakers, and singers, I show that War Mother songs draw from multiple pre-reservation song-dance traditions that Kiowa people associate with warfare (War Journey, Scalp, and Victory), and also reference other important aspects of pre-reservation Kiowa life, through musical and linguistic means. The War Mothers song tradition thus not only reflects the Kiowa people's changing circumstances in the post-reservation era, but also reveals how new forms of Native American musical expression creatively index older traditions. Given the dearth of ethnomusicological scholarship on Kiowa music making, and scant publications that focus specifically on War Mother songs, a larger goal of this paper and research project is to encourage ethnomusicologists and anthropologists to incorporate the particularities of Kiowa music into broader conversations on the history and dynamics of contemporary Native American cultural practices.

Listening for “gHarmony” at the Gibbon Conservation Center: Acoustemological Filiation and the Compulsory Reproductive Biopolitics of an Endangered Species Breeding Program

Tyler Yamin, University of California, Los Angeles

Although scholars have recently debated whether the persistent threat of biodiversity loss warrants the violence inflicted on captive animals for the sake of their endangered species' continuity, the unique affordances of sound as a mediator of this process have received scant attention. Drawing on two years' fieldwork at a private Southern California gibbon sanctuary, I examine the distinctive multi-species listening practices intrinsic to the management of a breeding program for animals famous for their vocalizations. As gibbons initiate and maintain their monogamous relationships through elaborate vocal duets, the reproductive viability of potential pairs--matched by a computer algorithm that regulates the genetic diversity of the captive population, nicknamed “G-Harmony”--is monitored with ears towards sonic manifestations of gibbon sociality that co-constitute the gibbons and their caretakers in a number of conflicting, mutually exclusive dimensions. Successful care, I show, entails hearing gibbon duetting simultaneously as romantic articulations of individual personhood and innate utterances marking their producers as interchangeable members of pre-constituted biological categories. At stake in this tension between the agentive and the instinctual is the ontological status of the gibbons' acoustic and affective relationships: are they realizations of a “latent harmony” written into gibbon genes, or rather developed and sustained through the contingent politics of their audible encounters? I argue that by characterizing emergent resonances between entities as a predetermined, natural telos, tropes of harmony--whether serious or humorous, sonic or social--reproduce the very colonial logics of extraction and exploitation that have exposed the precarity of nature itself.

In-Between: Perspectives from an International Student on Decolonizing Ethnomusicology

Shuo Yang, University of Pittsburgh

In recent years, “decolonizing ethnomusicology” has become a core issue of ethnomusicological concern. However, the conversation has been carried out mainly by scholars in the United States and Europe. Indigenous scholars encounter multiple barriers of entry into mainstream discourse, such as language and access to resources to attend conferences. Under these circumstances, international students within Western educational systems constitute a potentially powerful medium to connect Western academia with the indigenous scholarship. On one hand, international students who come to the United States and Europe to study ethnomusicology are in a privileged position to obtain new theories, approaches, methods, and practices. On the other hand, they are constantly challenged by the differences between scholarship back home and their training in the profession of (Western) scholarship. In this presentation, I will discuss my experience as an international student from China in Western institutions. How Western/Chinese should I be? What exactly is Chinese ethnomusicology? By presenting the voices of international students studying in the U.S., and exploring the current practices of indigenous scholars in mainland China, I aim to disrupt the predominant voice of ethnomusicology from the United States and Europe and to demonstrate how international students can make the discipline more inclusive.

The Boundaries of Tradition: Semiotic Ideologies of the Qin Notation System

Xiaoshan (Ilsa) Yin, University of Maryland, College Park

The qin is a Chinese 7-string zither. The instrument and its music was proclaimed by UNESCO as a Masterpiece of Intangible Cultural Heritage of Humanity in 2003. Contemporary practitioners and scholars have been debating between different approaches regarding transformations to the tradition. In this process, the notation system plays an important role. As a symbolic system, a notation system represents certain musical and extra-musical elements as its objects. This paper argues that different notation systems for the qin reflect different semiotic ideologies (Keane 2003) of the instrument and its music, and that for the practitioners, changes in notation systems reflect changes in what I call the music ideology. To argue this, this paper will apply Webb Keane's notion of semiotic ideology and explore the semiotics of different notation systems. Scholars have analyzed qin notation systems and conducted research on ancient cultural and philosophical ideologies related to the instrument. However, few have paid particular attention to the role that the notation plays in the process of constructing the tradition, nor has any scholar tried to study this issue from a semiotic perspective. Therefore, this paper, using semiotics as a theoretical tool, aims to prove that different notation systems make substantial differences and that a change in the notation systems reflects a change in the music and music ideologies. It is also a hope of this paper to provide a semiotic approach to the ethnomusicological study of Chinese traditional music.

On Un-Silencing Voices: Tarantism and the Gendered Heritage of Apulia

Felicia Youngblood, Western Washington University

How do we conceptualize women's vocal contributions to intangible cultural heritage? In this presentation, I add perspective to this question by examining the relationship of women's voices to the music and dance-based reenactments of the southern Italian tarantism ritual. This ceremony was developed to heal women of spider-bite illness during the Hellenistic period. It rapidly declined in the mid-twentieth century and is currently being sustained through annual festival reenactments by the *Club per l'UNESCO di Galatina*. Though scholars have discussed this custom for centuries, the vocal contributions of the *tarantate*--the women at the center of the ritual--are often undervalued in favor of more tangible objects, such as the accompanying musical instruments and written compositions. However, a more careful exploration of tarantism and its reenactments reveals the participation and importance of the *tarantate* to be more complex. Drawing on historic and archival research from the province of Lecce, I will address the traditional lack of attention to women and their voices as essential elements of cultural heritage in southern Italy. I will then outline the roles and experiences of the *tarantate* and examine the value of their vocal contributions to the tarantism ritual. Ultimately, this presentation will demonstrate through ethnographic accounts that the female voice is an essential component to the soundscape of tarantism and is central to concepts of heritage and identity for the people of Apulia.

Tracing Musical Lineages: Reflections on Sarangi Families in Hindustani Music

Suhail Yusuf, Wesleyan University

This paper traces the lineages of two sarangi players from Uttar Pradesh in north-central India, who both belonged to long lineages of practitioners. One is well-known; the other is undocumented. I discuss the various factors that affected their different career trajectories, exploring the relationship of music to economics, politics, gender, and mobility. Sabri Khan (1927-2015) traced his lineage back to the sixteenth-century court singer Tansen. Employed at All India Radio in the capital city of Delhi over a 42-year period, his connections enabled him to become one of the most prominent sarangi players of his era. The lineage of Mazhar Hussain (1911-1994) is unclear. While he started out as a sarangi accompanist in the princely court of Kashipur, the end of courtesan culture slowed down his musical career. He mostly lived on the margins and did not pass on the tradition to his children. I am connected to both: the two performers were my maternal and paternal grandfathers. This presentation draws on archival data and evidence accrued growing up in a musical heritage family with these two patriarchs on both sides. Drawing from my long period of apprenticeship, I offer insight into the crucial but undocumented role of women in hereditary families. Both of my grandmothers enabled my grandfathers to become performers and to prepare the next generation of performers. Focusing on the social status of sarangi players reveals the contingency of music on other factors, such as upward and downward mobility, and the impact of colonialism.

Bright Sheng's Dream of the Red Chamber (2016): A Chinese Musical Commentary in the Twenty-First Century

Jingyi Zhang, Harvard University

Chinese-American composer Bright Sheng's opera, *Dream of the Red Chamber*, based on the Chinese classical fiction *Hong Lou Meng*, premiered at San Francisco Opera in 2016. The translation in medium and the operatic migration across space and time shaped Sheng's compositional conception profoundly, as reflected in his creative synthesis of European operatic styles and Chinese artistic practices. I view Sheng's opera as constituting a creative mode of musical commentary that directly participates in the distinguished line of the Chinese commentary tradition, one that emerged as a response to cultural discontinuities. By actively participating in this distinctively Chinese commentary practice, Sheng is adopting the role of *wenren*, the key to understanding the Chinese mode of authorship. Spanning the fields of ethnomusicology, sound studies, critical theory, and Chinese cultural history, my interdisciplinary research promotes the rethinking of the concept of creative agency in cross-cultural compositions. Extending on the conversation of prominent scholars like David Rolston, Martin Huang, Ming Dong Gu, Chou Wen-chung, and particularly Nancy Rao, I address the implications of adapting the novel into an opera in the twenty-first century before illuminating how Sheng's musico-dramatic procedures serve to either fulfill or challenge sonic expectations of the Bay Area audiences, through three strategies he employs in his musical commentary--preserving the mythical framing of the novel, stylistic allusion to Béla Bartók's *The Miraculous Mandarin*, and a self-conscious exploitation of the metaphors embodied by the Chinese instrument, *qin*, in expressing the rich legacy of the Chinese tradition.

Karaoke 2.0: Redefining Stardom in China

Wangcaixuan Zhang, University of Pittsburgh

During the last five years, karaoke mobile applications have become a key component in the rapidly growing digital music industry of China. Allowing users to sing and record with instrumental tracks with just a smart phone and a pair of earphones, karaoke mobile applications provide users with an easy-to-access and free-to-all platform to share ones' singing tracks with a broader audience who can potentially provide financial support through e-payment functions. These apps have transformed the traditional context of karaoke from an intimate/physical setting for entertaining purposes among acquaintances to a virtual space for users to share music across time and space. Through ethnographic accounts of my experiences and encounters with other users of the *Changba* ("Let's Sing") app, this presentation focuses on how the marriage between the traditional concept of karaoke and modern mobile technology appeals to the emergence of self-publishing culture and creates a participatory "musicking" space that reconstructs the traditional conceptualization of stardom and the infrastructure of Chinese popular music industry across entertainment, media, and technology businesses. By inviting users to an accessible DIY musical production interface, this platform allows them to become virtual pop celebrities through singing cover songs and engaging in sharing and learning with other users, challenging the extant dualities of originality vs. creativity in cultural production in China. Merging the function of karaoke with social media, karaoke mobile apps have re-contextualized the meaning of karaoke and created a new economy and infrastructure of grassroots stardom.

Foxi (Buddhist Outlook), Post-90s Chinese Youth, and Urban Folk

Wenzhao Zhang, The Chinese University of Hong Kong

In the past two years, foxi ("Buddhist outlook") has become a buzzword on Chinese social media platforms used to refer to a particular attitude toward the world associated with post-90s urban youth. The term itself is controversial: The state-run newspaper People's Daily has characterized foxi youth as layabout, while foxi youth themselves promote an unambitious lifestyle as a passive resistance to contemporary mainstream Chinese culture driven by materialism. Meanwhile, chengshi minyao ("urban folk") music, a seemingly less rebellious genre, has reached a large audience and become a more mainstream musical genre. Many urban folk artists, described as "foxi singers", incorporate sonic elements drawn from Buddhist practices and sing about themes related to the sensibilities embodied by foxi. This paper examines the connections between foxi mentality, urban folk, and contemporary youth culture in urban China. I explore musical expressions of foxi through analysis of lyrics, sound, images, online discussions, and ethnographic interviews with fans and gatekeepers. I assert that for the foxi post-90s generation, urban folk is not only a genre, but is a cultural medium that enacts the ideals prized by foxi youth, and offers an outlet for emotional expression which contrasts with their lived realities. Rather than being apolitical, I argue that the production and consumption of this musical form is a form of political engagement under the shifting cultural politics of the P.R.C.

Combating Gendered Stereotypes of the Listening Ear: Identity, Self-Fashioning, and Musical Genre 4C

Chair: Aliah Ajamoughli, Indiana University

In 1992, hooks defined stereotype as "a pretense... when the steps that would make real knowing possible cannot be taken or are not allowed" (170). Looking towards ethnomusicological conceptions of stereotype, Stoeber (2016) expands on this conceptualization to describe the ways in which the "listening ear" reifies racial stereotypes sonically. Yet, ethnomusicology as a discipline has yet to thoroughly consider how the listening ear interacts with stereotypes based on other markers of identities. This panel attempts to bridge this gap by considering how musicians interact with the stereotypes of musical genres to create alternative conceptualizations of identity. Considering experience as a way of knowing (McClaurin 2001, Collins 2008), the papers on this panel center the accounts of community members rather than catering to the stereotypes of the listening ear. The first paper considers how Muslimahs in hip-hop utilize the often overtly sexual nature of the genre to reconstruct notions of modesty. The second paper continues this thread of piety by considering how women in East and Central Java who sing *dangdut*, a genre known for its erotic auralities, reclaim societal constructions of morality. Finally, the third paper builds on these constructs by considering how a racially homogeneous band in rural Ohio relies on other markers of gender identity to create a heterogeneous musical ensemble. Ultimately, this panel argues that we as ethnomusicologists should better consider how community members musically subvert stereotypes held by the listening ear to "make real knowing possible."

Transcending Roles and Norms through American Queer Contra and Gay Country Western Dances 8C

Chair: Kathryn Alexander, University of Arizona

Though American social dancing has at times been deployed to maintain a static, conservative vision of the nation, such as Henry Ford's promotion of square dancing as a supposedly "white," traditional form, these dances can also transcend such limiting norms. Progressive practitioners have transformed social dance, such as the 1970s folk revivalists' promotion of contra dance as an inclusive practice and the growth of gay and queeridentified social dance communities. This panel explores how dance manifests inclusivity within and outside queer communities. Paper one examines the project of inclusivity in terms of gender, sexuality, age, and race as embodied by contra dancers confronting intergenerational tensions as the dance forms change to welcome a wider cross section of communities. Paper two examines the movement to degender "lady and gent" roles in contra dance. Originally emerging in gay dance communities, innovative alternatives have been widely adopted by mainstream dancers, especially by youth who view gender distinctions as confining regardless of sexuality. Paper three highlights how participants in gay country western culture use country western couples dances and line dancing to embody varying western identities in both urban and rural places, belying the compulsory heteronormativity that often accrues to country expressive cultural forms and the assumed urbanity of queer experience. Together we argue that musical sustainability (Schippers; Titon) must take account of changing notions of social categories in order to make traditional practices relevant to increasingly diverse communities.

Belonging through Movement: Dance, Aging, Memory 4B

Chair: Yuiko Asaba, University of Huddersfield - Osaka University

The notion of community in the realm of dance and movement is frequently related through ideas about age, ability, and skill. Aging bodies may be perceived as less able and thus excluded from certain dance forms; in contrast, some dance forms seem to be almost exclusively practiced by older populations. Yet the passage of knowledge from old to young is a primary way that cultural practices continue through time. All humans have a need to belong to social groups especially as they age, however the challenges of aging complicate this sense of belonging. Though scholars such as Schwaiger (2005) and Wainwright & Turnery (2003) have addressed ageism in Western theater dance and an increasing array of neuroscientific research has demonstrated the health benefits of dance and exercise for aging communities, relatively little attention has been given to the role of aging and memory in movement communities and their cultural practices. This panel explores how aging relates to movement practices and the formation and transformation of movement communities. The contributors will address the intersection of age and belonging in competitive dance environments, intergenerational transmission practices, and the ways that movement communities can provide respite from discrimination. Together, the papers in this panel build upon assertions of a socially attuned dancing body (Bull 1997) and complicate notions of musical communities (Shelemay 2011) by addressing cultural attitudes toward aging and other forms of bodily difference and the implications of these attitudes for movement practices, the constitution of "tradition," and the cultivation of community.

Dissertation Writing and Professional Development

Thursday, November 7, 8:30 pm

Michael Bakan, Florida State University

The pathway from ABD to tenured professor in ethnomusicology can be a thorny and circuitous one. In this pragmatic and entertaining workshop, Michael Bakan draws on more than a quarter century of experience as a dissertation advisor and mentor to ethnomusicologists entering the academic job market to provide a nuts-and-bolts blueprint for research and publication productivity, dissertation completion, and securing an academic appointment and tenure. Topics include writing practice and time management strategies, balancing dissertation work with life work (and play), applying for dissertation research and write-up grants, turning research data into dissertation text, getting the most out of your advisor and committee, succeeding in job applications and interviews, converting dissertations into peer-reviewed publications, and creating your tenure dossier "solar system." This may seem like an overabundance of topics to cover in just a single workshop, but through the use of Bakan's PBAC model (Productivity, Balance, Advocacy, Communication), all converge within a single flow fostering the potential for efficient career advancement from advanced doctoral studies to academic tenure.

Writing Ethnomusicology: The Books We Create and How They Come to Be 10A

Chair: Michael Bakan, Florida State University

Ethnomusicology has become an increasingly bookcentric field in recent decades, with exponential growth in the number of titles published and the number of presses publishing them. Along the way, the ethnomusicological monograph has attained "gold standard" status in the highstakes world of academic appointments and tenure/promotion decisions. This has put increasing pressure on academics and publishers alike to generate more and more books despite declining sales. The resulting situation is complex. Ethnomusicologists are expected to write books. We dedicate a tremendous amount of time and energy (and worry) to their creation. We rely on them for our professional survival and advancement. Yet the books of ethnomusicology as such the processes involved in their making, balancing acts of motivation and necessity that bring them to fruition, and pragmatic versus ethical priorities have rarely been topics of explicit critical engagement. This roundtable reverses that course. In it, an assistant professor in a liberal arts program considers the place of book writing in a teaching-focused university; a research university associate professor explores "the promotion book" as performative subjectivity producing a stabilizing self-narrative amidst midcareer crisis; a full professor explores how different book "genres"—monograph, textbook, trade—present different opportunities, challenges, and liabilities; and a university press music books editor analyzes why some book projects lead to publication while others do not. Our books define who we are and what we can do as surely as we define what they are and what they can achieve. Here we examine that dialectical reality. Elizabeth Clendinning multimedia supplement: <http://www.eclendinning.com>

Tracing the Legacies of Latin American Protest Music: New Takes in Contemporary Social Movements 1E

Chair: Hannah Balcomb, University of California, Riverside

The 1950s marked the beginning of heightened violence throughout Latin America in the form of successive *coups*, civil conflict, and severe economic hardship. Protest music, often drawing on Andean highland traditions, became a crucial vehicle to express political dissent and wide pan-Latin solidarity. This panel explores the resurgence of this protest music, used as a broad term that encompasses multiple musical expressions, in contemporary social movements in Colombia and Argentina. The first two papers illustrate the continuance of an Indigenous theme for political gain while the third shows how recategorizing this music allows distancing from previous violent associations. The first paper explores the powerful iconicity of *nueva canción* figures Víctor Jara and Mercedes Sosa, who continue to serve as musical and cultural models of present-day Indigenous struggles. The second paper explores the use of Andean repertoire in the Muisca Indigenous community in Colombia for recognition and survival as Indigenous cultures within the 1990s multiculturalism. The final paper investigates a change in terminology for protest music in Colombia and the way that this denotation reframed a national push for peace. Ultimately, our panel demonstrates how protest music functions diachronically, capitalizing on semiotic associations and the momentum of past musical and social movements in Latin American history, and synchronically, narrating a particular moment in time. Our research contributes to a growing body of scholarship exploring the present-day implications of protest

music in Latin America. Our panel concludes with a discussion led by an expert on Andean musical traditions.

Musicians as Mediators, Culture Bearers, and Catalysts for Change in Africa 5H

Chair: Gregory Barz, Boston University

The role of musicians in shaping public opinion, preserving cultural memory, and negotiating political authority is deeply embedded in the fabric of African communities. This panel explores these dynamics across different case studies in Uganda, Ghana, and Cabo Verde. Focusing on how Ugandan royalist performer Deziderio Ssaalongo Kiwanuka Matovu (1925-2015) used song to innovate political vocabulary that defined the political landscape of colonial and postcolonial Uganda, the opening paper argues that he was a musical intellectual who utilized past cultural wisdom while remaining highly relevant to present and even future sociopolitical conditions. The second paper focuses on the social activism of Ugandan politician and musician Bobi Wine, analyzing the political and musical fallout of his new song, "Tuliyambala Engule" which is mobilizing civil participation as the country heads towards the 2021 presidential elections. Examining how ivory trumpeters of the Asante Kingdom historically negotiate sociopolitical events, the third paper provides insights into their mediating role, which draws on the use of poetic and rhetoric devices. The final paper examines the influences of Amílcar Cabral (1924-1973), the mastermind behind Luso-Africa's War for Liberation, showing how activist musicians from Cabo Verde still use his visions for self-sufficient Africa in songs demanding sociopolitical reforms. The four papers attest to how musicians find time-honored solutions to current and future challenges within their own cultural histories, and how their older wisdom often resurfaces in new musical repertoire that may or may not be well-received by peers and regimes.

Past Presidents' Roundtable: Ethnomusicology Beyond Music, Part 1 7A

Chair: Gregory Barz, Boston University

In this roundtable (parts 1 and 2), former Presidents of SEM will reflect on the discipline's changing engagement with the very concept of "music" over time. In the first decades of our field, the collection and analysis of musical sound objects was a typical component of our work. As we moved more toward interpreting the historical, social, and political meanings and contexts of musicking, the analysis of sounds considered musical waned to the extent that today publications in the field may have little or no music-sound description or analysis. The ever-increasing ease of creating and sharing sound and video recordings may also obviate the need to analyze and describe musical performance. How has music—the central term in the middle of our discipline's name—defined us, given us a purpose and place in the academy, and/or limited or even hindered us? Does music overwhelm ethnomusicology's project and leave us trapped in Western ideologies about music, as Michelle Bigenho has suggested (2008, in *The New [Ethno]musicologies*, edited by Henry Stobart)? How might broadening the subject of ethnomusicology beyond musicking strengthen or weaken our place in the academy, the public sector, and society at large?

President's Roundtable: Queering the Field: Sounding Out Ethnomusicology 6A

Chair: Gregory Barz, Boston University

This roundtable highlights the work of ethnomusicologists contributing to the recently published *Queering the Field: Sounding out Ethnomusicology* (Oxford 2019). The volume reflects a deliberate cartography of queer spaces in the discipline-spaces that are strongly present due to their absence, are marked by direct sonic parameters, or are called into question by virtue of their otherness. As the first large-scale study of ethnomusicology's queer silences and queer identity politics, *Queering the Field* directly addresses the normativities currently at play in musical ethnography (fieldwork, analysis, performance, transcription) as well as in the practice of musical ethnographers (identification, participation, disclosure, observation, authority). While rooted in strong narrative convictions, the authors frequently adopt radicalized voices with the goal of queering a hierarchical sexual binary.

Social and Cultural Theory in Contemporary Ethnomusicology: Trends and Directions 9B

Chair: Harris Berger, Memorial University of Newfoundland

This roundtable will explore the current state of play for a set of key areas of social and cultural theory alive in ethnomusicology today. Emerging from a book project on social and cultural theory in contemporary ethnomusicology, the roundtable will provide a series of presentations, each of which identifies a theoretical movement or topic area, offers a critical analysis of key moments from its intellectual history, and explores how ideas from this work have been engaged in ethnomusicology. Throughout, the presentations will emphasize how ideas from contemporary theory have been used to address fundamental questions in ethnomusicology and, most importantly, the distinctive contributions that ethnomusicologists have made to theoretical debates beyond our discipline. Treating theoretical work as a mode of social practice, the presenters will emphasize how the body of theory in question has been shaped by larger social and historical forces, and the ways that ethnomusicological work, theoretical and otherwise, can contribute to social change beyond the academy. The theoretical movements and topic areas to be discussed include gender and sexuality, globalization and postcolonialism, improvisation studies, performance studies, phenomenology, and semiotics. In the discussion, presenters will consider the challenges of connecting theory from other fields to ethnomusicological projects and highlight bodies of theory that have been overlooked in our discipline. Both theoretical writings in ethnomusicology and ethnographic or historical case studies with theoretical implications will be examined. Looking ahead, the presenters will suggest new directions for ethnomusicological research and for theoretical debates in the humanities and humanistic social sciences.

Multimedia supplement: <https://www.routledge.com/Theory-for-Ethnomusicology-Histories-Conversations-Insights-2nd-Edition/Berger-Stone/p/book/9781138222144>

Brown County Breakdown: Bluegrass Scholarship and Practice for the 21st Century 7E

Chair: Lee Bidgood, East Tennessee State University

Pioneering scholars Mayne Smith and Neil Rosenberg began research on bluegrass music as Indiana University graduate students during the 1960s, drawing on musical activity at Bill Monroe's music park in nearby Bean Blossom. Rosenberg has acknowledged that his generation created a canonical "grand narrative" that

profoundly influenced participation in and scholarship of the genre in ensuing decades. This roundtable brings together ethnomusicologists and active performers to discuss new directions in bluegrass-related research, teaching, and performance and the possibilities for social change that they afford. Considering historical and contemporary constructions of the genre leads to discussion of whiteness, intersectionality, and critical social theory, a useful possibility for classroom teaching and the development of curricula; in addition, extracurricular string band ensembles are models for alternative arts education in an era of dwindling funding. Research on the parallel histories of bluegrass in the US and in Japan since the 1940s reveal possibilities and limitations of contemporary cultural circulation. Feminist and poststructural methodologies call into question the stories we tell about ourselves within the bluegrass community, and about the political and social function of the scholars who coconstruct the dominant narratives of the genre. Further, fieldwork focused on social norms that surround bluegrass offers insights into notions of gender, work, and ethical personhood. Finally, "bluegrass activists" challenge heteronormativity and white centrality in the bluegrass community, providing a model for advancing progressive causes and constructive dialogue within ideologically polarized communal, familial, and national contexts.

Public Policy Session: American Hate: How Do We Respond? 5A

Chair: Lei Ouyang Bryant, Swarthmore College

In *American Hate: Survivors Speak Out* (The New Press 2018), civil rights lawyer, community activist, writer and law professor Arjun Singh Sethi begins by acknowledging that the hate we experience, witness, feel, and read about today is not new to the United States of America. Indeed, our nation was founded upon hate crimes with the displacement and extermination of Native Americans and the institution of slavery to name but two. But 2015 marked the beginning of a different era with a shift to what Sethi describes as an "open season on marginalized and diverse communities." As fear and hate have been mobilized at local and national levels, communities have also resisted and rallied in response. How can impacted groups survive, heal, and thrive? How can allies support targeted groups and individuals and center impacted communities? Ultimately, where do we all go from here? This SEM Board sponsored panel centers Sethi's work speaking with survivors of hate crimes across America in the run up to and following the 2016 presidential election. Sethi will offer best practices for how to move forward, including policies for us to consider as individuals, community members, students, educators, mentors, and administrators. The keynote will be followed by responses from two SEM members Nilanjana Bhattacharjya and Krystal Klingenberg. Drawing from their own work in and around ethnomusicology they will synthesize how this American hate impacts us as educators, scholars, and activists and how we may respond. We will then open the floor for comments and questions.

Musical Resonances and Revivals: Intergenerational, Transnational, and Emotional Connections that Shape Music Making among Children and Youth 7F

Chair: Patricia Campbell, University of Washington

This panel examines themes of belonging, affect, and cultural heritage in children's and young people's music making. The papers center on the meaningful connections that shape children's musical worlds, and how young people (re)invigorate musical practices by exploring avenues of creativity. In turn, we highlight the connections that children's music has with broader histories, geopolitics, and community contexts. We recognize that young people's interactions

with cultural materials are situated in complex spheres of influence, which attempt to govern and shape children's musicmaking and interpret it in particular ways. The first paper is a historical discussion of the World Vision Korean Orphan Choir, which toured America in the 1960s. This presentation examines the affective themes in the Choir's song texts, and discusses how they are linked to U.S./South Korea relations at the time. Next, is an examination of affect and notions of belonging in a Syrian Refugee Choir in Canada. The paper highlights the ways in which emotion diversely resonates among young choristers, teachers and audiences, and how it can be mobilized for political aspirations. The following paper draws on research in Vhavenda communities in South Africa to discuss how repatriated musical materials are creatively adapted through intergenerational knowledge transmission as young people become agents in sustaining and reviving cultural heritage. The final paper presents research on the repatriation of musical recordings to a 5th grade class in the U.S and how young people creatively engage and adapt musical materials in new ways.

Mexican and Chicano Musicking: Bearing Culture in the Urban Context 12C

Chair: Xóchitl C. Chávez, University of California, Riverside

Understanding the historic and current status of people of Mexican descent as being surveilled, targeted, attacked, and scapegoated in the political landscape of the United States, this panel presents four cases of musicking in Chicano and Mexican communities. We argue that the processes of music making in these communities contribute to a social vibrancy that is fueled by an innovative and creative necessity for the community to maintain specific cultural practices that lead to communal convening and call people into action. The urban context provide challenges and potential in the development of musical production. For migrant communities with concern to maintain previously conceived cultural expressions, improvisation, negotiation and accommodation are called upon often indicating the transformation of venue, form, practice and participation of music in the new context. This context also serves as an intersection of ideologies, epistemologies and influences leading to the emergence of new expressions by residual communities. The cases in this panel illustrate how musicians not only play a role of accompaniment to social or cultural events, but more importantly are viewed as cultural bearers playing lead roles contributing to the cultural maintenance of the communal practice.

Interpreting Tradition in Pakistan: Approaches to Musical Continuity and Change 9D

Chair: Rodrigo Chocano, Indiana University Bloomington

The concept of *tradition* can be understood as a symbolic construction in which a set of inherited cultural contents and practices is interpreted in terms of stability and change (Bohlman 1988). This conceptualization tends to frame approaches toward indigenous, rural or longstanding musical practices, based on expectations regarding authenticity, transformations in time, or fidelity to particular aesthetic forms, differing according to actor's motives. Past research on music in Pakistan has highlighted how elite state actors mobilized certain traditions in the search of a national identity (Qureshi 2001, Hemani 2011). This panel aims to explore some alternative discourses on so-called traditional musics in Pakistan, taking into account different temporal points of reference, ideas on musical change, and agendas. Here, several public, private and grassroots actors produce discourses and contents that reveal particular ways of understanding the relationship between music, continuity and change, often framed by factors such as nationalist

sentiments; religious, cultural, and class positions; or developments in music industry. Panel presenters analyze the relationship between vocal technique, authority, and social transformation among devotional singers; the production of a pluralist identity in Sindhi Sufi music in postindependence Pakistan; the changing discourses on female timbre in Pakistani popular music; and the politics of "sounding the nation" by Coke Studio Pakistan musical series. In these, authors address *tradition* as an arena of symbolic dispute, revealing the way in which competing ideas on musical continuity and transformation are strategically aligned with identity politics, nationalist and regionalist projects, power shifts and imbalances, and global neoliberalism.

Past Presidents' Roundtable: Ethnomusicology Beyond Music, Part 2 8A

Chair: Timothy J. Cooley, University of California, Santa Barbara

In this roundtable (parts 1 and 2), former Presidents of SEM will reflect on the discipline's changing engagement with the very concept of "music" over time. In the first decades of our field, the collection and analysis of musical sound objects was a typical component of our work. As we moved more toward interpreting the historical, social, and political meanings and contexts of musicking, the analysis of sounds considered musical waned to the extent that today publications in the field may have little or no music-sound description or analysis. The ever increasing ease of creating and sharing sound and video recordings may also obviate the need to analyze and describe musical performance. How has music—the central term in the middle of our discipline's name—defined us, given us a purpose and place in the academy, and/or limited or even hindered us? Does music overwhelm ethnomusicology's project and leave us trapped in Western ideologies about music, as Michelle Bigenho has suggested (2008, in *The New [Ethno]musicologies*, edited by Henry Stobart)? How might broadening the subject of ethnomusicology beyond musicking strengthen or weaken our place in the academy, the public sector, and society at large?

Sounding Sustainable 9G

Chair: Timothy J. Cooley, University of California, Santa Barbara

Traditionally, sustainability inhabits economics (sustainable development), energy use (renewables vs. fossil fuels), and ecology (conservation biology). Although sustainability is a relatively recent concept for the humanities, it increasingly informs ethnomusicological thought in the relations between musical and sonic performances and the communities that embody them, linking this research to multispecies communication in the Anthropocene, indigenous ecological knowledges and praxis, environmental justice, cultural, gender, and species equity, and an ecocentric worldview. What can it mean to sound sustainable, and what does sounding sustainable sound like? Four panelists address this and related questions of sustainability theory, practice, advocacy and critique as they pertain to musical, sonic, and speech communities in New Zealand, Peru, and North America. We offer perspectives not just from ethnomusicology but also musicology, environmental studies, anthropology and folklore. Topics include the manners in which multispecies assemblages experience sound; the voicing of biological and geological others in local landscapes through ecomimesis; the meanings of musical sustainability, including the importance of aesthetics, and the sometimes overlooked role of nature and environment; and the relationships among indigenous cultural ideologies, activism, and the politics of sustainability.

Throat-Singing in Inner Asia and Beyond: Ethnonational Revival, Transnational Circulation, and the Changing Musical Landscape of a Vocal Vernacular 7I

Chair: Saida Daukeyeva, Wesleyan University

Since Tyvan *xöömei* conquered the world music stage in the 1990s, the unique vocal art of throatsinging from Inner Asia has gained global acclaim, engendering innovative creativity and accruing new meanings among the international community of its practitioners. The worldwide circulation of *xöömei* has, in turn, propelled processes of change back in its homeland, as musicians from across and beyond the south Siberian Altai region have creatively reimagined or newly adopted related vocal techniques and styles in repertoires ranging from epics to popular music. This panel situates the recent rediscovery of Inner Asian practices associated with throatsinging (*xöömei/xai/kömei*) in the context of ethnonational revival and globalization, exploring their social and spiritual connotations for insiders. Scholarship in ethnomusicology has viewed *xöömei* as a prism through which contesting musical landscapes brought forth by Indigenous TurkicMongolian peoples, nationstates, and international agencies manifest themselves (Pegg 2012, Levin with Süzükei 2006). Developing this approach, the panel examines the current revitalization and reterritorialization of throatsinging in the Republics of Tyva and Khakassia (Russia), Mongolia, and Kazakhstan, asking: How has the global circulation of vernacular practices resonated back in Inner Asia? How have local musical landscapes been reshaped by national politics, the international music market, and individual artists? What is the role of academic discourse and geopolitics in configuring music-related notions of Indigeneity, originality, and ownership? The panel unravels the cultural symbolism of throatsinging as it travels between local, transregional/transnational, and global music scenes, and offers insights into ways in which it constructs place, belonging, and identity.

Voicing the Choir 6E

Chair: Jeffers L. Engelhardt, Amherst College

Within the last fifteen years, scholarship surrounding voice has gained a critical space in ethnomusicological, musicological, cultural studies, and performance studies literature. Investigations of corporeality and embodiment (Meizel 2011, Eidsheim 2015), race (Olwage 2004, Newland 2014, Eidsheim 2008 & 2018, Weidman 2006, FiolMatta 2017), gender and sexuality (Koestenbaum 2001, Halberstam 2007, JarmanIvens 2011, McCracken 2015), and metaphorical and physical ties between voice and place (Beahrs 2014) have enriched discussions of voice as an integral part of cultural competency and engagement. Recent collections by Thomaidis and MacPherson (2015) and Eidsheim and Meizel (forthcoming) consider voice across multiple genres, styles, and cultures, but focus primarily on the solo voice in music and speech. Concurrently, an increasingly varied body of literature focused on choral praxis and style has developed particularly invested in religious contexts (Rommen 2007, Engelhardt 2014, Dueck 2017) and "secular enchantment" (Engelhardt and Bohlman 2017) that considers the affective and ethical dimensions of choral aesthetics. This panel seeks to combine theory from voice studies with nuanced approaches from choral studies to ask fundamental questions of both areas: How does voice studies apply to groups of voices? And how may choral investigations gain added depth by

considering the voice of the individual? Using ethnographies from three different American group singing contexts spanning experimental, popular, and sacred genres, these papers analyze group singing by extending frameworks from both fields.

Music in/as Exchange: Valuation and Commodification in Musical Sociality 9C

Chair: Bradford Garvey, The Graduate Center, CUNY

What (else) do we exchange when we exchange music? What do such exchanges accomplish? What are the processes by which we invest the musical with social value, rendering it exchangeable, relational, or commodifiable? This roundtable approaches this cluster of questions through a recent surge of research in ethnomusicology (Abe 2018; BeasterJones 2014, 2016; Garland 2014; Morcom 2015; Sykes 2017; Taylor 2017) into the stakes of valuation for exchange and for this exchangeability on regimes of value. Building on insights within anthropology and music (Feld 1996; Graeber 2001; Lambek 2015; Tsing 2015), we seek to revive ethnomusicological attention on the inextricability of multiplyrealized value(s) within social processes of musical exchange. Music's multiplex qualities and quantities are not simply readymade for exchange and commodification rather, they are seized upon, strategically enregistered, and coordinated for exchange along many simultaneous vectors. And yet, far from becoming refined into pure "thingness," music as exchanged retains certain potentialities that render it both highly valued as a salable object and as human experience. From this central finding, we explore the dense sociality instantiated through exchange and the diverse semiotic and economic logics that underpin it, focalizing the immense creative potential manifest within the purposeful transformation of musical sound into musical object and back again. Drawing on fieldwork with Cubans, Fijian Sikhs, Bengalis, Southern Europeans, Black Britons, and Omani Arabs, we listen for the echoes of ambiguous exchange through broader networks of power neoliberal precarities, racialization, contentious political imaginaries of kinship, devotion, musicality, labor, and ongoing projects of commodification.

Un-Romanticizing Musical Affect in the Context of Contemporary Global Politics 9K

Chair: Lila Ellen Gray, Dickinson College

The majority of ethnomusicological scholarship on musical affect has treated affective contagion as a desirable, utopian force. Music performance and listening are often celebrated, for instance, for exceeding ideological or discursive communication, providing avenues for forming novel political sensibilities assumed to be more egalitarian, and thus more legitimate and effective, than other political forms. This panel questions the scholarly romanticization of musical affect by exploring its unintended political consequences in the context of globalized structures of power. Grounded in the ethnographic approach, it demonstrates how the affects circulating through sonic experience are just as likely as other "discursive" political forms to perpetuate ideology, inequality, and the logics of global empire, but often in less obvious ways. The first paper, for example, interrogates the romanticization of musical affect in the context of neoliberal political exhaustion in postYugoslav cities, where collective mass singing is used as a sensorial rupture in the public realm. The second presentation analyzes the localization of globalized "structures of feeling" through devotional singing in Bali,

highlighting the ambivalent political efficacy of musically mediated religious affect. Finally, the last paper theorizes affective "quiet" as a political strategy for Egyptian DIY musicians who refuse to make music after the failure of the 2011 Egyptian revolution revealed local structures of power to be globally "nonpolitical." Together, these papers present a more ambiguous picture of the potentiality of musical affect in the contemporary political moment, providing an alternative to its utopian moral attachments in current ethnomusicological scholarship.

"We Perform, therefore We Become": Toward an Ethnomusicology of Cultural Performance 7H

Chair: Nancy Guy, University of California, San Diego

Drawing upon ethnomusicological foci on musical performances and world cultures, this panel presents four studies of examples in contemporary East Asia to tackle the contested discourse of cultural performance, a topic studied increasingly in relations to tourism, heritage, popular/memory culture, nationalist and folkloric/nostalgic sensations. Contextualizing the development of Hakka *shangeju* (mountain song opera), a theatrical performance form in Guangdong Mainland China that incorporates songs, spoken dialogue and dance, the first presentation explores the entangled interplay between cultural performance, ethnicity, and political engagement. The second presentation, centering on the identity performance of Hakka folksong singing clubs in Taiwan, examines social actors' artistic commentaries, their sociocultural capitals, and their collaborative network to illustrate the constructive factors of cultural performance vis-à-vis interpreting traditions and constructing collective identities. The third presentation of "Enchanted Golden Triangle," a commercial spectacular zone of Yunnan community in northern Taiwan, exemplifies how borderlands and marginalities become interconnected through tourism production, and the negotiation processes concerning cultural performance as to creating a historically meaningful landscape of ethnic diversity. Entailing the generic dimension of mediasphere and highlighting the mediated quality of cultural performance, the fourth presentation attends to the performative variations for Shanghai to become a media spectacle, whose meaning defined not only by performative acts but also through embodied aesthetics in shaping intercultural experiences of Shanghai. Through the rampant performances and transmutations, our discussions seek to conceptualize the performative ways of cultural production through which given peoples/communities remake themselves and struggle for new meanings while accommodating manifolds of historical forces.

Sound as Surrogate, Schema, and Mediator of Interbodily Communication in Martial Arts 10C

Chair: Tomie Hahn, Rensselaer Polytechnic Institute

The emergent field of martial arts studies interrogates the processes by which training and competition alter fighters' minds and bodies, engaging with themes of embodiment, violence, naturalness, technologies of the body, and eroticism. While it remains an underdeveloped mode of inquiry, sound figures prominently in training and competition environments: music is played during matches and training sessions, fighters produce vocalizations when moving, striking or being struck, and bodies produce sound as they collide, brush, or break. In this context, sound becomes an important source of bodily knowledge (Hahn 2007; Kapchan 2017). Following work on situationally dependent engagement with sound's

diffuse, encompassing physicality (Daughtry 2015; Eidsheim 2015), this panel examines sound as a material entity for self-fashioning through the lens of martial arts. Understanding sound as an anesthetic and haptic technology, one paper reveals how sound replaces other bodily senses during chaotic moments in knockdown karate. Another paper takes a phenomenological approach to sonic perception from the perspective of a transgender krav maga practitioner, arguing that under certain circumstances, sound might function similarly to a bodily schema. A final paper addresses how capoeira Angola players listen strategically, synchronizing movements in rhythms legible as participatory discrepancies, as a means to microtiming successful attacks. Through methods of "thick" ethnographic participation, reflexivity, personal narrative and video analysis, the papers expand understandings of the ways sound and bodies intersect: how sound moves bodies and how bodies interact with the materiality of sound.

Reproducing Space and Sound under Imperialism in Asia 10B

Chair: DJ Hatfield, Berklee College of Music

This panel examines the relationship between sound and space within conditions of imperialism (or occupation). Our speakers will address how sound was used to transform and rearrange physical spaces and peoples to advance the objectives of occupying forces. By focusing on the themes of imperialism, space and sound, we also examine how local listeners negotiated imperial spaces which allowed them to sonically remake (or reclaim) space. These issues are addressed from a variety of disciplinary angles, including ethnomusicology, history, cultural geography and media studies. Our first paper uses the case study of a documentary style radio program in Tokyo to consider the role of sound media in (re)constructing city spaces under the US occupation (1945-1952). The second paper explores how the American hill station of Baguio in the Philippines was refigured, through physical, technological and social dimensions of sound, to create a quiet, clean colonial "resort city." Our final presenter explores how street peddler's calls in Beijing became a nostalgic signifier for occupied urban space, namely the *hutongs* (narrow streets), which were later used to commemorate Beijing's reconstruction in the 1990s. Our discussant, a professor and specialist in South Asian music, dance and folklore, will offer insights on the panel's key ideas. Our panel chair is a professor whose work interweaves sound and indigenous responses to colonialism. This panel explores new questions at the intersections of sound, space and imperialism.

Whose HU?: Making Sense of the Global EthnoMetal, FolkRock, and Hip Hop Sensations from Mongolia 1C

Chair: Kip Hutchins, University of Wisconsin-Madison

Recent surges in popularity of Mongolian ethnometal bands like the HU and Tengger Cavalry in the west bring with them a number of questions for ethnomusicologists. This roundtable brings together the perspectives of educators, performers, and students of Mongolian music to critically engage with emergent popular music from throughout the Mongolian world. The first presenter will draw upon experiences as a performer and educator of Mongolian music to discuss the explosion of Mongol ethnometal on the internet from the musician's point of view. Then, the second participant will explore how contemporary Mongolian musicians in Mongolia and China incorporate longsongs into their works as a marker of ethnic identity, both for themselves and for outside audiences. The third participant will present the case study of the relationship between Mongolian hip hop culture in

Mongolia and in China to discuss constructively approaching diasporic ethnomusicological topics, emphasizing the importance of tracing embodied histories in understanding current relationships. The final two presenters will focus on pedagogy, presenting specific examples of how educators can use startling contemporary Mongolian pop music videos and performances (such as those by the Mongoliabased groups HU and Tengger Cavalry, the Beijingbased folkrock group Hanggai, and similar ensembles in Inner Mongolia) to kickstart classroom discussions on a range of musical and cultural topics, including ethnic pride, nationalism, and the complicated politics of borrowing and musical exchange in which these groups engage.

Sounding the Modern Nation: Global Influences in East Asian Music 11C

Chair: Gillian Irwin, University of California, Davis

What is "Japanese" about songs sung by Japanese musicians in English or emulating Western styles? What is "Indonesian" about songs played by Indonesian schoolchildren on plastic recorders? What is "Korean" about music videos shot in Las Vegas? This panel explores the role of globalized mass culture on debates about tradition, modernity, insularity, and internationalism in East Asia. Engaging with new insights from ethnomusicology, education, and anthropology, this panel interrogates spaces where music has participated in debates on national identity in post1970s Asia. Such an approach reveals resonances between Indonesian, Korean, and Japanese music educators, composers, and performers, who faced similar complexities in making music in a rapidly globalizing world. The first paper considers the use of massproduced Western instruments in Indonesian music education since the 1980s and the more recent move toward approaches emphasizing traditional arts and indigenous culture. The next examines the soundtrack for a popular anime of the 1970s, exploring how its polystylistic soundscape projected cosmopolitanism in a decade of Japan's increasing economic power. The third explores the 1970s Japanese rock scene, in which debates over the appropriateness of foreign lyrics revealed tensions over rock and roll's status as a universal or personal mode of expression. The final paper argues for the presence of KBranding, or "conspicuous Koreanness," in recent Kpop videos, as a way to counter critics' attacks on authenticity in the genre. Together these papers highlight the negotiation of cultural and national identity during a period of widespread globalization in modern Asia.

"Where Do We Go From Here?": Exploring New Pathways in Research on Intersectionality and Ethnomusicology 12A

Chair: Alisha Jones, Indiana University-Bloomington

Over the past 30 years, intersectionality has become an indispensable mode of thought across the humanities and social sciences. In this panel, we consider how ethnomusicology can and should engage with intersectionality. Considering ethnographic projects on gentrification, the work of black conservatory alumnae, and a case study on YouTube twerking videos, we offer research that explores intersectionality's potential to ethnomusicological thought. In articulating a framework of intersectional analysis, Kimberlé Crenshaw argued that considerations of race are often absent from feminist politics, and attention to women's issues are too often missing from antiracist work. These absences lead to an erasure of the specific everyday violences that black women face. Therein lies

the work of intersectional analysis: a response to the violences committed against black women must not be either/or, but rather both/and. Crenshaw acknowledged the widespread potential of intersectional thought from the beginning, where "intersectionality might be more broadly useful as a way of mediating the tension between assertions of multiple identity and the ongoing group politics" (1991:1296). Thus, intersectionality is (and always has been) more than the race/class/gender framework to which it has been assigned. More than a stacking of identity, intersectionality operates as an "analytical strategy" used to rethink social problems and constructions of power (Collins 2015). As both framework and practice, intersectionality has the potential to revitalize the field as we (re)consider our commitment to racialized and gendered listening.

Sounding the Sacred: Spiritual Performance as Cultural Continuity 3G

Chair: Stacey Key, University of North Texas

Spiritual music is often considered in terms of devotion and practice within the confines of specific religious traditions. However, by observing musical spirituality through the lens of sounded praxis, one may expand the view of sacred sound to encompass ideas of cultural survival and the creation and affirmation of cohesive identities among minority ethnic and religious groups. Spiritual performance traditions that are perceived as ancient or timeless are ascribed new meanings in the context of modern notions of citizenship and ethnicity. The papers in this panel explore how global religious traditions (e.g., Catholicism) and categories of identity (e.g., indigeneity) are imagined and articulated through diverse spiritual and performance traditions, each of which invokes its own understanding of continuity and reinvention. They discuss how sounded practices in diverse sacred traditions might represent cultural stability, as in the case of Catholic Mass; the empowerment or repression of marginalized frameworks of femininity, as in the case of Irish mna caointe singers; the revival of ethnolinguistic identity, as among the Puyuma of Taiwan; and the emergence of new performances of indigeneity, as by Aztec dancers in North American powwows. Collectively, this panel raises questions about the contemporary spiritual praxis and the relevance of sacred performance to modern tensions of identity, representation, and community.

Sonically Imagined Communities: Shifting Political, Ethnic, and Genre Boundaries in South Korean Popular Music 1G

Chair: Pil Ho Kim, Ohio State University

The omnipresence of national anthems and patriotic songs proves that music is a critical component to cultural, emotional bonds that hold together disparate groups and individuals into a nation—an imagined community, according to Benedict Anderson's famous characterization. In turn, nationhood and/or ethnicity largely defines 'popular' music from outside of the AngloAmerican center, as in Korean pop music or KPop. Sonic imaginations, however, often cross these boundaries to create multiethnic communities, or subdivide a nation into communities with different political persuasions. This panel investigates how sonically imagined communities have been pivotal in shifting the boundaries of Korean pop music since the 1960s. The first paper, "From Folk to P'okū: The Imitation, Innovation, and Koreanization of North American Folk Music" shows that South Korean urban folk music in the 196070s was a result of musical imaginations that crossed all three boundaries ethnic, political, and genre—not just once but multiple times. Following the Westernized, liberal folk music of this era was hardedged protest music, which the

second paper, "Popularizing Songs of Resistance in PostAuthoritarian South Korea," focuses on. Firmly rooted in the activist communities that led South Korea's democratization, these songs found a much wider, 'national' audience in the early 1990s, significantly shifting the political boundary of pop music. Finally, KPop's global surge of popularity since the 2010s has prompted the third paper, "Beyond Korean: KPop as 'KommunityPop,'" to reimagine 'K' from an ethnonational marker to a sonic 'Kommunity'.

Gender in the Jazz Classroom 3B

Chair: Kelsey Klotz, University of North Carolina at Charlotte

From George Simon's claim that "only men can play good jazz," Dizzy Gillespie's statement that "you're supposed to sweat your balls in this music," and Robert Glasper's invocation of a "musical clitoris," our intellectual interrogation of jazz has always been gendered. Though scholars have spent decades deconstructing jazz's "woman problem," the genre's troubled history with gender replays itself in classrooms every semester. This roundtable addresses the constant tension in pedagogical practices of teaching jazz in which women appear as token inclusions in syllabi and programs, or are fully absent. Our roundtable brings together tenured, untenured, and contingent faculty and graduate students studying and participating in jazz performance to push against normative practices of teaching jazz. We ask: how do women identifying and gender nonconforming instructors teach classrooms of primarily men about systematic exclusions that continue to impact the ensembles in which these men perform? How do band and combo leaders deal with gendered assumptions and the weight of history in rehearsals and onstage? How can men work as allies in jazz classrooms, addressing issues of sexual discrimination within jazz? What does an inclusive and intersectional jazz pedagogy look and sound like? While this roundtable takes jazz as its primary focus, the conversations surrounding gender and the music classroom promise relevance to ethnomusicologists across disciplines. Following an hour of remarks from the panelists, the audience will gather in small groups with one panelist to discuss approaches, pedagogies, and specific classroom activities before reconvening in a larger discussion.

Musics of the Chinese Diaspora: Perspectives on Geography, Gender, and Generation 9H

Chair: Fred Lau, University of Hawai'i at Mānoa and The Chinese University of Hong Kong

This panel explores the diverse ways in which members of the Chinese diaspora currently establish themselves in a new location through their musical and cultural practices. Much of the music scholarship on Chinese diaspora has presented a rich history of musical practices in Chinese theatres by Chinese immigrants in the United States (see Nancy Rao 2011, Su Zheng 2010, Esther Kim Lee 2006). A few number of scholars, such as Joseph Lam (1996) and Frederick Lau (2001), have recorded contemporary musical practices of the Chinese diaspora in Cincinnati and Bangkok, respectively. The three papers in this panel seek to build on the work of these latter researchers, and a discussant who specializes in Chinese music will draw connections between the papers. The first speaker examines the performance practices of Chinese Panamanians, arguing that Lion Dance performances at major life events in Panama represent a "third culture," hybridizing Chinese and Panamanian cultures. The second speaker discusses the performance of the *pipa* (Chinese lute) by female musicians in the United States. These female performers adopt nontraditional genres of pipa music to broaden their scope of musicianship, while also challenging Chinese academia's criticisms

of devalued pipa music by female performers. The last speaker analyzes a corpus of songs sung by a Chinese seniors' choir in Chinatown, Philadelphia, showing how some of the recurring themes and values in their music are unique to their generation of the Chinese diaspora, thus complicating the notion of Chineseness among Chinese Americans.

Music, Mind, and Body: Ethnomusicological Perspectives on the Study of Music Cognition 11B

Chair: Francesca R. Sborgi Lawson, Brigham Young University

Scientific approaches to the study of music have often overlooked ethnomusicological data and methodologies, yet recent interest in embodied cognition and the social aspects of musical performance among scholars in the sciences suggests new opportunities for fruitful interactions between ethnomusicologists and empirical researchers. In this roundtable, we explore the potential for integrating scientific approaches to socially embodied cognition with ethnomusicological fieldwork and methodological perspectives. Panelist A will approach the learning and performance of musical instruments as a specialized, culturally elaborated form of soundmotion coupling, drawing on the work of ethnomusicologists who have documented this embodied experience within multiple instrumental traditions. Panelist B will problematize musical 'structure' in terms of schema theory as used in cognitive science to explain its significance to cultural meaning in a *dāphā* song from Nepal. Panelist C will investigate the role of familiarity and repetition on emotional responses to music in crosscultural healing contexts. Panelist D will demonstrate the permeability of the borders between language and music and between performers and audience members in a form of Chinese musical comedy known as *xiangsheng*, suggesting complementary neurological processes underpinning both music and language. Panelists E and F will provide responses from the perspectives of ethnomusicology and music cognition respectively, and explore possible avenues for interdisciplinary dialogue and collaboration.

Ethnomusicology and Return: Doing Fieldwork at "Home" 1D

Chair: Matthew Leslie Santana, Harvard University

Ethnomusicologists and anthropologists alike have long reflected on the position of the ethnographer as an outsider or an insider within the communities with which they work (e.g., Burnim 1985, Weston 1997). This panel brings together four scholars who do ethnographic research in locales connected to their families' histories in order to consider how the acts of returning, of investigating one's own past, and of traveling against flows of migration influence our methodological approaches and our ethnographic writing. Drawing on our ethnographic fieldwork in Uganda, Korea, Cuba, and Israel/Palestine, we question the relationship between researcher, family, and site. Together, we consider the variety of challenges, opportunities, and possibilities we encounter, paying special attention to how our racial and sexual subjectivities shift and influence our work at home, in the field, and at home in the field. For some, return means encountering the dead; for others it entails caring for the dying. The politics of "return" point to uneasy parallels for some, while the field site offers a sense of racial belonging for others that is rare in the US. We discuss how our experiences intersect with and go beyond existing discourses of "halfie," "insider," or "diasporic" ethnography (e.g., AbuLughod 1991, Behar 2007). Finally, we suggest some questions that our experiences might pose for ethnomusicology and for higher education more generally: If the field were to seriously embrace knowledge production through

such projects, who would we need to welcome into the academy, and how might institutions need to transform?

Decolonizing British and North American Ethnomusicology/ies 9A

Chair: Noel Lobley, University of Virginia

Recent debates in ethnomusicology have reframed issues of curricular diversity, race-relations and syllabi revision around the cause célèbre of decolonization. But how is this term defined and put into practice across academic spectra? What can Anglophone scholars learn from each other, and how relevant are these lessons to the arrogant concept of the “rest of the world”? We ask these questions in self/mutual reflection, of scenes claimed by the potentially-disrupted hegemony of Anglo-American-centric discussions in interaction with changing musical worlds. Here, tectonic plates of global power and culture-making have begun to shift significantly, not only in morphing and re-centred student-recruitment patterns but also in activist as well as heavily corporatised musicking around the world. This panel explores British and North American approaches to thus evolving debates in ethnomusicology. It considers critiques of American exceptionalism vs the stereotyping of British empiricism, for example, amidst progressive race debates developed in the U.S. subsumed within/ deflected by class politics and Empire fall-out in the U.K. How do such these perspectival differences – on issues of marginality and the critical need for a re-levelling of playing fields – intersect and pave new paths forward? How can we reflect on such exchanges and operate beyond paradigms created by the orthodox hold so far staked by the dominant English language of ethnomusicology scholarship? Taking intersectionality as a starting point, this panel tackles broader historical and epistemological entanglements with notions of pre/de/neocoloniality, looking at difference, equality, ambiguity and ambivalence in music research, curriculum design, classroom strategies, and activism.

Complicities: Reconsidering Musical Agency Under and With Hegemony 2A

Chair: Andrew Mall, Northeastern University

Ethnomusicologists are frequent and incisive critics of the power differentials inherent to our work. Contemporary scholars not only address how our intersectional identities affect our research, but how our presence and writing might be leveraged by various actors towards goals beyond our control. This panel extends that tradition to consider forms of complicity with hegemony not just among fieldworkers, but also within and between the institutions that form our research sites. While “complicity” carries a strongly negative connotation, this panel asks how exploring shifting and multiple forms of agency through the concept can sharpen our understanding of interactions that reproduce a wide range of canons, coercions, and hierarchies. Using “complicity” as a deliberately provocative entry point, each panelist discusses their interlocutors’ forced and unforced participation in dominant regimes of music, culture, knowledge, and valuemaking. One panelist addresses hip hop artists’ agency through their own assessments of their intentions and capacity to subvert the goals of the US government. Another asks how forms of musical pedagogy support the Moroccan state’s narrative about its own power, and in turn help produce compliant citizens. A third unpacks the effects of transnational cultural projects aimed at supporting Congolese citizens, arguing that liberal interventions reproduce oppressive structures while they seek and even reach their humanitarian goals. Together, the

papers explore the delicate balances practitioners strike as they work simultaneously to resist and flourish within, escape and survive, various forms of hegemony.

Diasporic Asia: Music, Identity, and Style in Brazil, Japan, and the U.S. 3D

Chair: Noriko Manabe, Temple University

As anthropologist Daniel Linger has noted, “To characterize a set of persons as a diaspora ...impute[s] to it a historical trajectory, moral entitlements, and a collective mental state.” Such an ideological exercise proves difficult in considering the music of Asian residents in the Americas, whose diversity of responses reflect the multiplicity of positions they inhabit. Their music has, in turn, channeled Asian aesthetics for a cosmopolitan ideal, reclaimed national identity, embodied political solidarity, and symbolically accepted or refused assimilation. Drawing from ethnography, historical studies, and theories of style and the public sphere, this panel considers the similarities and contradictions of social experience inherent in music of the Asian diaspora. The first paper examines how JapaneseBrazilian rock and hip hop musicians hold a range of attitudes about their Japanese heritage depending on mixedbloodedness, generation, and personal experience, which manifest themselves in musical aesthetics and presentation. The second paper focuses on how *música sertaneja*, a country genre connected with quintessential Brazilianness, has allowed JapaneseBrazilians migrating to Japan (and back) to reconfigure their identity. The third paper considers how Korean *p’ungmul* drumming, associated with South Korean protests of the 1970s80s, has become an appealing medium of intersectional protest among Korean American activists. The fourth paper theorizes the relation between style and assimilation through the lens of the indie band Superorganism, suggesting that the lead singer’s “antipresence” offers new ways of imagining AsianAmerican identity. Together, these papers demonstrate the multiplicity and nuances of the hyphenatedAsian experience in the diaspora, as manifested in musical performance.

Challenges to Continuity in Turkish Alevi Practice: A Transnational Perspective 12B

Chair: Irene Markoff, York University

For the Alevis, Turkey’s largest culturalreligious minority, expressive practices have traditionally centered around the worship service (cem), led by a spiritual leader (dede), and a music specialist (zakir) who sings and plays the folk lute (bağlama). Migration to urban areas in Turkey, as well as to Europe, and the UK, spawned a transnational revival in 198990, when fragmented and lost Alevi practices were rebuilt and codified. Further challenges to the cem and other devotional practices, central to the foundation of Alevi identity, followed. These challenges range from an increasing urbanrural divide regarding religious ritual and the training of music specialists, to the infiltration of unconventional ritual practices, and continued migration to new diaspora locales where, with meager resources, Alevis struggle to build community. This panel will present case studies, incorporating Turkish and transnational perspectives, to illustrate the ways in which these factors have tested the persistence of the Alevi community and its core institutions. The first paper examines the challenges to identity as Alevis move from a rural to an urban setting, encountering standardized liturgy and

theaterlike services, where Mevlevi dervishes may whirl along with the sacred ritual dance (semah). The second paper compares the standardized training of music specialists in Istanbul's Alevi cultural/religious centers with the more traditional master/apprentice approach in rural Bulgaria. The final paper discusses the ways that a Washington, D.C. area, fledgling Alevi association without access to the cultural resources in Turkey, builds community through sociomusical processes, and ingenuity in organizing events.

Academic Research and Cultural Production in Times of Political Distress 7B

Chair: Alyssa Mathias, University of California, Los Angeles

In 2017, the disappearance of Xinjiang University folklore professor Rahile Dawut and the widescale arrests of intellectuals, politicians, and activists in Turkey drew renewed attention to assaults on academic and cultural expression around the world. In light of ongoing mass detentions in Turkey and in the Xinjiang Uyghur Autonomous Region in China, this roundtable brings together an international group of senior and early career scholars to generate discussion about the roles and responsibilities of ethnomusicologists in times of political distress. What threats does securitization pose to academic and cultural work? What are our responsibilities as ethnomusicologists when musicians and other research colleagues are at risk? How can specific regional and historical contexts inform our understanding of global trends toward authoritarianism today? The first panelist will speak on the suppression of Uyghur Islam and policies of cultural cleansing in China, and recent projects to archive and support Uyghur cultural heritage in the diaspora. The second panelist will discuss the ethics of conducting field research in Xinjiang, especially the sometimes contradictory imperatives to bear witness and minimize risk. The third and fourth speakers will focus on Turkey: one will draw connections between historical music bans and ethnomusicological practices under the current government, and the other will highlight specific challenges to Kurdish music research since the military's 2015 offensive in Kurdish regions. Leading into general discussion, the last panelist will speak broadly on the relationship between academic institutions and the state, including constraints on professional conduct under authoritarian conditions.

The Power of Institutional Structures in Youth Music Learning 11A

Chair: Meredith Aska McBride, U.S. Court of Appeals for the Seventh Circuit

Outside of school music programs, what are the systems and opportunities that shape young people's engagement with musical education? This panel examines the dynamic relationship between individual choices of young people and their families and institutional structures in an effort to bridge the gap between ethnographic and system-level analyses of youth musical life. "The Role of Social and Economic Structures in Building Chicago's Mariachi Education Pipeline" argues that this citywide infrastructure was built through the creative use of existing resources by community organizers and school-based actors. "Every Child Can: Music, Meritocracy, and the Suzuki Industrial Complex" analyzes tensions between the Suzuki Method's egalitarian ideals and the economic realities of its implementation in the United States. "From Symphonies to Schools: Education Concert Resources in U.S. Music Curricula" investigates the influence of North Carolina Symphony Education Concerts on school music curricula in the Raleigh/Durham area, reflecting critically on the assumed benefits of classical

music institutions' outreach programs for children. "Multiculturalism in the Music Together Classroom" critically examines the use of non-Western music in an internationally known (private, for-profit) music program for preschool-aged children. This panel seeks to build a cross-genre analysis of how young people's music learning options are constructed and presented. How do governmental, nongovernmental, and philanthropic decision makers allow some options to flourish over others? What are the ideologies of taste, talent, and childhood development that influence these offerings? These papers collectively work toward an analysis of institutions' roles in reproducing musical traditions and ideologies through the instruction of youth.

Sonic Geographies: New Mapping Approaches for Sound Studies 6C

Chair: Andrew McGraw, University of Richmond

The role of sound and music in the construction and experience of place and space has been explored in ethnomusicology, musicology, and popular music studies through the frames of soundscapes (Schafer 1993), music scenes (Straw 1991), cultural globalization (Connell and Gibson, 2003, Anderson et al., 2005) and subcultural studies (Finnegan 2007, Slobin 1993). More recent scholarship has considered these issues in terms of "acoustic territories" (LaBelle 2010) and racial politics (Stoeber 2016). These studies employed the standard academic textual approach in attempting to describe highly complex sonic geographies that transform over time and space. As demonstrated in this panel, innovative mapping tools emerging from the productive intersection of digital and spatial humanities afford new analytical and interpretive possibilities. The panelists productively link sonic geographies with the concept of "affective spaces" (Navarro-Yashin 2012, Gray 2013), critically evaluating the new insights this approach can, and cannot, reveal. Our first speaker examines the sonic geography of contemporary Richmond, Virginia, analyzing the ways in which sound reveals highly racialized affective spaces across the city. The second speaker analyzes the intersection of sound, identity, and place to understand the affective qualities of lived experience within Hudson River communities. Our third speaker sonically maps historical interactions between Mohican and Moravian communities in early Pennsylvania, analyzing the colonization of indigenous soundscapes and musical practices. Taken together, these presentations afford a critical perspective on the usefulness of new mapping technologies for ethnomusicology and the potential for ethnomusicologists to contribute to the nascent field of spatial humanities.

On Tape: Ethnomusicology and Media History 5I

Chair: Peter McMurray, University of Cambridge

The history of ethnomusicology is deeply bound up with the ethnographic methods and media that ethnomusicologists have used in their research. Standard histories of the field often begin with phonographic recording projects by the Berlin Phonogramm Archiv or the Bureau of American Ethnology, which documented musical cultures in innovative ways but simultaneously raised (often unintended) questions of ethics and methodology. Tape recording, with its own influences on field methods and implications of institutional and geopolitical power, played a similarly generative and integral role in postwar ethnography, but it has largely been taken for granted in intellectual history. The development of ethnomusicology and linguistic anthropology as we understand them today is unthinkable without tape recording, and especially portable tape recording. In this panel we consider the impact of tape recording on ethnomusicology's history, ranging from its earliest

uses in Naziera field recordings by Fritz Bose to that of midcentury "song collectors" (Alan Lomax, Laura Boulton) and linguistic anthropologists (e.g., Charles Voegelin, Mary Haas), from the affordances (and limitations) of iconic portable recorders like the Nagra to the new methodologies made possible through cutting/splicing/editing in the spirit of "soundscape" composition. Across this panel, contributors put historical case studies in dialogue with the theoretical and methodological issues that arise out of tape, especially related to questions of portability, time and duration, ethics, economies of recording, archival and editing practices, and practices of performance/recomposing of recordings. In doing so, we hope to open conversation about ethnomusicology as a kind of metaarchive which has preserved so much of its own history on tape.

Singing for Justice: Violence, Music as Agency, and the Politics of Testimony 7G

Chair: Katherine Meizel, Bowling Green State University

This panel presents four contexts in which music offers a form of agency in response to mass and individual, powerbased violence and in which sounds of violence are countered by sounds of resistance. Individual survivors of trauma and communities shattered by mass murder become witnesses, performing testimony. The politics of testimony associated with lived experiences of violence are subject to interpretation by different listening communities. Musical manifestations of survivor testimony in undocumented immigrant ballads negotiate the risks of extortion, exposure, and death in the transborder experience for potential bordercrossing migrants. Other musical testimonies serve as implorations for political change within social movements, particularly in reference to sexual violence and gun violence. These pleas are often as the memorialization of raped and murdered South African woman Anene Booysen, and the U.S. student movement after 17 were gunned down in a Florida high school met with counterprotests proclaiming nationalist and racialized ideologies. When celebrity musicians release musical tributes following a tragedy, as Sia did after the mass shooting at the Pulse Nightclub in Orlando, heated debates arise around the ethics of representation and the voyeuristic implications of depicting such violence in art from outside the community. On the other hand, survivors may create music themselves, their own voices carrying not only personal experiences of violence, but the weight of other, lost voices and the drive to speak for them. The situations examined here highlight the significance of making music in the aftermath of violence, and in the negotiation of private and public testimony.

Musical Recuperation, Archives, Memory 3E

Chair: Amanda Minks, University of Oklahoma

How are musical histories forgotten and then recovered for new purposes at particular moments? How do institutional archives and other more hidden collections serve as safekeepers of musical pasts? How do researchers reconstruct and disseminate musical sounds and histories, and how do they interact with other forms of memory? This panel will develop understandings of musical recuperation bringing largely forgotten sounds and histories into the present through new narratives, digital circulation, and performance. We will explore these questions through case studies in the Americas that bridge divisions between folk, indigenous and art music. Presenter 1 examines Chilean musicians' organizations and the labor movement in the late 19th/early 20th century, the politics through which this history was made invisible, and its recuperation through an online

archive. Presenter 2 explores the inscribed recollections of the Nicaraguan composer Carlos Ramírez Velásquez (1882-1976) in his scores, and how these were preserved as archival memory while public memory of his work eroded. Presenter 3 analyzes rediscovered works of Cherokee composer Jack Frederic Kilpatrick (1915-1967), what they reveal about intercultural mediation in the past, and how they are revived in the present. Presenter 4 analyzes historical collections of Native American music recordings in Oklahoma, their relations to communities, and how some are rediscovered and returned in digital form. By bringing together discourses on history and memory in the Americas, the panel will illuminate the processes of musical recuperation, and contribute new insights into the practices of collections management as well as archival research.

Latin American Musics in Transformation 5D

Chair: Robin Moore, University of Texas at Austin

This panel considers musical forms in specific Latin American communities that have been modified in transformational ways, fundamentally altering their meanings, aesthetics, forms of circulation, and/or audiences. All studies examine dialogues between Afrodescendant or indigenous music and Eurodescendant practices, and all frame hybrid forms of expression in terms of their relationship to class, race, and/or religion. Paper #1 discusses contemporary tamborazo music in the state of Zacatecas, Mexico. It explores the nexus of secular and sacred expression in Catholic festivals and their unique manifestations of Mexican spirituality. Paper #2 surveys recent transformations of cumbia repertoire in Mexico. It considers the manner in which this music, long associated with the working classes, has been whitened, blended with other musical forms, orchestralized, and appropriated by social elites. Paper #3 examines recent compositions by Brazilian composer Maciel Salu that fuse rabeca fiddle performance with elements of Afroindigenous religion. In creating these works, the artist simultaneously transforms northeastern fiddle repertoire and positions Afro-matrix religious practice at the heart of calls for sociopolitical activism. Paper #4 considers the recent rise in popularity of AfroCuban religious performances that incorporate the European violin as well as classical or popular repertoire. The paper considers the meanings of this new and radically different modality of cultural fusion, the extent to which it marginalizes more traditional drumming, and its implications for the future of black religious practice.

Sounding Environmental Justice: Music as Ecocriticism and Ecoactivism, on Land and at Sea 3A

Chair: Rebekah Moore, Northeastern University

As ethnomusicologists and anthropologists, we meet with curiosity at the intersection of music, cultural critique, and environmental action. We bear witness to the graver impacts of climate disruption on the world's most marginalized people. We are preoccupied with lyrics that report and educate, participatory songs that inspire consensus, and the performance of creative heritage that asserts sovereignty and demands the safeguarding of land and sea. Through this panel, we explore diverse settings for sounding environmental justice: In Cherry Point, Washington, folk musicians sing in solidarity with the Lummi Nation to defeat the coal lobby and protect their fishing waters. Along the Salish Sea region of Washington and British Columbia, a community-based music project demands silence for orcas and other species threatened by touristic whale watching. In

Southern Idaho, musicians and artists assert sovereignty for the Snake River Basin tribes as stewards of fish, wildlife, land, water, and air. And across the Indonesian archipelago, rock music is weaponized to fight deforestation and land reclamation. The environmental emergencies we all currently face demand that scientists and humanists, artists and activists from every country, discipline, and domain of professional practice act immediately to slow climate disruption. This panel aims to add to rich and exigent discourses on ecomusicology the voices of musicians and activists we have encountered, whose own sophisticated knowledge on music as ecocriticism and ecoactivism might compel us all to consider our ethical responsibility to both the people with whom we work and the wider ecosystems our species threatens.

Musical Belonging and Identity in the Himalayas 6B

Chair: Anna Morcom, University of California, Los Angeles

Decades of ethnomusicological research have given rise to rich scholarly understandings of the complex and generative relationships between musicking and forms of belonging. Within various Himalayan communities, inscribing and negotiating boundaries of inclusion become particularly fraught and frictional practices, due in part to long histories of geopolitical tensions, ethnic politics, and shifting networks of cultural production. Within this context, music emerges as a contested practice, through which particular discursive and embodied relationships are constructed and challenged across community boundaries, spatial borders, and temporal distances. This panel explores ways in which diverse practices of musical production and consumption construct, challenge, and exceed dominant and subaltern strategies of belonging in various Himalayan communities in Nepal and Ladakh. The first paper examines competing discourses of Ladakhi identity, negotiated through emerging projects of musical revival, within the context of Ladakh's historical cultural relationships with Tibet, often construed in terms of a center-periphery model. The second paper investigates strategies of alliancebuilding, accomplished in moments of traditional musical performance and pedagogy, between exiled Tibetans and indigenous communities in Kathmandu. The final paper listens for the ways in which a silenced musical celebration resonates across time and space for a marginalized Tibetan exile community in Nepal, engendering and unsettling affective modes of translocal pan-Tibetan national belonging through (lack of) sound. Collectively, we seek to contribute to scholarly understandings of music's fundamental role in strategies of inclusion and exclusion, as well as negotiations of identity and the past, from diverse Himalayan perspectives.

Control and Liberation, Subversion and Power: Creating Sound Communities through Mediated Music 5F

Chair: Lonán Ó Briain, University of Nottingham

This panel is part of a broader booklength project exploring how media, technology, and archives are radically transforming musical practice in the Asia Pacific. Broadcasters and Internet providers, along with recording companies and archives, have profound authority over the ways we engage with music, and this authority is used not just to engage and embrace audiences but to promote distinct traditions, cultural hegemonies, and social awareness. Mediated musics, we argue, disseminate ideologies, educate the masses, shape national borders, and promote political alliances. Building on recent studies of music and sound production (Bennett and Bates 2018), sound and empire (Radano and Olaniyan 2016), and music as heritage (Norton and Matsumoto 2018), our panel offers four rich eastern Asia and Pacific island case studies, collectively analysing how often invisible

producers, musicians, and technologies facilitate, frame, reproduce, and magnify the reach of local culture. The first investigates how oral history interviews in Singaporean state archives preserve and construct historical listening to musical media. The second examines archives in Vietnam, delving into the history of the state broadcaster to investigate how its classification processes for music adapt to fluctuating geopolitical trends. The third looks at a further socialist state, North Korea, considering how omnipresent broadcasts of songs function to harmonize citizens with state ideology. The fourth brings us to Hawaii, where native musicians today use online music videos to promote indigenous rights and cultural awareness. The case studies illustrate how our theme can be applied more broadly to assess how mediated musics impact daily life.

Ethnicity and Race in Colombia: Contested Spaces, Sounds, and Resistance 11E

Chair: Michael S. O'Brien, College of Charleston

Ethnicity and race have been central issues in the construction of notions such as nation, nationhood, territory, migration, community, and citizenship in Latin America. However, scholars have not fully tackled how ethnicity and race have participated sonically, musically, and aurally in the social production of space in the region. The study of the Colombian case can be particularly revealing, considering that in Colombia racialized and ethnicized notions of "belonging" (*pertenencia*) have been mapped onto a nation that scholars continue to characterize as deeply fragmented: topographically, politically, culturally, and otherwise. This panel argues that music, sound, and listening have been historically imbricated with ethnicity and race in Colombia, thus generating contrasting experiences in the construction of ideas of space, which echo conditions of social inequality endured by a largely disenfranchised majority of Colombian citizens. By exploring topics such as the spatialization of the *mestizo* (mixed-race) body in national music narratives, the relationship between sound and modernization, and the role of religious rituals in community building among Afro-Colombian migrants, the members of this panel will show how sonic expressions and experiences in Colombia reveal practices of oppression, dispossession, resistance, and other historically shaped notions of power related to constructed ideas of space, race, and ethnicity. Continuing a recent trend in the exploration of sound studies and nationbuilding in Latin America during the nineteenth century (Ochoa 2014), this panel aims at exploring how a postcolonial critique tackles issues related to the construction of space throughout the twentieth century in Colombia.

Networks of Musical Circulation in the Long Twentieth Century 1B

Chair: Sergio Ospina Romero, Universidad de los Andes - Indiana University

Musical sounds are, almost by definition, transcultural transgressors of national boundaries, diasporic agents, connectors and mediators between societies, sources of transnational relations, and dynamic actors in global circuits. By virtue of manifold aesthetic, technological, and commercial transactions throughout local and global circuits, musics and musicking scenarios are continually refashioned and shaped. This panel focuses on networks and mechanisms of musical dissemination throughout the twentieth and twenty-first centuries. Through the examination of different cultural contexts and musical practices from the unprecedented circulation of phonograph records across the Americas in the acoustic era to the configuration of transnational practices around jazz

improvisation to the viral propagation of digital contents in the twentyfirst century we interrogate both the conceptual tools and metaphors hitherto prevalent in ethnomusicological discourse that deal with issues of music's mobility, circulation, and dissemination. Building upon the work of Lee and LiPuma, Denning, Small, and others, we question how these issues are usually taken for granted in music ethnographies, and thus propose new ways to conceptualize the circulation of musical sounds. These include how imperial entanglements informed the spread of recorded sound across the global south, the mobility of individuals and musical styles thwart networks of jazz improvisation, and the notion of viral musicking as a tool to account for the contagious spread of digital media.

Examining the Relationships between Sound Studies and Ethnomusicology 7C

Chair: Justin Patch, Vassar College

In the four decades since the publication of R. Murray Schafer's *Soundscapes*, sound studies taken many forms. Sound studies are taught through myriad empirical, experiential and analytical pedagogies. Scholarly studies of sound encompass methods from the lab sciences, humanities, and social sciences. Within this diversity of approaches and literatures are contributions from ethnomusicologists that range in setting from the rain forest to the recording studio, the night club, and public protests, and tackle cogent theoretical, political, and ethical issues. This round table assembles six established, emerging, and independent scholars for to discuss how sound studies has influenced their research and writing methods, and how focusing on sound has altered their intellectual and practical relationship to ethnomusicology. This will be a productive dialogue about the interplays and complexities between these two transdisciplinary fields. The panelists will discuss a wide range of topics. These include applying actornetwork theory to sound studies to examine the channels that sounds traverse through state regulation; the methodological relationship between ethnomusicology and media studies, and how each field considers objects of recorded sound; how sonic ethnography can help ethnomusicology grapple with the affects of physical sound on bodies that evades hermeneutics and sometimes consciousness; how sound studies challenges received notions of voice, language, and music; and the myriad ways that sound and sonic experience is translated into ethnographic, philosophical, and analytic writing. Each panelist will speak for 10 minutes about the intersection of sound studies and ethnomusicology in their work followed by an open discussion.

Music as Labor: Constructing Meaning and Identity 2B

Chair: John Phippen, Colorado State University

Recent scholarship on music and labor has considered a variety of issues related to notions of value and music. This panel contributes to this ongoing debate by providing detailed examinations of the ways musical labor is organized and conceived of by practitioners. In particular, we attend to the ways in which labor, musical discourses, and ideologies shape and limit the agency of practitioners. Labor emerges as a central focus in the inquiry of musical meaning and the construction of identity. While much ethnomusicological scholarship has treated labor peripherally, this panel seeks to foreground labor and production as a primary concern. In this we extend arguments of previous scholars (e.g. Meintjes 2003, Kingsbury, 1988), while drawing on recent developments in ethnomusicology

to suggest a fuller theorization of music and labor. The first panelist examines the contradictions between ideology and practice in the central European worker's chorus movement of the 19th century. The second takes up tensions between personal relationships and professional identity in the rehearsal setting of elite art music groups. The third panelist extends issues of identity from the ensemble to the mobile individual musician negotiating different musical domains. We explore both professional and amateur settings to interrogate how labor, ideology, and social social relations shape the creation of music and identity. We consider music as a form of labor that can shape the individual, the group, and broader social movements.

The Divided Feminine: Caste, Race, and Female Desire in Transnational South Asian Contexts 10D

Chair: Rumya Putcha, Texas A&M University

SouthAsian/Indian patriarchal tropes have historically constructed womanhood in binary terms that support both the brahmanical and colonial patriarchal orders. The female performer arguably functions as a key figure in this construction as she is placed in opposition to the wife, servant, or the monk (Chakravarti 2016). Evidentially constructed in 18th and 19thcentury colonial India and later consolidated in 20th and 21stcentury popular culture, these tropes fetishize the female hereditary performer and desexualize all other women. Moreover, the hereditary performer's marginalized race, caste, and gender location allowed the appropriation of her labor by any means and toward any ends at the will of dominant caste patriarchies as well as the colonial project. Indeed, her simultaneous hypersexualization and stigmatization corresponded with the nationalist project of classicization in India. Ultimately, this complex formed the basis of how gender, particularly womanhood, was constructed in casteist and racist societies and has since served to reify the wife/whore trope under patriarchal conditions. Drawing on feminist writersdirectors Joan Scheckel's and Jill Soloway's (2018) theorization of the "divided feminine" the idea that women's expressions of agency are often bifurcated this panel examines how South Asian women's desires appear, disappear, and are appropriated in India, the United States, and the Caribbean. The three papers in the panel will examine the formations of caste, race, and gender through which the divided feminine appears as, on the one hand, an aspirational model, and on the other, an opportunity to voice resistance against the patriarchal order.

Rethinking the Collective in Music after the Arab Spring: Communities, Nations, Diasporas 3F

Chair: Anne Rasmussen, College of William & Mary

The year 2011 saw the tumultuous events recorded in historical memory as the "Arab Spring." These events ignited farreaching political shifts in Arab countries, launched local and transnational cultural transformations, and led to significant shifts in how Arab cultures are perceived globally. That same year, Kay Shelemay's influential article "Musical Communities: Rethinking the Collective in Music" addressed the need for new ways of understanding the meaning and mechanism of musical constructions of community. With the closing of the decade that saw these dramatic changes, this panel takes up Shelemay's challenge, offering multiple views on how collective identities are configured through Arab music today. Presenter 1 observes how competing and complementing models of nationalism and cosmopolitanism are negotiated in music festivals in Jordan. Focusing on gendered martyr motifs in Coptic Christian popular songs (taratīl),

Presenter 2 asks how minority politics are sung, written, and performed through Coptic Christian women's bodies and voices, and how these songs speak to larger questions of citizenship and belonging for Egypt's largest religious minority, in Egypt and in the diaspora. Presenter 3 provides a typology of postvernacular uses of the Arabic language in popular music by Israelis of JudeoArab descent, discussing the political valences of approaching Arabic either as Jewish heritage, as an aesthetic repository, or even as mere sound. Finally, Presenter 4 offers a survey of Middle Eastern ensembles in North American universities, demonstrating how participation in these groups offers an entry point for individuals' musical reimagining of their own identity and communal affiliations.

Music Research and the Rise of the Far Right in Brazil 7D

Chair: Suzel Reily, Universidade de Campinas

This panel addresses the ways in which the growth of the extreme right in Brazil is affecting music research in the country. In 2016, after thirteen years of leftwing government under the Labor Party (PT), former President Dilma Rousseff was impeached in a process which some saw as a parliamentary coup, while others celebrated it as a victory against corruption. The divide that this instated has deepened continuously, culminating in an intense political crisis and the election of farright President Jair Bolsonaro in 2018. The polarization of Brazilian society impacts all spheres of social life, dividing families, neighborhoods, performance groups, taste communities, among others. Thus, politics has also imposed itself on research agendas. Given that music is a central dimension of social life, often linked to feelings of belonging and unity, it is a privileged arena for understanding how people experience the current circumstances. Both sides of the divide use music politically but in very different ways. In some cases, music is a way of creating and expressing unity; in others, it becomes the very field of confrontation. The papers in this panel address the ways in which researchers are studying people's responses to the current situation from a range of different perspectives: the political agency of music; the production of political emotion through music; musical engagement on social media; changes and challenges in cultural policies and in musical production; shifts related to the (de)valorization of cultural diversity; challenges to research methods, particularly in action research in conflict-ridden settings.

Sound, Listening, and the Politics of Collective Witness in Urban Space 5G

Chair: Matt Sakakeeny, Tulane University

This panel evaluates the political resonance of music and sound, noise and silence, in urban spatial environments. Within the robust legacy of soundscape studies and the more recent incarnation of ecomusicology, the political valence of sound has been largely understood as the conservation of nature and culture in predominantly rural environs. This panel is part of a divergent intellectual trajectory that approaches urban space as an unruly terrain where sound indexes power relations of inequality. In Chicago, where Latinx communities face challenges of urban renewal and ferocious antiimmigrant politics, musical playback through vinyl records [el disco] in social dance spaces [la disco] constitute forms of cultural citizenship. In New Orleans, musical funeral processions in the shadow of Confederate monuments amount to acts of rebellion against antiblack racism. In Vancouver, Canada, where public demonstrations against the construction of oil pipelines on indigenous lands are met with official policies of silencing and oppression, noise is mobilized in resistance. These three distinct

sonic formations in different urban spaces each articulate a local politics of refusal against anatomies of social othering. Michel De Certeau directs us to apprehend everyday moments of movement and encounter ("tactics") in dialogue with officialized webs of discipline and coercion ("strategies"). This panel traces how tactics of collective improvisation, liberatory dance, and public assembly are at constant interplay with strategies of fragmentation, enclosure, and dispossession in urban space. Everyday sounds become imbued with the extraordinary power of bearing collective witness to the conditions that govern life.

Genre, Politics, and the State: Venezuela in Crisis 1F

Chair: Elaine Sandoval, Graduate Center, City University of New York

This panel examines the relationship between music and the state in Venezuela. The Venezuelan state is characterized across the political spectrum by its fragility and crisis. We ask: Does music in Venezuela play a role in historical moment of state formation? Does music sow the seeds of crisis, reinforce dueling political standpoints, or possibly indicate new futures? Drawing on ethnography, archival research, and media analysis, we examine and compare the roles of the three genres of classical Western music, salsa, and *música llanera* in the current political moment of Venezuela. One paper analyzes the nationalism and export of Venezuela's famous state music education system "El Sistema." A second paper examines current President Nicolás Maduro's policies and use of salsa in the consolidation of power. A third paper returns to El Sistema to consider the negotiations between *música llanera* and orchestral pedagogies in current nationalist projects. In sharp contrast to the attention paid to Venezuela's political and economic situation, the role of music in current instability has received little analysis, and Venezuela remains one of the most understudied ethnomusicological research sites. The prevalence of misrepresentation in media coverage, combined with a lack of empirical research, make the multifaceted and comparative approach offered by a full panel imperative to grappling with the fraught topic of music and politics in Venezuela. This panel aims to galvanize future research and debate on music in Venezuela, while attracting an ethnomusicology audience interested in issues of politics and state formation that transcend geographical focus.

New Gendered and Sexual Expressivities in Indian Music through Film 9E

Chair: Natalie Sarrazin, The College at Brockport

Indian film, with its vast panoply of visual and aural delights, continues to be a powerful tool for shaping society and musical culture across South Asia, its diaspora, and beyond. Mainstream fiction films in Hindi (Bollywood) serve as the principal site for popular music and culture well into the 21st century. Independent art and nonfiction films, meanwhile, flourish in counterpoint to Bollywood, projecting alternative possibilities and enabling the preservation and reshaping of traditions dimmed by the bright lights of the cinematic mainstream. Focused on how film and its music have opened up new means of expressing gender identity, particularly for women and members of the LGBTQ+ community, the four papers of this panel are further united in how they account for the ways in which the transnational, especially Western, aspects of film production, marketing, and viewership are likewise involved in the musicalfilmic struggle against repressive, socially entrenched traditions and norms postliberalization. Hence, the

opening two papers concentrate on the shattering ageold constraints imposed on women. The first discusses how female percussionists have used documentaries, video recordings of performance, and online media to establish their reputations and pioneer new avenues in Indian classical music, while the second paper interrogates the reel and realworld viabilities of female agency presented in current Bollywood songs. Similarly focused on contemporary art and popular cinema and their reallife implications, the two latter papers provide nuanced analyses of the multilayered representations, respectively, of female and male same-sex relationships as expressed through the intricacies of song and dance.

Historical Research in Ethnomusicology: New Challenges and Opportunities in the Digital Age 11D

Chair: Fritz Schenker, St. Lawrence University

Despite the tendency to define ethnomusicology according to a methodological commitment to fieldwork, historical research has long been central to the discipline. And yet this emphasis on the ethnographic present can obscure the contributions of historical approaches and hinder sustained discussions about how ethnomusicologists might employ what Sherry Ortner has called an "ethnographic stance" (Ortner, 1995) to inquire about the past. At the same time, the massivescale digitization of historical sources from around the worldincluding formal and informal print media, commercial and noncommercial sound recordings, and a variety of other sourceshas opened up new possibilities and challenges for ethnomusicological research, collaboration, and community engagement regarding the past. In effect, we have a paucity of models for prospective new scholars of a global music history, at the precise moment when these models are needed most. This roundtable addresses the theoretical implications and practical challenges of this changing disciplinary landscape, with presenters speaking to historical research experiences across a range of geographic areas and eras. Topics for discussion include: using sound recordings as historical sources and listening as a method; conducting historical work via collaboration with archeologists; cultivating an ethnographic stance in the archives; crossreferencing between primary and secondary sources; grappling with the implications of historical findings that may mismatch lived and deeplyheld beliefs; and navigating digital archives and information management. The roundtable aims to develop an understanding of ethnomusicology based less on particular methodologies and more on critical responses to questions about our shared musical pasts and presents.

Ethnomusicology and the Archive: Pasts, Presents, and Futures 4A

Chair: Otto Stuparitz, University of California, Los Angeles

This panel advocates for reading archives "against the grain" (Zeitlyn 2012:464, citing Benjamin 1968) and builds upon methodologies from anthropology (Stoler 2009) and performance studies (Taylor 2003). Ethnomusicological archival approaches can simultaneously speak to historiographical pasts, ethnographic presents, and competing futures, as materials are (re)sounded and silenced through structures of power and authority. Concerns of affect, locality, accessibility, and appearance come into focus as participant observation, performance, listening, and ethnography help characterize archival materials. One paper traces methodological opportunities to access the "body in the archive" by drawing on experiential knowledge from fieldwork, performance training, and the

words and memories of research associates to interpret images and words from the past. Another ethnographically explores grassroots archival institutions in the Indonesian jazz community, as these archivists promote contributions by nondominate Indonesian populations and negotiate economic, political, and artistic concerns when constructing collections against nationalist narratives. The last paper presents how the audio of Ellis Island National Museum of Immigration represents a nostalgic reification of the American Dream and offers a counter-memory (cf. Lipsitz 1990) of detention, internment, and repatriation. These papers demonstrate how meaning in archives should be ethnographically interpreted: as multiple, processual, temporally dependent, affectively influenced, and both intricately social and deeply personal. In combination with other methods, ethnomusicologists can utilize archives to explore the histories, contemporary practices, and future projects of sound communities.

Death, Trauma, and Grief: Ethnomusicological Reflections 2C

Chair: Matthew Sumera, Hamline University

While the anthropological literature on death, trauma, and grief is voluminousinforming one of the primary trajectories of what Sherry Ortner has called "dark anthropology" (2015)much less has been written about such topics in the field of ethnomusicology. This panel seeks to address this lacuna directly by exploring the connections between various forms of social and emotional suffering and musical engagements. Through a range of geographic and ethnographic examples, presenters will explore how music is imbricated in fields of power and violence as much as the more quotidian experiences of everyday human loss and grief. Including examinations of trauma and death as experienced and performed by Iraqi women through song; borderland musical connections between the Syrian community of El Paso, Texas and musicians from Ciudad Juárez; and the experience of grief and mourning brought about by the untimely death of a musical collaborator, this panel examines how individuals (affectively) engage with death, trauma, and grief through musical forms and commitments. As much, the panel presenters reflect on the significance of these themes for an ethnomusicology that takes its role in explaining the multiple engagements of music in the second decade of the 21st Century seriously. Including examples of the sensorial nature of traumatic memory, debates about borders and migrant communities, and the everyday responses to the loss of loved ones, panel presenters open up a range of paths for exploring musical experiences of trauma, loss, grief, and human mortality.

Mapping Sounds of Korea and Beyond 5C

Chair: Sang-Yeon Sung, University of Vienna

Critiques of globalization theories in the 1990s point out that the rapid, multidirectional flows of cultures, people, and capital did not cause a decline of the nationstate. Rather, its power transformed, creating new forms of governmentality over communication, imagination, and sociopolitical changes. While focusing on transformative powers of the nationstate, this panel explores cultural mobility and identity politics across and beyond the borders of North and South Korea. The first paper takes a historical approach that scrutinizes politics and aesthetics of North Korea's revolutionary opera and highlights the genre's ambivalent postcolonial modernity. The second paper focuses the soundscape of the Demilitarized Zone by tracing South Korea's use of loudspeakers as a sonic weapon at the border between

North and South since the 1960s. The third paper explores the story of Kim Cheol Woong, a North Korean defector pianist in South Korea who left North Korea in 2002 seeking musical freedom despite his sociopolitical privilege in the North. This case study raises the issues of bordercrossing, control, and class. The last paper expands the panel's scope beyond Korea's borders and examines the issue of Koreanness from diverse perspectives in the international Kpop fandom. This paper focuses on conflicts between Korean and nonKorean BTS fans over the artists' racialization in the postcolonial context of Western imperialism. Taken together, the panel suggests that the idea of Korea(s) is a site of musical imagination and ideological negotiation for various global actors and institutions inside and outside Korea.

The Not (Yet) Sounded and the Not (Yet) Heard: Ethnomusicological Reflections on Sound Beyond Acoustics 11F

Chair: Benjamin Tausig, Stony Brook University

Sound has affects even where it is not audible. Sound is, for instance, in our reveries: consider the melodies and comments echoing through the internal monologues of conference panel attendees; consider words implied in conversation, but for reasons of decorum never spoken aloud. Consider those sounds that do issue forth, but go mostly or completely unheard. From uncanny absences to intentional redactions to generative (mis)hearings, sound is routinely present beyond and athwart the acoustic. Consulting the scholarship of Martin Daughtry, Marie Thompson, and Gayatri Spivak, among others, this panel interrogates sound as an affective force situated between the material and the metaphoric. In one case study, racial hierarchy is sustained at Ohio county fairs through a conspiratorial insistence on never announcing the symbology of racism, which is plainly visible. In another, among Chinese immigrants of Toronto, fractures in the soundscapes of everyday life bring into focus possibilities of death and marginalization that silently loom. In the third case study, Mexico City's endemic whistle practices reflect a performative ambivalence and aesthetic unfolding in which interpersonal relationships are key to their deciphering. The final presentation examines the transnational affective affinities between Japan and Ethiopia by tracing instances of (mis)hearing of each other's music since the Korean War to the present. These ethnographic experiments provoke questions about how ethnomusicologists might listen not just for the indexicalities of sound and silence, but for the not (yet) sounded and the not (yet) heard, which permeate our lives, our art, and our politics.

Ambivalence, Yearning, Stillness: Directions in Arab Music Studies 5E

Chair: Leila Tayeb, Cornell University

Through interdisciplinary research in Arab music studies, the papers in the proposed panel call for renewed approaches to questions of political potentiality as they manifest at the levels of cultural production and the quotidian, asking: What do musicians and audience yearn for amid a moment of transitions where hopes are entangled with a persistent sense of grief? How does music circulate within and against power structures? How do youths perform the work of aspiration and grief in making and listening to music? Working between anthropology, communication, and performance studies, this panel examines estrangements and attachments to the nation in Egyptian independent music, the production of stillness and surprise in experimental Arabic rap across the Levant, the ambivalent constellation of feelings undergirding moral panic about performed

queerness in independent music in Egypt and Jordan, and militia praise songs as part of a constellation of quotidian sonic practices producing authority in postGaddafi Libya. Connecting the papers, the concept of yearning encapsulates the ineffable and affective valences of music production, prying open the ways in which youth music cultures mediate and blur contradictory affects: belonging and estrangement; stillness and provocation; panic and pleasure; states of emergency and desires for ordinary life. In doing so, the panel provides alternative perspectives on questions of authority and hegemony by interrogating the work of yearning and frictional affect imbuing musical, performance, and youth cultures in varied sites across the Arabicspeaking Middle East and North Africa.

Sounding Beyond the State: Musical Negotiations of the Postsocialist Political 8D

Chair: Jessica Vansteenburgh, University of Colorado-Boulder

Sonic creativity affords a means of agency in contested spaces of state power in the postsocialist public sphere. Critically engaging with the politics of memory, this panel reveals how music festivals, sonic events at socialist monuments, and stillactive Soviet radio frequencies reframe the social, physical, and the virtual. Through ethnographic research, these studies highlight the degrees of consciousness with which musicians engage with the socialist past to creatively produce in the postsocialist present. Building structurally from the individual to the anonymous, the panel's three papers offer critical insights into the layered aspects of sonic politics. The panel's first paper elucidates musicians' strategies of agency and consciousness when performing in a Hungarian statesponsored event in Romania known for its nationalist agenda, in the context of a popular music market reliant on state support and live performance. The second paper analyzes sonic interventions into statesanctioned symbolism by monuments to the heroes, victims, and humanitarian actions of Bulgaria's WWII and Communist governments, not through radical reinterpretation but in redistributions of attention that furnish alternative archives and possibilities for forgetting antagonism in the context of rising populist movements. Our third paper analyzes creative engagements by contemporary musicians with shortwave radio static that Soviet-era frequencies continue to emit, demonstrating how noise, a tool once used to jam Western radio frequencies, opens new frames onto the contemporary political moment. Collectively, our papers probe the resilience and limitations of individual agency and sonic empowerment in systems of official sonic signification that are made to seem totalizing.

Decolonizing Ethnomusicology and the Legacy of Western Educational Systems: Perspectives from International Students 3H

Chair: Andrew Weintraub, University of Pittsburgh

In current ethnomusicological discourse, the urgency of decolonizing Western academia has been discussed in terms of its theory, methodology, and implementation. However, the dialogue on decolonizing world music performance and teaching within Western educational systems, as well as its legacy in formerly colonized countries and underprivileged communities, are still underrepresented. This panel examines issues relating to research approaches, pedagogies, and performance in current ethnomusicology and Western educational traditions in three different cultural contexts: Ghana, Indonesia, and China. Four panelists represent a community that is significant yet often overlooked within the discourse of decolonization international graduate students who are receiving a Western education. Drawing upon their own cultural backgrounds and experiences of positioning themselves at the juxtaposition of indigenous scholarship and Western

academia, four papers offer a multilayered perspective on decolonizing ethnomusicology and the Western educational system as a whole. The first paper interrogates the striking absence of West African jazz music in ethnomusicological studies as a product of the field's colonial roots and provides new approaches for research on contemporary African musics. The second paper explores the rooted cosmopolitanism in Sámi CD productions and the process of self-decolonization as a (nonSámi) student from China studying in Finland. The third paper explores staged performances and ethical issues of world music ensembles in a U.S. university curriculum. The fourth paper examines the positionality of international students within Western academia draws attention to the significant role of international students as mediators between indigenous and Western ethnomusicology.

Ambivalent Populisms: Musical Politics and Policy in Contemporary Europe 3C

Chair: Alesia Whitmore, University of Denver, Lamont School of Music

How are arts nonprofits, community organizations, and government bodies engaging with diverse expressive cultures in Europe in the face of multiple crises (e.g., populist politics, refugee crisis, gentrification, and mass tourism)? Arts and policy professionals confront economic inequality alongside contentious identity politics as they work with communities marginalized along hardening socioeconomic and cultural lines. These culture brokers strive to reach diverse audiences, foster sustainable integration, and address local stakeholders' concerns. But what do these projects look and sound like? What social and political futures do they imagine? Presenters show how African diasporans reimagine and sound out national community, coalitional politics, and cultural policy in Sweden; how politicians and nonprofits in Marseille reconsider cultural democracy as they engage with diverse musics in the shadow of gilet jaune and antigentrification protests; how Romani musicians and their allies in Alsace work to revitalize the antiracist advocacy of a defunct Romani arts organization; how an east German festival mobilizes local identities to counter racism, commodification, and gentrification; how a social media campaign for Palestinian rights revealed the unfinished business of (anti)nationalism in Germany's techno scenes; and how a gentrifying neighborhood in Lisbon, known for the music of fado, has become a flashpoint for activism regarding overtourism, livability, and the meaning of heritage. This roundtable aims to catalyze discussion about the relationships between arts advocacy and the crises that animate contemporary Europe. As such, it contributes to critical conversations in ethnomusicology concerning musical politics, policy, populism, and public scholarship.

Celtic Music and the New Dynamics of Commerce and Authenticity in the 21st Century 11I

Chair: Sean Williams, The Evergreen State College

The recent global popularity of the traditional musics of Scotland and Ireland have generated new forms of musical professionalization and commodification. Developments in the independent music industry, new forms of credentialing, cultural policies, and a proliferation of performance venues have expanded career opportunities for traditional musicians, shaping new traditional music economies. This panel addresses the nexus between the commercial and the traditional, exploring the shifting contours of national music traditions in the face of economic change, political conflict and upheavals such as Brexit. Presenter 1 explores the role of traditional music in fostering sustainable economic growth in Scotland, arguing that the musical microenterprises of the creative rural economies of Argyll

and Bute present both opportunity and challenge for cultural policymakers and ethnomusicologists alike. Presenter 2 argues that the intersection of creative economies in the independent music, heritage and tourism sectors has expanded opportunities for professionalization among uilleann pipers, while simultaneously challenging the materialities and moralaesthetic conventions of uilleann piping. Presenter 3 explores the complex, intertwined nature of political dissidence and music in Northern Ireland during the time of Brexit in relation to the lambeag drum tradition in Portadown, arguing that despite rising political tensions, the tradition is being maintained in the face of shifting identities. Together the panelists call for ethnographically engaged approaches to new traditional music economies as they explore the impacts of this emerging political and moral economy on local creative economies and the altered dynamics of authenticity in 21st century Celtic musics.

Spaces of Arab American Musical Life 1A

Chair: Christopher Witulski, Bowling Green State University

We convene this panel to stake out new territory for the study of identity and creativity in Arab American life through physical and contextual space. Our panel's presentations engage space in complementary ways. Through one Archbishop's voice, the first explores sound within a community's sense of assimilation and tradition both inside and outside of the orthodox church. In so doing, it questions how space impacts the meanings attributed to maqam performance. The second paper demonstrates transformations within a musical repertoire as it extends through transnational spaces. Moving from Egypt's stages to American nightclubs and fitness centers, belly dance performance illuminates concepts of migration and diaspora as they apply to sounds and people. Our third paper presents a community of musicians who use the heaviness of their aesthetic and the space that their sounds consume to reimagine tarab (musical enchantment) and Arabness itself. Finally, our discussant draws on extensive scholarship and musical collaborations within the Arab American community to consider the spatial and conceptual trajectories of a musical diaspora. Noting the change in status among Arab émigrés, from immigrant to refugee, our discussant connects these new projects, which each (in their own way) address the articulation of Arabness in the American context. Across these presentations, we explore how the physical space of performance and participants' choices illuminate conceptual space, whether genre metal, belly dance, or liturgy or something more elusive like tarab, maqam, Arabness, or Americanness. In so doing, we seek to share the vibrant lives, afterlives, and circulatory pathways of Arab American musical practice.

Re-sounding Political Praxis: Voice, Subjectivity, and Community Solidarity in Contemporary Chile 6D

Chair: Juan Eduardo Wolf, University of Oregon

2018 marked the 30th anniversary of the plebiscite that ended sixteen years of military dictatorship in Chile. However, many of the political and economic structures imposed by the regime have remained intact until today. After years of systematic demobilization, the turn of the century observed a rapid repoliticization of Chilean society. Organized student, labor, and ethnic movements reclaimed spaces that were unavailable to citizens during the dictatorship and the transition to democracy. Unlike previous moments of intense political activism, nonetheless, twenty-first century grassroots mobilization has mostly occurred outside party politics. Departing from the vast scholarship on historical forms of Chilean political song, which have mostly focused on overt political messages during Salvador Allende's socialist government (1970-1973) and Augusto Pinochet's subsequent

military dictatorship (1973-1990), this panel discusses how contemporary musical practices allow Chileans to navigate the country's current sociopolitical context. To that end, we foreground spaces not often considered sites of political praxis: women's singing classes, soccer stadiums, and community music groups. Three interrelated themes structure this panel. First, we investigate the role of vocal practice in empowering political subjects and staging ideological messages. Secondly, we explore the ways music allows practitioners to embody new subjectivities and perform political solidarities. Finally, the papers discuss how community music practices enact alternative forms of cultural citizenship, and question if they contribute to political democratization. These studies aim to expand how musical practices can be considered political and demonstrate the centrality of vocal and bodily empowerment in processes of social transformation.

Bridging the Divide: Uniting Subdisciplines at the Intersections of Disability, Deaf Studies, and Medical Ethnomusicology 5B

Chair: Felicia Youngblood, Western Washington University

In order to conduct socially responsible research and cultivate relationships of reciprocity, we must also endeavor to form collaborative partnerships among subdisciplines within ethnomusicology. Our roundtable draws upon various interdisciplinary projects that address larger social issues around questions of health, wellness, Deafness, and disability. Using expertise from the areas of holistic healing practices, film studies, music pedagogy, and health sciences, the discussants analyze how we can leverage interdisciplinarity in order to address bigger questions, systems, and structures. Our first panelist presents a theoretical infrastructure and methodology based on experience in substance abuse recovery communities, outlining the importance of moving beyond paradigms of healing as a form of correction to nonnormative ways of being. Our second presenter addresses the deficiencies of accommodations in the music classroom past elementary age and demonstrates how instrumental prosthetics expand musical and social access to encompass diverse learners. Utilizing a theoretical perspective from film studies, our third participant outlines the necessity of supporting people with intersectional identities by examining social systems connected to Deafness, mental health, and race. Our final discussants address music in dementia caregiving relationships through the lens of an interprofessional research team including ethnomusicologists, physicians, and health scientists. The presenters discuss how disability studies frameworks and ethnomusicological methods offer important perspectives to health sciences research. Ultimately, our roundtable outlines better pathways of access and support, demonstrating how interdisciplinary partnerships can lead to better care and social change.