

**Society for Ethnomusicology 68th Annual Meeting
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Abstracts

**the society for
ethnomusicology**

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Carleton University, and Queen's University**



Abstracts Instructions

The abstracts for the SEM 2023 Annual Meeting are organized chronologically (by date and time) and include both organized session abstracts and individual presentation abstracts. For panels, the panel abstract is followed by the individual presentation abstracts.

To find an abstract, search by a presenter's name, a session title, a presentation title, a session code (e.g., 1A), or other key word.

Thursday, October 19

1A. Thursday, October 19, 8:00am - 10:00am

The Art of Amplifying Cognitive Reserve through Music and the Health Sciences

Chairs: Sean Williams, Evergreen State College; Jayendran Pillay, Wesleyan University

This roundtable contextualizes the rationale to systematically expand ethnomusicology into the medical field. While medical ethnomusicology has grown in sophisticated ways by harnessing musical data along and across cultural lines over the past decades, the applications of those findings could find a natural fit in the health sciences. Challenging the health sciences to broaden the scope of inclusion and diversity in experimental studies, this roundtable provides a forum for growth. The overarching goal is an improvement in the quality of life among the aging population in general through creative, generative work. Current theoretical and practical approaches to health maintenance for the elderly will be discussed among ethnomusicologists, neurologists, and gerontologists. Using collaborative, multidisciplinary approaches, the participants engage this challenging enterprise through case studies, media resources, and creativity. Participant A examines the potential for ethnomusicologists to isolate sonic triggers for episodic memory retrieval along cultural lines across the globe. Participant B uses a case study to highlight the effectiveness of musical autobiography in retaining cognitive reserve. Participants C and D explore how neurological experiments on the enhancement of musical awe facilitate brain plasticity from the perspectives of neuroscience and ethnomusicology. Participant E focuses on the creation of a public-facing website to map out age-friendly engagement opportunities related to music and dance, to enhance the prospect of creative aging through music.

1B. Thursday, October 19, 8:00am - 10:00am

Culture Bearers in Canadian Classrooms in the Time of COVID-19: Decolonising Community and Online Education and Engagement with Music

Chair: Fodé Lassana Diabaté, Musician, Centre for Sound and Communities

During this time of heightened awareness of inequity, systemic racism, intolerance and micro-aggressions, well-conceived and well-executed efforts to bring cultural diversity into classrooms are more relevant than ever. There have been calls to organically include music from the world's cultures (e.g., Tanglewood Declaration, late 1960s), but practice has been slow to follow. Much music education around the world still heavily reflects a world in which white European culture is powerful, superior, and overrepresented. In this panel, we share our recent collaborative research, in which we responded to demands for online learning formats for all disciplines, as well as the need for content-rich, engaging and decolonised learning formats featuring music from diverse cultures. Focusing on Black lives, musics and transnational communities, we developed a new music education model and piloted it in organizations that serve young learners of African descent in Nova Scotia, and youth of diverse backgrounds in other Canadian locations. Our multifaceted program of creative interventions included an album release and concert; and public engagement through websites, social media, participatory workshops, and public lecture/performance events. In this Round Table, several team members speak, from

multiple disciplinary perspectives, about their contributions to the project and its outcomes, various challenges, relationship-building, research training, mentorship, as well as new collaborations arising in and through the project.

1C. Thursday, October 19, 8:00am - 10:00am

Tan Wetapeksin: Mi'kmaw Music, Vitalization and Sovereignty through the Drum

Chair: Graham Marshall, Cape Breton University

This workshop features an acclaimed Mi'kmaw drum group whose album is being re-released by Smithsonian Folkways Recordings. The musicians are respected traditional knowledge holders and community leaders, as well as award-winning researchers. This workshop is grounded in their interest in sharing Indigenous perspectives and music, and discussions of how their musical practice has helped them learn, sustain and share Mi'kmaw language, culture and history. As well, the drum has afforded members of the group with opportunities to educate public audiences on critical issues. These issues include Indigenous sovereignty, and food sovereignty; Missing and Murdered Indigenous Women and Girls (MMIWG); and the transition of Mi'kmaw ways of living from the time treaties were being signed with the British Crown in 1725, to present day. The spirit and intent of the treaties was to facilitate a relationship of peace and friendship but this has not been realized by the Crown or government of Canada. Contributing to reconciliation and decolonization, and promoting Indigenous governance, arts, language and experiences, this workshop provides an opportunity for the musicians to share their knowledge on their own terms. As well, they have invited a local non-Indigenous music producer/journalist to join them in the workshop. Together, they will discuss broader industry and community reception and impacts of their album, and of the drum group's work through public engagement, from the time the album was originally released in 1997, over the past 25 years.

1D. Thursday, October 19, 8:00am - 10:00am

Reconsiderations of Theory and Method in Ethnomusicology

Chair: Bonnie Wade, University of California, Berkeley

Reconsidering Theory and Method in Minorities Research in Ethnomusicology: A Combined Approach of Applied Ethnomusicology and Participatory Action Research Paradigm

Subash Giri, University of Alberta, Canada

To a great degree, applied ethnomusicology has already constructed an impression that ethnomusicological knowledge can be useful for societal benefit through various applied approaches without abandoning the fundamental concept of the discipline (Alviso 2003; Barz 2006; Seeger 2008; Pettan 2010; Frishkopf 2021). With relevance to minority research, scholars have used various applied strategies, such as promotion, public presentation, and teaching/performance activities (Hemetek 2010, 2015); documentary display, festival showcasing, and CD production (Sweers 2015); and cultural ensemble creation (Pettan 2010). These applied activities have made noticeable positive impacts, providing a strong indication that

applied ethnomusicology has become a powerful tool in minority studies. However, when enacting applied projects with minority groups, there sometimes arise ethical concerns—imposing the researcher’s ideological concepts onto the minority communities involved in the research—and power hierarchies—between ethnomusicologists/nonprofit organizations and minority research communities (Hofman 2010). This paper examines both the benefits of and gaps in applied ethnomusicology in research, specifically, in minorities research. It discusses the ideas of collaborative commitment, grassroots participation, symmetrical relationships, and joint decision making drawn from the Participatory Action Research (PAR) model (Fals-Borda 1991; McIntyre 2008). To contextualize, the paper presents a participatory collaborative research project conducted with the minority Nepalese immigrant community of Edmonton, Alberta, Canada. Based on the ideas of the PAR paradigm and the case study, this paper argues that the combined approach of applied ethnomusicology and the PAR model can further help to fill the theoretical and methodological gaps and achieve higher goals in minorities research.

Reverse Engineering Rhythmanalysis Through Samba

Romulo Moraes, CUNY Graduate Center

The concept of "rhythmanalysis" is now a staple in Marxist sociology and urban anthropology, through Henri Lefebvre's theorizations of it, which provided an influential framework to address the production of space and time under capitalism. What is not so well discussed is the way Lefebvre borrowed this notion from French phenomenologist Gaston Bachelard, who in turn took it directly from a Portuguese-Brazilian professor named Lucio Pinheiro dos Santos. Now semi-anonymous, Pinheiro dos Santos has been described as a ghost philosopher. In fact, all his work was thought lost until 2018, when a Brazilian researcher found newspaper articles he published in the 1940s. Those articles remain untranslated, however. Meaning most developments of rhythmanalysis, including Lefebvre's, happened irrespective of its main figurehead. It is also fascinating how the concept has gained a life of its own in relation to musical concepts of rhythm which could very well help define it.

This paper seeks to remediate both of these faults, connecting recent archival discoveries on the life of this professor to a wider anthropology of rhythm. For Pinheiro dos Santos came from Portugal to Brazil in 1926, and published his book on rhythmanalysis in 1931, just as samba was emerging as a popular music in the country. The hypothesis is, then, that he may have developed rhythmanalysis in tandem with an encounter with complex Afro-Brazilian percussive patterns inherent to samba. And that analyzing samba may be a good way of reverse engineering the notion as it was originally conceived.

The Decolonial Otherwise of Translation in Ethnomusicology: How A. J. Ellis's Polydiscursive Translation Work Undermines Authorship

Michael Iyanaga, William & Mary

In this paper, I argue for the vital importance of translation (in the strictest sense) as a means of transforming ethnomusicology such that it is less complicit with its own colonial underpinnings. Rather than being treated as a service to the field, the translation of authored texts should be prioritized as a form of knowledge production that is no less "original" or "creative" than a

monograph, article, or essay. More importantly, the valorizing of translation as knowledge production actively destabilizes some of the most persistent and engrained Enlightenment (and thus colonial) assumptions that continue to inform our most foundational understanding of authorship and individuality. Indeed, instead of simply being a way to reproduce knowledge albeit in a different language, a translation can provocatively be reimagined as a polyvocal and polydiscursive site of knowledge production, thus subverting—by its very nature—Enlightenment notions of the individualized subjectivity said to be embodied in an authored work. In this paper, I pull from translation theory to question the validity of the widely accepted notion that translation is a relatively neutral act of linguistic transferal. Subsequently, I turn to a close reading of A. J. Ellis's polyvocal and polydiscursive translation work in order to offer an example of how translation can create new knowledge that entirely undermines authorship. I conclude by arguing that translation should be understood as a decolonial praxis and a decolonial otherwise that may help us challenge some of the perennial Western logical structures that continue to plague ethnomusicology and the academy more generally.

The Temporal Structure of Bulgarian Non-Metric "Slow Songs": A Case Study and a Reflection on Disciplinary Formalism

Nathan Sparhawk Bernacki, University of British Columbia

Due to their lack of strict meter, non-metric musical styles have remained inaccessible by western rhythmic notation and analysis that assumes metric regularity (Frigyesi 1993; Clayton 1996). Although these styles are often generalized as rhythmically free, improvisational, or non-metric, in my experience learning non-metric songs or *bavni pesni* [slow songs] on the *gǔdulka* [Bulgarian fiddle], I have found that note and phrase duration in this style is strikingly strict. Therefore, this paper addresses temporal form and relative durational precision in a particular *bavna pesna* through analytical and ethnographic approaches. Melographic and interonset interval (IOI see Polak 2010, Johansson 2017) analyses of many renditions of this song suggest consistent timing trends in large scale phrasing, ornamentation, and individual note durations that characterize its temporal structure. Ethnographically, I use comments and insights from my experience learning *bavni pesni* from Bulgarian musicians to inform durational measurements, and identify possible lyrical influence on timing patterns. I conclude by using this analysis to reflect upon the ethnomusicological desire for forms, not only in the analytic sense, but also those present in all facets of ethnomusicological inquiry (Scherzinger 2001). What can a timing analysis of non-metricity reveal about the structures of rigidity and fixity in constructing analytic, socio-cultural, and intersectional forms? From which epistemological assumptions do these forms emerge, and what binaries do they create? Can these forms be repurposed as deconstructive forces? This encounter between analysis and ethnography provides novel insights into such pertinent disciplinary questions.

1E. Thursday, October 19, 8:00am - 10:00am

Academizing Iranian Music: Academic Authority and Musical Creativity

Chair: Mark Kligman, UCLA

Beginning with a brief overview of the history of the academic music education in Iran, the first paper is focused on the introduction and the impact of musicology and ethnomusicology in Iran. How, and in what ways, did Western academia, particularly the fields of musicology and ethnomusicology, has contributed to extending and complicating the knowledge and practice of music in Iran? The first paper tries to unfold how the colonial practices continued in the postcolonial time and how Iranian musicians and scholars mimicked those practices. The second paper explores the academic approach that Morteza Hannaneh, an Iranian composer with Western music education, employed to teach Persian music to his audiences on Iran's national TV. It argues that the methods of pedagogy employed in traditional Persian music education were vastly different from those of the 20th-century Persian musicians, and it was influenced by the academic approaches of the West. The third paper investigates the effect of academic authority and the semiotics of 'innovation' in the context of Persian classical music. Iranian santur became a highly popular instrument of Persian classical music at the end of the twentieth century largely due to the contribution of Faramarz Payvar, Parviz Meshkatian, and Ardavan Kamkar. However, in the post-revolutionary period, it was Majid Kiani, an ultra-conservative who became the santur instructor at the University of Tehran. Thus, this panel attempts to show how academizing music influenced and contributed to the creation of the currently established "classical" music of Iran.

Neocolonialism and Self-Colonialism: Ethnomusicology and Music Studies in Iran

Mohsen Mohammadi, UCLA

Music performance in Iran was an oral hereditary profession mainly occupied by illiterate practitioners from the less respected class of people, including ethnic and religious minorities. The first public program for teaching music was established in Tehran in the 19th century for the sole purpose of training musicians for military bands in European style, and thus, it was solely based on European music. Subsequently, higher education in music was established in the 1960s when Hormoz Farhat, an Iranian ethnomusicologist and composer from UCLA, moved back to Tehran to direct that program. A year after the 1979 revolution, the program was suspended by the Iranian Cultural Revolution, but after a few years, it resumed activities with a new curriculum. In this paper, I introduce the two programs, before and after the revolution, and explore the impact of the academic field of ethnomusicology on the knowledge and practice of Iranian music using primary sources in Persian and my observations while studying music at the University of Tehran. How was ethnomusicology received in Iran before and after the revolution? How, and in what ways, did Western academia, particularly the field of ethnomusicology, contribute to extending and advancing the knowledge and practice of music in Iranian society? How did it affect issues and debates about Iranian music? I investigate the transformation and social impact of Iran's higher education, adopted from Western academia, on the knowledge and practice of Iranian music.

Fetishizing the Tradition: The Ultra-Conservative Style of Iranian Santur Playing

Mehdi Rezaia, University of Alberta

The santur became one of the most popular instruments at the end of the twentieth century (Atrai 1995) in Iran. This phenomenon was largely due to the contribution of three santur players and composers namely Faramarz Payvar (1933-2009), Parviz Meshkatian (1955-2009), and Ardavan Kamkar (b. 1968) whose innovations set new paradigms and attracted thousands of young generations. Payvar established a maktab (school of musical style) for teaching the santur and published several books becoming the most prolific santur player. Meshkatian invigorated santur playing with his vibrant and poetic style following the 1979 revolution. Kamkar extended the technical ability of the instrument further and introduced a new style of performance and composition. While these three musicians were the leading santur players they were not invited to teach at the University of Tehran. Instead, Majid Kiani (b. 1968) became the main instructor of santur who pursued traditionalist perspectives toward teaching and practice of music. This paper elucidates how Kiani's position at the University and other governmental institutions enabled him to implement his viewpoints. I explore the relationship between conservative perspectives in music and the conservative cultural policies of the Islamic regime (Katouzian & Shahidi 2008). As conservatives—in politics as well as in art—intend to disfavoured innovation, and Kiani's traditional viewpoints paralleled with traditional doctrine of the state, I investigate the semiotics of 'innovation' in this context and how it connotes defiance (Khosravi 2008) against the status quo and how the contemporary generation have reconciled the tradition and innovation.

Morteza Hannaneh: An Academic Authority in Persian Music

Behzad Namazi, Ohio University

Morteza Hannaneh is an influential figure in the history of Persian music. Having undergone a formal academic training in Composition in Iran (at the Tehran Conservatory of Music) and in Italy, Hannaneh is one of the most prominent Western-influenced orchestral composers of Iran. His musical idiom is influenced by his aggregate compositional training, rendering a unique blend of Western art music and Persian traditional music. His orchestral compositions subtly draw upon harmonic structures of Western tonality, while being melodically rooted in Persian modality. In the early 1970's, the official music ensemble of the National Television of Iran broadcasted an educational program on Persian music, hosted and taught by Hannaneh, and which featured three renowned guest musicians, namely Jalil Shahnaz (tar), Ali-Asghar Bahari (kamancheh), and Hossein Ghavami (vocals). This paper explores the academic approach which Hannaneh employed in the program, in order to teach Persian music to his audiences. Furthermore, the notion of academic authority is explored in regard to the relationship between Hannaneh and the renowned master musicians aforementioned. I argue that the pedagogical methods employed by Hannaneh in the TV program demonstrate the skewed nature of authority between the academic realm and the traditional realm of Persian music performance.

1F. Thursday, October 19, 8:00am - 10:00am

Self-Curating and Self-Fashioning

Chair: Susan Asai, Northeastern University

“East Asia-Latin America” as Performance: The Transoceanic Circulations of the Bandoneón, 1930s-1940s

Yuiko Asaba, SOAS University of London

The bandoneón has been considered the “star” instrument of Argentine tango since the early twentieth century. An instrument of the concertina family, the sounds and the performance mechanism of the instrument have become central in shaping the aesthetics of tango and the iconic image of Argentina itself. This key instrument of tango, the bandoneón, reached China in the early twentieth century through various transoceanic routes, brought in by travelling musicians of diverse national backgrounds and through importation. Performed during the 1930s-1940s at the modern Chinese dance halls, it was at these venues in the cosmopolitan cities of Japan-occupied China that many Japanese tango musicians encountered and learnt to play the bandoneón for the first time. The China-Japan tango nexus, thus, brought one of the first exposures of the bandoneón in Japan, as returnee Japanese tango musicians brought home not only the instrument but the knowledge of performing Argentine tango from China, becoming critical figures in cultivating Japan’s sonic imaginations surrounding the distant continent: “Latin America”.

Through the lens of colonial modernity, migration, circulations of commodity and personal narratives, this paper seeks to go beyond the sonic and visual representations of the much-debated political notion of “continents” in Japan at this time, to reveal the ways in which human interactions through a musical instrument became a central motivating factor behind the Japanese migration to some of the Latin American countries at this time.

Self-curating Ethnic Minorities on China’s Digital Social Media Platforms

Lijuan Qian, University College Cork, Ireland

In contemporary China, many musicians from socially marginalized groups are not well-equipped to sustain and transmit their cultural traditions under the impact of rapid social and economic transformations to their environment, life patterns and systems of belief. Rising global digitalization increases the risks of the disappearance of these indigenous music as it allows dominant cultures to expand their influence into these populations. Yet the new ubiquity of these digital means also allows them to be taken up as tools in support of music sustainability. The popularity of digital social media platforms in China, such as Tiktok (*Douyin*) and Kwai (*Kuaishou*), and WeChat, have allowed many musicians and their audiences to directly connect with each other. The cultural bearers, even those from ethnic minority groups in very remote villages, now publicize and manage their traditional music through these publically accessible digital domains. I aim to reveal how this newly emerged bottom-up power is taking up the audience market previously dominated by those state sponsored Intangible Cultural Heritage schemes, via a carefully selected case of the efforts of several community members from a Yi

ethnic minority village in Yunnan, China, with whom I have collaborated on the ground for several years.

The Working-Class Vaquero: How Techno-Banda Performs Machismo Through Attire and Albures.

Jessica Perez-Gutierrez, Columbia University,

Mexican Tecnobandas perform the “working-class macho” identity through their attire. I argue this in conversation with Patrizia Calefato’s claim that “the ‘clothed body’ is a semiotic category which epitomizes the ways in which the subject establishes its being in the world through the style of its appearance” (Calefato: 2004, 85). The typical tecnobanda uniform includes: a *tejana* (cowboy hat), fringe jacket, chaps, and boots—in other words, everything a *vaquero* (cowboy) would wear would wear to work. The uniform’s association with labor is partly why the cowboy has become a *perceived* emblematic representation of the working-class man. Janice Miller (2011) argues that fashion and language coalesce in music, especially in how fashion is able to embody musical genres. However, her focus on language is more about the representation of fashion in song lyrics (e.g., naming fashion brands), whereas this paper focuses on how the aspects of language in music, in tandem with an ensemble’s attire, perform the working-class macho identity. A big part of being “macho,” or “pelado,” as José Limon refers to them, is *pelado* humor—comprised of *albures*, or “jokes, malicious misunderstandings, and double meanings,” (my translation, Mejia Prieto: 1985, 9) and demeaning jokes, or “verbal aggression aimed at another when he is most vulnerable.” (Spielberg qtd in Limon: 1989, 475). Tecnobandas often employ *albures* or puns in their lyrics. Which, in combination with their chosen *vaquero* attire, solidify their position as “working-class men,” despite the fact that their labor is not what the costume is designed for.

The Soundscape of Austrian Nationalism: Politics, Music, and Theatrical Performance in Karoline Pichler’s Salon

Emily Rebecca Eubanks, Florida State University

On Friday, 23 December 1814, the writer and musician Karoline Pichler (1769–1842) defied the Austrian governmental censor by hosting a performance of her historical drama *Ferdinand II* in her salon in the Viennese suburb of Alservorstadt. Chancellor Clemens von Metternich and other political leaders feared that the play’s promotion of a distinctly Austrian national identity would challenge ongoing efforts to unite Bohemians, Slovaks, Hungarians, and the many other cultural and ethnic groups within the Habsburg empire. Attendees of Pichler’s salon performance included European political representatives who had traveled to Austria’s capital to attend the Congress of Vienna (1814–1815), a series of diplomatic meetings to reestablish European geopolitical order in the aftermath of late eighteenth-century revolutions in America, France, and Haiti, and the Napoleonic Wars (1801–1815).

In this paper, I explore how the soundscape of Pichler’s salon performance of *Ferdinand II*, including organ music, church bells, folk songs, and the *Wienerisch* dialect, enhanced her promotion of Austrian nationalism and, thereby, the subversive nature of this performance in the

context of Habsburg-controlled Vienna. Pichler's conception of Austrian national identity, largely shaped by Johann Gottfried Herder's writings (Herder 1784, 1791; Bohlman 2017), reflected broader nineteenth-century efforts to reconstruct history and cultural practices in the German-speaking world. Surviving correspondence at the Wienbibliothek im Rathaus reveals that Pichler attributed metaphorical power to sound in the reconstruction of German history, as seen in *Ferdinand II*, offering insight into the role music and sound played in the formation of national identities in early nineteenth-century Austria.

1G. Thursday, October 19, 8:00am - 10:00am
Protest Music and the Central American Conflicts of the 1980s

Chair: Fernando Rios, University of Maryland

The 1980s represents a key conjuncture in the history of Central America, as much of the region experienced violent conflicts between right wing and leftist forces, with the former backed by US officials as part of the Reagan administration's "war against communism." Through a diversity of genres, numerous Central American musicians voiced their opposition to the brutality that US-supported local right-wing forces were inflicting on the citizenry in this tumultuous decade. Yet despite the considerable amount of Central American protest music composed in the 1980s, along with less politically-militant forms of Central American music that nonetheless acquired leftist associations (such as local rock music), music scholars have devoted little attention to this repertoire and its interpreters (the main exceptions being the music and trajectory of Nicaragua's Carlos Mejía Godoy, and politically-themed *salsa* of Rubén Blades). This panel addresses this lacunae, with presentations that examine the revolutionary songs that El Salvador's Norberto "Don Tito" Amaya wrote while living in refugee camps in Honduras (Paper 1), the semiotically ambiguous folkloric repertoire that US-based Salvadoran band Izalco strategically developed to further its political objectives in Washington, D.C. (Paper 2), the unexpected role that the Guatemalan state played in the rise of Alux Nahual and other rock bands whose music was embraced by those critical of the Guatemalan government (Paper 3), and how the well-known *salsa consciente* (conscious salsa) that Rubén Blades recorded in the 1980s formed part of the often-overlooked long history of anti-US protest music in Panama (Paper 4).

Faith, Trauma, Resistance, and Resilience in the Revolutionary Songs of Civil War El Salvador

Emily Abrams Ansari, Western University

During El Salvador's civil war (1980-92), *campesinas* and *campesinos* (subsistence farmers) articulated their experience of the conflict in a folk music genre known as revolutionary song. In this paper I examine the music of one singer-songwriter from this tradition, Norberto "Don Tito" Amaya, who became well-known to Salvadorans in the Honduran refugee camps where he resided and performed during the war. These songs gave the refugees a space to process and protest what had happened to them, while simultaneously serving as first-hand documentation of their experiences for outsiders. Although protest music, the music of refugees, and music that examines traumatic memories are common ethno/musicological research topics, El Salvador's revolutionary songs have received little scholarly attention. Considering them closely not only

permits a fuller understanding of this conflict and its musical expression; it also demands new mechanisms for analyzing wartime music. This paper uses interviews with Don Tito, historical memory workshops with former refugees, and close analysis of his songs to interrogate the diverse social functions of this music. I argue that Don Tito's songs served the campesinos/as' psychological and political needs in tandem, bolstering their traumatic resilience while simultaneously inspiring and promoting political action. Latin American religious, psychological, and education theories are employed here to interrogate this interaction, which is common but insufficiently theorized in the music of oppressed populations. Ultimately, I draw attention to the limits of well-known individualist trauma theories of the Global North for scholarly examination of collectively-oriented wartime protest music.

Progressive Nationalism? Salvadoran Musical Activism and the US-Central America Solidarity Movement in Washington, D.C.

Fernando Rios, University of Maryland

The US-Central America Solidarity Movement (1981-1992), which mobilized over 100,000 US citizens and residents, represents one of the most significant social justice movements that took shape in the US in the Reagan years. Grassroots artistic scenes aligned with the movement developed in various locales, especially Washington, D.C., and Los Angeles. Leftist Salvadoran musicians formed the cornerstone of movement-affiliated musical activities in both sites. Drawing from interviews with Salvadoran-American musicians, this paper examines the folklorization practices of the Salvadoran-led ensemble that most participated in Solidarity events in Washington, D.C., Izalco. Founded by refugees of the Salvadoran Civil War, Izalco differed considerably from other US-based Salvadoran protest music groups of this period, most notably in its repertoire, which gave pride of place to folkloric songs associated with Salvadoran nationalism, above all the canonic compositions of Pancho Lara (e.g., "El Carbonero"). Salvadoran protest music acts tended to regard nationalist folkloric music as incompatible with the progressive internationalist ethos of the Salvadoran left. As this paper reveals, Izalco interpreted nationalist-associated songs out of necessity, as much of the Salvadoran population in Washington, D.C. held conservative or nonpartisan political views, which led Izalco to creatively repurpose nationalist repertoire to serve the cause of the Solidarity movement. Besides shedding light on Izalco's unorthodox musical strategy and its reception, this presentation contributes to scholarship that explores the cultural dimensions of the movement, particularly the seldom-acknowledged role that Central American musicians enacted in building support for its mission.

Music of Rebellion? The Politics of Rock in the Guatemalan Civil War

Andres Amado, The University of Texas, Rio Grande Valley

After the Guatemalan rock band Alux Nahual attained national and international recognition in the 1980s, local scenes for rock music dramatically expanded. Journalists, musicians, and audiences following the genre attribute this expansion to the boldness of brave musicians and audiences who defied the political right and left to pave the way for greater freedom of musical expression. While political repression of rock music did occur during the Guatemalan Civil War (1960-1996), little attention has been given to the ways in which governmental intervention

contributed to the growth of local rock scenes and their inclusion in national discourse. To nuance the view of rock music as necessarily subversive, this paper analyzes three interventions by the Guatemalan government and their effects on rock music. First, I discuss a law passed in 1970 regarding the broadcasting of “national music” in radio and television stations and its likely effect on local rock scenes in that decade. I then discuss the success of Alux Nahual in relation to the social status of its band members and the uneven playing field in which they flourished. Lastly, I look at the efforts of the democratically elected party Democracia Cristiana (1986-1991), and in particular the First Lady, Raquel Blandón de Cerezo, to include rock music in national discourse through concerts aimed at promoting peace. Considering this historical context, I suggest that the history of Guatemalan rock traces the country’s progressive assimilation into Neoliberalism.

“Panamá no se doblega”: Rubén Blades and a History of Anti-U.S. Panamanian Songs

Leanny Muñoz, University of California, Davis

In 1976, Ronald Reagan uttered, “We bought it, we paid for it, we built it, and we intend to keep it,” in opposition to the idea of returning the Panama Canal to Panama. Conflict and tension mark the history of U.S.-Panama relations since 1903. This tension is a common theme in the history of Panamanian music. Don Michael Randel, Brittmarie Janson Perez, Angel G. Quintero-Rivera, and Roberto Márquez have published on salsa, politics, and immigration, where well-known Panamanian salsa artist Rubén Blades and his music often make an appearance. However, Blades is just one of many Panamanian artists who have used their music to critique the United States. This paper positions Blades within a long history of Panamanian musical resistance to the U.S. presence in Panama. In the 1930s, musicians recorded anti-U.S. *tamboritos* such as “Coge el Panderero” and “La Mariná.” Thirty years later, poet Carlos Francisco Chang Marín wrote *décimas* such as “Tío caimán” and “¡Qué se vayan del canal!” that directly opposed U.S. occupation in Panama. Similarly, many of Blades’ songs, especially those released in the 1980s, addressed issues of inequality and the looming presence of the U.S. in Latin America. In songs like “Tiburón” and “Decisiones,” Blades critiqued U.S. foreign policy and its impact on the people of Latin America. Despite differences in style and genre, these songs are united by a common theme of resistance against U.S. domination and the fight for Panamanian autonomy.

1H. Thursday, October 19, 8:00am - 10:00am

Revitalizing, Reclaiming, and Preserving Language

Chair: Davindar Singh, Harvard University

Recording the First Songs in Wamin, an Aboriginal Language of Queensland

Markos Koumoulas, University of Sydney

In the late nineteenth century, as a result of colonial settlement, the Indigenous Ewamian People, also known as Wamin, were dispossessed of their land, with the majority of people being forcibly relocated to Christian missions across southern and northern Queensland, Australia (Hudson 2017). Native Title recipients in 2013, Ewamian Country is located in Far North

Queensland's Gulf of Carpentaria savannah lands, including the townships of Georgetown, Forsayth, Einasleigh, and Mount Surprise (Wegner 1990). As a consequence of their forced displacement, there are no speakers of the Wamin language today, nor are there any recordings of the language, spoken or sung (Hudson 2022; Brim 2023). In collaboration with local linguists, recent language initiatives by the Ewamian Aboriginal Corporation have recovered roughly 125 Wamin words from early sources (Nancarrow 2017; Sutton 1973; Tindale 1938). Subsequently, Ewamian Elder and world-renowned didjeridu player, David Bindi Hudson, has been driven to rekindle his language and connection to Country through the creation of musical educational resources available for all Ewamian People to use in reawakening the Wamin language. In December 2022, newly written 'traditional' music in the Wamin language, using voice, didjeridu, clapsticks, and boomerangs, was recorded for the first time in Ewamian People's history. Through audio and video examples, music and language analysis, and personal testimonies of Ewamian People, this paper will showcase the process and reaction to what is possibly one of the first projects in Australia to write new songs in the 'classical' Aboriginal genre for a sleeping language with such little vocabulary.

Hñähñu Language Revitalization through Indigenous Mexican Hip Hop: Building Towards an Indigenous Hip Hop Futurism

Jonah Francese, University of Chicago

This presentation demonstrates how language revitalization through Indigenous Mexican hip hop can continue to Indigenize decolonial pedagogical spaces, help strengthen Black/Indigenous solidarity, and aid in building the infrastructures for Indigenous futures. Centering my abuelita's language of Hñähñu, I place my own journey of reclamation in this context. As an endangered Indigenous Mexican language with just over 200,000 speakers left, Hñähñu language revitalization is critical. First, I assert that using and transmitting Indigenous languages through hip hop can challenge Eurocentric pedagogy by engaging in decolonial and public pedagogies. Drawing on Jennifer Wemigwans' theorization around 'digital bundles,' I define Indigenous YouTube videos as a distinctly Indigenous space to disseminate knowledge. Then, I argue that Indigenous language use in hip hop strengthens Black/Indigenous solidarity by engaging T. Roberts' discussion on modes of appropriation and Beverley Diamond's 'Alliance Studies.' Focusing on the commonalities between oral traditions, Indigenous language hip hop uses technology and citational practices to mediate between tradition and modernity. Finally, I contend hip hop language revitalization builds the infrastructure for Indigenous futures. Expanding on Indigenous modernity scholarship, I propose an Indigenous hip hop futurism that might allow us to think of other Indigenous issues, not just the need for language revitalization, through the lens of hip hop.

“These Songs Will Save Our Language”: Recording Practices in Kiowa Language and Music Reclamation

Maxwell Hiroshi Yamane, University of Oklahoma

In recent decades, many Indigenous communities are actively reclaiming their languages and other forms of cultural practice as a result of the enduring forces of settler colonialism. While Indigenous communities commonly use music in their language efforts, scholars in ethnomusicology, (socio)linguistics, and Native American Indigenous studies, have often overlooked the dynamic processes that music plays in revitalizing language. Additionally, little attention has been given to the role(s) of recording in these contexts. This paper examines the approaches that the Kiowa Language and Culture Revitalization Program (KLCRP), a community-based language institution, took in using historic and current recordings of Kiowa Elder speakers and singers for the purposes of reclaiming the Kiowa language. Deriving from my own participatory action research with KLCRP, I describe how both Elders and language learners developed their own recording practices to teach language, language about music, and language in music through Kiowa ways of knowing, doing, and being. Given the dearth of ethnomusicological literature on recording practices in relation to language reclamation and music, a larger goal of this paper is to encourage interdisciplinary discourses between music, language, and Native American Indigenous studies to apply scholarship to directly benefit Indigenous language reclamation efforts.

“Loss mer Singe!”: Karneval Lieder as Linguistic Preservation in Cologne, Germany

Rhianna Victoria Nissen, University of Michigan, Ann Arbor

In Cologne, there is no word more important than *Kölsch*. *Kölsch* has three meanings: “Colognian,” the local beer, and the local language, spoken only within city limits. In the twenty-first century, as languages the world over are disappearing, *Kölsch* is still spoken fluently by 25% of the city’s population. The *Lieder* (songs) sung during the city’s “fifth season” of *Karneval* have proven an invaluable tool in the language’s survival. *Karneval Lieder* in *Kölsch* by local household-names *Bläck Fööss* and Willi Ostermann span genres and centuries, and *mitsingen* (singing along) is fundamental to their practice. The songs are an integral part of not only *Karneval*, but of *Kölsch* life year-round, sung at pubs, festivals, and 1. FC Köln soccer matches. Music has long been understood as an important tool in language learning. Peter MacIntyre et al. argue that music in a local dialect can inspire an interest in connecting with heritage through language study, while countless psychological studies demonstrate the significance of pitch and rhythm in aiding linguistic memory. *Karneval* songs combine these benefits in a rich web of local significance. For the two centuries of its celebration, *Karneval* in Cologne has been an explicit articulation of *Kölsch* pride that draws on the long tradition of group singing in Germanic cultures as a means of deliberate identity construction and placemaking. Through fieldwork conducted in Cologne and at *Karneval*, it becomes clear that the *Karneval Lieder* are a vital tool for the preservation of *Kölsch* in an age of linguistic mass-extinction.

11. Thursday, October 19, 08:00 AM - 10:00 AM

Sacred and Devotional Practices

Chair: Bertie Kibreah, University of South Florida

Debate on the Dais: Shrine Performance and Discursive Devotion in Bangladesh

Bertie Kibreah, University of South Florida

What does it mean for a stylized and shrine-based debate to be a devotional performance? Echoing recent works on contemporary Sufisms that highlight the intersectionality of communities, repertoires, and narratives, Bangladesh's *bicār gān* ("songs of rumination") is an extemporized wellspring for articulating concurrent devotional subjectivities. In this performance, a network of Sufi interlocutors engage in an aggregative musicality that combines versified, saintly, and polemical elements into a staged discourse on loss, alterity, and sometimes absurdism. Drawing attention to interlocking tropes in ritual theory, migration studies, and the anthropology of media, this discursive devotionalism can be understood as a profoundly generative negotiation of space through converging pilgrimage routes, shrine committees, itinerant programming, stylized listening practices, and a popular folk music revival. Ultimately, *bicār gān* reifies a performance of devotion that is meandering, contingent, and suppositional, and is also informed by past and present border negotiations, inter-religious pieties, a transglobal citizenry, and Sufi media—within, between, and beyond Bengals.

Praise Songs and the "Making New" of Pure Land Buddhism

Duncan William Reehl, Boston University

This paper investigates praise songs (*bukkyō sankā*) as a site for the "'making new'" (*atarashiku suru*) of Pure Land Buddhism in Japan. Since the 1880s, which included events such as the first Buddhist Song Assembly in Tokyo, 1889, Pure Land leaders turned to Western music as a technology for religious education in a rapidly changing society. Praise songs continue to constitute sites for updating Buddhism today, as priest-musicians such as Revs. Asakura Gyōsen (creator of the 'Techno Ceremony') and Konno Saeko (of indie-rock group 'the Namanderz') re-arrange these songs in attempts to make them more 'agreeable' and 'resonant' with younger generations estranged from Buddhism.

Based on a year of ethnographic fieldwork based at a Pure Land temple in rural Kumamoto, this paper draws on interviews with musical directors, parishioners, and reformers. It discusses transnational networks of power, people, musical culture and technology undergirding the emergence of praise songs in the late 19th- and early-20th centuries in Japan, as well as religious communities of immigrants and converts in Hawai'i and California. Based on this background, it argues that pop-culture inspired arrangements are not 'surprising' deviations from tradition--as they are sometimes perceived by ecclesiastics and lay-people, Japanese and non-Japanese alike--but rather part of a long history of using music as a tool to keep Buddhism current in Japan.

This paper addresses gaps regarding praise songs in anglophone ethnomusicological literature on Japanese Buddhism. Additionally, it contributes to research on sound, aesthetic authenticity, hybridity, and identity (e.g. Kidula 2013; Whitla 2020).

Chanting Chenrezig: Buddhism, Sound and Healing Online During the Pandemic

Justin Patch, Vassar College

Chenrezig, also known as Avalokiteshvara, is the Bodhisattva of compassion in Tibetan Buddhism. Chanting Chenrezig, a recitation of specific mantras and prayers, is common in Vajrayana Buddhism. At Palpung Thubten Choling (PTC), a small Vajrayana monastery in the New York's Hudson Valley, chanting Chenrezig is a weekly practice. During the COVID-19 pandemic, PTC closed to the public and moved programming, like book study and meditation class, online. The practice of Chenrezig was done on two evenings. On Wednesdays, PTC did a Chenrezig practice, where two nuns slowly walked parishioners through chanting the text in Tibetan, giving them English translations and explaining the theology of the text. The following evening, the monks chanted Chenrezig, which anyone was free to observe and to participate in from home. The practice of chanting at home and observing the monks practicing was framed in terms related to the pervasive isolation and fear felt by many during the uncertainty of COVID, but was also relayed in terms of merit, which is amplified by collective practice.

Through ethnography and cultural analysis, this presentation examines the adaptation of Buddhist theology and practice to the digital age, and the role of sound – both listening and participation – to the experience of meditation, healing and community building during the pandemic. The presentation will end with a meditation on hybrid ethnography, as more researchers are using digital communication and livestream as modes of participation, education and observation.

Beompae Evolving: The Contemporary Practice of Ancient Religious Tradition

Ijung Kim, University of British Columbia

Beompae, or Korean Buddhist chant, is one of the oldest Korean vocal traditions used in specific rituals conducted by *beompae* priests who dedicate their lives to learning and preserving the art form. Since its introduction from China along with Buddhism around the 4th century, *beompae* has been syncretized with various local elements, creating a unique amalgamation of Korean traditions while maintaining the fundamental values of Mahayana Buddhism. Today, the *beompae* tradition is faced with inevitable difficulties in the contemporary society, which is the fate of most traditional practices in Korea. Additionally, there are further challenges within the Buddhist community related to the political issues stemming from modern history. Despite these difficulties, the *beompae* tradition has established a firm ground in Korean Buddhism and continues to serve its followers. This paper examines the current practice and future directions of *beompae* in the context of contemporary Korean society. With the evidence I collected through attending the *beompae* transmission school and conducting interviews with master priests and young apprentices, I aim to show that *beompae* is undergoing a significant transition, which is essential to its sustainability and future development. The official recognition of its artistic and cultural significance propelled the systematization of its transmission and the

solidarity within the Buddhist community. Furthermore, the steady demand for the ritual has contributed to garnering public awareness and academic interest. I will also touch upon the nascent attempts by younger priests to experiment with its form beyond strict ritual use.

1J. October 19, 08:00 AM - 10:00 AM

Improvisations, Interactions, and Sometimes Imitations

Chair: Andrew Connell, James Madison University

The Risk of Unknowing: Building Intercultural Musical Pathways through Improvisation

Jing Xia, Independent Scholar

As products of the globalization spirit that animated the turn of the millennium, many professional Chinese instrumentalists immigrated to North America to pursue new career possibilities. While they explored ways to situate themselves as musicians on the new land, improvisation, as an inclusive musical practice, caught their eyes. Many believed that improvisation is a stepping stone to the dynamic multicultural music world, and their new journey on intercultural improvisation reflects the complex power dynamics in various music scenes. As Georgina Born (2017) claims, “the lineages of [freely] improvised music of the late twentieth century often manifested a heightened reflexivity about the socialities engendered by performance” (40). How can improvisation facilitate intercultural understanding and help immigrant Chinese musicians develop their musical careers in North America? Drawing on my seven-year experience as a zheng artist in Canada and fieldwork in several cities in Canada and the U.S. (2019), this paper explores the various intercultural musical pathways that Chinese instrumentalists have built through improvisation. Learning and practicing different forms of improvisation, Chinese instrumentalists have opened themselves to new sociocultural environments and expanded their musical palettes in North America. In many cases, improvisation has served as a “location” (Lewis 2004), where they can navigate internal and external conflicts that have emerged along their diasporic musical journey.

‘Han People Write, We Make Songs.’ Miao Sung Improvisation Skills in the Modern World

Mofang Yuan, University of New South Wales, Sydney, Australia

This paper focuses on an unusual feature of the rich and ancient oral culture of the Miao people of southern China. Historical stories, traditions and living experiences are carried forward in songs featuring textual improvisation, in singing contests that aim to demonstrate knowledge and textual improvisational skills. I investigate the extent to which the sung improvisation traditions documented by earlier researchers and described by the Miao are being maintained, and what may be changing in the village wedding celebrations as a result of developments within the Miao society generally. In doing so, I examine a singing contest between song-masters at a wedding ceremony in Zaogang village in Fenghuang County, describing what is taking place: song types, melody types, singing conventions, improvisation, and the singing contest itself. Although the tradition of applying improvisation skills is still alive in the Miao community, the interest of the

wedding guests, especially the younger generation, is declining rapidly. My argument is that with the decline of interest and the number of participants, both contestants and audience, the rich Miao sung improvisation skill is facing a transition point. As a result, the cultural knowledge embedded in the process of the sung improvisation skills might be in danger.

A Musical Conversation: Musical Interaction in Flamenco Jazz

Nick Payne, The University of Texas at Dallas

In recent history, an abundance of scholarly discourse has emerged on the subject of jazz improvisation. There has, however, been little scholarly debate discussing the concept of musical interaction in the context of jazz and its sub-genres, such as flamenco jazz. In the 1960s, Spanish musicians such as the guitarist Paco De Lucía and saxophonist Pedro Iturralde pioneered the genre of flamenco jazz by combining elements of American jazz with Spanish flamenco and other styles of music such as tango and rhumba. In this paper, I build on the research published by Ingrid Monson and Paul Berliner on the study of musical interaction in the jazz idiom and build on their scholarship by examining how American and Spanish flamenco jazz musicians perceive the conversational aspect of improvisation. I also explore the concept of musical interaction in notable contemporary flamenco jazz recordings by musicians such as Jorge Pardo, Chick Corea, and Chano Dominguez and investigate how these musicians interact with each other during performance through their melodic ideas, use of harmonic substitutions, and rhythmic inventiveness. Furthermore, I seek to gain a deeper understanding of the importance of musical interaction in music-making by considering how American and Spanish musicians associated with the flamenco jazz genre perceive improvisation and utilize it in their performance practices. I argue that musical interaction functions as a pivotal component of the flamenco jazz genre and is used as an extension and platform for human communication.

“Band of Beggars and Thieves”: Imitation, Recognition, and Creative Ownership in Heavy Metal Guitar Solos

Stephen S. Hudson, Occidental College

The rock wisdom “if you make it your own, it’s yours” has inspired famously problematic racial appropriation, but also paradoxes of authorship. When Kirk Hammett replaced Dave Mustaine as Metallica’s lead guitarist and copied the openings and offramps of Mustaine’s solos, Mustaine claimed that Hammett ripped him off; Hammett countered, “90% of the guitar solos [...] were all my licks. In this paper, I propose a theory of musical ontology for heavy metal guitar solos based on imitation and recognition that encompasses both Hammett and Mustaine’s perspectives. By analyzing recordings and musicians’ discourse, I argue that emic understandings of ontology and originality in metal guitar culture are radically listener-centered, plural, and subjective, especially when compared with classical musicology’s text-oriented work concepts (Goehr 1992) and American judicial-corporate regimes of intellectual property (Osborne 2023).

Some metal musicians report that imitations are their moments of greatest originality. I explain how this seeming paradox is possible through cognitive science; Gentner (1987) and others demonstrate how alignable similarities heighten perceptions of difference and enable inferential

learning. Given that metal musicians hear guitar solos as both original compositions and as patchwork palimpsests that trope previous generations of virtuosos (Walser 1993), ownership of guitar solos is thus always partly collective. This problematizes metal historiography, which neglects the extensive contributions of Black musicians, whose licks continue to be replayed today. Despite claiming to “leaves the blues behind” (Christe 2003), metal musicians have always continued to invoke earlier rock and blues to distinguish their own original styles.

1K. Thursday, October 19, 08:00 AM - 10:00 AM

The Continuing Relevance of Traditional and Vernacular Music

Chair: Jittapim Yamprai, University of Wisconsin-Green Bay

Colonization, Stigmatization and Disappearance: The Noons (Senegal) and the Will to Exist through *mbilim*

Anthony Grégoire, Université Laval

This paper is about the fight led by the Noons, a group in the Thiès region of Senegal who asserts its identity through its traditional musical practice called *mbilim*. Considered as the first inhabitants of their territory by some researchers, even the natives of the Senegal for others, the Noons do not however appear in the official history of the country. With very little documentation of the group other than its single divergent existence in colonial history within the French military encounter, the Noons are nowadays stigmatized and considered being the enemy of all Senegalese people because of their historical resistance against colonization, including fierce opposition to colonial trade on their territory. Today, the community is mobilizing for the revaluation of the *mbilim* but in its updating among young generations by the creation of new modern musical repertoires that are at the same time considered traditional. In order to better understand the Noons’ current motivations for their adhesion to different “substitution communities” (Thompson, 2017), the socio-historical context of the disappearance of the Noons will be presented. Then, the field and the methodology used according to Mantle Hood’s bi-musicality (1960) and the recording process of a musical album will be discussed. Finally, it will be demonstrated that the study of the *mbilim* allows us to follow the will of the Noons through time to take a special place in the socio-political space of the country in a movement of adhesion to a majority group while putting forward their socio-historical singularity.

Listening beyond the Popular: Music and Vernacular Cosmopolitanism in Post Post-war Angola

Nina Baratti, Harvard University

Ever since Karin Barber's groundbreaking article "'Popular Arts in Africa'" (1987), popular music forms have often been invoked as a privileged site of inquiry to explore African urban life and the power relations between state and society. In contrast, so-called "'traditional music'" performed in the urban context has always been neglected as an exotic source of entertainment for foreign visitors or as a public display of "'authentic'" culture subservient to power. This has also been the case in Angola, where urban studies flourished in the postwar period following the

oil boom-induced renewal of the capital city of Luanda. My paper challenges this state of affairs by examining the musical experience of Justino Ginzamba, a returned refugee, traditional music player and musical instrument maker, who settled in the capital after the end of the civil war (2002). Tracing Ginzamba's diasporic trajectory and his daily engagement with local musical instruments, on the one hand, the paper sheds light on how traditional musical forms can be a potential site of creative resilience and citizenship-making in the African metropolis. On the other hand, it shows how their aesthetics can convey and embody a vernacular cosmopolitanism, rooted in indigenous, migrant, and rural practices, but also in constant dialogue with the surrounding world. Doing so, ultimately, the work seeks to resignify the idea of the traditional in the study of African music and bring attention back to its practitioners's narratives as equally important to understanding urban life and the phenomenon of modernity in the continent.

Music-making in Rural China: The Interplay between Tradition, Media, and Economics

Jun Feng, SOAS, University of London

Rural China has undergone rapid economic, cultural, and social transformations in recent decades, influenced by globalization, urbanization, and modernization. In this context, music-making in rural areas has also been undergoing significant changes. This paper focuses on music practices of villages in southeastern Hubei province, central China. It explores how performers in rural China adapt their music-making to the interplay between economic development, urban-rural migration, media popularization, and initiatives for sustaining traditional culture.

The tradition of hiring formerly male-dominated *Paiziluo* shawm and percussion bands for funerals, weddings, and ancestral ceremonies is still prevalent in these villages. However, as male villagers travel far for work, women are increasingly participating in local music-making, incorporating new styles of performance learned from various media sources, and generating new economic opportunities for themselves. Drawing on intensive ethnographic fieldwork, this paper analyzes musical change in ritual contexts, arguing that local performers mold their ritual performances in the form of spectacles (Debord, 1995), drawing heavily on mediatized performances of “national” culture.

These groups provide a striking aesthetic contrast with government-supported *Paiziluo* bands, whose performances provide a different kind of staged spectacle, adapted to suit the agendas of cultural heritage preservation in China. Male performers are better placed to access the economic support provided by government heritage bodies, and continue to dominate these official spectacles, maintaining a “traditional” image of this music culture which is now radically out of step with local practice.

Debord, Guy; translated by Donald Nicholson-Smith. 1995. *The society of the spectacle*. New York: Zone Books.

Endangerment of Burmese Traditional Music under the Coup d'état in Myanmar

Jittapim Yamprai, University of Wisconsin-Green Bay

Early in 2021, Myanmar fell into a political crisis that put the nation under a military regime. A long period of uprising and resistance disrupted the education system and cultural lives of people living in Myanmar. Among occupations in Myanmar, traditional Burmese musicians are facing difficulties in continuing their profession due to the economic crisis, pandemic, and social changes that impact performance opportunities. Martial law imposes curfews in the cities, making festivals and activities a challenge, including fear regarding the freedom of expression. Musicians must obtain permission to perform in public. As a result, many musicians have given up their careers and sold their instruments. The ones who continue must modify their performance to accommodate the new society. This includes reducing the number of instruments in the ensemble and shifting the function of music to gear towards wedding events rather than festivals and ceremonies, along with changing the performance venues. This research aims to examine the performance situation and the endangerment of Burmese traditional music and theatrical arts, including ceremonies, the ritual of *Nat Pwe*, and music teaching and learning during the military coup, along with musicians' strategies to sustain their traditions. Fieldwork is done through in-depth interviews with musicians and ensemble directors who are currently residing in Myanmar.

1L. Thursday, October 19, 08:00 AM - 10:00 AM Archives and Collections

Chair: Srijan Deshpande, Independent Researcher

Community-Engaged Archiving: A University/Museum/NGO Collaboration for Historic Recordings of Traditional Music from Quebec

Laura Risk, University of Toronto Scarborough,

How, what, and why we archive are ongoing concerns in ethnomusicology. This paper engages with archives not as passive storage sites but rather as dialogic spaces wherein communities may use the sounds of their past to craft both their present and future (see Ruskin 2006; Landau and Topp Fargion 2012; Nannyonga-Tamusuza and Weintraub 2012). I report on an ongoing collaboration between two Canadian universities, the Canadian Museum of History, and a provincial heritage organization to mobilize a large cache of field recordings of traditional instrumental music from Quebec. These recordings, made by folklorist Jean Trudel from 1965 to 1975, document musical life at an historic moment when younger revivalists had just begun seeking out older tradition bearers. Trudel visited nearly every geographic region in the province and documented key figures, including accordionists Philippe Bruneau and Marcel Messervier, and fiddlers Jos Bouchard and Thérèse Rioux. His collection spans the latter part of Quebec's Quiet Revolution and the subsequent rise of the separatist movement, itself closely linked to traditional music-making (Handler 1984; Berthiaume 2006). These recordings thus present an opportunity to parse sonic associations of nation and tradition (see Gelbart 2007) in a modern-day North American context. In this paper, I describe successes and challenges of our three-way

(universities/museum/NGO) collaborative working processes. I detail outputs to date, including a track-level catalogue for 253 audio and video reels (over 150 hours of recordings) and ongoing development of an open-access web portal. I also share several excerpts from the recently digitized recordings.

Weaving Time and Singing History: The Tempos and Temporalities of the Postcolonial Sound Archive in Mexico

Chris Batterman Cháirez, University of Chicago,

In 2022, Indigenous residents of the island of Janitzio in Mexico were recognized as an autonomous government by the Mexican state. Among the first orders of business was the establishment of a local historical sound archive to house recordings of *pirekua*, traditional songs in P'urhépecha-language. This paper presents a meditation on ongoing collaborative efforts with residents to establish this archive and considers what is at stake in the "postcolonial sound archive" (Madrid 2016; de la Cadena 2015; Povinelli 2011; Stoler 2010). It asks: How does one archive a history that has left no traces in the paper archives (those held by the state), but has been inscribed in material objects/instruments, memories, and bodies? How might we use the postcolonial sound archive to begin to conceptualize archives otherwise? I address these questions both empirically and theoretically: I approach the sound archive via the longstanding and ongoing archiving efforts of two *pirekua* groups on the island and suggest that these archival practices challenge the colonial logics through which embodied memories and practices are held at a distance from "history" and that sound archives provide novel ways of re-figuring temporality and relating to the past. The paper ends with an invitation to move from "repatriation" to "re-making" in our thinking about the future of sound archives. By attending to how the postcolonial sound archive demands new modes of understanding other than those parsed institutionally/juridically, I argue that we might move towards a novel ethically and politically felicitous conception of the archive.

Poets in the Living Room: Towards a Domestic Ethnomusicology

Julia Byl, University of Alberta

Poets in the Living Room is a new documentary that highlights an archive of performance--spanning forty years--recorded in the South Asian community spaces of Edmonton, Canada (72 minutes: directed, co-produced, and edited by the presenter). The archive, much of it compiled and recorded by Swiss-Canadian ethnomusicologist Regula Qureshi, is an unusual record of diaspora and community building, in real time. It includes concerts of visiting Indian prodigies, conversations between friends, and verses penned by a neighbourhood poet. The film is also an intellectual history of Qureshi herself. Although Qureshi's work is foundational, few scholars know that her musical, linguistic and cultural knowledge was largely gained in Canada, as a function of her membership within a South Asian family and community: as Qureshi states in the film, "Indian culture came with my marriage" with political scientist Saleem Qureshi. The documentary features interviews conducted by four scholars, and ranges through Qureshi's early musical education and her aesthetic discovery of South Asian expressive culture. It also profiles the intimacy gained throughout a lifetime of mutual listening practices--what I call a "domestic

ethnomusicology." In this presentation, I choose sections of the film that illustrate these legacies, while also considering the limitations of the work: any attempt to profile a community through the experience of one individual necessarily elides alternative ways that the community has of representing itself. The presentation, then, is an engagement with the joys and limitations of community archiving practices.

A Brazilian Folkloric Songbook: Elsie Houston in Paris, 1927–1929

Eduardo Sato, Virginia Tech

During her first sojourn in Paris from 1927 to 1929, Elsie Houston branded herself as a singer of Brazilian folkloric songs. “A Brazilian by race and emotions,” as she was described by the press amidst the interest in American and Black music performances, Houston sang in popular and classical concerts, recorded songs for comparative studies, and wrote texts that represented Brazil at the First International Congress of Popular Arts in 1928 and were subsequently published in *Chants populaires du Brésil* in 1931. While pursuing a career as a singer in Paris, Houston compiled an archive of songs from Brazil that produced a juxtaposed *mestiçagem* across the Atlantic for French audiences. Although all the songs have connections to Brazil, their categorization as folkloric is mainly related to French interest in ostensibly authentic folk melodies from elsewhere. Drawing on extensive archival research, and building on the work of Micol Seigel, Flávia Toni, and Adjoa Osei, I analyze the Elsie Houston’s career in Paris and her collection of songs. I argue that her repertory of songs forms part of an entangled hermeneutic process, mediating a national project to cast Brazil as modern nation through the notion of a racial melting pot, and the French taste for exoticism. Bounded within these two spaces, her singing career across genres and performance venues and her compilation of songs work as a kind of mimicry that subvert roles and identities imposed upon her: as a Black Brazilian at home and as an exotic figure abroad.

2A. Thursday, October 19, 10:45 AM - 12:15 PM

Negotiating Identity, Genre, and Representation in Contemporary Country Music

Chair: Nancy P. Riley, Belmont University

In this panel, the authors address issues within 21st-century country music culture in the United States and Canada, using methods of ethnographic fieldwork, digital media ethnography, and radio demographic data analysis to question established narratives of identity and representation in country music. In a contemporary climate, the agency of individual artists and/or progressive grassroots organizations is often met with resistance from mainstream industry formats and structures that serve the genre’s hegemonic status quo. While contemporary scholarship (Bishop & Watson, eds., 2022) has problematized the “Southern thesis” (Malone 1963/2018) that historically reinforces a white-male-Southern U.S.-based canon in country music, the authors use feminist and intersectional frameworks to consider how present-day industry practices still reinforce many of these historic gatekeeping models. The first author discusses Canadian Country radio and demographic representation from 2005-2022, using disparities in racial and gender airplay as a springboard for larger issues relating to the roles national regulations play in sustained inequities within the industry. These data points of systemic exclusion, especially

related to gender, genre, and industry privilege, are contextualized in the work of the second author, who uses autoethnographic exploration of Kelsea Ballerini performances to explore negotiations of country-pop genre crossover and gender positionality within country music. The final author examines these concepts through analysis of identity symbols in country music's post-2020 media response to racial injustice, demonstrating ways in which common tropes used to code authenticity in country music also bring imagined or real associations of non-neutral political alignment.

Radio Programming Practices and the Curation of Canadian Country Music Culture

Jada Watson, University of Ottawa

In December 2022, Mediabase published their Year-End radio chart of the top 50 songs played across Canadian Country stations, revealing significant racial and gender disparity on the format. Dominated by white men (at 70%), just 14% of the songs were by white women, with 8% by white male-female collaborations. For the third year, 92% of the songs were by white artists, with 8% by Black male artists and multiethnic male ensembles, and none by Indigenous artists. With 32% of the songs on the Year-End chart, Canadian artists – especially white women – appear largely within the bottom chart positions, highlighting the prominence of white American men on Canadian radio. Radio has played an integral role within country music, shaping industry culture through programming that privileges white men, disadvantages white women, and excludes BIPOC artists (Weisbard, 2017; Watson, 2022). Although discussions surrounding inequitable programming have increased in recent years, the Canadian industry has received limited attention. Program Directors in both countries subscribe to race- and gender-based programming practices, but Canadian radio is also governed by the federal Broadcasting Act, which regulates dissemination of Canadian content. Adopting an intersectional approach to data-driven analysis (D'Ignazio & Klein, 2020) of 2005-2022 Canadian country radio playlists, I consider the role that programming and federal regulations play in curating industry culture north of the 49th parallel. Combining this analysis with interviews with Canadian artists, I argue that programming practices reaffirm racialized and gendered boundaries, creating a feedback loop that eliminates opportunities for women and BIPOC artists.

Kelsea Ballerini and Country-Pop in Practice

Phoebe E. Hughes, Binghamton University (SUNY)

Through late 2021, Kelsea Ballerini was on tour opening for the Jonas Brothers. As part of her set, Ballerini showed a home-video clip of herself as a teenager listing reasons why she loves the band. Ballerini created fan kinship between herself and the audience, but also disassociated herself with specific attachment to a single musical marketing category. Ballerini, signed to Black River Entertainment, a Nashville-based country music label, capitalized on moments of musical in-between, or genre crossover throughout her set. Ballerini walked on stage to Shania Twain's "Man! I Feel Like a Woman," before performing her first song: a pop-remix of her 2017 song "Miss Me More." Ballerini is one of several female artists including Kacey Musgraves and Maren Morris who emerged in the mid-2010s in a period with limited spots for female artists, especially new ones. This led to fewer opportunities to tour. With fewer opportunities for

exposure, these artists began touring with male pop artists, developing a lucrative strategy for expanding their audiences to the mainstream music industry. Through ethnography of Ballerini's live performances in 2021 to 2022 this paper considers how she uses crossover styles as a tool for expanding and sustaining her career. This work seeks to understand how female artists like Ballerini create space for themselves and craft live performances and recordings that include expansive musical range and nuanced storytelling. By investigating the musical in-betweens of country-pop crossover I trace what it means to make music as a woman in the mainstream country industry today.

“Reckoning” with Identity Symbols in 21st Century Country Music

Holly Riley, University of Montana

From 2020-2023, country music's “reckoning” brought national media discourse to its historic and present systems of hegemony and white supremacy. Despite industry leadership's vows of a genre-wide commitment to increase diversity and inclusion, country music maintained its radio structures of racial and gender disparity, regularly leaned on denialist media narratives, and afforded top awards and record-breaking chart successes to an artist publicly captured shouting racial slurs. In response to this seemingly self-contradictory media reaction, I discuss country music's long-established identity symbols and tropes used to code authenticity and validity within the genre. I argue against the imagined neutrality of these symbols and instead suggest that contemporary political changes have strengthened their association with distinct social and political values, leading to a model in which the very act of establishing trope-based authenticity in country music implies political alignment. In this paper, I address identity narratives and symbols as perpetuated by major country music media organizations in the late 2010's and early 2020's. I focus particularly on paradoxical and reactive industry events—such as the performative spotlighting of BIPOC artists following global racial equity protests in 2020, media cycling in response to crisis, and the increasingly polarized alignments stated by highly-visible country stars—as representative of growing divides between industry, listeners, and activists. Through ethnographic inquiry in digital and social media spaces, I engage a critical reading of these symbols towards a revisiting of what it means to identify with the genre of country music from musical, media, and sociocultural perspectives.

2B. Thursday, October 19, 10:45 AM - 12:15 PM

Surviving Dreams, Living Trauma: The Invisible Barriers That Stand Between Performers and Their Success

Chair: Anna Valcour, Brandeis University

“If you want to make it, you better lose weight,” a famous cis-man violinist told her in the secluded space of a private lesson. She was barely 14, not aware that her body would not fit the standards of an orchestra musician, let alone a soloist. This secretive trope permeates Western classical music spaces, where professors are supposedly only focusing on advancing young musicians' skills, but are inadvertently establishing body norms that are toxic, traumatic, and

often unsustainable. My research centers on uncovering these (in)visible biases that shape the careers of women and gender queer instrumental performers. Through qualitative research, I explore the relationship between body image, beauty standards, and successful careers in music. Here, I aim to expose the stigmatization that women and gender queer performers continuously experience throughout their training on a psychological, physical, and spiritual level. I draw on the work of sociologists Anna Bull and Christina Scharff to discuss how body image biases are filtered through the lens of gender, class, and race, while asking which bodies represent classical music and why. Finally, I critically engage with the neoliberal framing of individuals' successes as based on the myth of meritocracy and move the blame from the performers' inability to "make it" to the systemic sexist, racist, and classist oppressions they face. This research is foremost an act of care, an attempt to deconstruct unhealthy standards within Western classical music spaces and to start creating a culture of mutual support and encouragement among musicians.

The Ideal Traumatized Body: Shaping Beauty Standards for Young Women and Gender Queer Performers

Marie Comuzzo, Brandeis University

"If you want to make it, you better lose weight," a famous cis-man violinist told her in the secluded space of a private lesson. She was barely 14, not aware that her body would not fit the standards of an orchestra musician, let alone a soloist. This secretive trope permeates Western classical music spaces, where professors are supposedly only focusing on advancing young musicians' skills, but are inadvertently establishing body norms that are toxic, traumatic, and often unsustainable. My research centers on uncovering these (in)visible biases that shape the careers of women and gender queer instrumental performers. Through qualitative research, I explore the relationship between body image, beauty standards, and successful careers in music. Here, I aim to expose the stigmatization that women and gender queer performers continuously experience throughout their training on a psychological, physical, and spiritual level. I draw on the work of sociologists Anna Bull and Christina Scharff to discuss how body image biases are filtered through the lens of gender, class, and race, while asking which bodies represent classical music and why. Finally, I critically engage with the neoliberal framing of individuals' successes as based on the myth of meritocracy and move the blame from the performers' inability to "make it" to the systemic sexist, racist, and classist oppressions they face. This research is foremost an act of care, an attempt to deconstruct unhealthy standards within Western classical music spaces and to start creating a culture of mutual support and encouragement among musicians.

The YAP Trap: Neoliberalism, Exclusionism, and the Commodification of Young Artists by American Opera Companies

Chair: Anna Valcour, Brandeis University

Masked behind velvet curtains, the feverish silence of expectant opera singers is broken by whispers of "in bocca al lupo" as disembodied voices answer "crepi" from the darkness. But are we safely 'out' of the wolf's mouth? Testimonials from young opera singers would suggest otherwise. Young Artist Programs (YAPs) are training programs designed to help prepare developing artists to navigate the world of professional opera. Because of the way they combine

professional skill-building experiences with training in contemporary virtues, YAPs are widely seen as beneficial for young singers. However, I will examine the ways in which YAPs not only financially exploit their young artists, but also train them to embrace damaging neoliberal values that frame their struggles as their own fault. I argue that the steady encroachment of capitalism, neoliberalism, and the myth of meritocracy has further institutionalized exclusionism, elitism, and discrimination by class, gender, and race within American opera houses. So, how do operatic companies financially exploit their young artists? How is neoliberal rhetoric used by young singers to (self-)justify the traumas they are forced to endure? Pivoting our musicological scholarship to address present-day circumstances and people – a scholarly practice Naomi André has dubbed “engaged musicology” – I interrogate U.S. YAPs’ application fees, pay-to-sings, and residencies that offer non-livable wages as gatekeeping tactics that perpetuate the commodification and economic exploitation of aspiring young singers as well as exploring the traumas these individuals bear in ‘pursuit of their dreams.’

Revisiting the Barre: Dancing as an Act of Bodily Reclamation

Kalie Jamieson, Brandeis University

“My relationship to my body is shaped by ballet because, after spending years in front of a mirror, I have a very dysmorphic view of my body,” the dancer of twenty-something years expressed before continuing, “But I am working to undo that in a lot of ways.” Ballet in the United States is a multi-million dollar industry, whose history is rooted in classism, racism, ableism, and cis-heteronormativity. This history persists today by informing who is allowed to dance in professional ballet companies, or rather, who is allowed to be visible on stage. The decision is often made on the basis of body type, not ability. Many ballet dancers quit due to body dysmorphia or mental health. However, some adult dancers seek to return to ballet, on their own terms. Following this demographic of dancers, I explore how returning to ballet can be an act of reclamation. My research lies at the intersection of anthropology and dance studies, considering the impacts of larger systems of biopower at play within the ballet industry and how these systems impact bodily knowledge. Here, I explore the daily process of returning to ballet – how and where dancers choose to attend class, the sartorial decisions they make in order to feel comfortable with their body, and how they navigate the tension between bodily memory and present bodily experiences. This research seeks to help foster a community of adult dancers returning to ballet, so they can begin to create an alternative trajectory for ballet’s future.

2C. Thursday, October 19, 10:45 AM - 12:15 PM

Sounding Solidarity: Can Ethnomusicology Bridge Academic and Activist Understandings of Politics?

Chair: Maria Fantinato Geo De Siqueira, Duke University

Recent interventions in ethnomusicology have pushed against the discipline’s colonial formation to create a space that is more representative of our world. Focusing on the key concepts of positionality, intersectionality, and decolonization, ethnomusicologists are demanding musically and epistemologically diverse curricula, citational practices, and research methods to

accommodate precisely defined subject positions and layered social identities. This roundtable asks how music scholars seeking political transformation might conceive of community not only along increasingly fine-grained identity lines but also as common ground. Forging coalitions that confront material structures as well as conceptual ones requires bridging academic and activist understandings of politics. This challenge rears its head at a moment when the academy is under pressure from conservatives hostile to critical inquiry and leftists concerned about the university's ongoing role in gentrification, policing, and labor exploitation. As music scholars with experience organizing, we are staging regular conversations that model coalition-building outside the purview of intellectual production that our institutions demand of us. Our experience includes fighting pipeline development with the Indigenous sovereignty and environmental justice movements in Canada; joining a community-led cultural initiative to build a unified Black political agenda across ethnolinguistic lines in a Massachusetts city; actively participating in the collective worldmaking of kids in an afterschool music program in New Orleans; and working at the nexus of the movement for free public transportation and the hardcore punk scene in Brazil. Together we propose that calls for institutional transformation in music studies are reflective of central dilemmas in contemporary political movements.

2D. Thursday, October 19, 10:45 AM - 12:15 PM

"I Believe that Children are Our Future": Music and Youth

Chair: Loneka Wilkinson Battiste, University of Tennessee

"Not Just About Playing Pan": Competing Influences in Junior Panorama and Youth Steelpan Spaces

Stephanie R. Espie, Florida State University

Since its inception in 1976, Junior Panorama, Trinidad and Tobago's youth steelband competition, has continued to grow in popularity, solidifying its prominent position within Trinidad's Carnival festivities. While the competition has been historically smaller than its senior Panorama counterpart, Junior Panorama has flourished over the past twenty years with up to 60 bands competing across three categories—primary schools, secondary schools, and under-21 community ensembles—in recent competitions. Over the years various stakeholders, including the local steelband movement, the national government, and private corporations, have taken a vested interest in the competition and the role that youth ensembles play within Trinidadian culture. At times, the aims of these stakeholders are in direct conflict with one another. In her 2019 book, Sonja Downing argues that youth ensembles “are located at the nexus of the complex web of competing political forces” (8). In this paper, I develop Downing's argument to reflect a Trinidadian context by exploring three competing forces present within the Junior Panorama competition: 1) local steelbands using the competition to establish networks of resources; 2) the Trinidadian government aspiring to build a “culturally competent citizen” through a nationalistic agenda; and 3) private corporations seeking to turn a profit. Using ethnographic analysis from fieldwork completed between 2021-2023, I argue that through these three entangled lenses, youth spaces have come to represent the complexity of Trinidadian society and power dynamics in the 21st century. In arguing so, I strengthen the call for youth music studies within Caribbean spaces and ethnomusicology at large.

Globalization without Multiculturalism?: Hearing Danishness and the World in Danish Children's Music

Kristina Nielsen, Southern Methodist University

In the 1990s the Danish Broadcasting Corporation, or Denmark's Radio (DR), embarked on a project to modernize Danish children's music. With the support of some of the largest music stars in Denmark, the *Åh Abe!* or *Oh Monkey!* series of albums transformed Danish children's music with rock instrumentation, rap interludes, and sampling. The resulting songs are both quintessentially Danish while referencing the world beyond Denmark's borders through songs about monkeys in faraway jungles, tangoing cats, and "happy little cowboys from the Texas prairie lands." In this paper, I consider how state-produced Danish children's music like *Åh Abe* navigates the boundaries of Danishness. How do emphases on integration of a growing number of non-Western immigrants occur concurrently with the exoticizing and racializing as those same non-Western peoples in children's music? To explore this question, I analyze several musical examples of DR-produced children's music, starting with *Åh Abe* up to their more recent *Minisjang* releases. These examples include musical references as far afield as an Indian sitar and Indigenous Taiwanese drinking songs that have been folded into Danish children's media. I pair this analysis with anthropological studies on Danish integration and attitudes towards cultural diversity, including Nils Holtug's observations regarding gaps between official policies and attitudes (2013). I conclude by considering the ways in which Danish children's music reveals the fraught fault lines between desires for a modernity that includes globalization and policies hostile to multiculturalism.

Juvenile Pleasures, Embodied Fights: The Pokemón Movement and Reggaetón Culture in Chile in the Early 2000s

Ana Maria Diaz, University of California, Davis

The arrival of reggaetón to Chile in the first years of the 2000s generated curiosity and suspicion. This transnational genre, with roots in dembow and reggae, spread through informal markets and was quickly adopted by urban Chilean youth. From 2006 onwards, a group of adolescents influenced by emo, Anglophone hardcore, and anime subcultures initiated an urban neo-tribe called "Pokemón." This group pursued sexual, visual, and musical expression and exploration in the aesthetic combination of Caribbean, Japanese, and local elements. The Chilean press and other local media characterized this new community as nonsensical, without a definite purpose beyond daily enjoyment. However, despite their transience and apparent irrelevance, the Pokemón influence has prevailed alongside the local reggaetón culture as an aesthetic and political inspiration in issues associated with class, sexuality, and gender.

In this paper, I propose to analyze the dynamics of Pokemón participants' dancing and listening, thereby exploring an influential subculture of Chilean youth during the first years of reggaetón's adoption in the country. Through historical ethnographic work documenting the experiences and memories of participants, I argue that the embodiment of youthful pleasure in Pokemón contexts comprised a disruptive kinesic and aural subjectivity of Chile at the turn of the millennium. In this way, the adolescent party operated as a field of creative and moral negotiation that

challenged public discourse that sought to restrict the presence of reggaetón in the country.

2E. Thursday, October 19, 10:45 AM - 12:15 PM

Refugee Studies

Chair: Heather MacLachlan, University of Dayton

Cuban or Kid? Musical Representations of Operation Pedro Pan in the Cuban American Refugee Repertoire

Elisa Glen Alfonso, University of Texas at Austin

The historical and collective memory of Operation Pedro Pan (OPP), a mass exodus of unaccompanied Cuban children that occurred during the 1960s, has been represented in myriad ways. In this paper I highlight some of these distinctions within musical representations by analyzing Rebecca Aparicio's musical *Pedro Pan!* (2014) and Leymis Bolaños Wilmott's contemporary dance piece *Cuban Project: Historias* (2022). Aparicio's musical interpretation of OPP highlights notions of childhood innocence as it intersects with forced migration, emphasizing the tribulations of childhood displacement over connection to the broader Cuban community. She connects the Pedro Pan narrative to those of other displaced children in different socio-political and cultural contexts to do so, such as children of "The Great Migration" in the US and children of migrant workers. Contrastingly, Bolaños Wilmott's work emphasizes OPP as a Cuban story, utilizing in the audio her Pedro Pan parents' voices, guaguancó, clips of Fidel Castro's speeches, and a José Martí poem. As such, her work articulates the OPP narrative primarily within the context of the Cuban-American community. Both artists are Cuban-American children of child migrants, and as such both works uniquely contribute to a distinctly Cuban-American "refugee repertoire," an embodied repertoire of culturally-contextualized narratives surrounding experiences with migration and resettlement (Bui 2016). I argue that these works in the Cuban-American refugee repertoire represent conflicts within the second generation Cuban-American collective memory of OPP- whether the story is primarily one of trauma and resilience for Cubans or for children.

Performing Citizenship: The Role of R.A.D. Music International in Refugee Integration on Lesbos, Greece

Jennifer Lynn Sherrill, University of California, Davis

Congolese asylum-seeker, Roudy Kimpioka, founded Refugee African Dance (R.A.D.) Music International in 2018 in the overcrowded Moria Refugee camp on the Greek island of Lesbos. At its inception, R.A.D.'s purpose was to encourage conflict resolution by providing a musical meeting point where asylum-seekers of multiple nationalities could come together with the common goal of creating music while facilitating conditions for positive group contact. As the number of asylum-seekers on Lesbos decreased (exacerbated by a catastrophic fire in 2020), the overall purpose of R.A.D. shifted from a focus on conflict resolution to that of refugee integration within the wider Greek society. Drawing from Alexander Betts's (2021) and Michael Clemens's (2022) work on forced migration, I argue that R.A.D.'s activities are demonstrations

of refugee human and cultural capital which benefit the host community by increasing social cohesion. Additionally, I pose that R.A.D.'s participatory music and dance activities contribute to social bonding between the refugee and host communities. Furthermore, I look at how core members of the group consider their role with R.A.D. to be a performance of good citizenship and a justification for their presence on the island. Through participatory observation, an analysis of performance schedules and set lists, and interviews with R.A.D. participants, I examine the evolving role of R.A.D. from that of a refugee meeting place, into a visible and inclusive cultural club, open to refugees, volunteers, and local Greeks alike.

The Field of Rohingya Culture: Paradox and Survival in a Refugee Camp Economy

Tomal Mahmud Hossain, University of Chicago

Alongside the Rohingya people's protracted struggles for human and civil rights, efforts to define and propagate Rohingya *rosom* (culture) have entailed a dizzying set of competing ideas and stakeholders. In Myanmar, where Rohingyas consider home, Rohingyas are still considered to be "illegal Bengalis" without their own unique (cultural) identity. In Bangladesh, where most Rohingyas live in refugee camps today, the idea that "Rohingyas have no culture" is pervasive. For Rohingya musicians, this translates to a denial of their humanity considering the popular idea that all human groups have "culture." Conversely, for many religiously conservative Rohingya Muslims, "culture" is antithetical to and/or separate from Islam. Moreover, INGOs and NGOs that offer vital support for Rohingya musicians simultaneously capitalize on the production of Rohingya "culture." Drawing from my ethnographic work with Rohingya refugees in Bangladesh, this paper examines how Rohingya musicians face the constant threat of violence while competing for access to income and social capital to construct and perform a distinctly Rohingya "culture" and, in turn, how the concept and practice of Rohingya "culture" shapes the daily lives of Rohingyas. I argue that Rohingyas navigate this field of "culture" as a mode of survival involving paradoxical attachments to and performances of both bordered, exclusive notions of being Rohingya and relatively transnational notions of being Muslim and human. My focus on shift and overlap here is intended as an alternative to approaches in ethnomusicology and anthropology that study the national or transnational or the Islamic or the secular in fixed isolation.

2F. Thursday, October 19, 10:45 AM - 12:15 PM

Convergences of Sacred and Secular

Chair: Jeffers Engelhardt, Amherst College

The Figure of Call-and-Response: Charisma, Prophecy, and the Interpretation of Form

Jesse Chevan, Columbia University

What are ethnographers of Afro-diasporic expressive practices to make of the figure of call-and-response when we encounter it in the field? According to a crowd of influential scholars, call-and-response is nothing short of the signature trope of Black music (Floyd 1997); some argue that musical antiphony signals the underlying communitarian spirit of Afro-descendent traditions

(Agawu 2016), meanwhile others use the improvised dialogism of call-and-response as the cornerstone of a critique of the intellectual legacy of the Enlightenment (Gilroy 1993, Moten 2004). Given these resounding testimonies to the collectivism and radicalism of call-and-response, how do we reconcile instances where our interlocutors' call-and-response practices have avowedly different aims?

In this paper, I reconsider familiar arguments about call-and-response through the lens of my fieldwork at the United House of Prayer for All People, a Black church denomination. At the House of Prayer, call-and-response practices, including the trombone shout band music for which the denomination is best known, are described by members as ways to cultivate attention and obedience to the organization's leader; they are performances of charismatic authority (Edwards 2012). Local idioms of Christian figural interpretation ground these performances, which enact and confirm biblical prophecy (Auerbach 1959, Hardman 2001, Handman 2016). I will show that the figural interpretive practices of the House of Prayer are remarkably similar to the interpretive strategies employed by prominent scholars of Black music, both of which rely on an eschatological logic of deferral; I conclude by arguing for an ethnographic approach to the interpretation of call-and-response.

Matriarchism in a Santería Musical Healing: Melvis Santa's Afro-Cuban Voice Therapy School

Zane R. Cupec, Metropolitan State University of Denver

Melvis Santa is a female African Cuban pianist and vocalist who moved from Havana to New York City in 2014 where she runs a studio program called Afro-Cuban Voice Therapy (ACVT). She combines elements of Santería song, dance, and sacred stories, her formal classical training at the Cuban conservatory in piano and voice, and elements of neo-spiritual movements increasingly common in the United States like kinesthetic and vocalization exercises drawn from Yoga and Hinduism. Collectively, these activities and approaches coalesce in a learning environment and community that encourages healing, sharing, self-care, and wellness through the lens of Santería spirituality, but not necessarily Santería religion which includes rituals and rites unique to religious space and practice. Santa uses Santería music and healing to negotiate musical authority by centering herself in a community that is dependent upon (1) the interconnected relationships of *òrìṣà*, community, and individual, (2) the related harmony and balance of spiritual energies, and (3) the transfer of *ashe* (divine energy or life force). Relying on the ethnographic study of her musical activities within the broader context of Santería, I examine her perspective about healing and exercise of power. I argue that hers is a performative negotiation of the exercise of generational and gendered power that challenges the social norms that have long privileged elder men. Her musical expressions, movements, and verbal performances serve to reclaim the matriarchal dynamic that existed in early twentieth-century Cuba when women maintained powerful lead roles at the center of religious communities.

When Terror Becomes Culture: Dominican Fusion Music and Activism

Angelina Maria Tallaj, Fordham University

In the Dominican Republic, national discourse has historically underscored its Hispanic Catholicism. In the process, African-derived music and religions have been criminalized for their connection to Blackness (particularly Haiti). Since the 1970s, the recognition of African heritage as part of the Dominican national identity has been an influential movement beginning with musicians, artists, and intellectuals and then spreading to the general population—a movement I call “afrodominicanismo.” This presentation explores how this movement has challenged essentialized notions of Dominican identity and has opened doors to new understandings of Dominican identity. I particularly look at the importance of a group of musicians who created a new musical genre of Afro-Dominican fusion by taking religious genres of Afro-Dominican music and bringing them into an urban and secular context. Fusion musicians intend to enter the Dominican consciousness through a complex set of symbols encoded in their musical sounds, styles, texts, performance, clothing, and behavior. In a section of this paper, for example, I will specifically show how musician-activist Luis Díaz (named by his fans Terror) encodes political resistance and a new racial consciousness. Although much of the effectiveness and appeal of Díaz’ music comes from indigenous traditions, it also emphasizes breaking away from established musical, racial, and political structures. I will examine how Díaz negotiates tradition and innovation in her rhythms, harmonies, and performance practices. In “Candelo,” Díaz combines Afro-Dominican rhythms with blues, inviting Dominicans to dance, reunite with their black ancestors, and let their bodies follow the drums.

2G. Thursday, October 19, 10:45 AM - 12:15 PM

Perspectives on Timbre in Performance

Chair: Juan Eduardo Wolf, University of Oregon

Talking in Timbre: Tone Color as a Site for Interstylistic Improvisation

James McNally, University of Illinois, Chicago

Frameworks for understanding musical improvisation typically foreground melody, harmony, or rhythm as core structural elements. In this presentation, focusing on the creative practice of Brazilian multi-instrumentalist Júlia “Bella” Silveira, I analyze an underexamined dimension of group improvisation: timbre. A prolific instrument constructor, electronic music specialist, and participant in São Paulo’s experimental music scene, over the past decade Bella has performed collective improvisations with over one hundred different artists from such diverse genre backgrounds as MPB, hip hop, free jazz, electronic music, heavy metal, sound art, and *baião*. In almost all of these collaborative projects, she performs without playing melodies, chords, or delineated beats. Drawing from interviews with Bella and several of her creative partners, this paper elaborates the distinct dynamics of Bella’s approach to *timbral improvisation*: a process in which collective improvisation is structured not by melodic or rhythmic frameworks, but by timbral configurations. Drawing from scholarship on timbral harmony (Hasegawa 2019) and free improvisation (Borgo 2005; Bunk 2011), I show that timbre can constitute an ideal realm for fostering improvisational relationships across traditional stylistic boundaries. As case studies, I examine creative projects Bella developed with traditional *rabeca* fiddle player Thomas Rohrer and heavy metal guitarist Nahnati Francischini. The paper concludes with a discussion of the

dualistic nature of timbral improvisation, concentrating on how factors such as sexism can complicate improvised conversations and render them aggressive rather than communicative or transformative processes.

Native Language as a Timbral Influence in Brass Performance: A Case Study of the Puerto Rican Brass Musicians in the Harlem Hellfighters

Jorge Mercado, University of Illinois, Urbana-Champaign

The participation of Afro Puerto Rican musicians in the Harlem Hellfighters with James Reese Europe as director was pivotal to bringing new soundscapes to the North American cultural spaces such as in New York, complementing the jazz musical canon of the era and as a predecessor of the Latin Jazz Movement. Understanding how native language has a timbral influence on brass performance (Heyne, 2017), I argue that the timbre of the brass instruments had to be compromised due to the different sociolinguistic and sociocultural experiences between African American and Puerto Rican musicians in the Harlem Hellfighters under the guidance of its musical director. I use as data James Reese Europe's descriptions on the sound of brass instruments to discuss and demonstrate how it correlates to the phonetic differences between Puerto Rican Spanish and United States English in affecting the performance and musical style of brass instruments. Specifically, I pay attention to different phonetic productions of vowels in both languages as important indicators because of how the tongue is positioned in the mouth since the tongue's position precedes the sound production of the brass instrument depending on the native language of the performer. From this research, I intend that language should be a point of study in brass performance and brass band research from a range of disciplinary perspectives. Also, the result of this research is to relisten jazz within a Caribbean context to understand its transnationality aspect and consider timbre as an important characteristic of the development of jazz.

Timbral Masking and the Carnavalesque in *The Masked Singer*

Emily Allen University of South Carolina

In 2019 the U.S. iteration of *The Masked Singer* premiered on FOX, opening the door to eight seasons of celebrity contestants who cover other artists' songs. These contestants are athletes, comedians, actors, politicians, and singers. Yet, unlike most singing competition shows, these participants are dressed in extravagant costumes that completely disguise their identities. Additionally, the only time the audience hears the performer's unfiltered voice is when they are singing; when not performing, their voices are disguised through an audio filter to make them sound high-pitched. As the season goes on, it is revealed that these contestants are often participating to reclaim their status by performing carefree in disguise, usually to revitalize a career or counter their public image. For this paper I argue that *The Masked Singer* manifests the Bakhtinian carnivalesque—here meaning the temporary assumption of a persona that differs from one's regular one—by allowing performers to disguise, or “mask,” their voices and bodies to counter timbral biases. I call this timbral masking, as it creates tensions between embodiment and the voice in ways that subvert the audience's expectations in carnivalesque fashion. Unlike other scholarly discussions of the carnivalesque, this paper extends the concept to timbre. In particular, I explore this in Adrienne Bailon's performances in season two, which she indicated

were her responses to the timbral bullying she previously faced. This paper therefore uses *The Masked Singer* as a case study to foster dialogue about timbral assumptions and biases, particularly in relation to the people who embody them.

2H. Thursday, October 19, 10:45 AM - 12:15 PM

Epistemologies of Musical Instruments

Chair: Junko Oba, Hampshire College

Making the Kazakh Qyl-Qobyz: Musical Instrument as Sentient Being

Saida Daukeyeva, Wesleyan University

Recent scholarship in ethnomusicology has advocated for a study of musical instruments as both objects and subjects of social relations endowed with agency and power (Dawe 2003; Doubleday 2008; Bates 2012). Studies in ecomusicology have furthermore called for a holistic and relational approach to examining the material world of music (Allen and Dawe 2016). Adopting David Anderson's (2000) concept of "sentient ecology" and Tim Ingold's (2000) ecological approach, Helena Simonett suggests that music should be regarded "not as an exclusively human invention but one that emerges from communicative relationships with the ecological world" (2016, 106). Kevin Dawe argues for an understanding of the political ecology of musical instrument making as "a convergence of human and non-human, technological and affectual, material and cultural fields" (2016, 119). Informed by these perspectives, my paper explores the idea of musical instrument as sentient being, focusing on the case study of the Kazakh *qyl-qobyz* (two-string bowed lute). The paper is based on my communication with Tölegen Särsenbaev (b. 1962), a renowned *qyl-qobyz* maker in Kazakhstan, and discusses his understanding of instrument making as a process of communication with nature and the spirit world. Drawing on Ingold's (2000) theorization of environment, I argue that the instrument maker's craft, and his views on the sentience of musical instruments rooted in ancestral beliefs, Islam, and New Age spirituality, can only be fully understood in the context of historical ruptures in indigenous music practice, and the complexities of the postcolonial environment which has shaped his personal trajectory as a craftsman.

Ekonting Building in Southern Senegal as a Practice of Environmental Knowledge

Scott Linford, University of California Davis

Ethnomusicologists have long noted that musical instruments are shaped by the ecosystems and lifeways of the people who make and play them. Building on this observation, scholarship in "new organology" has directed attention to the centrality of materials in instrument construction, while approaches to "eco-organology" have emphasized the intersections of instrument building, environmental sustainability, and extractive resource flows. Taking these concerns in a subtly different direction, in this paper I explore the process of constructing an ekonting—a plucked lute played by Jola people in southern Senegal—as an exercise of environmental knowledge. On one hand, this entails observing ekonting makers' intimate, embodied, and culturally framed knowledge of local environmental materials: for example, where and how the *hubax* reed grows, how *busaana* wood responds to tooling, how goatskin swells with seasonal humidity, and

ultimately how the assemblage of materials in an ekonting adheres to project sonic vibrations. On the other hand, an environmental perspective on materials themselves foregrounds the ecological advantage of fast-growing, porous, and carve-able woods in tropical climates; the dampened sonorities produced by the spongy-yet-strong architecture of wet-climate reeds and gourds; and the availability of nylon monofilament in riverine villages where fishing is an abundant source of nutrition. Through ethnographic fieldwork with ekonting makers Fidele Sambou, Adama Sambou, Remi Diatta, and Dominique Diatta, I argue that building an ekonting manifests Jola cultural knowledge that comes through environmental relationality, even as these individual builders also exercise significant creativity and idiosyncrasy in their experiments with construction techniques and material resonance.

A Genealogy of Gaohu: The Making of Cantonese Identity

Jiawang Cao, The Chinese University of Hong Kong

This is a study of the Chinese bowed string instrument gaohu. Based on the traditional huqin/erhu, Cantonese musicians Situ Mengyan (1888-1954) and Lv Wencheng (1898-1981) reformed it and turned it into a higher-pitched huqin in the 1920s Shanghai. Since its invention, the new instrument was widely adopted by its inventor Lv Wencheng in music recordings/performances and gradually became a signature instrument of Cantonese music. This study explores how Cantonese music identity, as in the case of the gaohu, is shaped by the discourse of minority and regional music against the backdrop of unified national musical culture (Rees, 2000; Rachel, 2008; Wong, 2012; Lau, 2018). With insights borrowed from postmodern theory, I argue that gaohu's Cantonese label and the concept of Cantonese Music as "regional folk music" are constructed through the nation-building project of music in the People's Republic of China (PRC), a process of establishing a musical orthodoxy with the Chinese orchestra, in the center. Through Foucault's genealogical method, I wish to uncover the formation of cultural discourse, internalized concepts and attitudes in Chinese music study, and how they have affected musical practice and perception over time. By reevaluating a linear/essentialist perspective of viewing regional versus national culture as a top-down model, I argue that the formulation of culture, appropriation, and cultural production is always a negotiation and strategic move within an inherent asymmetric power relationship.

2I: Thursday, October 19, 10:45 AM - 12:15 PM

Datasets and Soundmapping

Chair: Donna Buchanan, University of Illinois at Urbana-Champaign

Measuring Music's Social Impact: Correlations Between Music, Civic-Engagement, and Well-Being Datasets.

Andy McGraw, University of Richmond

Because music is self-evidently important to our own lives, many (ethno)musicologists work under the assumption that "music matters" (Hesmondalgh 2013) to the communities with which we work. But does music matter in ways that positively correlate with the maintenance of

“healthy communities” (Fullilove 2013)? Following Robert Putnam’s (2000) and Eric Klinenberg’s (2020) groundbreaking sociological research this presentation compares empirical measures of local music scenes with civic-engagement and well-being datasets available through the US Census, CDC, and ESRI. Supported by an NEH Digital Humanities grant, the researchers developed an open-source Chrome extension for collecting and analyzing music listings from the web, Instagram, and Facebook. This presentation focuses on results from Virginia, where the team identified 375 online sources for live music listings. Virginia’s 133 counties cover a wide demographic range and enable granular social analysis using existing datasets. Besides presenting new empirical data and measures, we also ask: What kinds of music making does a “big data” approach inevitably miss and what biases and distortions might result? Which communities are made visible and which are erased? What aspects of local social networks and infrastructure (Schuippers and Grant 2016), ordinances, zoning, and policies might impact a music scene’s digital footprint? This project builds upon canonical and contemporary work on music scenes (e.g. Finnegan 1989, Straw 1991, Swennson 2021, Wright 2021) and argues for the relevance of ethnographic work in a context in which both the music industry and municipal governments increasingly rely upon data-driven analyses to inform business and policy decisions.

The Music Confessional: Open Access Datasets and Desert Island Discs

Stephen Cottrell, City University of London

Over the past 50 years or so, increasing numbers of radio and tv programmes have invited guests to discuss music in ways that reveal not only aspects of their autobiography but also intimate information about family relationships, personal adversity, emotional states, etc. These interviews are increasingly made freely available online, and now total many thousands in the English-speaking world alone. They join other types of open access interviews such as those held in music oral history archives, which provide information of a kind that is central to ethnomusicological endeavour yet on a scale that any individual project would struggle to match. Because of their diversity and scale, they can appear unwieldy, but the rapidly growing field of digital humanities offers a number of simple tools through which they might be managed.

In this paper I will focus on one particular subset of these interviews, the ‘castaway’ programme, of which the UK’s *Desert Island Discs* may be the most well-known example. Through this I will a) illustrate how what is effectively a large-scale open access dataset can be utilised by ethnomusicologists to supplement the ethnographic work which forms the core of our discipline; and b) consider how the discussions of musical taste which are the bedrock of this particular programme, and the personal meanings and emotional affect which become attached to musical extracts, can be considered, following Foucault, as types of confession which render what are ordinarily taken as private feelings into very public intimacies.

Mapping the Sounds of the Wolastoq: On Colonialism, Community, and Collaboration in Contemporary Ethnomusicology

Keegan Manson-Curry, University of Toronto

Scholars have taken a recent interest in mapping place through music and sound. Notably, ethnomusicologist Peter McMurray (2018) sketches the historical contours of sound mapping, while sound studies scholar Milena Droumeva (2017) examines sound mapping as a practice of public communication. Relatedly, anthropologists and ethnomusicologists emphasize sense of place's vital contribution to experience (Feld and Basso 1996; Impey 2018), and a number of scholars use collaborative methods to ensure that local communities benefit from studies written about them (Lassiter 2005; Patterson and Risk 2014).

In this presentation, I use these works to critically engage with my own efforts to create a community-facing sound map of the Wolastoq River in New Brunswick, Canada. Driven by a need to ensure that communities can access and benefit directly from their contributions to my dissertation research, I host the *Wolastoq Sound Map*, a digital repository of sonic experience in Wolastokuk. But this map also raises pressing concerns about who should have access to this information, the value of scholarly research, and the colonial histories of mapping in Canada. Does this map provide any material benefits to the Indigenous and settler communities it represents? Should the public have access to these intensely personal experiences? What good (or harm) can a settler mapping project on unceded Wolastoqey territory do, despite being overseen by a Wolastoqey elder? These are difficult questions with far-reaching implications for academic research as a project of settler-colonialism; questions that we must ask ourselves as scholars far more often than we presently do.

2J. Thursday, October 19, 10:45 AM - 12:15 PM

Knowing Through Song

Chair: Joshua Duchan, Wayne State University

Yanaruna: An Afro-Indigenous Aesthetico-political Proposal.

Eloy Antonio Neira de la Cadena, University California, Riverside

In recent years, *mestizaje* has been a subject addressed by pop music composers in Peru: This is the case of *Yanaruna*, a song composed by Afro-Andean musician Miguel Ballumbrosio-Guadalupe (MBG), where he highlights the *mestizaje* of Afro-Peruvians and Indigenous People. Drawing on an analysis of the song and an extensive interview with the artist, this paper analysis MBG's aesthetic choices to elaborate on his main topic. After addressing the very chosen song's title (*Yanaruna* is a Quechua term—a prominent Indigenous language in Peru—that means “Black Person,” employed by MBG to refer to both Afro and Quechua Andean Indigenous People), the paper focuses on how MBG's addresses *mestizaje* through the lyrics and the music. In terms of the lyrics, MBG tells the shared history of Afro and Indigenous People, their encounters, their struggles, and their quest for freedom and full citizenship recognition. At the same time, the music braids Afro and Andean instrumentation, rhythmic patterns, and singing styles, among other features, to express *mestizaje*. In a country like Peru, where 60 percent of its population declares being “*mestizo*” (INEI 2017) and where both the public policies and scholarship keep considering Peruvian society in terms of colonial fixed identities, MBG's composition could be considered a decolonial “*manifiesto*” that seeks to move away from “*purist*,” dichotomic forms of interpretation and labeling of Peruvian social demography.

Finally, *Yanaruna* is a call to rethink the politics of alliances of any social movement that struggles for social justice.

The Female as Fantasy: Rom-coms, Masculinity, and Anisong

Avery Summer Wright, University of North Texas

Post-WWII Japan was a period of extreme socio-economic change that had ripple effects throughout Japanese society. While women gained newfound power in the workforce, men searched for alternative forms of expressing their masculinity, including watching *shoujo* anime, television shows marketed towards young women containing themes of romance or magical powers. This influenced the creation of the *shounen* romantic comedy subgenre popularized in 2018, which despite featuring cute songs akin to girl idol groups, are produced for the male gaze, a phenomenon that stands in contrast to the typical Rock-based *shounen* songs. Gender expression in anime has long been explored in the realm of Japanese men's studies and postfeminist discourse, often in the context of *otaku* culture (Napier 2005, Galbraith 2014, Condry 2013). I contribute to this literature through a combination of narrative and musical analysis of anime songs influenced by Wallmark's ASPECS model to uncover Japanese expressions of femininity and masculinity that are hyper-realized within otaku culture. The results of my analyses are filtered through the lens of the male gaze and female gaze as proposed by Mulvey (1975) and de Lauretis (1984) to suggest that the hyper-feminine voices featured in shounen rom-com openings produce an image of the ideal Japanese woman, which male otakus fantasize about to assert control over femininity and connect to traditional Japanese masculinity. My work situates Japanese cultural ideas within the field of ethnomusicology and anime and manga studies but largely contributes to feminist discourse by critiquing modern expressions of gender in music and media.

Cover Songs, Colonial Nostalgia, and Virtual Nationalism in Post-2019 Hong Kong

Priscilla Tse, Hong Kong Academy for Performing Arts

Covers—the act of re-singing or rearranging preexisting songs, or rewriting lyrics for preexisting melodies—has been a common practice in pop music in post-war Hong Kong. This paper is a preliminary study of the cover songs created since the 2019 pro-democracy protests. Produced by both professional and amateur musicians, these cover songs have been circulated by Hong Kong netizens on the popular online platforms, such as Facebook, YouTube, and LIHKG. While the early cover songs in the 1950s and 1960s are viewed as a form of vernacular cosmopolitanism because they are mostly re-compositions or re-singing of the Anglo-American hits, the post-2019 songs that I discuss in this paper are the cover versions of the Cantopop songs from the 1980s to early 2000s with newly written social and political satire lyrics. I examine these recent cover songs beyond the role of an outlet for liberal voices when freedom of expression and assembly have been increasingly of concern. By looking into the musical choices, lyrics, musical characteristics, and re-interpretation, I suggest that these cover songs are also an expression of colonial nostalgia as well as a call for cross-generational participation in the virtual nationalism of Hong Kong.

2K. Thursday, October 19, 10:45 AM - 12:15 PM

On Questions of Legislation

Chair: Judith Gray, American Folklife Center, Library of Congress

No Noise, No Drumming: The Socio-Cultural Implications Of Customary Laws on Drumming in West Africa in the Twenty-First Century

Divine Gbagbo, Loyola Marymount University

In this paper, I explore customary laws on drumming in West Africa to investigate their relevance to local governance and socio-cultural relevance to the people in the twentieth-first century. Empirical historical antecedents suggest that prohibition on drums, drumming, and noisemaking across time and ethnicities was both generated internally by the natives and imposed externally by colonial governments. Although the many colonial laws that sought to criminalize and regulate drumming in Africa have largely become redundant after independence (Agrawal, 2021), and similar laws against drumming during the Atlantic slavery in the Americas have also been repealed (Rath, 2001), groups and communities in West Africa still enforce transient restrictions on drumming and noisemaking that affect their cultural practices, customs, beliefs, and traditions. The central premise during my research is that any form of periodic prohibition on drumming or musical activities in modern times attempts to violate freedom of expression, stifles economic activities, and interrupts the natural flow of communal events. The paper, however, illustrates that customary laws that temporarily ban drumming and musical activities reinforce power dynamics of leadership in local governance and empower people to negotiate socio-cultural, economic, and natural spaces during this period. The findings contribute to the body of knowledge on customary drumming laws as tools for social control of music in West Africa.

Limitations of Lawmaking: Cultural Policy and Gender Disparities in Argentina (and Beyond)

Sarah Lahasky, Gustavus Adolphus College, St. Peter, MN

Countries around the world are increasingly turning to cultural policy proposals to address social inequalities, especially in relation to gender (Cares Mardones 2016; de Boise, Edmond, and Strong 2023). However, policies that have successfully passed into law are scant, and ethnomusicologists have paid relatively little attention to them. Furthermore, publications that have addressed cultural policies in relation to gender disparities focus largely on the laws' passing rather than the technicalities defined in the policy (Liska 2021). In my paper, I focus on this oversight by outlining the weaknesses of one such gender quota law in Argentina. Grounded in feminist theory and supported by ethnographic research conducted between 2019-2023, I suggest three major limitations of the law, to be discussed further in my paper: 1) the governing system of the law and its methods for ensuring compliance; 2) the language of the law; and 3) the manner in which the law designated the quota. I argue that making changes to the above shortcomings gives this law and future policies more potential to enact positive change in undermining the gendered inequities of the live music industry. More broadly, this paper puts ethnomusicological research in conversation with cultural policy, and it provides tangible solutions for lawmakers and social equality advocates elsewhere.

Curation, Copyright, and Material Culture – The Contrasting Discursive Dimensions and Cultural Practices Of Two Contemporary Compilations of Cumbia Peruana.

Peter Verdin, Memorial University of Newfoundland

In 2007, *The Roots of Chicha: Psychedelic Cumbias From Peru*—a compilation album of Peruvian artists from the 1960’s and 70’s—introduced North American and European audiences to *cumbia peruana*, an idiosyncratic blend of tropical rhythms, reverb-laden guitar, and counter-culture ethos, pioneered by artists such as Los Mirlos, Juaneco Y Su Combo, and Los Wembler’s de Iquito. This “rediscovery” of *cumbia peruana* by foreign audiences and the success of the *Roots of Chicha* compilation exposed previously untapped markets for psychedelic cumbias across the globe.

Since the release of *The Roots of Chicha*, familiarity and fascination with *cumbia peruana* has continued to grow, particularly among cosmopolitan audiences. However, physical copies of original releases are relatively rare and a large number of recordings have never been made available digitally via streaming platforms. Additionally, the rights to these recordings are controlled by a small number of record companies, whose relationship to the artists on such recordings is often characterized by asymmetries of power. Consequently, a cottage industry specializing in curated releases of “rare” recordings has emerged.

Through a combination of critical discourse analysis, historical inquiry, and ethnographic investigation, this research examines two recently released compilations of *cumbia peruana*: a vinyl release from a globally distributed record label and a digital set from a Colombian selector (a sound system DJ). In doing so, it explores the way that these curated releases discursively reflect and construct distinct and sometimes competing ideations about the relationships between musical consumption, material culture, cosmopolitanism, cultural legacy, and copyright.

2L. Thursday, October 19, 10:45 AM - 12:15 PM

Festivals! Part 1

Chair: Christi-Anne Castro, University of Michigan

“Dans cette maison, on parle français”: Negotiating Franco-Manitoban Alliances at Winnipeg’s Festival du Voyageur

Joanna Shea Simoens, Memorial University of Newfoundland

How do Francophone experiences create alliances? Since its entry into the Canadian Confederation in 1870, the province of Manitoba went from discouraging the French language to promoting “Francophone experiences” in its provincial tourism strategy (Blay 1987, Travel Manitoba 2022). Despite this history of discriminatory provincial language laws, Franco-Manitobans have retained the French language and cultural traditions. With the inception of Festival du Voyageur (the *Festival*) in 1969, French culture has experienced a revival in Manitoba (Beaudry-Loiselle 2019). The *Festival*, promoted as inspired by the fur trade, celebrates Franco-Manitoban culture through music, historical re-enactments, and outdoor activities. Drawing on interviews with performers, festival organizers, tourism stakeholders, and

community leaders, I draw on Beverley Diamond's alliance studies model (Diamond 2011) to examine music's key role in negotiating cultural alliances through francophone experiences at the *Festival*. The presence of English-language music at the *Festival* has prompted concerns that French culture is being diluted in favour of catering to a predominantly English-speaking society. My research reveals that Francophone experiences at the *Festival* create alliances both within the Franco-Manitoban community and with other linguistic groups in Manitoba. The *Festival* is a place for Francophones to celebrate their culture and history, and for visitors to learn and discover something new. At the same time, the *Festival* navigates the challenge of staying true to its mandate of preserving Francophone culture while remaining a bilingual event and representing its diverse participants.

Ethnoecologies of World Music Festivals: Environmental Damage, Socio-Ecological Sustainability, and Climate Advocacy

Victor A Vicente, Chinese University of HK, Shenzhen

World Music festivals, with their global mandates and associations with traditional folk and rural lifeways, may have better reputations for being more eco-friendly than their rock counterparts, but they are by no means uniform, nor is any one of them really anywhere close to becoming impact neutral. While some like the Rainforest World Music Festival and WOMAD have made tremendous strides in recent few years, others like the Fez Festival of World Sacred Music and WOMEX have seemingly taken no steps whatsoever toward becoming as ecologically-conscious and benefit-oriented as gatherings like the Festival de Música Medicina in Peru. This paper, based on extensive longitudinal fieldwork conducted around the planet but grounded in these five particular case studies, documents through comparative means the musical ethnoecology of World Music festivals; namely, the ways in which organizers, vendors, festivalgoers, performers, and other agents perceive and manage the environmental and social impacts of mounting a large-scale open air music event within a chosen biosphere. The paper specifically traces how in each case 1) environmental damage is acknowledged and mitigated, 2) ecological and social sustainability is rendered, and 3) climate change is addressed and redressed. This troika of concerns is analyzed not only in terms of programming, staging, and performance, but also with respect to other operational domains like advertising, transportation, and food preparation and disposal. Accounting for such parameters is critical for shaping music policy around the current climate crisis, especially as festivals continue to grow globally as popular means for exhibiting World Musics.

Festivalization! Presenting Asia on Stage

Yui Tim Timothy Yu, Florida State University

This paper examines how Asian cultural organizations in the United States represent and advocate for the preservation, development, and public presentation of Asian American heritage through processes of festivalization. Using the Asian Coalition of Tallahassee (ACT) and its main annual festival, Experience Asia 2022, as my case study, I posit that festivalization, as an institutional mechanism, is an inherently political process. Through the analysis and interpretation of official ACT statements and by-laws, organizational meetings leading up to the

festival, and interviews with Coalition executives and volunteers, I argue that festivalization ultimately serves the purpose of celebrating heritage, but that the terms under which such celebration occurs are motivated and framed by an overarching goal of leveraging political activism for Asian and Asian American empowerment in the United States. The practices of festivalization, both individual and collective, enable ACT leaders to define and represent themselves in purposeful ways via the festival stage. That stage, in turn, becomes a space in which what it means to be Asian, Asian American, or an Asian in America is at once negotiated and made manifest. The end result, I suggest, is ultimately an enabling one, yet that enablement comes at a price, as will be revealed through the lenses of multiple and intersecting critical perspectives.

Thursday, October 19, 12:30 PM - 01:30 PM

Education Section Keynote Address

Object Lessons: Teaching Belonging While Centering Black Girls' Embodied Musical Play

Chairs: Sarah Bartolome, Northwestern University; Kyra Gaunt, State University of New York, Albany

The brain instructs the body to play but the skin senses the heat and resists participating. Education is an emergent, unpredictable, and collaborative process that can interrupt what I call ""diversity on repeat"". This keynote traces object lessons from hate mail to love letters to tween black girls who twerk on YouTube in teaching a critical feminist pedagogy. Black male and female students may resist playing musical game-songs in class and White and immigrant students may resist being advocates for girls who tend to be the butt of Internet jokes or punchlines in rap. But risky educative play pays off in speculative imagination, creativity, and empathy.

Thursday, October 19, 12:30 PM - 01:30 PM

Professional Development Workshop: Getting Hired as International Students/Scholars

International students and scholars face additional difficulties in comparison to those studying on their national grounds. There are many uncertainties and contingencies that impact career possibilities related to issues of work authorization, immigration, and the general precarity of employment in academia. As suggested by ethnomusicologist Shou Yang (2020), international students are ""in-between' ethnomusicologists" that live in a liminal space that can make particular professional issues less visible. This workshop aims to demystify professional placement and job search from multiple perspectives. Focusing on academic and non-academic job positions, we will discuss how potential employers and hiring committees review job applications by international students/scholars with concerns such as visa sponsorship and immigration policy. Our guest speakers have profound experience dealing with the procedures of hiring international scholars. Each will share a different perspective as serving on the recruiting committees, offering legal services, and having recently participated in the academic job market. Their short talks elaborate on the employers' concerns about international job seekers' visa status, visa types available for ethnomusicologists, and possible ways to negotiate visa

sponsorship. In this session, participants will: 1) learn about international students' needs and challenges for job security after graduation, 2) explore strategies to enhance job security for international students, and 3) incorporate these practical tools and techniques into their preparation for the job market and onboarding. Our goals are to empower international students/scholars and provide networking, mentorship, and peer advising to navigate the complexities of professional placement in the humanities in a challenging academic landscape.

3A. Thursday, October 19, 01:45 PM - 03:45 PM

Unceded and Unsurrendered: Voices, Reflections of Indigenous Musicians in and around Ottawa/Gatineau

Facilitators: Macho Commonda, Algonquin Anishinaabe; Kitigan Zibi Anishinabek First Nation

The cities of Ottawa and Gatineau are located on unceded, unsurrendered Algonquin Anishinabeg territory and are home to numerous First Nations, Metis and Inuit Peoples. This roundtable will feature Indigenous musicians from the region to reflect on their relationship with the land and waterways and how that connects with their musical creations. Musicians will share samples of their music and dialogue about their creative processes and performance considerations in and around Ottawa.

3B. Thursday, October 19, 01:45 PM - 03:45 PM

Trans-Pacific Sounds: K-pop and South Korea-U.S. Relations

Chair: Bo Kyung Blenda Im, Harvard University

This panel resituates K-pop scholarly discourse within transpacific studies, particularly through analysis of contemporary and historical circulation of sounds, capital, and people across the Pacific Basin. While publications have emphasized the recent rise of K-pop on the global stage (Choi and Maliangkay 2014; Kim 2018), such conversations have reinscribed the assumption that K-pop is merely an export product sponsored by the South Korean government to establish soft power abroad. However, contemporary routes of K-pop's transnational circulation are entangled with the rise and establishment of the United States as an imperial force in the long twentieth century. The three papers contribute to Korean popular music studies by highlighting the ramifications of U.S.-dominant transpacific militarism and coloniality and by discussing both opportunities for and barriers to intra- and inter-ethnic coalition that K-pop presents. The first presenter discusses the making of the U.S. empire through the sounds and laboring bodies of South Koreans by investigating a South Korean girl group at the U.S. military camp show in the 1970s. The second presenter adds diversity into the discourse by focusing on the Korean-Navajo relationship. The presenter discusses how Navajo people extend the meaning of kinship through their active participation in K-pop listening. While the two presenters two distinct case studies of trans-Pacific relations between Korea and the U.S. constructed through Korean sounds, the last presenter focuses on the recent rise of nationalism in the 21st century where native Koreans exhibit the narrowest idea of Koreanness that excludes the Korean diaspora in their discourse.

We Are a Korean Band: The Wildcats and South Korean Model Modernity in the Pacific
James Gui, Columbia University

This paper places the U.S. military camp show circuit in the Pacific within the context of postwar South Korea's export-oriented economy and the discourse of the "East Asian miracle" in the neoliberal restructuring of the global economy. By examining the music of The Wildcats, a South Korean girl group which performed to U.S. soldiers on the front lines of the Vietnam War, I draw connections between their gendered labor and the sounding of modern Korea in relation to its Asian counterparts. As an extension of Yu Jung Lee's research that focused on women camp show entertainers as performers of hybridity and resistance, this paper aims to connect their activities with the budding nation's developmentalist myth-making and U.S. militarism in the Pacific. While The Wildcats had its origins in the U.S. military camp show in Korea, they enjoyed their greatest popularity in Southeast Asia; one of their songs, "We Are A Korean Band," covers the Grand Funk Railroad song "We Are An American Band," exporting a certain Korean national identity mediated through American culture. The Wildcat's activities and discography resounded the discourse of modernization and uplift that distinguished South Korea from its neighbors while mediating the nation's inclusion into the Pacific archipelago of the U.S. empire.

Korean Pop and the Unrequited Extension of Kinship by Navajo Listeners
Renata Yazzie, Columbia University

The Korean Wave gripped the world as musical acts like Psy, BTS, and BLACKPINK have continued to rise in global popularity. The Navajo Nation, the second-largest American Indian tribe within the United States, has not been left untouched. Navajo listeners have embraced the music at an unusually high rate over the past decade. This paper begins by examining Korean-Navajo relationships in 1950 with the Korean War, followed by more recent Korean missionary activity, political aid and economic endeavors between the two nations. These ties set a framework for further engagement with Korean people, sounds, and creativity as it popularized in the 2010s. Korean media provided a relatable experience that American media could not, with cultural values prioritizing family and elders, a mutual understanding of colonization's wretched impacts, and the fact that many Navajo people share similar physical traits with East Asian populations. Kinship (k'é) is essential to Navajo identity, social structure and governance. Navajo ideals of kinship are expressed under conditions of either giving or reciprocity. As new things are introduced to our world, Navajo people are constantly redefining relational protocols to diverse entities. Modeled by the literal and traditional community adoption of an ethnically Korean woman, Callie Bennett, Navajos—through listening and other mediums—have extended kinship to and created space in Navajo society for Korean people and sounds to functionally exist. Finally, this paper examines this wholly unrequited artistic relationship as South Korean entertainment companies perpetuate harmful stereotypes against American Indians, and ultimately offers insight for further conversation.

“Black-Haired Foreigner” Singers and Anti-Korean Diaspora Discourse in South Korea
Stephanie Jiyun Choi, State University of New York, Buffalo

Yoo Seungjoon was one of the most popular Korean dance singers who was admired for his sincere and diligent persona in the late 1990s. In 2000, Yoo served as an honorary ambassador of the Ministry of National Defense, and in 2002, three months before his enlistment, the Ministry of National Defense offered Yoo the “Hallyu (Korean Wave) Special Visa,” allowing him to perform in Japan. After his Japan tour, however, Yoo flew to the U.S. and gained U.S. citizenship, which automatically resulted in the loss of his Korean citizenship. The Military Manpower Administration assumed Yoo’s action as a way of evading the mandatory enlistment and requested the Ministry of Justice to permanently ban his entrance back to South Korea—the Ministry accepted the request and banned his entrance for “demoralizing Korean soldiers and discouraging Korean men from fulfilling obligatory military service.” During the last twenty years, Yoo has strived to regain permission to enter South Korea, although the Korean public continue to criticize him for being a “black-haired foreigner” (geomeunmeori oegugin), a disparaging term that refers to Koreans with foreign citizenships who are free from civic duties but take social advantages while living in South Korea. In this paper, I investigate K-pop singers who are stigmatized as “black-haired foreigners” and explore the historical context of South Korea’s colonial history behind this anti-Korean diasporic discourse that refuses South Korea’s incorporation to the postcolonial solidarity across the Pacific.

3C. Thursday, October 19, 01:45 PM - 03:45 PM

Fraught Soundscapes

Chair: David McDonald, Indiana University

The Ottawa Trucker Convoy (2022): The Collision of Sonic Protest and Intersectional Trauma

James Deaville, Carleton University

The disruptive power of sound has been mobilized for causes ranging from Occupy Wall Street’s human microphone and Black Lives Matter’s chants (Deaville 2018, Godsay & Brodsky 2018) to the air horns of the Trucker Convoy Protest in Ottawa (Rini 2022, Dyer 2022). In protest, sound can forcefully draw attention to a cause (Lentjes et al 2020); however, it may also disturb the quotidian soundscape and traumatize recipients through prolonged exposure to an action’s auditory excess (Martine 2021), whether from mechanical devices or human voices. Moreover, recent research has argued how disruptive sonification disproportionately and intersectionally traumatizes women and racialized, trans, and disabled communities (Stoever 2016, Arndt 2018)..

Drawing on trauma studies, sound studies, and psychopathology, this paper studies the human impact of sonic protest during the five-week occupation of Ottawa’s Parliament Hill (January 22-February 23, 2022) by the white, male trucker convoy. It analyzes how the diverse downtown residents experienced intersectional trauma through loud chants, taunts, and—especially—the blasts of air horns in rallies against COVID-19 mandates (Vanderklippe 2022). I will assess

accounts by women and members of marginalized communities who felt targeted by protesters and yet unprotected by authorities. Bias within local police forces contributed to their failure to enforce noise bylaws (Trinh 2022)—their inaction led to a (successful) lawsuit against the convoy by resident Zexi Li (CBC News 2022).

I intend to present my findings to Ottawa City Council’s Police Services Board to ensure this type of sonic trauma does not repeat itself.

(Re)sounding Vitality at the Gibbon Conservation Center: Endangered Species Breeding Programs and the Necropolitics of Volume

Tyler Yamin, Bucknell University

Gibbons (*Hylobatidae*) are severely endangered arboreal apes, endemic to the rainforests of South and Southeast Asia, whose daily bouts of complex and coordinated vocalizations are crucial to the sustenance of their intricate social lives. In this presentation, I address the material and metaphorical implications of this non-human primate chorus as it plays out each morning on the outskirts of Los Angeles County at the Gibbon Conservation Center. Drawing on long-term ethnographic research at this facility, I argue that attention to, and manipulation of, gibbon vocalizations has become a central preoccupation in the contemporary practice of gibbon conservation. Rather than simply contributing to the work of sustaining gibbon vitality in captivity, however, ideas about the behavior of sound have also become fundamental to the project of conceptualizing and justifying the continued sustenance of vitality itself. Attending ethnographically to the project of captive gibbon breeding, I show that gibbon conservation hears life as something that, just like the distinctly sonorous form of gibbon sociality sustained through their vocalizations, is always inherently on its way out of existence and whose maintenance is thus contingent upon the capacity to repeat it again and again in the same way. Tuning into gibbon conservation’s conceptual reliance on acoustemological metaphors in order to maintain genetic hygiene among the captive population will reveal how conservation biology also conjugates together concepts—in particular drawn from neoliberal economics and genetics—that together naturalize the work of predetermining which sounds and lives are deserving of reproduction, and which are heard as disposable.

“Listen With Your Feet”: Tactile Listening in a Mexican Garbage Dump

Kristen Leigh Graves, University of Toronto

Surrounded by moving dump trucks, bulldozers, feral dogs, and vultures in the garbage dump of Oaxaca, Mexico, Los Pепенadores listen. A self-governing group, Los Pепенadores daily mine discarded waste, relying on their listening skills and ways of knowing sound to guard their safety and aid their ability to make a living in this harsh environment. For these descendants of the Zapotec, listening is an active, corporeal practice, and for more than four decades this community has learned to understand and organize this cacophonous soundscape. Not only do they recognize and respond to dangerous cues, they also purposefully foreground valuable sounds from sellable materials such as plastic, tin, and aluminum. Alongside this sonic perception, Los Pепенadores “listen with their feet”, a phrase they use to describe their tactile

listening as they move through the environment. Drawing from fieldwork experience and engaging with literature on listening (Kapchan 2017), materialism (Bennett 2010), and discard studies (Nagle 2013), I suggest that “listening with one’s feet” is a multisensory listening act that when mastered, allows for a simultaneous practice of tactile listening and sonic perception. While embodied listening practices and sonic perception occur in various environments, I consider the soundscape of the Oaxaca dump an agentic contributor in concurrently developing these listening skills – multisensory, multidirectional, and multidistanced listening skills – that necessitate mastery due to the hazardous stakes. Ultimately, “listening with one’s feet” imparts a tactile form of control over Los Pепенadores’ labor in this unregulated and ever-evolving environment.

Kommunalka: A Thin-Walled Memory Palace in Sound

Madeline Jane Styskal, University of Texas at Austin

My soundmap *Kommunalka: a thin-walled memory palace in sound* features soundscapes and documentary vignettes from a Soviet communal apartment. The kommunalka’s smudging of private/public boundaries makes it a natural field to explore the sonic blur between personal and collective memories, comprising Kommunalka’s infrastructure. Who does it house? You?

Featuring interdisciplinary design methods, *Kommunalka* reconstructs an inaccessible time and place to render personal and collective memories as culturally open. Hybrid fieldwork, necessitated by the Russian invasion of Ukraine, offers an alternative solution to representing the geographically inaccessible via collaboration with virtual and diasporic communities, combined with personal archival recordings. Sharing these soundscapes as a StoryMap enacts the kommunalka’s foundational theme by further erasing boundaries between private/public.

Kommunalka draws on composers R. Murray Schafer’s “soundscape” as mode of listening and Pierre Schaeffer’s compositional technique *musique concrète* by constructing a memory palace from mundane noise. From sound studies, Jonathan Sterne’s “audiovisual litany” informs the sonic “gaze” into daily Soviet life, while Peter McMurray’s conceptualization of soundmaps as the site of hybrid subject positioning orients the user: *Kommunalka* invites one not only into the space, but into the very act of creating a sense of place through self-paced interaction.

Through hybrid fieldwork presented in mapped soundscapes and documentaries, *Kommunalka* offers an approach to enhancing cultural and geographical accessibility in ethnomusicology. Whereas this static immersion increases experiential knowledge of Soviet/Post-Soviet daily life, there is space for more residents: the project’s modular nature creates a forum for podcasting new oral histories.

3D. Thursday, October 19, 01:45 PM - 03:45 PM

African Art Music: Autonomy, Pan-Africanism, and Cultural Patriotism

Chair: Olabode Omojola, Mount Holyoke/Five Colleges

Although academic interest in the music of African composers has increased somewhat in the last decade or so, African art music is still largely ignored by ethnomusicologists because of their predominant emphasis on indigenous and popular musical arts. This panel addresses this critical gap by examining the works of selected key African art music composers and the activities of a community-based chorale ensemble. The first presenter discusses the music of Ephraim Amu, the "father of Ghanaian art music," and demonstrates how the composer draws upon indigenous Ghanaian music traditions and Western tonality to create a distinct choral form striking for its stylistic autonomy. The next two presenters focus on *African pianism*, a concept introduced by the late Nigerian composer-scholar Akin Euba. The second presenter analyzes Àjùlò Kìniún, a piano quintet by Ayo Oluranti, one of Nigeria's rising composers, and discusses how the "sonic-linguistic" language of the Yoruba talking drum shapes the composer's creative process, thus, reflecting an interface between ethnographic research and creative musicology. The third presenter examines the music of the Egyptian-American composer Halim El Dabh and explains the connections between the composer's pan-Africanist perspectives and the organizational logic of pitch in selected pieces. The final presenter discusses the leaders and cultural patriotism of Harmonious Chorale, a community-based choral ensemble in Ghana. By popularizing the music of Ghanaian composers, the Harmonious Chorale, the final presenter argues, is one of Ghana's most visible advocates for art music.

Creation of a Signature Intercultural Compositional Style in the Music of Dr. Ephraim Amu.

Felicia Sandler, New England Conservatory

Ephraim Amu (1899-1995), the "father of Ghanaian art music," designated his choral works from 1928 onward as his "African songs." None, least of all him, would equate these with indigenous song, yet indigenous song informs every facet of his work. His four-part choral forces and harmonic scaffolding in Western tonality intersect with indigenous features, posing a challenge for the analyst in sifting through the various personalities projected in the work. Where some lament the apparent smothering of the African expression under "tonality's colonizing force," others question Amu's command of European compositional norms in his periodic disregard for governing forces of the style. In this presentation, I will show how Amu crossed traits from two musical systems allowing for a genuine merging of musical languages, thus creating a cohesive expression aptly termed the "Amu style." To do so, I analyze a choral work by Dr. Amu from his mature period. I draw attention to points of contact between the two musical input spaces, while simultaneously highlighting those aspects that will only be apparent to those who understand the tonal features of the language and linguistic metaphors. Amu's music is accessible to all, yet his music is particularly significant for his local performers and audience who are cognizant of all his referents. Through this exercise, it is my intention to address considerations for interpreting the intercultural music of this pivotal composer.

Creative Intellectualism in Africa: The Case of Ayo Oluranti’s “Àjùlò Kìniún” for Flute, Ìyáàlù, Percussion, Voice, and Piano.

Charles Lwanga, University of Michigan

Since the 1970s when Akin Euba coined the notion of African Pianism (a style of piano music inspired by African percussion and processes), African art music composers have strived to bridge the methodological boundaries between ethnomusicology and composition – by creating musical works rooted in the assemblage of indigenous and western sonic idioms. From Ephraim Kwaku Amu to Fela Sowande, to Kwabena Nketia and others, African pianism has highlighted the piano’s capabilities to simulate African sounds and musical processes. However, to ensure a creative template similar to the sonic character of some African instruments, Euba advocates for specific African musical elements. In this presentation, I analyze “Àjùlò Kìniún,” a piano quintet by a rising Nigerian Art music composer, Ayo Oluranti, and demonstrate how African musical ingredients are employed in the intellectual creation of African pianism. By introducing the composer, I discuss the indigenous idioms which inform Oluranti’s fieldwork, and thus, the structure of the piece whose sonic attributes are characterized by a combination of African and western instruments. I discuss how Oluranti draws upon the rich sonic-linguistic embodiment of the *Ìyáàlù* (the Yorùbá talking drum) to voice an African pianism that is shaped by Indigenous musical techniques and processes. I argue that African pianism is a creative site that bridges ethnomusicological and compositional methodology and in doing so, assembles an ethno-compositional lens of enquiry, which expands avenues of understanding African indigenous knowledge systems.

African Pianism, Pan-Africanism and Anticolonial Nationalism: A Study of the Music of Halim El-Dabh.

Olabode Omojola, Mount Holyoke/Five Colleges

The concept of African pianism was introduced by the late Nigerian composer Akin Euba in 1970. It designates the compositional use of the piano to convey Africanist musical aesthetics based on what he describes as “affinities” between the instrument and African music. Various scholars and composers, including Kwabena Nketia and Joshua Uzoigwe, have weighed in on the multiple manifestations and possibilities of the concept. *African pianism* has also gained an additional layer of functionality through its use as an analytical framework for interrogating the musical, cultural, and political significance of African art music. My paper discusses the registers and concepts of the pianism of the Egyptian-American composer Halim El Dabh (1921-2017), focusing on how his compositions function as a medium for articulating his anticolonial ideology. I discuss his representation of Arabic music as an integral part of African culture in terms of its political ardency: one that resists the conspiracy to detach Arabism from Africa as conveyed, for example, in the colonialist discourse of the “sub-Saharan” region of the continent. My presentation will draw on El-Dabh’s views about his music and my analysis of representative works, including the trilogy “Ifriqiyaat,” “Misriyaat,” and “Arabiyaat” (1954) and *The Art of Kita*—I-III (1961).

The Contributions of Rev. Dr. Joyce Aryee and the Harmonious Chorale to the Development of Ghanaian Choral Music

George Worlasi Dor, University of Mississippi

Community-based choirs in Ghana have injected a compelling competitive spirit of excellence into the current Ghanaian choral music scene. The Harmonious Chorale, a community-based choir that James Varrick Armaah directs, is one of the best choirs in Ghana and Africa. As exemplified in the pacesetting programming of the HC, these community-based choirs have contributed to the recognition of outstanding choral music composers, increased dissemination of their works, and an attendant ascendancy in audience participation in Ghanaian choral concerts. Yet the success story of the Harmonious Chorale will be incomplete without acknowledging the group's foremost patron and founding Executive Director Rev. Dr. Joyce Aryee's role of empowering agency. This paper explores factors that account for the rise of the Harmonious Chorale with a particular attention to its supportive patron and their Salt and Light Ministry. I argue that as Ghana's former Minister of Information, Education, Local Government, and Democracy among others at different times, Joyce Aryee has rechanneled their cumulative stellar business executive/administrative experiences which she combines with love for music and a strong cultural patriotism, apparently making her the unmatched leading advocating voice for Ghanaian art music: "Let's remember Ghana is on a mission, and the mission is to promote Ghanaian classical choral music. It is a mission we can't toy with" (Aryee 2022). The paper will be based on interviews with Joyce Aryee, James Armarh, and selected music directors in Ghana.

3E. Thursday, October 19, 01:45 PM - 03:45 PM

Acts of Preservation, Survival, and Revival

Chair: Meghan Forsyth, Memorial University of Newfoundland

Qawwali in Qasbahs: Listening to Indo-Islamic Musicking in Critical Times

Shahwar Kibria Maqafi, University of California, Los Angeles

In Fatehpur Sikri, a small-town near Agra, Uttar Pradesh, the performance of Indo-Islamic qawwali music by muslim musicians allows Awadhi natives to access an everyday pluralistic culture known as ganga-jamuni tehzeeb. Ganga-jamuni tehzeeb represents a unique kind of grassroots lifeworld which is under erasure in contemporary India due to the dominance of Brahmanical Hindutva. This process of erasure targeting Indian memory and history is most prominent in qasbahs and other small towns in Uttar Pradesh (UP) and North India with a high proportion of Muslims. In this presentation, I draw on ethnographic research in qasbahs to show how sacred musicking (Small 1993) transacts with a larger secular world to practice history and collective identity in critical times of erasure. My ethnography prioritizes ordinary muslim musicians in Awadh to ascertain firstly, "what can we learn when they (awadhi musicians) sing?" (Seeger 1979); and secondly how through their Indo-Islamic musicking they honour inclusive living, cultural legacy and memory over structures which strive to erase it.

COVID-19 Pandemic and Lament tradition in Albania: Fight for Survival or Hope for Revival

Grijda Spiri, University of California, Santa Cruz (UCSC)

Across a wide range of communities in Albania, the Covid-19 pandemic has changed the soundscape of mourning and grief. As per social distancing requirements by the Albanian government, people were strictly prohibited from joining public gatherings and funerals. In this unfamiliar context, *zija* (mourning), an expression of the inner world that, for many women of Albania, is expressed through the tradition of lamentation, took a different approach. In this paper, I argue that the Covid-19 pandemic worked as a catalyst to expedite the already dying tradition of laments in cities and towns of Albania. Since the 2020 lockdown, funerary practices have seen significant changes: new funeral homes have been built to hold private ceremonies, families have stopped (due to the fear of covid or the law) inviting people to participate in the last rites, and mourning has taken a much more Westernized approach.

On the other hand, women stuck in small towns and villages found themselves completely isolated from city people. Many of them turned to their roots and traditions to make up for the emptiness trying to express their grief and sorrow in the most common way they knew: the laments. Through fieldwork between the summers of 2021 and 2022, personal interviews with lamenters and mourners, analysis of lyrics, and field recordings, I demonstrate the different changes that have occurred because of the Covid-19 pandemic in the tradition of laments in Albania.

I Compose as I Breathe: “Author’s Song” as Preservation of Memory Within the “Post-Soviet” Jewish Diaspora of Israel

Taylor Landau, Roosevelt University

This paper details an ethnographic exploration of a group of “Post-Soviet” Jews living in Israel, revealing unique sociological functions of a 1960s Soviet popular music genre, *avtorskaia pesnia* or “author’s song”. Created by Russian bards such as Vladimir Vysotsky, through reified material and shared culture, expressions of identity manifested in the aesthetic of the unsaid, a liminal space occupied by musical and contextual qualities that shape group identity as created through resistant music making. While “author’s song” continues to be used in different forms to resist cultural oppression, my research on ex-Soviet Jewish immigrants living in Israel reveals an additional function, one that prioritizes the recollection of cultural memory. Utilizing Yelenevskaya’s socio-cultural work with ex-Soviets in Israel (2007), I position this fieldwork within the discourse on the development of national identity in the ex-Soviet diaspora.

The “Author’s Song Club, Jerusalem Meridian”, led by Amelia Rosenstein, is a small group of passionate musicians who continue to proliferate and preserve the tradition of “author’s song”. Amelia leads song sessions and many of her colleagues post original poetry on Facebook, highlighting the expressive and current nature of the genre. Videos of song sessions posted online and original lyrical content suggests that “author’s song” may serve as an anchor of cultural preservation within a sea of the disembodiment commonly associated with immigration.

This duality of existence within the past and the present creates a liminality that is representative of the original nature of the “author’s song” genre, manifesting in the unsaid.

“Polyphonic singing is always more than just singing”: Excavating cultural memory from the “grain” of collective voices in polyphonic singing in historic Occitania.

Scott Swan, Flagler College

This paper shifts from the singular to the plural in Roland Barthes’ concept of the “grain of the voice.” I sift through the “grain of collective voices” in a polyphonic vocal practice to explore 1) how my ethnographic collaborators emically imply a Turnerian social drama writ large in their cultural memory of a nostalgically conceived idealized past, 2) how they vicariously tether their folkloric vocal practice into the cultural memory and musical heritage of this nostalgic idealized past, and 3) how they instantiate the social values from this idealized past in musical performance. I employ Barthes’ grain methodologically in that I move sideways from the “musical object itself,” asking not ‘what does music mean?’, but ‘what does music afford?’. For my collaborators, polyphonic singing affords 1) a “performance event” that tethers their vocal practice to a nostalgic, idealized past, and 2) a performative “we space” in which singers performatively enact the social values that index directly Occitan cultural memory. In the Occitan region of southern France, the polyphonic vocal group, Le GESPE, continues a distinctive polyphonic vocal practice that differs from other vocal group practices in that the social aesthetic of a performance is more important than the musical aesthetic. As performance event and performative we-space, a Le GESPE concert affords the embodied exchange of cultural memory. The vocal practice and the cultural memory that subtends it is less intangible cultural heritage than inalienable possession: that with which they symbolically identify, and which cannot be severed from their collective ownership.

3F. Thursday, October 19, 01:45 PM - 03:45 PM

Patronage and Passage: Ethnomusicological Perspectives on Mobility in Patronage Relationships

Chair: Shalini Ayyagari, University of Pittsburgh

Across the globe, state and private patronage relationships drive music making and mobility between and within geographic spaces, social positions, and public spheres. Refugees flee “corrupt” patronage regimes in the Global South and musicians seek recognition, institutional access, funding, and migration opportunities through state civil servant systems and political initiatives. The papers in this panel investigate how political patronage relationships (even those that may initially appear “unmusical”) shape the motion of goods and people, and how such patterns of mobility shape music production and practices. These papers examine patronage relationships and the institutions they underpin across European, Asian, and North African political realms, from flows over national borders to processes of class mobility and nationalist recognition. This panel thereby examines how contemporary patronage politics frame musical practice: popular songs valorize the patronage of violent cross-border smugglers, musicians exploit “amateur” status to occlude the red tape of bureaucratic actors, cultural administrators

bring non-Western musics into publicly-funded institutions by assigning them Western classical music values, and state actors use public-private platforms to extend the influence of traditional patronage forms into international music markets. This panel aims to contribute new approaches to scholarship on musical patronage and institutions through close examination of its links to issues of spatial and social mobility. By illustrating links between musics and patronage in and beyond arts funding, this panel offers a music-centered perspective on the political economies of contemporary migration.

Chaining Mafia to Militancy: How Punjabi Black Marketeers and Sikh Militants Sing Of Supply Chain Corruption

Davindar Singh, Harvard University

Two different levels of Indian government recently banned two different genres of Punjabi popular song: the Punjab state government censored songs valorizing armed gang activity, and the Indian central government banned songs valorizing Sikh militancy. This paper proposes that despite differing ethical contents, these two sets of songs are each tied to widespread Punjabi concerns with patronage politics. Drawing on ethnography conducted with armed criminals, Sikh nationalist militants, and songwriters linked to both demographics, this paper examines how Punjabi musical discourse about "corruption" — meaning illicit but not necessarily illegal patronage networks — connects distinct genres and publics. Recent Punjabi protests against agricultural logistics policy and assassinations of musicians color everyday discourse across very different swathes of the Punjabi population. Quotidian Punjabi conversations about state capture by logistics companies tie national-level politics to assassinations of local musicians. This paper details how both Sikh militant songs and Punjabi popular songs valorizing violent criminality are concurrent critical responses to state patronage networks, which many Punjabis dub "corruption"—and a lack of state support for the general public that Punjabis also deem "corruption." Replacement patronage networks described in these songs, whether in nostalgia for the Sikh Empire or fantasized illicit personal gain, are sung alternatives to governments whose resources are depicted as corrupted by transnational logistics companies. This paper demonstrates that ostensibly technocratic governance of supply permeates discourses of criminal patronage, whether in songs valorizing smalltime mafia bosses, songs valorizing Sikh militancy against "criminal states," or state censorship of both.

Institutionalizing the Diverse in France: How Arts Professionals Integrate Non-Western Musics into the Public Sphere

Aleysia K. Whitmore, University of Denver

Arts administrators and musicians in France today work to integrate African, Asian, and Caribbean musics into publicly funded music schools, hoping to solicit public funds and create more inviting spaces for diverse local communities. Yet, the discourses arts professionals use to advocate for these musics echo assimilationist and universalist ideas about how migrants should integrate into the French state—ideas that state actors employ to erase the cultures and immigrant experiences that arts professionals want recognized. This presentation analyzes how arts professionals navigate this double bind as they carve out space for more diverse musics in

schools. One music school, for instance, offers a North African oud curriculum mirroring conservatory curricula and certifications, touting the tradition as belonging to the same virtuosic, *musique savante* category as Western classical music. Another school searches for middle ground by offering conservatory-like lessons and workshops without following strict conservatory-model curricula or certifications. This school thus seeks similar educational funding while maintaining greater pedagogical flexibility, responsive practices, and connection to local communities. Drawing on ethnographic fieldwork with administrators, civil servants, and musicians, I show how stakeholders fit new musics into policy structures and value systems built on Western classical music. They convince grant committees of these musics' value within existing structures, while also pushing against the ways that fitting diverse music cultures into Western classical music educational structures reinforces ideas about the universalist nature of Western classical music, obscures unique possibilities for teaching and learning musics, and allows politicians to promote "diversity" without confronting cultural difference.

"My Dreams Are Far": Containing and Cultivating Perspectives on Migration at Visa for Music

Kendra Salois, American University

How do contemporary forms of professional development for popular musicians intersect with classical patronage relationships? In the 2000s, the Moroccan monarchy de-emphasized the folklorization model common to post-colonial nations, in which modernist norms guide the staging of local practices, in favor of state-funded competitions where young artists incorporated judges' notions of the musically national into their rock, hip hop, or "fusion" styles. Understood as countering Islamic extremists' youth recruitment, this repositioning also promoted the state as an engine of musical mobility carving pathways to a global North marketplace. This paper analyzes how Visa for Music (VFM), a WOMEX-like platform for African and Middle Eastern musicians supported by Moroccan, Belgian, and French governments and NGOs, extends Moroccan and colonial vectors of patronage into new forms and locations. VFM conforms to the Moroccan state's goals in patronizing select "western" popular musicians through its public-private funding, by situating itself as a gateway to North and West African arts markets, and by promoting bands who fit local indices of heritage into universalist musical structures. At the same time, the musicians chosen for VFM must perform contemporary identities for international and national expectations. Drawing from interviews and analysis, this paper shows how some of VFM's artists stylize African perspectives on mobility itself. When musicians depict the promise and pain of legal or illegal migration at VFM, they fill a perceived demand for socially engaged music by Europe's others while bolstering the state's reputation as dedicated to opening dialogues, building capacities, and nurturing youths' ambitions.

Singing and Bringing the Domestic Abroad: Examining Cultural Diplomacy in the Context of Diasporic Amateur Turkish Music Choirs

Audrey M. Wozniak, Harvard University

The creation of Turkish classical music state choirs beginning in 1976 was one of the most significant cultural institutional developments of the nation-building project by the Turkish

Republic's ruling elite. The conceptual emergence of “musician as civil servant” ushered in a new class of musicians: artists of the state socially and economically empowered with respectability, tenured salaries, and pensions. The rise of state choirs was accompanied by that of “amateur” choirs, which facilitate musical transmission and community-building in Turkey's urban centers and diaspora. Despite frequent implications that amateur choirs do not contribute high-quality musical performances, I argue that diasporic amateur Turkish music choirs are often effective agents of cultural diplomacy, seemingly occupying a liminal space between states and people as well as between Turkey and the rest of the world. I seek to demonstrate how the relational networks on display and behind the scenes at these amateur choir concerts upset clear boundaries between the work (and dichotomy) of state and non-state actors, disrupting notions of soft power as a force states apply linearly to clear effect. I argue that members of amateur choirs are often more effective agents of cultural diplomacy than the actual “state musicians,” government officials representing the Ministry of Culture and Tourism. Although these choir members engage state and non-state actors and enhance the political visibility of their transnational communities, there are limits to the extent diasporic amateur choirs can “bridge” political borders, a rising tension as Turkish musicians seek permanent (if scarce) opportunities to relocate abroad.

3G Thursday, October 19, 01:45 PM - 03:45 PM

Cultural Revitalization in Modern Indigenous Spaces: On Stage, in the Classroom, in the Community

Chair: Chun-bin Chen, Taipei National University of the Arts

How is music mobilized for the purpose of decolonization in today's various Indigenous spaces, what does cultural revitalization look like for people from different backgrounds, spaces and groupings? This panel explores the multiple role music plays in Indigenous cultural transmission and revitalization in the context of Taiwan. For many Taiwan Indigenous groups, music not only carries cultural knowledge and social norms, but is also key to maintaining social structure. Yet, decades of cultural assimilation policies by the Japanese colonial government and the Nationalist Kuomintang (KMT) have caused severe weakening of Indigenous traditions. With revitalization efforts on the rise, more and more Indigenous Taiwanese are taking this work into their own hands. This has led to the establishing of cultural performance groups such as The Formosa Indigenous Song and Dance Troupe, youth organizations such as the Amis Polyphonic Youth Band, and music-oriented language nest programs. For this panel, our presentations will discuss how traditional Pinuyumayan rituals are delivered on stage by pan-Taiwanese Indigenous performers and the role of performance in cultural revitalization; how singing and gesturing recreates traditional ways for language and cultural transmission in the classroom; and an insider observation to current cultural revitalization efforts via music among youths in the Falangaw Amis Indigenous community. Through this multi-spatial lens discussion, on pan-Indigenous performance space, learning institutions, and within a single community, we hope to initiate a conversation between scholars from, and currently who are working in different spaces where cultural revitalization via music is taking place.

Form and Meaning: An Analysis of a Taiwanese Indigenous Performance and its Implications for Cultural Revitalization

Chia-Wei Yang, Taipei National University of the Arts

How does the performing body narrate context, transmit experience, and connect people? Performance is one of the fastest ways for cultural transmission; cultural values and meaning are often implied through the artistry and performativity of music (sound) and dance (motion). This presentation examines the ways Formosa Indigenous Song and Dance Troupe stage performers demonstrate the above in their 1992 annual performance *Yearning Amiyán*, which was based on a traditional Pinuyumayan month-long series of events leading up to the annual ritual *Mangayaw*, held in late December or early January. The Formosa Indigenous Song and Dance Troupe was established with funding from the Council for Cultural Affairs in 1991 by Indigenous Taiwanese from 6 of the then officially recognized 9 Indigenous groups, as well as non-Indigenous supporters. The initial goal was to use this as an opportunity to initiate long due cultural fieldwork and foster understanding of native cultures for Indigenous youth and the non-Indigenous population. In recent studies, Lawrence Zbikowski's analysis on Stravinski's *Les Noces*, with dance choreographed by Nijinsky has found that meaning in performance is narrated by the coordination of music structure and the relationship between dancers on stage (Zbikowski, 2018). Borrowing Zbikowski's method, I compare how various traditional rituals are choreographed to narrate context, transmit experience and connect people on and off stage, and explore what revitalization means for members of this pan-indigenous group who for many learn through field studies knowledge of an Indigenous group not their own, and what Indigenous revitalization means for non-Indigenous supporters.

Language Learning Through Singing and Gesturing in a Taiwan Indigenous Classroom

Shura Ng Taylor, National Taiwan University

In this presentation, I will discuss how Akawyan Pakawyan, a Pinuyumayan music and language teacher, teaches Pinuyumayan at a Taitung local elementary after school language nest program through singing and gesturing. Pinuyumayan is 1 of 16 recognized indigenous groups in Taiwan. After a century of language assimilation policies, started by the Japanese colonial government in 1895, and continued by the Nationalist Kuomintang (KMT) government after 1945, Pinuyumayan, along with many of the Taiwan indigenous languages, is now an endangered language. Born in 1938, Akawyan went to both Japanese and Chinese school, yet was able to maintain native fluency in Pinuyumayan. Today, she uses songs with newly composed lyrics and gestures to teach and practice the language in the afterschool program. From her observation, students of the program have a much stronger grasp of the language compared to students who only attend regular Pinuyumayan language classes. Several studies, mainly in the area of music therapy, have been conducted around music and language teaching or gesture and language teaching, yet very little focuses on the benefits of combining the three. Scholars like Matt Gillan has mentioned the importance of using physical gestures in teaching, yet studies on the use of gesture (especially combined with music) for language teaching remains to be understudied. By analyzing 12 of Akawyan's lyrical compositions and her teaching methods, I hope to bring

attention to this under-explored field, and to explore how music and gestures can be a useful tool in language revitalization.

Macacadaay and Cultural Transmission for Taitung's Falangaw Amis Aboriginal Group
Angaw Sawmah Sadipongan, National Taitung University

This presentation examines how the development and continuation of the Amis Polyphonic Youth Band contributes to the revitalization of macacadaay, a traditional way of cultural transmission for the Falangaw Amis of Taitung, Taiwan. The Amis is 1 of 16 aboriginal groups recognized by the Taiwan government, located mainly in Taitung and Hualien county. The Falangaw Amis subgroup are scattered in and around Taitung city, and are well known for macacadaay, a way of traditional polyphonic singing and an important component of Falangaw people's everyday life. Traditionally, macacadaay is sung at home, during farm work, gatherings, during rituals etc. Yet, due to decades of colonial government policies, the transition to a capitalist market economy, and the outflow of Amis youth to cities in search of work since the 1960s, The Falangaw society, like many other aboriginal groups in Taiwan, experienced a collapse of cultural transmission and traditional social relations. As a result, those who are fluent in macacadaay today are mainly seniors past the age of 70. In 2018, a group of Falangaw youth came together and formed the Amis Polyphonic Youth Band to learn and practice macacadaay from community seniors. These youth aim to put this traditional way of musicking back into their daily lives, and to continue the elder's way of living. Through interviews and close examination of Amis Polyphonic Youth Band members, I hope to present how their process of learning macacadaay contributes to the revitalization of this traditional way of cultural transmission in the Taitung Falangaw community.

3H. Thursday, October 19, 01:45 PM - 03:45 PM
Cultural Diplomacy in the Middle East
Chair: Maria Manuel Rijo Lopes da Cunha, UCPH

The examination of power relations revealed through musical practices has been a cornerstone of recent scholarship. Over the last decade, a growing body of literature on cultural diplomacy has argued for the potential of cultural communication to establish long term influence (*soft power*) by reaching across political, economic, military, and ideological divides. This framework has come with its own set of challenging tropes: *bridge-building*, *flows*, *exchange*, and *mutual understanding*, to name a few, all underpinned by the far greater complexities of the political, economic, and epistemic dominance of the Global North over the Global South. Yet, and despite its challenges, the notion of music as a vehicle for cultural diplomacy equally enables new perspectives to emerge that decenter agency from the state-led to the artist-led, and offer new ontologies, affectivities, epistemological shifts, and the potential for a politics of hope. These issues are addressed in a forthcoming anthology that is edited and authored by the participants on this panel. Building on this work, the panelists propose newer and lesser-explored frameworks

for investigating the utility of cultural diplomacy as a tool for thinking about cultural relations in and through music.

The Agentive Power of Non-Human Things in a Cultural Diplomacy Perspective: An Examination.

Maria Manuel Rijo Lopes da Cunha, UCPH

This paper explores the agentive power of mediation technologies, from the phonograph to the digital production, dissemination and experiencing equipment, to cultural diplomacy within and from the Middle East region. I examine the notion of non-human agency in cultural diplomacy by intersecting Actor-Network Theory (ANT, Latour 1991, 2005.), mediation theory (Born 2022, Hemondhalgh 2009, Sterne 2012) with ethnomusicology, cultural diplomacy, and postcolonial theory (Castells 2009, Mignolo 2013). This approach enables me to cut across disciplinary practices in music, geopolitics and media that question current delineations of material, immaterial, and digital cultures. Drawing upon ethnographic material collected in Lebanon, Egypt, and Kuwait (2012-2017, 2020) and digital ethnography (2020-2021), this paper examines how technology participates in the creation of global physical and online spaces for intercultural exchange and diplomacy. In this paper I emphasize how mediatization tools (analogue and digital) are a constitutive but, hitherto under-scrutinized, aspect of cultural diplomacy here understood as an engaged and polyvocal practice that emerges through the engagement of a plurality of voices that can, without controlling, participate in the diversification of the channels for cultural diplomacy.

Sounding Home(sick), Embodying Exile: Syrian Musicians Negotiate the Body Politic in Berlin

Jonathan H. Shannon, CUNY

In this paper I explore the vicissitudes of life in exile for Syrian musicians in Berlin. Focusing on three case studies, I show how these musicians have adopted a variety of musical and political stances to confront a variety of grassroots and state-level initiatives to promote “integration” (assimilation) in a new German homeland. I ask how music contributes to the production of a sense of home and affective community for displaced Syrians, and how music might also facilitate or even prevent integration. This has implications for musical practice as a means for advancing not only cultural assimilation but also the conditions for cross-cultural understanding and soft power diplomacy. I argue that the contradictions of assimilation of Syrian migrants in Germany are negotiated through bodily practices, including musical performance and public presentations of self, that invite conformity as well as resistance to a broader “language” of the body politic. I explore how some languages are made legible/audible and others invisible/squelched, as a means for understanding the promise, and limits, of musical practice as an agent of soft power.

Umm Kulthum's Concerts for Egypt.
Virginia Danielson, Harvard University

The famous Egyptian singer, Umm Kulthum (1904? -1975), gave a series of international concerts to benefit Egypt following its defeat in the 1967 war with Israel. She travelled with a diplomatic passport and her concerts and related activities have become viewed as classic examples of cultural diplomacy, the use of soft power to elicit favorable outcomes for the state (see, for instance, Nye 2008 and Zamorano 2016).

Based on my own field and archival research and a reading of relevant literature—(notably Lohman 2009), this paper analyzes the relationship between Umm Kulthum and the Abd al-Nasir government, and the circumstances and power dynamics of these concerts. Casting these performances into the context of others by famous musicians on behalf of their governments (see Monson 2007), the chapter considers the agency of musicians in these sorts of efforts and asks how much “diplomacy” is accomplished. What were the actual results of the concerts for Egypt? Did the state effectively engage soft power in these instances and were they really instances of cultural diplomacy?

Performing Soviet Cultural Diplomacy: Western Art Music and Musicians in Cairo (1955 - 1970)

Salwa El-Shawan Castelo-Branco, Universidade Nova de Lisboa

During the cold war Soviet cultural diplomacy was deployed in several Arab countries, especially Egypt, Syria, and Iraq. The goal was to free the region from colonial dependence and to minimize Western influence. Between 1955 and 1970, the Soviet Union promoted a wide-ranging program of cooperation and exchange with the Egyptian government in the domains of science, technology, industry, education, culture, and tourism. In this paper, I discuss Soviet cultural diplomacy in Egypt between 1955 and 1970 as a discursive field of action that operated through an assemblage of cultural activities carried out through Soviet and Egyptian state institutions, taking into account the agentive power of individuals, and of cultural exchange. I argue that the strategies implemented by Soviet cultural diplomacy configured a new cosmopolitan dynamic, largely replacing the European cosmopolitan formation that thrived in Cairo and Alexandria during the first half of the twentieth century, where the agentive power of cultural exchange, and new artistic networks developed. I also contend that this new dynamic enabled the accomplishment of some of the goals of Egyptian cultural policy under Nasser's regime, transforming the lives of leading musical institutions and the careers of many musicians, and configuring a legacy that has endured through cultural practices and collective memory well beyond the formal severing of the Soviet-Egyptian alliance by president Anwar El-Sadat (Nasser's successor) in 1972.

3I. Thursday, October 19, 01:45 PM - 03:45 PM

Keywords in Economic Ethnomusicology: Labor

Chair: John Phippen, Colorado State University

The question of labor has emerged as a crucial facet of the study of culture. If from the 70s through the 90s scholars analyzed mass culture like popular music in terms of political representation and critique through consumption, recent emphasis on the internet and digital media has produced an array of theories contending that production and consumption, labor and leisure, have collapsed into each other. Terms like “prosumer,” “fan labor,” and “affective labor” arose to explain these shifts, but a growing body of literature questions their usefulness in explicating the contemporary conjuncture. Meanwhile, the COVID-19 pandemic, the collapse of livable employment for PhD holders, and the rise of higher education unionization have invigorated labor studies as an analytical tool for music scholars. This roundtable critically summarizes theories of labor in music and cultural production, advancing the analytical clarity of this fraught term. Each panelist explores an aspect of labor and its theorization in a particular socio-musical context. One panelist describes freelance Spotify playlist curators to discuss paid versus unpaid labor; another treats productive versus unproductive labor in Marxian value theory and classical music, and a third unpacks social reproduction theory via the indie classical realm. The fourth examines changing distinctions between labor and work in the racialized context of Romani professional musicians, while a final panelist exposes the grim numbers around gender and misogynoir shaping digital sharecropping online. Through discussion among presenters and with attendees, the roundtable will advance the definitional precision of “labor” for performance, sound, and streaming studies.

3J. Thursday, October 19, 01:45 PM - 03:45 PM

Diasporic Music

Chair: Maisie Sum, University of Waterloo

Performing Irishness in German-Speaking Europe: Intercultural Transactions, Trad-Flow, and The Music Itself

Felix Morgenstern, University of Music and Performing Arts Graz

Particularly since the second half of the twentieth century, Germany and Austria have witnessed the emergence of two thriving communities of Irish traditional-music (“trad-music”) practitioners, the majority of whom are non-Irish nationals without diasporic ties to Ireland (Safer 1999; Morgenstern 2020). Drawing upon eight years of doctoral and postdoctoral fieldwork with these interlocutors, and delivered from the perspective of a German ethnographer and Irish-trained performer of Irish traditional music, this paper pursues two goals. First, it nuances the manner in which German and Austrian Irish-music practitioners recurrently insist upon the primacy of technical prowess within “the music itself” (Slominski 2020). Untethering the benefits and limitations of employing performance as an ethnomusicological research technique (Balosso-Bardin 2022), the author proceeds to interrogating the extent to which

consultants' investment of economic wealth in the accumulation of cultural capital (Bourdieu 1984) appears to fulfill a second critical function. Specifically, and in light of wider implications for ethnomusicology, this paper highlights how interlocutors' quest for heightened experiences of "trad-flow" (Slominski 2020, after Csikszentmihalyi 1990) actually enables a decoupling of translocal folk-music practices from their more deeply anxious, extreme nationalist, implications on the larger backdrop of modern European history (Bohlman 2011). Ultimately, while allowing German and Austrian audiences to connect with *longue-durée* tropes of Irish musical exceptionalism (White 1998), as circulated by popular culture, elevating the role of musical skill also accomplishes significant work in eliding more fundamental, gendered, class- and race-based, power dynamics at play in a community dominated by white, male, middle-class practitioners.

Songs of Devotion and Resilience. A Case Study of Sikh Diaspora in Central Italy.

Francesca Cassio, Hofstra University

Based on ethnographic research on the Sikh diaspora in Agro Pontino (Central Italy), this paper discusses kirtan, or the singing of devotional songs, as a means of resilience in an endangered context. Located in a vast agricultural area, the Sikh communities settled since the early 2000s in the Agro Pontino constitute one of the largest pockets of the Sikh diaspora in Europe, which earned the name of 'Little India' (Omenetto 2017). Unlike Sikh diasporic groups in North Italy, the Sikhs in Agro Pontino live in a dicey condition, under the threat of local criminal networks (*agromafie*) that systematically exploit and abuse immigrant workers. This phenomenon caught the attention of international media, politicians, and sociologists (Fanizza and Omizzolo 2018; Omizzolo 2022), but the problem as well as viable solutions have never been approached from the Sikh perspective. How can Sikh ethics, lifestyle, and musical practices help the community come together and fight off exploitation? Over the past five years, the presenter documented the Sikh community in the small town of Borgo Hermada, observing and participating in the activities that revolve around the gurdwara (temple). While the gurdwara functions as a physical shelter for Sikh families, singing traditional songs from the Sikh Scripture acts as *faithscape* (Singh 2013) and empowering practice. Recognizing the role of the sung Word as a vehicle to reaffirm Sikh ethics and imbue the spirit of Chardi Kala (resilience), the community leaders worked with the ethnomusicologist to create targeted strategies for introducing kirtan practices and repertoires among youths.

Diasporic Artists and the Inescapable Boxes of Identity and Diversity in Canadian Public Arts -Scapes

Conner Singh VanderBeek, University of Michigan

Public arts in Canada are conceptualized as a reflection of the multicultural character of the country and the diversity of ethnocultural identities it hosts. But the public arts sector operates on governmental constructions of identity and diversity, which racialized and diasporic artists view as an imposition of boxes to check that reduce them and their arts into flattened symbols of difference from the cultural mainstream.

This paper examines how entry into the public arts structure converts the works, labor, and identities of racialized and diasporic arts laborers into symbols of institutional and governmental agendas. Drawing from Appadurai's theory of -scapes (1996) and Ahmed's interrogation of institutionalized diversity (2012), I propose a structure of public arts -scapes that breaks Canadian public arts into the dynamic and multiscalar -scapes: of policy, funding, curation, exhibition, and creation. Through this framework of -scapes, I demonstrate how governmental policy conditions how public art is construed and funded by institutions, and consequently viewed and engaged with by audiences.

Using this -scapes framework, I analyze two albums by South Asian Canadian artists in Vancouver produced through public arts structures: the hip-hop / qawwali album *Jhalaak* (2020) by rapper Ruby Singh with 19th generation Rajasthani folk musicians, and multi-genre exploration *Wayfinder* by sitarist and composer Mohamed Assani (2020). I demonstrate how these albums are converted within each -scape into symbols of public arts agendas in ways that flatten the racialized identities of artists and the nuances of their works.

Masquerade Tradition in Guyana: Reclaiming Histories, Pathways and Belonging

Edwin Mansook, Memorial University of Newfoundland

Guyana's Masquerade tradition became prominent between the late 1960s and early 1970s. The proliferation of the tradition coincided with Guyana's first Mashramani celebrations and the installation of an Afro-Guyanese government to commemorate its independence. Despite Guyana's new status as a sovereign state, the tradition declined in popularity in the 1990s, corresponding to a shift from a majority Afro-Guyanese political representation to one of majority Indo-Guyanese representation. Since the late 1990s, the tradition, one of the few remaining Afro-diasporic traditions still performed publicly, has struggled for acceptance. Culture bearers receive disparaging comments about their performances and presence, which suggest a change in their social status from positions of respect and reputation to irrelevance in the cultural economy. My study aims to reclaim the histories of Afro-Guyanese masquerades and asks how a visible masquerade tradition can foster a sense of belonging by surveying masqueraders' relationship to music, movement, and the environment. Drawing on secondary data from Guyanese news sources and journals, I adopt a comparative review of publications on the tradition in two cities, Linden and Georgetown, to consider how urban development and socio-spatial changes influence music. Focusing on the Torch masquerade band from Linden, my paper traces their ambulatory experiences along parade routes, at competitions, and in neighbourhoods to illustrate masqueraders' relationship to space and place. By situating the tradition within a broader discourse of Guyana's cultural heritage, my study explores the notion of "producing locality." It emphasizes the socio-cultural integration of a historically black tradition into contemporary Guyana.

3K. Thursday, October 19, 01:45 PM - 03:45 PM

Gender Making

Chair: Ellen Koskoff, University of Rochester

Speaking of the Spiritual: An Exploration of Knowledge, Transmission, Embodiment, and Gender in East Javanese Performing Arts

Christina Michelle Sunardi, University of Washington-Seattle

This presentation examines spiritual knowledge or *ilmu* that performers imparted or encouraged me to obtain while I conducted fieldwork on gamelan music and dance in Malang, east Java from 2005-2007 and subsequent visits. I analyze the importance performers placed on *ilmu* as substantive, embodyable knowledge, often secret and esoteric, which can be physically transferred from one being to another, or from an object, leading to abilities to do something remarkable or remarkably well (Geertz 1960, Anderson 1990, Keeler 1987, Mulder 2005, Daniels 2009). To explore the preparation of a performer's body to serve as a suitable container for *ilmu*, and the implications of bodies as gendered containers and transmitters of *ilmu* as *ilmu* was transmitted from bodies understood as female to those understood as male and vice versa, I extend Kathy Foley's (1985) and Sarah Weiss's (2003) discussions of an "empty vessel" approach to performing valued in different parts of Java. This approach assumes that to perform with feeling (*rasa*) and in a way that truly impacts audiences, performers need to be appropriate "empty vessels" that can be filled by spiritual beings, spiritual power, characters of dances, musical compositions, or *ilmu*. Advancing ethnomusicological scholarship on aesthetics, spirituality, competence, and gender in Javanese performing arts, I argue that through their beliefs, practices, and verbal discourse about *ilmu*, musicians and dancers in Malang were maintaining and producing local systems of knowledge, transmission, and competence (Brinner 1995), and, in so doing in many cases, challenging dominant Indonesian conceptual and physical boundaries of gender.

Piping in Paradise: Gendered Experiences of Highland bagpipers in Dunedin, Florida

Christian Dauble, Memorial University of Newfoundland and Labrador

This paper will focus on the creation and negotiation of gendered identity in Highland bagpiping (piping) through my own experiences as a trans-nonbinary bagpiper, as well as the experiences of those I have worked with in the bagpiping community of my hometown of Dunedin, Florida. Although the 21st century has seen a rapid increase in gender equity within the competitive Highland piping community, it is still a very masculine sphere. Given its strong demographic of women and queer folk in its pipe bands, Dunedin provides a unique case study for exploring how people from a range of gender identities engage with the norms and structures of the piping community. Drawing upon Gill (2018) and Bannister's (2017) work on music and masculinity, as well as the concepts of hegemonic and multiple masculinities (Connell 2005, 2009), colonial/settler masculinities (Morgensen 2015), and heteropatriarchy/heteropaternalism (Arvin, Tuck, Morrill 2013), I explore in this paper the ways in which gender is experienced and expressed by pipers in Dunedin. My research shows that many pipers feel they discard gendered identity when performing and instead view themselves as "pipers." However, I argue that

identity is still coded male in these spaces due to the historical and cultural context of the practice. By acknowledging this unmarked aspect, I assert that we, as both bagpipers and ethnomusicologists, can further address issues of colonial hegemonic masculinities in various expressive cultures. This paper offers a preliminary model for how we might do so.

Making Music, Constructing Womanness: Sonic Politics and Maternal Knowledge Transmission in the Omugwo (Post-Partum Care) Practices of the Igbo

Obianuju Akunna Njoku, University of Mississippi

This presentation explores the utilisation of musical and extra-musical mappings in the *omugwo* (post-partum care) practice of the Igbo in southeast, Nigeria. Drawing on this age-long *omugwo* (post-partum care) system, this presentation interrogates the centrality of music in the performance of post-partum sexual and body politics, re-inscribing Igbo value system, managing post-partum depression (PPD), and constructing Igbo notions of “womanness”. Based on fieldwork in Lagos and Imo states in Nigeria, I argue that the performance of post-partum care songs, beyond their celebratory implications, presents a means of reifying the cultural politics of sex, marriage, childbirth, as well as a site for transgenerational production, transmission, and sustenance of Igbo maternal knowledge systems. By recognising spaces of music performance as microcosms of the Igbo society, the research explicates the fusion of music performance and other “extra-musical” sonic expressions as critical sites for negotiating gender roles, as well as the dichotomies of the spoken-unspoken, and the sacred-non-sacred.

From Weeping Concubines to National Heroes: A Chinese Feminist View of Women in Twentieth-Century Pipa Music

Yuxin Mei, University of North Texas

Feminine imagery is a unique topic in the Chinese pipa repertoire. From peacemaking concubines to revolutionary sisters, national heroes, and nature goddesses, the changing portrayal of women in pipa music mirrors the political changes and the consequent transformation of gender perceptions in Chinese society. These women—whether from the feudal era, the revolutionary period, or from folk beliefs—reflect Chinese cultural perceptions of the feminine. In contrast to Western feminism, Chinese feminism places greater emphasis on “*Difference*.” This *difference* can be seen in the construction of the “Chinese woman” in musical works. Furthermore, these changing images of women represent the ideological and political changes that occurred in China during the long twentieth century. In this study, I select five pieces representing Chinese women from the traditional canon, folk traditions, and contemporary compositions. I will examine representations of the Chinese Woman in these musical works from three angles: first, I analyze changes in performance techniques used to represent women from different periods; second, I construe the intentions of these works from cultural-historical perspectives; last, from a Chinese feminist perspective, I interpret the “Difference” represented by the changed feminine persona in pipa music.

3L. Thursday, October 19, 01:45 PM - 03:45 PM

Politics, Protest, and Resistance

Chair: Ruth Opara, Columbia University

“If We Don’t Sing, They Won’t Hear Us”: Creating New Meaning in EndSars Protest in Nigeria

Seyi Emmanuel Ajibade, University of Pittsburgh

The year 2020 amid social injustice, the COVID-19 lockdown, and cases of police brutality that led to the ENDSARS protest in Nigeria marked a period of socio-political barbarity, distress, and destitution in Nigeria. That November, David Adeleke, a leading Nigerian Afrobeats musician popularly known as “Davido” released his album “A Better Time.” The album’s lead single, titled “FEM” translates colloquially to “shut up” or “keep quiet” in Nigerian pidgin English. The lyrics of this song signaled a confrontation between Davido and another musician, rumored to be the Afrobeats artist “Burna Boy.” African popular music has long been a device for advancing personal propaganda and vendettas (Street 2003). However, “FEM,” subsequently took on its own meaning. It was redefined as a political statement during the protest and was defiantly used to “shut” politicians up. This meaning was spontaneously and organically established when the Lagos State Governor, Babajide Sanwolu was addressing the protesters about the state’s situation; the DJ at the protest played “Davido’s FEM” and the protesters assertively sang along. Since then, “FEM” has remained a political song in the Nigerian political context. In this paper, building on existing discourse on protest music, I use “FEM” as a case study to discuss the intersectionality of audience and music agency, their role in producing/projecting new musical meanings, and the tripartite relationship between the artist, the audience/protesters, and the politicians.

A Search for Meaning in Politically Motivated Musical Practices in Zambia: The Power of Performance and the Performance of Power

Prince F.M. Lamba, Florida State University

When the phrase “We will never vote for a song again” gradually became a popular slogan in Zambia, it reinforced the discourse about music and politics – the potency of music to influence people’s political decision-making processes and the political landscape. This is so because music is inherently political by nature: Steve, J. (2007); Allen, L. (2004); and Gilman, L. (2009). The advent of multi-party democracy in Zambia motivated unprecedented use of music in post-independence modern politics. The suitability of music as a medium for political activism has extensively been discussed from different perspectives: Rutherford, S. (2021); Nooshin, L. (2009); Jones (2017); and Barone (2017). In 2011, Zambia held multiparty presidential and general elections whose results many commentators claimed to have been influenced by a popular campaign song in favor of a winning opposition party. This paper focuses on the winning song “*Donchi Kubeba*” to discuss the potency of music – the aspects that compelled the electorates. Drawing from scholarship on music and politics with the focus on the “power of performance and the performance of power” (Askew, 2002), this paper analyses the impact of the song, examining the politician/musician power relations and agency that facilitates creativity

through a spectrum of music aesthetics, political rhetoric, and pragmatics. It demonstrates the meaning of “political” power of musicians and shows how musical aesthetics can enhance political messaging and achieve effective propaganda like traditional messaging in the face of political democracy, technological advancement, human rights, and freedom of expression.

Men Antum: Popular Music and Race in the Libyan Revolution

Leila Tayeb, Northwestern University in Qatar

In an infamous February 2011 speech, a beleaguered Muammar Gaddafi demanded of those revolting against his government in Libya, “*men antum?* Who are you?!” The question was met with forceful and plentiful replies across revolutionary popular culture of the time. In popular music, these responses abounded in iterations both direct and implied. In a song titled “وين السلاح؟/ Where are the Guns?”, then-anonymous artist Ibn Thabit rapped the refrain, “He says, ‘Who are you?’ We’re Libyans. We know who we are. But where do YOU come from?” More subtly, Salah Ghaly’s somber anthem for Misrata, which for a time became a metonym for the revolution, calls for the revolutionaries to prevail over “the dictator, his sons, and the rats with him. In the proposed presentation, I undertake close readings of this revolutionary repertoire in order to explore how it reflected and reified the sonic dimensions of a racial politics rooted in both earlier and recent Saharan history that rendered Black Libyans foreign to a nation conceptualized via a regional notion of whiteness. This music was, I contend, a central part of the construction of a moral and political opposition to the popular uprising wherein to be with Gaddafi was to be a rat and an “African mercenary.” This construction created not only modes of seeing, but also modes of listening, that have resonated across popular culture in the decade since.

Then Raise the Scarlet Standard High: Sounds of the Irish-American Left, 1916-1948

Maeve Carey-Kozlark, New York University

The postwar and Cold War eras are largely considered to be a time in which Irish music fell out of favor in the United States: by 1945, once-ubiquitous Irish dance halls in New York had shut down, and a lull in immigration and bolstered socioeconomic mobility for second-and-third generation Irish-Americans led to the deconcentration of the diaspora away from cultural hubs and metropolitan centers. While the historiography emphasizes Irish music's sudden resurfacing and rise to prominence during the folk revival, my research argues that these musics were in actuality very much alive during this period, just operating in the margins – and, furthermore, that the musicicking in said margins predisposed the general public to its reintroduction and subsequent popularity.

Mid-20th century historiography still bears marks of red-scare hysteria; in Irish America, many of those the far left have largely had their histories omitted or watered down in favor of narratives that emphasized the Irish Catholic church’s strong McCarthyism and the diaspora’s broader lean away from its storied radical past. For many, this caused a “crisis of spirituality” for those struggling to reconcile their Catholic background alongside the platform for cultural maintenance their leftist affiliations provided.

The central focus of this paper, then, centers around presenting a number of case studies to demonstrate the ways in which New York's working class – in the face of numerous religious and state powers poised against them – was essential to the preservation and introduction into the public imagination of Irish music during an otherwise overlooked period in Irish-American history.

4A. Thursday, October 19, 04:00 PM - 05:30 PM

EDIARD in Canada's Music Industry: Perspectives on Research, Creation, Activism, Advocacy, and Public Education

Moderator: Denise Bolduc Anishinaabe Writer, Director, Curator & Creative Producer

In ethnomusicology and across all sectors of music industry in Canada and beyond, many people are working to answer worldwide calls to decolonize. Our efforts are typically directed even more widely – to foster equity, diversity, inclusivity, accessibility, reconciliation, and decolonization (EDIARD). In this roundtable, several actors whose lives are dedicated to this work will speak about their experiences and challenges in sound and music research, creation, education, production, promotion, and journalism. Using the Smithsonian Folkways Recordings Sound Communities Series as an example, participants in this roundtable discuss how they challenge systemic racism and inequities in music research, education and industry through collaborative, community-engaged research-creation.

4B: Thursday, October 19, 04:00 PM - 05:30 PM

The DistributedAarchive: Exploring Intersections of Access, Agency, Wellbeing, and Collaboration, in an Indigenous Dance-Song Revitalisation Project.

Chairs: Beverley Diamond, Memorial University; Sally Treloyn, University of Melbourne

In 2004, Australian ethnomusicologist Linda Barwick asked us to imagine a 'distributed archive' where ethnomusicologists, linguists, archivists, and others, would consider access to archived collections for communities-of-origin and present-day/future custodians a social responsibility. Twenty years later, much has been learned about the distributed archive(s), as well as technical barriers, and discriminatory, philosophical, and ethical challenges. Most significantly, we have learned that expertise in what makes access, repatriation, and return, successful, lies in communities-of-practice and with knowledge custodians.

This roundtable draws together heterogeneous perspectives of several people who have 'distributed the archive' over the past fifteen years in a collective effort to sustain and revitalize a multimodal performance genre known as Junba that is held by numerous Indigenous First Nations in the Kimberley region of Australia. Presenters, including community-based researchers and teachers, emerging leaders in the practice and continuation of Junba dance and song, and an outsider ethnomusicologist, will explore intersections between such topics as: the role and legacies of archives and recordings in diverse practices today; challenges and barriers to access; creative and political agency; individual and community wellbeing; and the complexity of collaborative endeavors in settler state contexts such as Australia.

Following presenter statements, we will facilitate, assisted by an international chair, a discussion with the audience to apply our perspectives and learnings to projects of archival distribution and reclamation elsewhere in the world, and to the work of applied ethnomusicologists more broadly.

4C. Thursday, October 19, 04:00 PM - 05:30 PM

Art, Protest, and Safety During the "Woman, Life, Freedom" Movement in Iran

Chair: Farzaneh Hemmasi, University of Toronto

This panel offers four perspectives on the sound and music for/during the Woman, Life, Freedom (WLF) uprising by the Iranian people. On September 16, 2022 Mahsa/Zhina Amini, a 22-year-old Kurdish woman, died in a hospital in Tehran due to injuries she endured while in custody of the “morality” police. Throughout months of ensuing protests both within and outside of Iran, music and art have given voice, motivation, and hope to those demanding change. Based on ethnographic research and musical analysis, panelists examine remarkable musical products and processes that have shaped and been shaped by Iran’s ongoing uprising.

The first paper, based on ethnographic work inside Iran and during the protests, discusses the significant role of music during the WLF movement, as an instrumental tool for resistance, struggle, and activism.

The second presenter reflects on their sonic experience during protests in Tehran and Washington, DC, and their involvement with the soundscape of protests. Drawing on the author's multi-sited ethnography, this paper delineates the importance of protest music among the Iranian diaspora to communicate with the host society.

The third paper analyzes the unofficial protest anthem “Baraye” (“For”/ “Because Of”) and its reception using Turino’s framework of participatory and high-fidelity musical fields.

Our last paper discusses the struggles faced by Iranian classical musicians, and the delicate balance of their desires to support sociopolitical movements with concerns for their safety and livelihood. The paper traces such struggles through their artistic lineages, back to Iran’s Constitutional Revolution of 1905-11.

Presentation 1

Presenter 1

Sounding Unity: Woman, Life, Freedom Movement and Protest Music in the Iranian Diaspora

Sara Fazeli Masaye, University of Florida

The death of 22-year-old Mahsa Amini on September 16th, 2022, at the hands of Iran's morality police, was the catalyst for ongoing global protest against the Islamic regime. As a result, the Woman, Life, Freedom Movement formed, and the first song regarding the movement, "Baraye" (meaning "For"), was released twelve days after Amini's death. "Baraye" won the Grammy for Social Change, a Special Merit Award introduced in 2022. During my fieldwork in Washington, DC, in February 2023, Iranians sang it as their protest anthem in front of the White House and at the US Capitol to capture President Biden's attention. My discussion considers women's awareness about equal rights (Melucci 1989), cultural patterns of social movements (Manuel 2019), roles of protest music (Moufarrej 2018), and musical sounds as powerful social resources (Danaher 2018). Participating in protests in Iran and the US gives me the privilege and agency to elaborate on notions that were not discussed before. It is crucial to discuss the protest soundscape in a life/death situation of protesting in Iran compared to globalized forms of protests in the Capital. This paper illuminates the staging of protests in solidarity with Iran in the United States. How does the Iranian diaspora materialize the message of their protests through music to communicate with the host society? How does the social history of the United States lead the global protests? Why is protest music essential for the Iranian diaspora in staging protests in the United States?

Presentation 3

Presenter 3

4D. Thursday, October 19, 04:00 PM - 05:30 PM

LGBTQ+ Censorship and Public Spaces: A Drag Conversation-Recital

Chair: Julian Grey, University of Michigan

In recent years, extremist groups and political forces have escalated attacks on LGBTQ+ people and queer spaces. By February 2023, lawmakers had introduced 340 anti-LGBTQ bills into U.S. state legislatures alone. The Gay & Lesbian Alliance Against Defamation reported 141 attacks against drag events in 2022, including armed protests, a widespread power outage, and a deadly nightclub shooting. Empowered by institutional homophobia, these groups claim justification in their violent shutdowns of queer nightlife venues and Drag Queen Story Hours at libraries, and even attempt to ban drag altogether. Taking inspiration from concert pianist Javor Bracic's "conversation concerts" as an interactive form of lecture-recital, this 120-minute roundtable offers a space combining live performance and discussion. We bring together emerging music scholars, who also perform drag, to reflect on how various forms of censorship have shaped the drag genre and impacted performers' ability to inhabit spaces. Topics and approaches include: discussing drag space and interaction through a hybrid digital/live presentation, centering social justice through drag storytelling, physical places where drag may be performed, censorship within those spaces, effects on the creative process, the emergence of non-musical forms of drag,

and the historical impact of laws and censorship on trans* lives. Beyond those working on drag, this roundtable-performance aims to engage scholars interested in concerns of censorship and public spaces as well as an interdisciplinary understanding of media and performer-audience interaction. As music scholars and performers, we can offer unique insight into ethnomusicological issues of music reception, identity expression, and queer geographies.

4E. Thursday, October 19, 04:00 PM - 05:30 PM

Bodies and Racializing

Chair: Maureen Mahon, New York University

The Urban Underground: Race, Video Games, and Jet Set Radio Future

Jordan Renee Brown, Harvard University

This paper argues that the incorporation of race and hip-hop in video game culture reinforces everlasting stereotypes surrounding Black America, yet simultaneously revolutionizes video game music and its relatability with diverse real-world experiences. Using a combination of hip-hop scholarship (Keyes, 2002), ludomusicology (Kiri Miller, 2012), radio politics (Ferrell, 2001), and my own autoethnographic gameplay, I analyze the 2002 Xbox game *Jet Set Radio Future* (henceforth *JSRF*) as a case study. In *JSRF*, issues of race and politics take center stage concerning the mobilization of the countercultural youth (Hasuoka, 2002). Featuring a group of rebellious inline skaters that spray graffiti throughout Tokyo, *JSRF*'s plot involves the denouncement of corrupt governmental control. The unlawful practices of the main characters are inevitably met with law enforcement and accompanied by the sounds of the underground hip-hop radio, evading the ears of the police and providing a secluded channel of communication. Scored by Japanese composer Naganuma Hideki and remixed by the Beastie Boys' secondary group, the California-based "Latch Brothers," the game's soundtrack creates a funky, futuristic urban hip-hop soundscape mixed with alternative rock and grunge (Business Wire, 2001). With this unique combination of genres, *JSRF* transcends sonic racial lines (Stoeber, 2016). The involvement of hip-hop in *JSRF* therefore serves the dual purpose of both communicating anti-establishment rhetoric and representing the liberating aspect of hip-hop culture. *JSRF*'s sonic outlook emerges as a salient subject on which to negotiate issues of criminalized racial tropes, identifying *JSRF* as an early example of anti-police rhetoric in video games.

The Chinese Body as Copy, Spectacle, and Surplus in Jamie Xx's "Gosh" Music Video Directed by Romain Gavras

Elizabeth Lawrensen, Stony Brook University (SUNY),

The music video for 2016 song "Gosh" by Jamie XX, directed by Romain Gavras, is set in the Chinese Paris-replica city of Tianducheng, built in 2007. In this paper, I read this video as commentary on a dystopic present place where bodies and cultural landmarks are copies of a distant original. Gavras' directorial choices in this music video circulate and complicate aesthetic notions of the Chinese body as copy, spectacle, and surplus. Footage of hundreds of Shaolin schoolboys in synchronized movement suggests they are identical and indistinguishable, human copies or surplus. Gavras' directorial use of spectacularized synchronized movement references a

contemporary phenomenon that exists in vernacular Chinese culture: movement similar to Shaolin school performances and *guangchang wu*, or mass square dancing. Implicit in synchronized performances is a sense of imitation which lends toward unity of the group both aesthetically and ideologically, creating a new type of citizen commodity: that of the spectacle. Through the spectacle of mass performances like Shaolin schools or *guanchang wu*, dancers participate in the constitution of publics, both those encouraged by the Chinese state in the New Era as activities that will ultimately develop financial capital, but also develop what Lily Chumley calls “counterpublics.” In contrast with the state’s version of public leisure, the artistic and aesthetic choices made in these performances can constitute a difference between reproducing the idea of the Chinese body as surplus and “readymade” or always available and the Chinese body as a location in which artistic and creative citizenship can reside.

The Intertwinement of Whiteness and Han-Taiwaneseness in the Practice of Samingzhi and Moshing in Taiwanese Heavy Metal Concert by ChthoniC and Burning Island

Mark Hsiang-Yu Feng, University of California, Davis

In performances of heavy metal music, moshing is an aggressive and violent bodily interaction that embodies the transgressive nature of the musical sound (Tsitsos 1999; Palmer 2005; Riches 2011, 2012, 2013; Barnes 2019; Bernard 2020; Capuzzo 2020). Such embodiment is presumed as the “tradition” of global metal music cultures from a white-centric viewpoint; therefore, cultural-specific forms of embodiment that interpret the transgressive nature of the music genre are neglected in current studies. This paper examines the emergence, practice, and the political meanings of a cultural-specific form of embodiment in Taiwanese heavy metal music. The case study analyzes the practice of *samingzhi* (tossing ghost money), which originated from traditional Han-Taiwanese ritual ceremonies for funeral and later integrated with the moshing movements in concerts by *ChthoniC* and *Burning Island*. Drawing the Taoist cosmological-philosophical concepts of yin/yang as my theoretical and analytical framework, I argue that *samingzhi* in Taiwanese heavy metal concerts represents a transgressive spiritual quest for yin energy that metaphorically empowers political resistance against colonial oppressions by Japanese imperialism (1895-1945) and Kuomintang dictatorship (1947-1991) that perpetuate in twenty first century. As *Samingzhi* has integrated with moshing and headbanging in Taiwanese heavy metal concerts, such practice further indicates an intertwining of whiteness and Han-Taiwaneseness.

4F. Thursday, October 19, 04:00 PM - 05:30 PM

Three Case Studies of Musical Instruments that can Sing and/or Communicate with the Divine in Latin America and the Caribbean

Chair: Benjamin L. Lapidus, John Jay College of Criminal Justice and and The Graduate Center, CUNY

This panel is sponsored by LACSEM and explores how three musical instruments that are usually associated with particular instrumental accompaniment roles are transformed and take on

new characteristics in different settings in Latin America and the Caribbean. In each of these individual cases, the instruments and their performers also defy conventional Western associations. A Haitian master drummer considers the ritual drum and its sonic possibilities to be akin to a piano, contradicting the common (and perhaps biased) perception of the drum as performing an exclusively rhythmic function. Nahua violinists in Northern Veracruz, Mexico use their instruments to communicate with the spiritual world. And the Hammond organ associated with African American sacred and secular music in the United States is transformed into a vocal soloist in the hands of Mexican organists or as an entire self-contained ensemble to play popular dance and folkloric music in the rest of Latin America and the Caribbean. Although these different musical practices exist outside their uses and conventions, they are acceptable and desirable within their respective practitioners' communities. However, tensions can still exist around these musical practices as seen in some of these settings.

“El órgano que canta (the singing organ)”: Latin American and Caribbean Exponents of the Hammond Organ

Benjamin Lapidus, John Jay College of Criminal Justice and The Graduate Center, CUNY

In the United States, the Hammond organ has a recognizable sound and a long historical association with Jazz, rhythm and blues, African American church music, and popular music. Within these musical contexts the instrument evokes a specific set of performance expectations, ensembles, and performance techniques, largely based in blues, but also employing instrument-specific expressive devices. Through audiovisual examples, ethnography, and music transcription this paper explores how Panamanian, Puerto Rican, Cuban, Mexican, Jamaican, and Venezuelan organists adopted the instrument to perform boleros, salsa, calypso, reggae, vals, taboga, danza, and other traditional and popular genres starting in the 1940s. In the process they also developed a vocabulary and techniques that were distinct from their U.S. counterparts. These organists played bass, chords, and melodies while accompanied by Afro-Latin percussion. Mexican organists such as Tito Henríquez and Ernesto Hill Olvera employed a “talking” organ technique in which they mimicked the human voice singing boleros. The Muñoz family produced an extensive dynasty of organists who made an impact beyond their native Panama expanding into Colombia, Venezuela, and Puerto Rico as teachers and performers. Some Puerto Rican and Panamanian performers based in the United States such as Roger “Ram” Ramírez and Vin Strong gained renown as straight-ahead jazz organists while Frank Anderson and Hilton Ruiz excelled at both jazz and Latin American and Caribbean music.

“The Transcendent Sound”: The Nahua violin in Chicontepec, Northern Veracruz, Mexico

Veronica Pacheco, University of Denver

In Northern Veracruz, Mexico, the violin is inseparable from the Nahua Indigenous celebrations for Christian saints, deities that dwell in the sacred landscape, ancestors, and rites of passage. The violinists for ritual music are only males who learn the repertoires, in performance, from elders, neighbors, musicians from other towns, and their families, such as brothers, fathers, and grandfathers. In acquiring the music, they also become deeply knowledgeable of ritual precepts similar to masters of ceremonies and healers. In tracing the life of four violin players who come from musicians' families and belong to different generations, this paper illustrates the complex

social dynamics that interplay within secular contexts and between religious institutions. New incursions of Catholics and Evangelicals, in particular, see the violin as an antithesis to Christianity, and violin players often find themselves at the center of the conflict. As such, this paper integrates the violin into various forms of listening across religious contexts, questioning social fragmentation and decolonization and arguing that the violin's sound can attest to Indigenous subversion.

“The Drum Is a Piano”: A Haitian Master Challenges the Stereotypes

Lois Wilcken, La Troupe Makandal

Research on African drum ensemble music and its Caribbean descendants occasionally notes tone, which it commonly calls “timbre,” an element described in highly subjective language or in mnemonics. Early scholars described drumming as “difficult to untangle as it lacks tone quality” (Hornbostel), and old biases seem to have persisted as a near-total focus on meter and rhythm in drumming has occupied our discipline across decades. Ethnomusicologist Meki Nzewi, on the other hand, collaborated with his fellow Igbo drummers to recast “tone colour” as “melodic component,” that is, drums spin out melody with the skill of strings, winds, and the human voice. On the other side of the Atlantic the Caribbean drummer with whom the author of this paper worked insisted that “The drum is a piano.” Why has rhythm overshadowed tone in the hearing and analysis of African drumming? Do old stereotypes about the rhythmic proclivity of black people color perception, even among scholars? This paper examines the scant literature that exists on the acoustics of the drum. It takes a deep dive into two Afro-Caribbean drumming styles to demonstrate that tonal more than rhythmic structures effect communication—we might say conversation—in drumming. It considers that the ongoing diaspora of African drumming will further a melodic hearing of the drum. Finally, the author hopes to encourage further research in this direction.

4G. Thursday, October 19, 04:00 PM - 05:30 PM

Off Record: Historical Ethno/musicologies at the Margins

Chairs: Lila Ellen Gray, Dickinson College; Amanda Minks, University of Oklahoma Honors College

The four case studies on this panel set in dialogue multiple meanings of “record,” including the historical record, the public record, and the sound recording, tracking multi-sited networks and the marginalization of historical figures, artifacts, and sounds. Building on recent interdisciplinary scholarship on musical curatorship, cultural diplomacy, and the politics of sound recording and preservation, we unsettle clear distinctions between “the field” and the “archive,” between ethnographic and historical research. Presenter 1 will render audible the mediation of radio scripts written by ethnomusicologist Henrietta Yurchenco for the Inter-American Indian Institute in Mexico during the 1940s. Presenter 2 will theorize the “fractured archive” of a family collection through a sole surviving LP of the Nicaraguan composer Luis A. Delgadillo (1884-1961) in a tumultuous context of uneven archival preservation. Presenter 3 uncovers the musical and political activities of the pioneering Chinese pianist-cellist Madam Ma

Siju (1920-2014), confined to the arts and entertainment section of newspapers and otherwise considered to be without archival records. Presenter 4 focuses on an album of the Portuguese fado diva Amália Rodrigues (recorded at the Paris Olympia in 1956), examining linked but peripheral objects (a dress, a concert program, photographs) upon which sounding left its marks, shaping histories of the materiality of voicing as well as gender. Whether “on record” or “off record,” the research in this panel sharpens an analytical consciousness around ethno/musicological methods in archives, arguing that “primary” source materials, and the institutions through which we access them, are always already culturally, politically and technologically mediated.

Indigenous Audibilities across Borders: Henrietta Yurchenco’s Radio Scripts for the Inter-American Indian Institute

Amanda Minks, University of Oklahoma Honors College

In the 1940s, the U.S. ethnomusicologist Henrietta Yurchenco made documentary recordings of Indigenous music and developed radio broadcasts to promote the work of the Inter-American Indian Institute in Mexico City. Shaped by multiple networks, the radio broadcasts were intended to be heard throughout the Americas. Yurchenco had already worked as a pioneering producer of folk and world music broadcasts in New York City, and her equally pioneering Mexican collaborators had used radio as a tool for cultivating citizens after the Mexican Revolution. This paper analyzes two radio scripts which aimed to present Indigenous music, as well as art music based on it, from Guatemala and Chile. The typewritten scripts constitute records in the sense of archived knowledge, which we can use to try to hear sounds and voices that were left out of recording histories. The scripts drew on different forms of documentation, including sound recordings, aural transcription, and the creative fusion of Indigenous and art music. The analysis brings together three areas of recent scholarship: the interplay of “studio effects” and documentary recording (following Sterne); the role of Indigenous music in media histories; and the intertwined relations among writing, orality, and aurality in Latin America. This approach challenges the purist construction of Indigenous authenticity as an inherent value in sound recordings. The paper argues that “Indigenous audibilities” are the traces of Indigenous sounds and voices which were multiply mediated in the radio scripts; thus, archival records enable us to partially recover what was “off record.”

“No record for that woman!” Archive, Marginalization, and the Rediscovered Musicianship of Ma Siju (1920-2014)

Bess Xintong Liu, Kenyon College

In summer 2022, I conducted archival research in Dalian, China, attempting to reconstruct the life and work of the Chinese pianist-cellist, Madam Ma Siju (1920-2014). Although Ma made tremendous contributions to the Dalian Sino-Soviet Friendship Association during the early 1950s— ranging from teaching piano, cello, and choral conducting, to co-directing propagandist music theaters supporting the Chinese Voluntary Army’s involvement in the Korean War (1950-1953)—, “No record for that woman!” was the first response I received from my inquiries at various archives. Stubbornly following my instinct, I dove into the historical newspaper

collection in Dalian Library and found that her name, musical events, and concert information were all confined within the margins of the “arts and entertainment” section, which led to the answer of “no record.” Not only the female identity, but also social class, educational background, and more surprisingly, the occupation of “musician” itself led to marginalization. Besides the archival sources *per se*, the multi-sensory experience of getting into the archival space—such as an examination of the urban soundscape, the urban landscape, and negotiations with archivists—all contributed to the recuperation of such underexplored history. Moving beyond the “allure” or the “fever” of the archives (Farge, 1989; Derrida, 1995), this paper advocates for a reconsideration of the prolonged archival process itself as fieldwork, which results in another kind of ethnography that is not only historically informed, but also “connects and converges” multi-sited information in the reconstruction of historiography (Lowe, 2015).

The Live Album and Other Ethnographic Objects: Amália Rodrigues at the Olympia

Lila Ellen Gray, Dickinson College

Amália à l' Olympia (1957) is an LP recording of the Portuguese fado diva Amália Rodrigues made from her debut performances at the Olympia Music Hall in Paris in 1956. This highly curated album catapulted her into the international limelight (in a context marked by post-war Atlanticist diplomacy, the golden age of the 33 1/3 record, new possibilities for travel and tourism, and Portuguese colonialism and dictatorship). Drawing on long term archival and ethnographic research in Lisbon, and analysis of the object of the LP (in multiple national editions), I ask what we might learn about the history of performance, the materiality of voicing and the shaping of gender by decentering the album itself and examining linked but peripheral (or abandoned) objects upon which sounding left its marks (dresses, concert programs, photographs, other “less important” recordings). How might attention to peripheral objects proffer alternate narratives, histories, trajectories for further study? What might the ethnographic tracking of my encounters with these objects, within their contemporary social and institutional networks, reveal about the stakes of particular musical histories in the present? In posing these questions I build on and contribute to feminist historiographical work on vocal celebrity; cultural histories of sound recording, media, and format; and scholarship on “objects” of ethnography at the nexus of cultural anthropology and performance studies. As such, my study of this album advances methods for ethnomusicological investigations of the shaping of female vocal celebrity and historic commercial recordings more broadly.

4H. Thursday, October 19, 04:00 PM - 05:30 PM

Borderlands and Crossings

Chair: David Garcia, The University of North Carolina at Chapel Hill

‘There Are Firefight in Houston’: Fox News, Tucker Carlson, and ‘Sounding’ War at the U.S.-México Border

Jesse Freedman, St. Joseph's University

Over the past decade, there has been a surge of opacity and confusion around both public and cable news media, whereby even the most casual news consumers might find themselves swimming in discourses of “fake news,” mis/disinformation, and confirmation bias. From academic journals (e.g., *Political Communication*) to podcasts and public-facing journalism (e.g., *On the Media*) to nonprofit and educational initiatives (e.g., *Media Literacy Now*), there exists a comprehensive infrastructure for examining and dissecting how various media spaces attempt to effect influence and control. One dimension, however, which remains notably under-acknowledged, particularly in the context of the twenty-four-hour news cycle, is that of sound. Although analysis of music in news coverage has received some attention (Christiansen 2018; Deaville 2006 and 2007; Huelin and Durand 2022), in this paper I instead offer an analysis of several strategies in which sonic imagery is threaded into conservative news coverage in order to elicit experiences of fear and disorientation among consumers. In particular, I engage J. Martin Daughtry’s concept of the “belliphonic” (2015) to consider how the prime time, right-wing political commentator, Tucker Carlson, has drawn on sonic war imagery relating to the Russian invasion of Ukraine as a means of stoking a sense of fear and aural invasion around the “crisis” at the U.S.-México border. This descriptive and qualitative analysis will offer a new perspective on the role of sound in journalism as well as strategies for identifying more under-examined processes of manipulation in the media.

Anarchy, Arabness, and Musical Identities on the U.S.-Mexico Border

Andrea Shaheen Espinosa, Arizona State University

The Syrian American communities that began to form along the U.S.-Mexico Border in the late nineteenth century settled into an environment that was literally and figuratively chaotic. Described as “*una herida abierta* where the Third World grates against the first and bleeds” by Gloria Anzaldúa, the U.S.-Mexico borderland continues to bear the geopolitical carnage that was fundamental to the earliest expansionist efforts of U.S. settler colonialism. It offers a backdrop of fear, surveillance, and violence that, as Anzaldúa testifies, becomes so internalized by those who inhabit the borderlands, that individuals struggle to grasp a sense of self identity and communal belonging. Syrians who entered the U.S. from Mexico encountered corruption, medical extortion rings, and accusations of anarchist conspiracies by border agents. Once settled in towns along the U.S. side of border, the precarious atmosphere and prevalent racist attitudes produced further psychic and cultural traumas that continued to impact generations of Syrian Americans and their individual and communal identities in numerous ways. This paper explores how members of Syrian American communities in the borderland employ music to strengthen or reject communal ties, traces of family migration stories, and proximities to Arabness. Drawing on ethnographic

fieldwork and archival research, I interrogate the Anaesthetic Self Effect (Joerg Fingerhut, et al.) model and the concept of musical identities (David J. Hargreaves, et al.) as a means of understanding how the U.S.-Mexico borderland conflict has impacted the diasporic imaginary of Syrian American communities in the region, resulting in often-fraught views of identity.

The Toast of Tijuana: Conceptualizing Ska at the Border

Andrew Vogel, University of Florida

Discourses on the transnational circulation of ska tend to favor the narrative that its movement can be traced from Jamaica in the late 1950s to the United Kingdom, followed by the United States, and finally the world (Augustyn, 2013; Traber, 2013). However, ska has circulated throughout Mexico since the 1960s and continues to foster vibrant musical communities. Numerous annual festivals dedicated to ska are held throughout Mexico featuring global and local artists. Mexican Ska Fest is held in Tijuana and, in recent years, has featured preeminent ska bands from Mexico, South America, and the United States like Panteón Rococó and Maldita Vecindad. The geographic position of this festival in a borderland community amplifies ska's history of global circulation. Further, Mexican Ska Fest's location calls attention to negotiations of cultural "authenticity" and identity that take place in cities like Tijuana where artifices of Mexican culture are used to capitalize on American tourism (Stolk, 2004). This paper addresses current questions in ethnomusicology about transnationalism, cultural ownership, and identity. In this paper, I ask: who is the target audience for Mexican Ska Fest? Do organizers and artists attempt to present an "authentic" ska of Mexico or a constructed tourist environment? What do either of these things look like? Drawing from ethnographic fieldwork in Tijuana and digital ethnography, I examine the staging of Mexican Ska Fest to represent and commercialize notions of a Mexican ska glocality.

4I. Thursday, October 19, 04:00 PM - 05:30 PM

Studies of Recordings

Chair: Nancy Groce, American Folklife Center, Library of Congress

Racialization and Displacement in Helen Creighton's 1967 African Nova Scotian Recording Project

Chris Greencorn, Queen's University

Helen Creighton (1899-1989) was one of Canada's foremost folk song collectors and folklorists. Her fieldwork, which spanned the late-1920s to the mid-1960s, was centred on her home province of Nova Scotia. In this paper, I examine Helen Creighton's 1967 recording project in African Nova Scotian communities, particularly the historic settlement of Africville during its notorious displacement by city government of Halifax. Funded through the Canadian Folk Music Society (today the Canadian Society for Traditional Music) as one of several research projects undertaken in celebration of Canada's centennial year, this fieldwork is representative of a period of disciplinary formalization for folklore and ethnomusicology in Canada as well as the birth of Canadian official multiculturalism. Despite receiving little attention in the 55 years since, the

1967 project offers considerable insight into the place of race and racialization in Creighton's influential conception of Nova Scotian folk culture. Returning to Creighton's personal papers and correspondence, I piece together the circumstances that gave rise to the 1967 project and explore the cultural and historical significance of these archival recordings. I argue that Creighton observed a double standard around the authenticity of the African Nova Scotian songs she collected vis à vis those collected in white communities, and that this inequitable treatment was intrinsically connected the rhetorical and physical displacement of African Nova Scotians that underwrote her project.

The (Non)life Cycle of Historical Sound Recordings

Morgan Luker, Reed College

What would it sound like if we told our scholarly stories about music with commercial sound recordings playing the protagonist role? This is not a question of what sound recordings may or may not mean to people in a given context or what people do with sound recordings and sound recording technologies but a question of what sound recordings themselves literally do as inanimate but nevertheless agentive "things" (Brown 2015). In this paper, I tell one such story by narrating what I call the "(non)life cycle" of a specific material instance of Disco Nacional 18010, a double-sided, 10", 78 rpm recorded sound disc that was "(non)born" in South America in 1917 and is now "(non)living" out its peculiar "(non)retirement" in the Department of Special Research Collections at the University of California, Santa Barbara (UCSB). In relating the (non)life story of Disco Nacional 18010, I aim to bring the "vibrant" materiality (Bennett 2009) and inanimate agency (Latour 2005) of recorded sound objects (Harman 2018) as complex things more directly to the foreground of scholarly discussions regarding the history and meaning of popular music generally and the global music industries in particular. This, in turn, allows me to revisit metaphors of life/(non)life and the larger interrogation of the nature/culture divide (approached here from the point of view of industrial cultural production) within narratives of musical forms and experience, which, I believe, is a productive point of entry for rethinking what type of thing sound recordings are.

Transforming the Preservation and Contextualization of Arab American Music at 78 RPM

Richard Melvin Breaux, University of Wisconsin La Crosse

The 2023 Society for Ethnomusicology Conference will begin with a pre-conference symposium titled "Archives, Access, and Ethnomusicology," this paper explores how one preservation project is archiving and contextualizing Arab American 78 rpm records, making them accessible broader audiences, and influencing ethnomusicology. In November 2015, in the midst of the Syrian refugee crisis, as governors across the United States refused to accept Syrian refugees, we began collecting 78 rpm Syrian and Syrian American phonograph records. These were recorded and produced from 1913, with the release of Alexander Maloof's (b.1884, d.1956) "A Trip to Syria" and "Al-Ja-Za-Yer," to 1961. At first, information about these records labels, recordings, performances, and performers remainder limited to a few secondary sources by A.J. Racy and Anne Rassmussen; our preservation efforts have immensely expanded on their efforts to documents and preserve the music, stories, and legacies of more Arab American musicians than

any other in the United States or Canada. With over sixty-five musician biographies, some one hundred recordings, and fifteen label profiles. Our blog and digital humanities project revolutionizes the history of Arab American music. Our preservation project has influenced the ways Harvard University's Loeb Music Library, the Arab American National Museum, the Khayrallah Center for Lebanese Diaspora Studies, and other repositories, institutions, and researchers have catalogued, written, and think about Arab American music in the first sixty years of the twentieth century and the field of Arab American ethnomusicology.

4J. Thursday, October 19, 04:00 PM - 05:30 PM

Hindustani Music

Chair: Inderjit Kaur, University of Michigan

Hindustani Music, Paracolonial Networks, and Global Flows of Knowledge in Late Colonial Bengal

Pramantha Tagore, University of Chicago

In this paper, I examine alternate registers of knowledge production in the Hindustani music field in late colonial Bengal (1870-1900) using recent scholarship on paracolonial networks (e.g., Newell, 2011) and their application to scholarship on music in the Indian Ocean Region (Schofield 2010;14). While elite music reform in colonial Calcutta and Bengal more broadly, is often associated with incorporating Hindustani musicians into public life, new discursive models and shared discursive trends also emerged among the Bengali intellectual classes (Chatterjee 1993). In anglophone scholarship of Indian music, however, such discursive models are linked to knowledge systems are identified as eurocentric and often rooted in colonialism. Local and indigenous lineages of knowledge production linked to the precolonial period have received far less attention. These frameworks were often reactionary to dominant narratives of music in the public domain in the colonial city. In my study, I examine the work of Bengali amateur musicologists and Hindustani music practitioners such as Krishnadhan Bandopadhyay, Nanda Lal Sharma, and Maheshchandra Mukhopadhyay from the perspective of paracolonial, local, and indigenous perspectives of knowledge production. In turn, I also discuss how these forms of inquiry were not entirely divorced from the ideology and effects of colonialism, but can also be traced to a broader array of global sources. The multiplicity of disciplinary frameworks from Greek philosophy to linguistics and evolutionary theory applied in the study of music, for example, in Krishnadhan Bandopadhyay's corpus, is but one example representing distinct networks of global cultural inflows in an age of musical modernity.

For the Love of Rāg: A Reappraisal of Classicism in Hindustani Music

Srijan Deshpande, Independent Researcher

This paper articulates the need for a renewed musicological focus on structural and aesthetic concerns in Hindustani Khayāl music and argues against the characterization of such a pursuit as necessarily elitist. Scholars have demonstrated that the description of this genre as 'classical' is

grounded in social rather than aesthetic practice (Powers 1980) and critiqued the claimed exclusivity and antiquity of the genre, to show that these are political constructions borne of a Hindu hegemonical agenda (Bakhle 2005). It has also been argued that as a fallout of this ‘Brahminization’ of music, theoretical concerns began superseding embodied knowledge (Dard Neuman 2012). Scholarship has, thus, moved away from genre-focused musicology, even explicitly deriding such a focus (Morcom 2022). This discourse has subsequently been tempered to suggest that this hegemony was neither universal nor absolute (Daniel Neuman 2014), possibly unintentional (Katz 2017), and visible in public discourse more than in quotidian interactions between musicians (Kobayashi 2003). This paper argues, however, that the usage of the term ‘classical’ for the genre by practitioners is often indicative of their understanding of its structural peculiarities (many of which scholarship is yet to account for), and not necessarily of a hierarchical, hegemonical elevation of it. By examining the trajectory of a single *rāg* from conception to gaining currency, this paper posits that classificatory, grammatical concerns *are* a hallmark of this genre, and challenges the negative characterization of these concerns as only tools of hegemony, revealing how the attempt to classify melody is equally a non-sectarian, aesthetic exercise.

Beings Compared to Saraswati: Female Instrumentalists, Embodiment, and Situated Knowledge in Hindustani Classical Music

Caroline Rohm, The University of Texas at Austin

While more and more women in contemporary India are taking up instruments—and not just “standard” ones like sitar and sarod—and are reaching high levels of musicianship, their presence is not felt on stages in public performance. I show that women’s presence in Hindustani classical music today is a “quiet revolution,” asserting presence on the public stage while appearing to conform to traditional expectations of feminine domesticity.

Drawing on extensive fieldwork detailing the life and work of women instrumentalists performing Hindustani Classical music, analyzed through feminist standpoint and embodiment theories, I show that reasons for the lack of public presence of women instrumentalists relate to both a conformation to domestic values reinforced by patriarchal systems of knowledge transmission and the dynamics of patriarchal and classist prestige politics that allow and control performance opportunities.

Studies of Hindustani classical music have not significantly addressed the lives of female musicians in the last 20 years, during which time theoretical approaches—as well as the practice of Hindustani classical music—have developed significantly. New theoretical developments have allowed more nuanced descriptions and understandings of phenomena; social and political shifts have changed perceptions of women’s role in society; and technological traditions and innovations have affected every area of musicianship, from instrument construction for female musicians to allowing performance and teaching through the Internet.

4K. Thursday, October 19, 04:00 PM - 05:30 PM

Irish Music Spaces in Canada: Exploring the Irish Pub Experience in Three Canadian Cities

Chair: Scott B. Spencer, University of Southern California

Irish migrants have influenced musical culture in many parts of the world. The ‘Irish pub’ is a recognisable space in many cities in many cities, presenting particular imagery and sounds purporting to represent an Irish experience. Despite their ubiquity, Irish pubs manifest in different ways, serving different functions and catering for different audiences in different places. There may be a discrepancy in the experience of an ‘Irish pub’ in Ireland and the experience in a similarly branded pub elsewhere. Presenters in this panel focus on Irish pubs three Canadian cities – Ottawa, Montreal and Saint John – from both Canadian and Irish perspectives. Focusing on the soundscapes of these spaces, papers recognise the influence of several factors including nostalgia, commercialisation and tourism. The soundscapes of these spaces incorporate different understandings of Irish music, which may incorporate traditional and popular music beyond what might be termed “Irish”. Although an Irish traditional music session is not necessarily present in an Irish pub, many do incorporate participatory music events that are integral to the soundscape of the space and the communication of a connection to Ireland. Canadian musicians who travel to Ireland, where they experience and participate in Irish traditional music sessions, return with cultural capital, informing the community of musical practice and their construction of space. As Irish traditional music becomes increasingly globalised and popular amongst musicians with little or no connection to Ireland, the geographies of performing culture change, adapting to spaces and shaping the spaces in which it is performed.

Discordant Cultural Identities: Critiquing Soundscapes of “Irish pubs” in Canada

Rémy Tremblay, Université TÉLUQ; Daithí Kearney Dundalk Institute of Technology

This paper critically examines the role of music in Irish pubs located in Ottawa, focusing in particular on the expression of Irishness through music. Utilising ethnographic fieldwork, it recognises the sustained resonance of Irish folklore amongst people of Irish descent in Ottawa, particularly when socialising collectively. Of particular interest is the utilisation of the historical figure, Thomas D’Arcy Magee, an Irishman referred to as the ‘Father of Canadian Federation’, whose name adorns four Irish pubs in the city. The locations of each of these pubs facilitates different groups of consumers, whose needs shape the development and sound of the spaces. By connecting the soundscape with the visual and culinary aspects of the Irish pubs, we recognise ersatz nostalgia and the appropriation of particular cultural symbols to promote and commercialise an experience. From the near ubiquitous and stereotypical ‘Danny Boy’ to contemporary Irish popular music, we examine how music is used to express Irishness in a diasporic context and to create spaces that conform to expectations of Irishness for locals and tourists alike. Alongside the soundscape, we examine the presence of reference to the rural, to Catholicism, and symbols such as the Claddagh Ring, which are part of the branding and commercialisation of cultural experiences. There is a need to critique the sustained engagement with a conglomeration of stereotypes of Irishness, which exhibits aspects of Disneyfication when

translated into chains of Irish pubs and the role of the emigrant or tourist gaze (ear), particularly in downtown locations.

Sociétés et Identités Distinctes: Performative Irish Identities in Montreal's Irish Pubs

Jérémy Tétrault-Farber, Dawson College

This paper examines the Irish pubs of Montreal as sites of performative Irish identities. Although there has been a significant Irish presence in Montreal - and in Quebec more generally - since the early nineteenth century, the first Montreal businesses termed as “Irish pubs” only opened in the 1990s. Their opening coincided with major events in Irish, and in Irish diasporic, history. These include the global *engouement* for Irish culture that the Riverdance phenomenon sparked in 1994, the commemorations in 1997 of the 150th anniversary of Black ‘47, and the signing of the Good Friday Agreement in 1998. Since their inception Montreal’s Irish pubs have become focal gathering points for patrons expressing and seeking out specific forms of Irish identity. However, in keeping with the late historian A.T.Q. Stewart’s vision of Irish history as a convergence of vertical (homegrown) and horizontal (from abroad) forces, the Irish identities expressed and mediated in Montreal’s Irish pubs have been profoundly influenced by a local strain of social and cultural contexts proper to Montreal specifically, and also proper to Quebec as a whole. This paper argues that through the combination of specific linguistic, visual, and musical cultural markers, these pubs showcase a unique blend of overlapping Irish identities that may be loosely grouped under three broad labels: the Irish community of Montreal, the Irish traditional music community of Montreal, and the tourist community drawn to experiences deemed to be “authentically” Irish.

“The People at Comhaltas Wouldn’t Be Too Happy with Us”: Singular Identities and Hybrid Musics at O’Leary’s Pub in Saint John, New Brunswick

Peter G. Toner, St Thomas University

This paper examines the ongoing construction of cultural identity when the means of reproducing that identity have been disrupted or transformed. At the time of the 1851 census, Saint John, New Brunswick was one of the most Irish cities in the world outside of Ireland, with one-third of its population Irish-born and more than half being of Irish origin. In the absence of continuing migration from Ireland during the late -19th and 20th centuries, however, Irish musical practices, styles, and repertoires had transmogrified into hybrid musical genres like “old-time” fiddle music and East Coast singer-songwriter music. The folk revival of the 1960s and 1970s created a context in which people with a strong sense of Irish identity could augment that identity through the production and consumption of these hybrid musical forms. O’Leary’s Irish Pub in Saint John has been a primary venue for these performative acts of Irishness, although it is also the site of ongoing negotiations about what Irish identity is, and how best to celebrate it musically. As the host venue for the only Atlantic Canadian branch of Comhaltas Ceoltóirí Éireann, there is a commitment to learning and maintaining “authentic” Irish traditional music, but there is also a desire to articulate Irish identity with hybrid, Irish-influenced-but-not-strictly-Irish genres. In this paper I will argue that the meanings of Irish cultural identity, although certainly informed by global discourses of Irishness, are always negotiated at the local level

among differently-situated social actors.

4L. Thursday, October 19, 04:00 PM - 05:30 PM

Environmental and Sonic Activisms

Chair: Jennie Gubner, University of Arizona

America Does Not Exist: Reverberations of Indigenous Activism through Radio Free Alcatraz

Everardo Reyes, University of California Berkeley

This paper aims to understand the sonic impact of the 1969 Occupation of Alcatraz by the Indians of All Tribes on what legal scholars call the self-determination era of Federal Indian law. Focusing on the sonic elements of Indigenous activism provides important insights into how music and sound influence social movements and law. By listening ethically and relationally to the reverberations of sounds that swirl around the island of Alcatraz, I argue that sound is fundamental to the occupation and helped foster a political turn for Indigenous self-determination and influenced how it is remembered and built upon. I explore how Indian Land Radio (also known as Radio Free Alcatraz) used media technology and music to reject the US and Canadian settler colonial border. More specifically, I focus on the connections radio host John Trudel made sonically through Indian Land Radio to amplify the occupation's political stance, goals, and calls for self-determination across settler colonial borders. This paper considers the sonic aspects of social movements, centering my research around the critical scholarship about voice, sonic sovereignty, and music. In this paper, I argue that the occupation was as much physical as it was sonic, as activists took over airwaves and filled the space with song. Indigenous activists and musicians still return to Alcatraz, showcasing how the occupation continues: the past reverberates into the present and future.

Vibration of Others: Decolonial Soundwaves of Ainu Sonic Activism

Yurika Tamura, New York University

This paper studies Ainu contemporary music as part of their transnational-Indigenous activism, using onto-materialist theory to analyze how their sound travels and produces a transnational sonic territory. In such sound-sphere, discourse of significations (such as race and ethnicity) takes a backseat of the participants' consciousness and the bodies are reduced to resonance devices. Or at least that is what the Ainu musicians seem to argue when they choose sound, beat, and sensations to carry out their aims: seen and heard as human; insert their philosophy of vibrant coexistence (co-vibrancy) of all corporeal beings. The body's capacity to sense, echo, and reverberate are all mobilized in their sonic activism. The Ainu are Indigenous people of Japan who was officially acknowledged as Indigenous by the Japanese state in only 2019 after the centuries of colonialism. Coming from the colonial stigma, many Ainu activists do not rely on speech, and are often skeptical of visibility. Instead, they continue to refuse erasure by sounding. Music performance and sound art compose a large portion of contemporary Ainu

activism, often couched in the narrative of “simply musicking.” Interestingly, those soundscapes of musicking, without using language, do address racism and history of colonial violence implicitly and sensorially critique imperial state operations and oppressions of the Indigenous/minority bodies and land. This paper demonstrates how methodologies of sound studies and materialist ethnomusicology enable descriptions of the Ainu Indigenous sonic activism that actualizes their corpo-materialist ethics in their curated sound and draws new relation of the bodies and space.

Ishumar as Identity: Tuareg Music and Self-Determinism in the Post-Colonial Nation State

Dylan Jacob Rodgers, University of California, Santa Barbara

The Tuareg people are an Islamic Berber ethnic group who have inhabited the Sahel region of Northwestern Africa since roughly the 4th century. Since the departure of France as a colonial actor in Africa, the Tuareg population— comprised of over four million people— has been dealt the brunt of endless socio-political discrimination by the region’s post-colonial states. While Tuareg culture remains suffocated by the hegemonic interests of powerful North African states, one distinctly Tuareg export has grown into globally recognized model of resistance: *Ishumar*. Commonly recognized in the West as a type of “desert blues,” *Ishumar* is a revolutionary form of guitar-based music that embodies the Tuareg nation’s characteristic ideals of resistance and rebellion. Since the 1990 Tuareg Rebellion in Niger and Mali, the breadth of *Ishumar* has expanded dramatically, growing beyond its utility as a tool for the pervasion of revolutionary ideals and into an exemplar portrait of the Tuaregs’ multigenerational campaign for equity and the right to self-determinism. Since its creation in insurgency camps throughout the 1980s, the tenets of Tuareg culture have remained central to the themes of *Ishumar*. Consequently, the primary aim of this paper is to examine the various ways in which *Ishumar* serves as a powerful apparatus for the transmission of uniquely Tuareg traditional ecological knowledge and socio-political activism. While *Ishumar* continues to accumulate international attention, the Tuareg people remain subjugated, awaiting with anticipation the ultimate objectives of *Ishumar*, those of their perpetual struggle for salvation.

Thursday, October 19, 7:00pm - 9:00pm

Black Ethnomusicology: Paths, Contributions, Thoughts and Legacy from Brazil

Chair: Pedro Fernando Acosta Da Rosa, President, Brazilian Association of Ethnomusicology

The Black Ethnomusicology theme emerged at the IX National Meeting of the Brazilian Association of Ethnomusicology (IX ENABET - in May 2019) and at (X ENABET - in November 2021) with the working group called GT-10 Etnomusicologia Negra: paths, contributions, thought and legacy. The proposal arose from a panel organized by three black Ethnomusicology/Musicology students from Porto Alegre (RS) linked to the PPGMUS/IA/UFRGS at the time. Since then, the Coletivo de Etnomusicologia Negra has played an important role in Brazil by raising, highlighting and affirming the production of knowledge by

black people from different areas of study of Ethnomusicology. Therefore, this panel aims to show the master's work developed by these people from the ABET board, as well as their paths and struggles in assuming the institutional management of this entity that has been playing an important role in the fight against racism, in valuing experiences musical, social, and cultural policies related to black, indigenous, rural, and urban communities in Brazil. In addition to protecting the production of black knowledge in Africa and the Black Diaspora, as well as the legacy of Black Studies, African Studies and Afro-American Studies for Ethnomusicology, as well as in the resolution of academic conflicts due to white production, Eurocentric in the field of ethnomusicology and the production of black African knowledge.

Thursday, October 19, 07:00 PM - 08:00 PM

Singing Towards Home

Performers: Taylor Ackley, Brandeis University; Alison Ackley, Brandeis University; Joe Sferra, Cleveland Institute of Music

In response to rapid changes experienced by poor and working-class communities around the United States in the early 20th century, American Roots music genres including country, blues, gospel and bluegrass developed rich repertoires built around the concept of home. Songs of leaving home, losing home and longing for home can be read in the methods of Angela Davis as essential records of the lived realities of people whose stories were told few other ways. These songs were a central part of my family's music making and have played a profound role in forming a multigenerational understanding of our collective story.

As an artist and scholar from a background of multigenerational poverty whose life has been shaped by migration, housing precarity and homelessness, my work draws upon this body of song to describe and explain my experiences. This practice grew in significance when my family once again lost our home the year I started graduate school, intensifying the realities of my poverty as I labored to integrate myself into the largely upper middle-class world of academic music.

In this performance demonstration I will draw upon the insights on white, working-class musical culture of Bill Malone, Guthrie Ramsey's work on family history and navigating academia as well as recent scholarship on homelessness, precarity and class in the United States. I will perform songs about home and losing home from my family's repertoire as well as my own compositions to provide a personal perspective on realities of poverty and hidden homelessness.

Thursday, October 19, 08:00 PM - 09:30 PM

Making Home, Community, and Music Anew: Experiences of Recent Immigrants to Canada

Moderator: Andrea Emberly, York University

The Canadian federal government has committed to welcoming 465,000 new permanent residents in 2023, 485,000 in 2024 and 500,000 in 2025. Experiences of immigrants to Canada are varied, depending on numerous factors, including age, home country, reasons for immigrating, and connections to communities in Canada. Participants in this roundtable will discuss the complexity of relocation and displacement, and formation of new communities and connections drawing on their own experiences as musicians.

Friday, October 20

5A. Friday, October 20, 08:30 AM - 10:30 AM

Ethnomusicology Now: Relating in/to the Field

Chair: Hannah Snavely, University of California, Riverside

The needs and concerns that rising scholars face today are wildly different from the problems senior scholars confronted in previous generations. The upcoming publication of *SEM Student News*, 19.2 “Ethnomusicology Now,” aims to tackle the methodological, ethical, and political issues that are at the forefront of new music research in a rapidly changing world. This roundtable brings together senior and junior faculty, post-doctoral researchers, and PhD candidates to discuss these emerging critical frameworks. Each participant carries with them experiences from various parts of the world, different approaches to research, and a range of generational perspectives. We ask our participants: What are the relevant and critical theoretical ideas that ethnomusicologists are engaging with today? How does our work press against ongoing systemic oppressions, such as racism and colonialism? What is the importance of the relationships built throughout fieldwork, and the relationships forged with each other? How do ethnomusicologists today connect their work to other disciplines? And what is the role of ethnomusicology in increasingly interdisciplinary scholarly spaces? Come join us for an open discussion amongst scholars as we discuss our hopes, fears, and goals—both personal and collective—for ethnomusicology.

5B. Friday, October 20, 08:30 AM - 10:30 AM

Multidimensionality of Hip Hop

Chair: Abimbola Cole Kai-Lewis, York College, City University of New York

Negros tou Moria: Afro-Greek Hip Hop as Postmigrant Counternationalism

Yona Stamatis, University of Illinois Springfield

Three decades after the fall of the Iron Curtain, debates about migration, integration, and national identity remain salient in Greece. The recent influx of asylum seekers from countries like Syria, Afghanistan, and Iraq introduced unprecedented levels of ethnic diversity into the social fabric

that challenged normative perceptions of belonging in the national community. In an environment marked by the steady mainstreaming of extremist ideology, an increase in crime motivated by racism and related intolerances, and failed immigration policy, newcomers and their descendants are left to navigate a complex legal and social terrain. Music, theatre, and other performing arts have come to the forefront as a means for first and second-generation activists to challenge exclusionary discourse and policies that often leave the newcomer and their descendants perpetually outside of the national community. In this paper, I discuss the music of second-generation Afro-Greek hip-hop artist Negros tou Moria, as a rich counternarrative to hegemonic models of national belonging. Engaging Langhoffs emergent concept of postmigration, I position Negros's work as postmigrant counternationalism, the reworking of traditional culture and history into an alternative nationalist discourse that places the newcomer rather than those constructed as indigenous at the center of national identity constructs. A central conclusion is that his creative juxtaposition of Greek folk music and culture with subaltern musical styles like rebetika and reggae creates a space of sonic empowerment that brings to the fore the constructed nature of racial, ethnic, and national identities.

Women in Japanese Rap: Discourses of Femininity and Agency

Noriko Manabe, Indiana University

Although Japanese female rappers have been performing since the 1990s, they have been far less visible than their counterparts in hip-hop dance or fashion; the largely male rap community has often marginalized them as inauthentic or undedicated. Since the late 2010s, however, a cadre of skilled women rappers has achieved commercial success, telling stories of personal struggle and will that encourage other women.

This paper examines the ways in which Japanese women rappers challenge beliefs regarding gender and sexuality through multimodal analysis. First, I summarize the history of Japanese female rappers (Condry, Tsuyachan), considering the industry structures and attitudes that have impeded their legitimacy and success. I then analyze the lyrics, music, videos, and interviews by recent rap stars and the critical discourse surrounding them.

Okinawan rapper Awich is admired not only for her bilingual flow and charisma but also her resilience. Widowed with a child, she revived her rap career and reached stardom in her thirties. She comments on female empowerment and geopolitical dominance in “Queendom” (2022), gender roles and sexual choice in “Doreni shiyō kana” (2022), and female assertiveness and desire in the double entendre “Kuchi ni dashite” (2021). Japanese-Korean Chanmina questions the damaging impact of beauty standards in “Bijin” (2021) as she impersonates multiple characters through vocal pitch and timbre. These women have prompted critics to reconsider misogyny in Japanese hip-hop and its relation to US culture. Through language, music, and visuals reflecting multiple stances on femininity, these women reframe hip-hop, Japanese womanhood, and cultural globalization.

Politics is a Lie; Hip Hop is the Truth: Representing Daily Life in Tanzanian Underground Rap

Lucas Avidan, University of California, Los Angeles

Politics in Tanzania, like politics everywhere, is often considered to be a dirty game, filled with false promises and people in power who appear to be less attentive than they should be to the needs of their constituents. This is the guiding philosophy on the government's actions amongst Tanzanian underground rappers, who equate "politics" specifically to the actions of representatives in parliament, the president, and the process of local and national elections. Many rappers go so far as to say that hip hop is not a political genre, because of the connotations of the word "political" and its incompatibility with the authenticity of hip hop. This paper draws upon interviews conducted with rappers throughout Tanzania to explore the various reasons they do not believe in their government's representation of Tanzanian life. In doing so, one can understand the hope with which said rappers imbue the culture, practice, and music of hip hop in their country. Crucial to my analysis is the relationship between the Tanzanian state and its constituents, which have historically interacted with each other on uneven and disconnected terms. Additionally, I will supplement said analysis with close readings of Tanzanian hip hop songs, which articulate an authentic method of representing daily life, for regular citizens. Ultimately, this paper will outline the disconnect between the ways in which life in Tanzania is represented "officially," by the state, and "realistically," by rappers throughout the country.

Inuit Hip Hop: Voicing Modernity, Lived Experiences, and Cultural Health

Raj Shobha Singh, Western University

The adoption of rap music by Indigenous people is an example of hip hop culture's social power. Indigenous peoples use hip hop for cultural and political activism, to mediate their relationship between aspects of tradition and modernity, and to address heritage, Indigeneity, responsibility to their communities, (de)colonization and intergenerational trauma. While scholars have written about Indigenous hip hop more broadly, Inuit hip hop in Canada remains under researched in ethnomusicology. Through my collaborations with various Inuit communities throughout Nunavut over the past nine years, I argue that hip hop is the medium of choice for young Inuit to express themselves. I hypothesize that the Inuitization of hip hop is a contemporary form of musical and oral/aural storytelling that allows practitioners to share their personal viewpoints and lived experiences in meaningful ways that lead to cultural health and well-being. Through community-based engagement and interviews with Inuit musicians, this paper examines the ways in which Inuit engage with hip hop culture and for what purposes. In so doing, this research furthers knowledge about Inuit contributions to the global production and consumption of hip hop culture.

5C. Friday, October 20, 08:30 AM - 10:30 AM
LGBTQIA+ Folks Making Spaces and Sounding Out
Chair: Zoe Sherinian, University of Oklahoma

Fūzoku Queens: Trans* Migrant Sex Performers in Tokyo
Christina Misaki Nikitin, Harvard University

Sex work in Japanese culture has long intersected with the performing arts. From the vast musical repertoires of *geisha* courtesans to the sensual artistry of the *onnagata* in *kabuki* theater, musical performance and sexual services came hand in hand for practitioners referred to in this study as sex performers, or *fūzoku*. Although the term *fūzoku* historically signifies Confucian ideals of public morals, in contemporary Japanese society it typically refers to sex workers, with a significant number being Southeast Asian and Brazilian migrants, some of whom enter Japan under “entertainment visas.” This critical ethnography focuses on the experiences and artistry of trans* migrant sex performers in Tokyo, seeking to highlight their expressions, practices, and expertise while also aiming to bridge the fields of queer and trans* studies, migration studies, and ethnomusicology. By employing the term trans*, I emphasize inclusivity towards a broad spectrum of transgender and cross-gender expressions (Baitz 2022), particularly those of migrant sex performers who adopt hybrid sexual identities shaped by Euro-American, Japanese, and their home country’s cultural contexts (Sherinian 2022). Drawing from Parreñas’ conceptualization of sex work as a multifaceted, complex, and expansive practice (2001), this study argues that all trans* migrant sex workers are skilled performers, who navigate and challenge ethnonationalist and heterosexist ideologies prevalent in present-day Japan by reappropriating sounds, reframing discourses, and reorienting gestures. Through their performances of musical polyculturalism (Prashad 2001), these *fūzoku* queens transcend cultural, national, and musical boundaries, embodying and transmitting sensual pleasure.

Queer Transmediality: Lil Nas X's "Montero Cinematic Universe"
Gabiella Saporito-Emler, Florida State University

This paper investigates selections from the work of pop music superstar Lil Nas X (LNX) through his skillful use of transmedia storytelling, a concept described by media scholar Henry Jenkins as the “process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience” (Jenkins 2007). While transmedia storytelling has become increasingly common in popular music and culture, LNX queers the technique by writing fictional stories based on his real lived experiences. This approach not only invites fans into LNX’s immersive fictional world—the “Montero Cinematic Universe” (MCU)—but also allows LNX to further his reach in the contemporary popular music industry through spectacle and controversy. Additionally, LNX uses his queer transmedial approach to fight for Black and queer liberation by tying his work to current political issues and fundraising efforts for marginalized communities, extending his transmedia output to address real-world issues. Drawing on scholarship from media studies and musicology, I use selections from LNX’s debut album, *Montero* (2021) and its marketing materials to introduce the MCU and highlight his distinctly queer approach to transmedia storytelling. I argue that the stories from LNX’s MCU not only serve as positive queer media

representation, but also work to liberate queer Black people by loudly portraying queerness in an industry that rarely allows Black artists to do so on their own terms.

Breaking Barriers: Embodying Queer and Non-Binary Spaces of Practice within Multicultural Music Education

Jenna Sears, Indiana University

As curriculum content in any music classroom is limited in scope, the necessity to choose where to focus is also inevitable; some perspectives must be prioritized and in making such choices, there are certain underlying “assumptions and prescriptions of acceptability and livability: literally musical lives worth living” in which musical performance practice is modeled and interpreted in the classroom (Gould 2009, 60). This presentation, *Breaking Barriers: Embodying Queer and Non-Binary Spaces of Practice within Multicultural Music Education*, examines how queer students are positioned within performance practice in the music classroom. Extending beyond inclusion of queer and non-binary students, this study explores how multicultural music curriculum designs a “queer phenomenology” of performance practice (Ahmed 2006). Oftentimes, queer positioning of curriculum is seen as an alteration of an original practice. I teach secondary music and use my own experience as a queer, non-binary music educator to design a laboratory for queer-positioned practice. This presentation reports on two lesson plan case studies for a multicultural general music and choral classroom, alongside student-led projects that respond to the curriculum. Classes are documented through journaling and field-noting, and drawing on student responses to the classroom experience. Student reflections are directed towards relationships between their self-practice and the curriculum, hoping to challenge “the norms that give shape to organizational spaces and processes” that are often curated within music education curriculum (Vitry 2020, 1). I use my positioning within a queer phenomenology to reflect on organizational tendencies I implement into my curricular design and the values they hold.

LGBTQ Country Western Dance Worlds

Kathryn Alexander, University of Arizona

In the American West, social dancing has long functioned as an essential practice through which individuals and communities construct identities and relational norms. For some American queer folks, country western dancing offers an alternative set of embodied practices beyond mainstream, urban-focused queer dance stylistics; these often “politely different” practices more closely match the ways in which they experience their identities. Queer country western dancers strategically combine dance heritage from country western and queer dance worlds to create syncretic embodied practices at urban gay country bars and gay rodeo drag shows. However, dancers must constantly navigate expectations of what makes queer (and gay) performativity and embodiment recognizable within these different spaces. This paper examines these choreographies of imagining queer country western dance bodies phenomenologically through synthesis of archival and ethnographic materials, combining 19th century cowboy accounts, songs, and visual material with interviews and observation. Rural performativity and strategic abjection are foregrounded as unifying quality linking 19th century cowboy dancers to 21st

century LGBTQ country western dancers.

5D. Friday, October 20, 08:30 AM - 10:30 AM

Atmospheric Practice: The Politics of Sound and Collective Feeling

Chair: Martin Daughtry, New York University

Contemporary work across anthropology, sound, and music studies (e.g. McGraw 2016, Reidel and Torvinen 2019, Peterson 2021, Abels 2022) has seized on the pliable concept of atmosphere to refer to “collective feelings” bound up in spatial and sonic perception (Reidel and Torvinen 2019). Intimate and intuitive experiences tied to particular environments or social contexts, atmospheres draw our attention to the complexity of sense, dwelling in the ineffable and imprecise relationship between body and world. This panel attends to atmospheric practices, the modes by which the airy and ambient is marshaled for political, economic, and cultural ends, be that the maintenance of atmospheric industries within the touristic experience economy of Austin, Texas, the cultivation of spaces of intense relationality in the art of Palestinian women storytellers, or the potentially dangerous effects and atmospheric violence of high-pitch “mosquito devices” used in the expulsion of unhoused populations. Each of these case studies draws attention to the role of music or sound in the production of the atmospheric, highlighting sonic aspects of collective feeling, from the specificities of vocal performance to the sounds of urban policy and design. In so doing, this panel attunes itself to the political and sonic crafting of spaces which trouble boundaries between the public and the private, the speculative and the material, the future and the past.

Atmospheric Industries: Listening to Speculation at South By Southwest

Harrison Montgomery, University of Texas at Austin

From the ongoing scandals surrounding the collapse of high-profile exchanges and currencies like FTX, it is clear that cryptocurrency speculation has reached a public inflection point, pivoting swiftly from unbridled optimism to the brink of solvency. One unusual contact zone between the crypto bubble and the popular music industry was the 2022 South By Southwest conference, which returned from its Virtual Reality representation of Austin to the city’s streets with new digital partners specializing in art and blockchain technology, including “BlockChain Creative Labs” and “Fluf World.” Throughout the festival, Austin performed two versions of itself: one an obstacle course of geodesic domes and exclusive events devoted to the Metaverse, NFTs, and other speculative jargon, and the other a familiar churn of bands playing for exposure and drinks on 6th street, enormous stage performances along the Colorado, and networks of house shows. This paper investigates the crisis of musical viability at this meeting of the failing futurism of blockchain art markets and the strictures of SXSW’s return to normal. In so doing, I propose the notion of an “atmospheric industry” which describes the aesthetic suture which Austin and South By both perform, advertising the musical city which is yet to come and playing one which struggles to exist.

Fan Ḥachī: The Atmospheric Art of Palestinian Storytelling

Hanna Salmon, University of Texas at Austin

In the past 15 years, Palestinian women have led a revival of live, public oral storytelling performances as a mode of cultural resistance in the West Bank and in diaspora. Though Palestinian folk tales are often dismissed as “all lies” or stories for kids and old women (Muhawi & Kanaaneh 2021[1987], 2), these storytellers perform women’s folk tales in the public sphere, recognizing them as a record of Palestinian ways of life. In their performances, storytellers employ a range of musical and vocal techniques to portray the story, engage their audiences, and foster a sense of community among them. In this paper, I argue that female Palestinian storytellers use musical and vocal techniques to create a storysphere that allows those present to feel their relationships to Palestinian community, land, and heritage; this felt experience in turn becomes foundational to resistant imaginings of Palestinian future. By placing ethnographic fieldwork in Ramallah in conversation with scholarship on affect and atmosphere (Reidel 2019, McGraw 2020), the voice (Eidsheim 2015, Meizel 2011, Fales 2002), and Palestine Studies (Sayigh 2007, Salih 2017, McDonald 2013), I analyze the musical and vocal techniques used by Palestinian storytellers in their performances as productive of affective atmospheres. This research contributes to understandings of Palestinian cultural resistance through music and narrative, examining the role of women’s cultural expressions in the tuning of affective atmospheres that challenge the disruption of Palestinian communities and ways of life.

“Dehumanizing” Sounds: Anti-Houseless Mosquito Devices and Sonic Environmental Violence

Bailey Hilgren, New York University

Mosquito devices were originally developed in 2005 to disperse gatherings of young people with irritating high-frequency sounds, but the technology has been adapted in recent years to prevent unhoused people from safely and comfortably occupying public space. In this paper, I consider sounds of the newer anti-houseless devices as a form of environmental violence as they operate in ways similar to chemical toxicities, namely, by functioning as an intensification of differential human and more-than-human exposures to atmospheric irritants. My paper links environmental justice literature (Bullard 1990, Pellow 2018, Liboiron 2021) with sound studies and musicological research on sonic violence (Cusick 2006, Daughtry 2015) by highlighting the ways the sounds of the mosquito devices act as weaponized sonic atmospheric exposure. I also consider the ways sound’s unruly qualities mean the mosquito device’s irritating reverberations bleed from their sites of installation on private property into public space, serving as a sonic form of atmospheric commons enclosure. Further, the device’s insect associations deploy a set of logics about social hierarchies that treat both unhoused humans and nonhuman animals as “pests” to be repelled. I think through these issues alongside Stacy Alaimo’s concept of transcorporeality (Alaimo 2010), which highlights the ways toxic flows blur bodily boundaries while also blurring neatly bounded notions of the Human. Following Alaimo, I consider the ways the sounds of mosquito devices link seemingly disparate concerns and scales, atmospheric noise and individual hearing health, public commons and private property, and human and more-than-human life, highlighting their conceptual and material porosities.

5E. Friday, October 20, 08:30 AM - 10:30 AM

Singing Our Stories: Sharing Approaches to Music-Making and Storytelling with Newcomer, Refugee, and Equity-Seeking Young People

Chairs: André de Quadros, Boston University; Andrea Emberly, York University

For refugee, newcomer, and equity-seeking young people, telling their stories through music and creative arts creates a space to speak-back to the deficit-based narratives that dominate their lives. In recent years, scholars in applied ethnomusicology and music education have begun to address the reality that the voices and perspectives of young people are overwhelmingly left out of research and denied recognition as creators of and contributors to diverse musical cultures. The presenters in this workshop lead several international music-based research projects in collaboration with community-based refugee settlement organizations. The goals of their research collaborations are to recognize young people as leaders, agentic innovators, and stewards of music and musical cultures as well as storytellers more broadly. The purpose of this workshop is to provide first-hand, experiential, expressive learning experiences where presenters—researchers, community-based collaborators, and young people from newcomer communities—will guide audience members through a series of group and individual storytelling and music-based research activities they have utilized across various projects as a means for participants to tell their own stories. Youth collaborators will share their experiences by exploring how engagement in music- and story-based research opens up space to centre and foreground their own voices and amplify their stories. Presenters will facilitate a dialogue about how ethnomusicologists, research, and applied music-based methodologies can benefit newcomer, refugee, and equity-seeking young people in their communities, and generate community-led outcomes. They will also discuss how young people contribute vital perspectives to the development of arts- and music-based programming for policy development.

5F. Friday, October 20, 08:30 AM - 10:30 AM

Pedagogy and Music Education

Chair: Karen Cyrus, Wilfrid Laurier University

When Not to Teach: Nonhuman Agency and the Ethics of Music Education in Cambodia

Jeffrey Dyer, Indiana University

In post-genocide and postwar Cambodia, the consequences of music education are plainly evident. NGO workers, ethnomusicologists, and some Cambodian musicians articulate fears about traditional music's future, and recent writers in public ethnomusicology suggest large-scale education initiatives are necessary for Cambodian music's survival. In that context, how can we understand the actions of musicians who refuse to teach? In what ways might it be safer and more productive when musicians limit the scale of teaching efforts? Based on several years of ethnographic research in Cambodia, and in ongoing dialogue with Cambodian musicians, this paper explores how the agency of ancestors and deceased teachers conditions the activities of musicians and their students. I discuss how ancestral teachers' preferences can restrict when and to whom musicians teach, how musicians' ethical obligations to predecessors can cause them to limit access to musical knowledge and avoid participating in arts institutions, and how

disregarding the ancestors can endanger musicians' wellbeing. I suggest that promoting broad teaching initiatives in this context imperils musicians by universalizing the ideals of visibility, accessibility, prompt action, and self-promotion, which go against how musicians' relations with ancestors come about through practices of secrecy, patience, and selflessness. Putting scholarship on refusal (Dylan Robinson 2020; Audra Simpson 2014) in conversation with anthropology's ontological turn, I discuss this scenario's implications for ethnomusicologists and their "public" initiatives, offering that music education's priorities and the wellbeing of music traditions and musicians all change when nonhuman agency and local ontologies are accounted for.

Return to the Future: Institutions, Tradition, (A)Synchronous Temporalities in Contemporary Classical Turkish Music Education

Federica Nardella, King's College, London

In Turkish historiography, the past is a contested territory (Holbrook 1994; Karpat 2001; Kushner 1977; Lewis 1968; Mardin 1969, 1979, 1989, 2006; Zürcher 2010). The history of music has been at the heart of discourses of modernity versus tradition, past versus future, Empire versus Republic (Behar 2005, 2106; Stokes 2010; Feldman 2019; Gill 2011, 2017). Classical Turkish music has often been controversial, and seen as symbolic of an awkward, remote, foreign past. This ethnographic project aims at gaining greater understanding of the human, professional, and institutional networks shaping and sustaining contemporary Classical Turkish Music education in a primary school context. It will explore the significance of such connections in the framework of discourses about modernity/tradition, change/continuity, tradition/future (*gelenek/gelecek*) that characterize musical practice in Turkey and academic conversations about it. The vision and experiment of *Palet* Turkish Music Primary School involves constructing the future by means of the past, as young generations are exposed to the Ottoman musical heritage and culture from an early age. The tradition/future dichotomy is rendered more complex in an environment that nurtures a connection with the pre-Republican past while playing a part in the charitable foundation YETEV's mission to renew educational approaches in Turkey. This ethnography's contribution to ethnomusicology will be a reflection on the past/present/future overlap sustaining new modes of transmission of this tradition and repertoire, and how these new modes inform and shape the participants' sense of themselves and their place in relation to tradition, the future, and current understandings of 'Turkishness' and 'Ottomanness'.

Global Pop in an Elementary School Music Program

Clayton Dahm, University of Washington

The purpose of this ethnographic case study was to examine the possibilities that surround and extend from the utilization of global popular music in an elementary music program. This paper presents findings from a teacher-researcher positionality, as I worked with students, ages 5-10, in the Fall of 2022. Children spoke to and identified familiar aesthetics of transnational popular culture that allowed for culturally responsive learning, while simultaneously engaging with culturally distant elements of global pop. Emergent is a pedagogical theorization of a culturally expansive approach to music education. These findings relate to previously studied and theorized

aims, outcomes, and values of music education that include global citizenship, global mindset, intercultural understanding, empathy, multicultural sensitivity, prejudice reduction, and anti-oppressive sensibilities.

I argue that global pop offers possibilities for postcolonial teaching and learning at the intersection of World Music Pedagogy and Popular Music Education. World Music Pedagogy includes diverse musical offerings, but can connote historically situated, or even “antiquated” musical cultures, when employing archival recordings. Meanwhile, Popular Music Education has frequently been an opportunity to include familiar music, responsive to student interest, but can reinforce the Western mainstream hegemonic realities of the music industry. Findings suggest that global pop presents opportunities to incorporate both responsive and expansive elements into music teaching and learning from a postcolonial perspective.

“I never learned about any of this before”: Examining the Role of Ethnomusicology in Educating on Queer Stories and Experiences in the Higher Ed Music Classroom

Kevin Schattenkirk, Longwood University

In recent years, we have witnessed a rise in political rhetoric, at both local and federal levels, threatening to ban books, drag performances, and queer-related discourse in the public school system. We have also seen the dangers of prohibiting school students from talking with trusted teachers and mentors about their queer identities without fear of repercussion; or even just discussing the non-normative family structures from which many of them come. All of these instances attempt to impose heteronormative shame on queer identities while students navigate their formative years. Interestingly, pop music culture has seen greater queer visibility with openly gay, transgender, and non-binary artists, such as Troye Sivan, Kim Petras, and Sam Smith, resonating with the current generation of higher ed students. This poses an interesting dilemma in which the events and tragedies informing years of queer culture, activism, and resistance — from Stonewall to Harvey Milk, from the AIDS epidemic to Matthew Shepard and up to the present moment — appear to be at risk of erasure. The impetus for this work stems from a frequent student comment: “I never learned about any of this before.” This paper examines the role and responsibility of ethnomusicology in educating university students on the queer stories and experiences that have shape musical expressions, past and present, providing greater visibility to queer struggles, pain, joy, and triumph. My work draws from research in queer studies (particularly pride and shame), popular music studies, and pedagogical approaches to queer musicological and ethnomusicological education.

5G. Friday, October 20, 08:30 AM - 10:30 AM

Negotiating Musical Change, Cultural Policy and Cultural Difference around the 1932 Cairo Congress

Chair: Anne Elise Thomas, Sweet Briar College

The 1932 Cairo Congress on Arab Music was a landmark event in the public negotiation of a unified, modern, Arab musical identity in direct competition with the cultural hegemony of European art music. Bringing together Arab musicians with international musicologists, participants debated recommendations on a range of issues including the standardization of the maqamat, the adoption and innovation of European instruments, and establishing Arab music pedagogy on “scientific” principles. For decades, scholars (including Davis 2004, Katz 2015, Racy 1991, Sahhab 1997 and many others) have revisited the Congress proceedings and recordings to analyze musical sounds of the day and the discourses surrounding these sounds. This panel extends previous scholarship, taking as its specific focus the views of participants attending the Congress from Turkey and Tunisia - nations on the margins of what were understood as the central Arab lands - and how these participants offered unique and nuanced viewpoints on the central issues defining this new category of “al-Musiqa al-`Arabiyya.” Through archival research on previously overlooked documents, our panelists examine views expressed by Turkish musicologist Rauf Yekta as well as Tunisian pre- and post-Protectorate cultural policymakers to assess some tangible results that followed from the 1932 Cairo Congress, as well as missed opportunities.

Between "East" and "West": Rauf Yekta's Notes on the Arab Music Congress

Evrin Hikmet Ögüt, Mimar Sinan Fine Arts University, Istanbul

Despite the complexity of political relationships between governments, cultural and social contacts between Turkish and Arab communities, especially musical interactions (Özyıldırım 2013), have persisted in their distinct dynamics over the years, including the foundation of the Turkish republic, which significantly affected the country's public discourse (Bein 2020). As one might expect, musicians operated within these multilayered connections from various perspectives and aesthetic ideals. One of them was the Turkish scholar Rauf Yekta, who was active in the music scene of the late Ottoman and early Turkish republican periods. As a delegate of Turkey, he attended the 1932 Arab Music Congress in Cairo, where he actively opposed the twenty-four-tone equal-tempered scale. In his notes published in an Egyptian newspaper after the congress, Yekta positions himself between “East” and “West,” pointing to the deficiencies that the musicians and musicologists of both geographies were guilty of in their approach to Arab music by putting forward his unique views. He represents a “third stance” in that he is capable of comprehending Arab music - unlike some European attendees of the congress such as Hornbostel, Rabaud, etc. - and the significance of a “scientific” approach to music - unlike some Arab participants. In this respect, his notes, representing both official discourse and Yekta's individual voice, can be interpreted as a valuable source to revisit relationships between Turkish music and Arab music – and Turkey and Arab countries.

Tunisian Participation in the Congress of Arab Music in 1932 and Tunisian Music Historiography of the 20th Century

Ala El Kahla, Independent Scholar

The 1932 Cairo Arab Music Congress was a pivotal event for the North African countries that participated in it. Delegates to the Congress negotiated rapid musical change and attempted to

reconcile theoretical musicology with an applied approach. For Tunisia, the Congress was not the first time its musicians were the subject of international interest. As early as 1906, Erich von Hornbostel had invited a traditional Tunisian music ensemble to record various folk and popular music genres for the Berlin Phonogramm-Archiv. Tunisia's delegation to the 1932 Cairo Congress was sponsored by Aḥmad II Bey, king of Tunis and represented a core group of brilliant artists mentored by Baron D'Erlanger (El Kahla 2019). However, despite the variety of folk and popular musical styles still practiced throughout Tunisia, only one genre, the mālūf, was represented at the Congress. This selection reflected the urban elites' preference for mālūf, which was later officially adopted as Tunisia's national music. In the years following the 1932 Congress, controversy has arisen among Tunisian music academics regarding the Tunisian delegation's participation. The dominance of the mālūf genre and its adoption as the official Tunisian national music has marginalized alternative branches of musical practice in Tunisia. This paper provides an in-depth analysis of the dynamic of musical change before and immediately after the 1932 Cairo Congress, tracing the relevance of this controversy as a backdrop to the music and life in 20th century Tunisian society.

Musical Policy in Tunisia following the Cairo Congress of Arab Music 1932

Iyadh El Kahla, Aix-Marseille University, France

The Tunisian delegation's participation in the Cairo Arab Music Congress 1932 was celebrated by local intellectuals as an exceptional public exhibition of the country's culture, given political instability under French rule (Al-Mustaysir 2014). Tunisian intellectuals believed in cultural activism to resist the hegemony of European culture, privileged under French rule, and to raise awareness of movements against the Protectorate efforts to "Frenchify" Tunisian society. Among the developments that followed from Tunisia's participation in the 1932 Congress was the establishment of al-Rāshīdiyyah Association in November 1934. This organization was intended to preserve and teach particular forms of traditional music and develop an alternative approach to amateur music performed in Tunisian society. Beyond this well-documented development, questions remain about the local reception of the Tunisian delegation's trip to Cairo. How did the local press report the Tunisian participation in the Congress? Was the delegation appreciated by the political class? What is the tangible impact of this participation on the Tunisian musical scene? Finally, how did activists enact cultural and musical policy against the French protectorate? This inquiry draws on a literature review, archival research, surveys, and ethnographic interviews to answer these questions. My research aims to examine attitudes toward the Tunisian musical scene before and after the participation of the Tunisian delegation in the 1932 Congress. This study offers a path to a deeper understanding of the local impacts that followed from this milestone event in the history of Arab music.

5H. Friday, October 20, 08:30 AM - 10:30 AM

Solidarities and Identities

Chair: Lois Wilcken, La Troupe Makandal

“Ḥərsh (Rough) but Ḥəluw (Sweet)”: Voicing a Jebli Identity in a Stratified Moroccan Music Culture

Hicham Chami, Columbia University

The genre of *‘aiṭa jebliya*, indigenous to the Jebala region in the Rif Mountains of northern Morocco, has perennially held a peripheral status in the music culture of the Kingdom—stemming from decades of European Protectorate rule and the postcolonial hegemony of Moroccan elites. I contend that the musicians performing *‘aiṭa jebliya* confront this marginalization by embodying the aesthetic of its distinctive music and poetry, hence asserting identity and pride in Jebli culture. My presentation, based on fieldwork conducted in 2022-2023 and drawing on the praxis of *‘aiṭa ḥaṣbawiya* (Ciucci 2012) and the rural milieu studied in *Real Country* (Fox 2004), examines the performance practice of a prominent local vocalist whose command of the repertoire and technical mastery have earned him the designation of *Sawtu Jebli* (“his voice is of the mountains”). Especially valued is the quality of *beḥḥa* (hoarseness), explained as “*ḥərsh* (rough) but *ḥəluw* (sweet) at the same time.” I explore what this paradox signifies for his listeners as a marker of local identity, and how his voice evokes a rural Jebli ethos perceived as “authentic” by its audiences in varied performance contexts. My ethnographic research in the seldom-studied Jebala region complements recent scholarship on *‘ayyu*, an improvised poetic form and sub-genre of *‘aiṭa jebliya* (cf. Curtis 2015 and Gintsburg 2018). By focusing on the culture-bearer’s agency in a marginalized region, my project invites parallel inquiries from those in other formerly colonized cultures throughout the Global South who seek to reclaim their indigenous voices.

Making of ASEAN Music: Analysis of C ASEAN Consonant

Shiho Ogura, National University of Singapore

C ASEAN Consonant is a contemporary traditional music group consisting of representative musicians from ten nations that belong to a regional political organization of Southeast Asia called the Association of Southeast Asian Nations (ASEAN). The group aims to form the ASEAN identity amidst cultural diversity and has performed at official events to portray a united image of ASEAN, which raises a question about what exactly the music of ASEAN is. Who is involved in this music making for what purposes? How do they select representative musicians and music cultures from the nations to create a collective musical identity of a political organization? My paper addresses these questions by unpacking the construction of ASEAN music. I examine the music making of C ASEAN Consonant, such as compositions and negotiation in tuning, notations, and practicing style, as well as conducting interviews with the group members. I also illustrate the historical trajectory of imagining and realizing regional music of ASEAN and Asia from the 1920s, which influenced the foundation of the group. I demonstrate how the ASEAN music is recognized and shaped by drawing on the concepts of ‘musicking’ by Small and ‘multiple realities’ by Hage, which suggests that human beings live

multiple realities through their body as a medium. By doing so, I suggest that ASEAN music consists of a plurality of realities of musicking actors rather than one symbolic identity, as the idea of ASEAN music provides an ambiguous frame which sounds true as possible yet imaginary as it likes.

Radio Haïti: Broadcasting a Caribbean Diaspora through Music and Solidarity

Rachel Genny Chery, The University of Chicago

On April 25, 1980, Radio Haïti's director Jean Dominique introduced a two-segment series titled "Cette Caraïbes qui est nôtre" (This Caribbean that is ours). In his opening remarks, he asked his listeners in Haiti and abroad, "Isn't it time that we finally look at each other and learn to live together"? While literature has used Radio Haïti's and the Haitian independent press's external gaze as examples of indirect assaults on the Duvalier regimes via liberation movements across Latin America, such as the Sandinistas, the station's endeavors to encourage a sense of Antillean and Afro-diasporic solidarity and its use of music to signify this sonically has yet to be examined. This paper chronicles the station's attempts to make good on the invitation Dominique's question prompts as it immerses listeners in Latin American, Caribbean, and Afro-diasporic regions from 1971 to 1980. It examines the socio-cultural significance of artists and pieces featured on-air, ranging from the American Jazz jingles that welcomed listeners to programs such as the Sunday Inter-Actualités Magazine broadcast to the reggae tracks between segments of the show. Though these neighborly-minded programs did not air consistently, they point towards Radio Haïti's aim to create a sonic banner of unity that linked the country with the Haitian diaspora and others in the shadows of hegemonic rule. In this way, Radio Haïti made listening both a political and inter-colonial act—one with potentially global repercussions for western imperial nations and dictators.

Rediscovering the Work and Contributions of the São Paulo Folklore Commission

Eric Galm, Trinity College

Folklore has played a prominent role in defining Brazilian identity since the 1922 Modern Art movement, when intellectuals drew from popular expression throughout the country. Although the Brazilian national folklore commission was founded in 1948, its activities abruptly ended with the 1964 military coup. Brazilian scholarship has recently reassessed the significance of scholars from this era through new discovery of previously overlooked voices.

I highlight Evanira Mendes Birdman, a Brazilian musician and folklorist from the São Paulo Folklore Commission between 1948 and 1959. Through interviews and ethnographic research with Ms. Birdman, we experience intriguing first-person accounts of stories and songs from rural wandering troubadours and participatory research in Afro-Brazilian communities. In the mid-1950s, she published 80 newspaper articles that captured the city's artistic life, weaving together an extended discussion of musings about music history, theory, philosophy, and more, coinciding with the city's 400th anniversary. She was a friend and colleague of Edison Carneiro, Luís da Câmara Cascudo, Cecília Meireles, and Oswald de Andrade Filho, among others. Ms. Birdman authored a prizewinning article and was among the first recipients of the Silvio Romero medal

for service to folklore, but her name and contributions have not been incorporated within historical accounts that chronicle the Brazilian folklore movement. I also call attention to issues about archival access and preservation in Brazil today. For example, the São Paulo Conservatory folklore collection became Brazil's first Museum of Folklore, but since the late 1990s, its remaining collection has been inaccessible to the public.

5I. Friday, October 20, 08:30 AM - 10:30 AM

We're Only Human: Interspecies Studies

Chair: Julianne Graper, Indiana University, Bloomington

Hacer el Canto: Entangled Vocal Perspectives and Interspecies Cantar in the Imitative Practices of Costa Rican Naturalist Guides

Charles Pulliam Colwell, The Graduate Center, The City University of New York

The entanglement of culture and nature in human-environmental relations has been widely researched in indigenous knowledge systems and in Western scientific practice. However, the relational dynamics of local naturalists' vocal correspondence with other species through imitative practices have yet to be the subject of intensive ethnographic research. In this paper, based on 11 months of original fieldwork, I explore the vocal perspectives of local naturalist guides based at La Selva Biological Station in northeastern Costa Rica, as I trace the knotting-together of an emplaced, interspecies vocality within their acoustemology. With my interlocutors, I understand imitating as *hacer el canto*—the doing/making of another species' singing. In this vocal act, a naturalist guide embodies and performs subjectivities that at once align with the 'point of view' of the bird vocalizer, whose 'original' vocalizations that guide is imitating, and with the point of view of the guide as human vocalizer of their 'own' imitative vocalizations. Building on Willerslev's (2004) notion of Yukaghir hunters' mimetic "double perspectives," I theorize how repeated acts of embodying other species' *cantos* afford guides a critical differential for understanding their relation, as human vocalizers, with those vocalizing species. More specifically, within some vocal entanglements, naturalists sense their imitating as *cantar*—an interspecies, 'more-than-human' singing-with that cannot be reduced to its human and nonhuman agentive components. Thus, I argue that the social configuring of interspecies *cantar* through vocal imitation challenges demarcation between 'original' singing of humans and other species, showing how human-nonhuman relationalities ground distinct sociocultural perspectives on singing/nature.

"Disc Doggers Called it Jammin'": Music and Dance in Theories of Canine–Human Harmony

Jack William Harrison, University of Warsaw

This paper follows Michael Silvers' "multispecies ethnomusicology" (2020) in its examination of the relationship between ontologies of music and dance and the theories of ideal dog–human relations that such ontologies inform. First, it analyses the writings of American philosophers Vicki Hearne (1986) and Donna Haraway (2008) with regard to their experiences training dogs. Both philosophers explode the figure of the autonomous human subject through accounts of

dog–human intercorporeality; however, as this paper argues, Hearne and Haraway employ different ways of thinking about music and dance to help support their contrasting ideas about what it is that makes a relationship between a dog and human harmonious when power is asymmetrically distributed across the canine–human divide. Second, the paper explores the American sport of disc dog in which a handler throws frisbees for their dog to catch as part of a choreographed routine to music. Based on an analysis of training handbooks, online video interviews with American handlers and footage of disc-dog training sessions and competitions, it argues that tensions between the pursuit of a competitive routine and the desire for interspecies fun and connection are mitigated musically since, for the handlers, music is simultaneously an improvisatory process, a blueprint for choreography and an opportunity for play. Mapping choreo-musical thinking in these reflections by dog trainers, the paper shows how ethnomusicological analyses of music and dance’s cultural meanings can offer insights relevant to human–animal studies and the environmental humanities about how to live more peaceably within multispecies entanglements.

The Little Dog Loved to See Such Sport: Musicality in Dog Training

Ala Krivov, The University of Western Ontario

Canines and humans have a long history together. Dogs are highly trainable by humans and enjoy participating in a variety of sports, including *Internationale Gebrauchshunde Prüfungsordnung* (IGP). Developed as a test over a hundred years ago, IGP seeks to evaluate a dog’s courage, scenting ability, agility, and bond to its handler. IGP training heavily relies on sounds and rhythmical gestures and requires patience and consistency. Dogs and humans need to habituate to patterns of muscle movements and to become intensely attuned to each other as they train. In that sense, IGP is a fascinating example of the longstanding canine-human interspecies connection, one essential part of which is sonic.

This paper argues that dogs and humans connect to each other through a series of musical interactions that happen during IGP training sessions. These interactions include visual, sonic, and rhythmical elements, and are characterized by synchronization of bodily movements while performing metrical patterns of action that are very similar to those that musicians engage in while playing in a musical ensemble. Drawing on the theory of affordances by Davis (2020) from ecological psychology and Mundy’s (2018) scholarship on animal musicalities, I investigate the ways in which various environmental factors coalesce during IGP training to produce an ensemble-like performance. By exploring canine-human relations through the lens of music and sounds I aim to contribute to the growing ethnomusicological discourse on non-human musicality, which seeks to problematize the notion of musical human and unmusical animal and thus expand the very definition of “music.”

Instrumentality and the Digital Animal: Audiovisual Memes, Synthesized Animals, and the Sonic Treatment of the Nonhuman in Online Media

Kate Galloway, Rensselaer Polytechnic Institute

As I scroll down through my recommendations on TikTok, I encounter the slow reveal of cute

puppies as watermelon rinds open on cue to a remix of Harry Styles’ “Watermelon Sugar.” I listen to the autotuned timbral manipulations of Haiku the Husky’s vocalizations. And I observe *Animals and Synthesizers’* efforts to synch the environment-specific movements of a tardigrade, a phylum of eight-legged segmented micro-animals, to a pulsing and wobbly synth soundtrack. Memes are a fascinating field of musical play. These are not just animal memes that happen to feature sound and music, rather they are short-form audiovisual internet objects that are intentionally exploring ideas of musicality, vocality, performance through timbre, practices of remix, internet interfaces, and stagings of the nonhuman. These participatory digital environments where musicking animals are curated and dwell call into question the human desire to connect with, perform, and even control the nonhuman animal. And like Alexandra Daisy Ginsberg’s video installation *The Substitute* (2019), these internet objects interrogate humanity’s “preoccupation with creating new life forms, while neglecting existing ones” (Ginsberg 2019). Drawing on the aforementioned case studies, I offer an exploration of the concerns and discomforts, the interfaces and instrumentality, and the affordances and choreographies around the ways in which we treat animals for human use across audiovisual internet culture. This presentation engages the intersection of multispecies ethnography, digital culture, and platform and interface studies to interrogate how animals illuminate debates about instrumentality within sonic cultural phenomena of the internet and human conceptions of musicality and listening.

5J. Friday, October 20, 08:30 AM - 10:30 AM

Get Moving: Insights into Dance

Chair: Christina Sunardi, University of Washington-Seattle

From Classical to Contemporary: Ragamala Dance Company and the Innovation of Indian Dance in Diaspora

Ying Diao, Social Science Research Council

This paper examines how South Indian artists conceptualize their creative visions within the confines of American art ecosystem through which culturally rooted performing arts are integrated into the American cultural landscape. Focusing on the practices of Minneapolis-based Ragamala Dance Company, it seeks to understand how a traditional art form is created and judged in diasporic context. Known for its multi-disciplinary theatrical works rooted in the South Indian dance form of Bharatanatyam, Ragamala is the vision of mother-daughter artists Raneer and Aparna Ramaswamy. By perceiving Bharatanatyam as inherently in flux with each practitioner, the Ramaswamys’ approach to innovation within their lineage is to promote tradition’s contemporary relevance and universality instead of its ancientness and Indianness through a collaborative practice, the core aesthetic of Ragamala which was first formalized by Raneer during the early period and continues to be advocated by her daughters Aparna and Ashwini today. Weaving together ethnographic and archival analysis of Ragamala’s representative repertory, in this paper I explore how artists’ understandings of their creative work are shaped through not only solitary experimentation and interactions with collaborators and cultural intermediaries but also entrepreneurship development. I argue that Ragamala’s dynamic inheritance of Bharatanatyam reveals a contradiction in America’s intercultural and immigrant narratives: the culturally rooted innovative work is promoted as American for all by affinity yet artists themselves remains to be seen as racial and cultural others. The disinterest of heritage

audience in Ragamala's creative work calls for a more nuanced representation of the experience of arts organizations of color.

Structural Relationships Between Ritual Music and Dance in Sri Lanka

Eshantha Joseph Peiris, Vancouver Community College

Ritualist-dancers in central Sri Lanka describe a technique known as “submitting,” in which pairs of dance-phrases recur as truncated versions in successive iterations to produce a dance sequence. The constituent dance movements correspond closely with the accompanying motifs played on the *gāṭa beraya* drum, unsurprising considering that ritual dancing and drumming share a common vocabulary of mnemonic syllables. Historical performers used to employ “submitting” techniques spontaneously to elaborate on stock motifs; these shrinking phrase structures often functioned as cadences. While such methods of systematic phrase permutation have a long-documented history in South Asian texts, shrinking phrase structures are today associated mainly with Karnatak classical music, where they create tension with the unchanging metric structure. Similar phrase patterns are also found in ritual performance traditions throughout southern South Asia, e.g., in Kerala among *tāyampaka* drummers, in Tamil Nadu among *tavil* drummers, and among *yak beraya* drummers in southern Sri Lanka. In these ritual contexts, patterns are not always played in relation to a timekeeping cycle. In this paper, I analyze from a choreomusical perspective an example of “submitting” in the Sri Lankan ritual piece “Yak Ānuma,” examining how the dance and drum motifs are grouped in ways that draw listeners’ attention toward the shrinking phrase structure. I also compare this choreomusical structure with similar examples from other parts of South Asia, theorizing the historical implications of compositional techniques being shared across seemingly distinct communities, and thereby challenging conventional narratives of ethnic purity and cultural heritage in the region.

Calling Saraswati To Dance: Goddess Possession in Ritual Preparations for Dances in Central Nepal

Anna Marie Stirr, University of Hawai'i at Mānoa

Pangdure dances in central Nepal are preceded by rituals that sacralize the space and time for dancing, and “bind” the performing troupe together with the blessings of the local deities and the Hindu goddess of music, Saraswati. Troupe members embody these blessings and, sometimes, the goddess herself, through participating in song and drum sequences that can lead to possession by Saraswati, and eventually through consuming the blessed ritual offerings, *prasad*. Calling Saraswati, enabling troupe members’ possession, then releasing them from possession requires considerable skill in drumming, and is fraught with risk of potential illness to the possessed individual if release is not skilfully accomplished. Filmed to illustrate a translation of Nepali performer Subi Shah’s scholarship on these dance traditions, this short film-in-progress (c. 17 minutes, in Nepali with English subtitles, for 2024 release) depicts the ritual sequence, showing the multisensory offerings, the songs of worship, and the drum sequences that call Saraswati to the performance space. When one troupe member becomes possessed and the drum strap breaks, can the drummers successfully release him from possession and carry on with the

day's dancing? The introduction and discussion situate this film and Shah's scholarship within the local Pangdure tradition and the vast and diverse traditions of Himalayan goddess possession, and demonstrate the musical techniques used to induce and release possession, to argue that these intricate ritual framings of performances renew and thicken social-spiritual-material ties among human and more-than-human participants in the life of a sub-Himalayan village and its broader networks.

Tarian Buruh: The Semi-Secret Life of Socialist Realist Dances in Bali, Indonesia

Sonja Lynn Downing, Lawrence University

This presentation investigates the shifting meanings and uses of three commonly performed Balinese dance pieces that portray, respectively, fishermen, weavers, and farmers. The dances appear quotidian with depictions of peasants rather than the heroes, royalty, or deities of other Balinese works, but their history is fraught with political violence, intrigue, and irony. These dances were created in the late 1950s and early 1960s under the influence of President Sukarno and during the Indonesian Communist Party's rapid growth. The relatively simple costumes and their blend of traditional Balinese dance vocabulary with stylized movements of everyday work display clear values of socialist realism; these and musical aspects of simplicity led some musicians to criticize the works as mediocre. After political upheaval in 1965-1966 when communism was banned and the choreographer of the fishermen dance was murdered for his leftist leanings, the dances shifted in meaning and function. Drawing from oral histories and interviews with current performers, I delve into political and aesthetic tensions surrounding these changes. The utility of romanticizing pastoral labor transformed to fit a capitalistic purpose: the promotion of a quaint and apolitical Indonesia to domestic and international tourist audiences. The types of groups that usually accompany these dances also altered, from renowned men's gamelans to now more commonly women's and children's groups, reinforcing assumed connections between gender, age, simplicity, and even mediocrity. Attention to these changes in meaning calls into question public memory, artistic worth, and the efficacy of governmental power to determine both.

5K-1. Friday, October 20, 08:30 AM - 9:30 AM

The Effects of Affect

Chair: Luis Manuel Garcia-Mispireta, University of Birmingham

Welcome to the Black (and Brown Girl) Parade - Exploring Why Black Women Find Joy in Emo Music

Victoria E. Smith, New York University

"Emo" music, a genre derived from punk rock with an emphasis on more overtly emotional lyrics, is often described as sad white boy music. However, there are plenty of sad kids of color, specifically sad Black girls, who participate in this genre. In his canonical work *Disidentifications: Queers of Color and the Performance of Politics*, queer/cultural studies theorist José Estaban Muñoz defines "disidentification." Disidentification is a "[description] of

the survival strategies the minority subject practices in order to negotiate a phobic majoritarian sphere that continuously elides or punishes the existence of subjects who do not conform to the phantasm of normative citizenship.” In this essay, I use José Estaban Muñoz’s theory of “disidentification” to undrape the joy Black women find in participating in emo musicking. I argue that listening to emo music for Black women is a form of disidentification. We listen to the music that allows us to feel “in order to negotiate a phobic majoritarian sphere.” By “sphere” I mean Western society, which is steeped in misogyny. Combining perspectives from Black women music journalists, gender studies, and Black women emo performers, this paper explores #BlackGirlJoy and its various forms in emo music culture.

Tacit Knowledge, Affect, and Desá Kala Patra in Balinese Gendér Wayang

Christopher James Edgar Hull, University of Toronto

When face-to-face rehearsal and performance activities were restricted by COVID-19 public health regulations, many practitioners of Balinese *gendér wayang* began creating performance videos to share on social media. As a result, there was an unprecedented increase in the circulation of regionally specific repertoire: as videos from remote villages appeared, practitioners across the island could more readily learn repertoire from different regional styles. But these videos both literally and figuratively offer a mere two-dimensional representation of a three-dimensional experience. What is lost which accounts for this collapsing of experiential thickness? In this paper, I investigate the affective properties of *gendér wayang* and show how the oral practice of *gendér* relies on embodied, emplaced, tacit knowledge. Such knowledge reflects the Balinese concept “*desá, kala, patra*” — often translated as “place, time, situation” — which references the manifold, plural form knowledge takes when it is viewed within context. By aligning theories of tacit knowledge, affect, and *desá, kala, patra*, I query the extent to which they are congruent. In doing so, I lay the groundwork to ponder the impact of video sharing as *gendér* pedagogy and how it serves as a new transmission medium for tacit and affective aspects of practice.

5K-2. Friday, October 20, 09:30 AM - 10:30 AM

Case Studies on Armenian Music

Chair: Tatevik Shakhkulyan, Yerevan, Armenia

Falling Melodic Line in Armenian Epic Songs

Tatevik Shakhkulyan, Yerevan, Armenia

This proposal presents a model of melodic contour that is common in Armenian folk music and most evidently in the epic songs of *David of Sassoun*. In this type of melodic line, the song starts in a high pitch and evolves a phrase there, then the melody falls down into a low pitch presenting another phrase there. The central pitches of the high and low phrases are distanced by the interval of minor seventh which tends to be a consonance interval in this repertoire due to operating in most songs. This melodic shape exists in 38 songs out of 41 preserved ones. Those

songs which do not imply falling line refer to the characters of ‘enemy’ part in the epic stories. In other words, David and his relatives sing with falling lines, while the representatives of Meser, a country in the East, do not have falling line in their sung parts. To enable an analysis of the falling formulaic structures in the epic songs, each song was presented as a pitch-time graph, with pitch on the vertical (y) axis and note duration on the horizontal (x) axis. This method of analysis was inspired by David Huron's approach (*The Humdrum Toolkit: Reference manual*, 1995; *The melodic arch in Western folksongs, Computing in Musicology*, 1996). While Huron's melodic arches referred to Western folksongs and pertained to raise and fall phrases or entire melodies, a similar approach with other highlights is appropriate to the songs of the Armenian epic.

“Oh Crane, Do You Bring Me No News from Our Homeland?” Komitas’ “Krünk” as an Expression of Hope and Sorrow for Armenians in Los Angeles

Lilia Medea Yaralian, University of Maryland, College Park

For many diasporan Armenians around the world, the emblem of the crane represents their endurance to survive and the nostalgia they express for their homeland. The song “Krünk,” meaning “The Crane,” is rooted in villages of historic western Armenia and was transcribed and arranged by the priest, composer, and ethnomusicologist, Komitas. While there are numerous, distinct songs titled “Krünk,” Komitas’ piece is the most recognized among many Armenians in the homeland and abroad. In Komitas’ version, the crane shares news of good fortune from the homeland with those who have emigrated, while suggesting their displacement and misery. Because large populations of Armenians were forcefully displaced following the 1915 Armenian genocide, the piece has become a reminder of the genocide and is regularly performed in both celebratory and memorial events. By analyzing the indexical associations of the crane, I argue that despite threats of cultural loss that often occurs in diasporic settings, Komitas’ “Krünk” contributes to the continuation of the Armenian identity for many Armenians in Los Angeles. This paper will include a brief overview of the significance and musical contributions of Komitas, an interpretation of the lyrics of “Krünk,” and analyses of interviews with members of the Los Angeles Armenian community who have varying degrees of exposure to Armenian language and culture. I will discuss the meaning of “Krünk” among the interviewees in the context of their connections to Armenian heritage and how their personal perspectives contribute to ethnomusicological conceptions of diaspora and identity.

5L. Friday, October 20, 08:30 AM - 10:30 AM

Contemporary Chinese Music Studies

Chair: Jing Xia, Memorial University of Newfoundland

Imagination and Appropriation of Contemporary Chinese Folksongs

Yanxiazi Gao, Chinese University of Hong Kong

This paper examines the transformation of discursive practices in Chinese folksongs since the 2000s when selective rural folksongs were appropriated by composers as basis of new music that boosted their reputation and popularity in urban areas. The change was a result of the growing

capitalistic music industry, shifting national identity, and the romantic projection of folk traditions by musicians. I will present three case as examples. The first is a musical fusion based on Hui minority's folksongs; the second is the folk-rock based on shadow puppet theater and narrative genre *Huayin Laoqiang*; and the third is a hybridized folk-art music written by the composer Tan Dun. Further complicated the situation is the emergence of a new mode of presenting folk traditions called *yuanshengtai min'ge* (original ecology folksong) that has inadvertently shifted their traditional aesthetics. Taking account of the discussion concerning issues of representation, appropriation, and commercial exploitation of folk cultures in Anglophone scholarship, I explore the changing practice of utilizing Chinese folksong in contemporary urban musical genres. Engaging concepts of "race imagination" (Bohlman 2000) and "invented tradition" (Hobsbawm 1983; Lau 1996), I invoke the idea of "folk imagination" to highlight the ways extra cultural meanings, new attitude towards folk traditions, and the identity of national unity were inserted into the new genres. I argue that musicians' creative process and romantic projection towards Chinese folk traditions have worked seamlessly to reaffirm the new state identity of unity and progress.

Music and Translation – A Study of “Singability” of Chinese Versions of the English Song “Do You Hear People Sing” in the Musical “Les Misérables

Gene Hsu, London Metropolitan University, UK

In contemporary and popular music, song lyric translation is often used to help target audience (TA) understand the source text (ST). Some are done by translators while others are done by internet users. However, few translations were “singable” and research in “singability” of the target text (TT) is rare. Using cross-sectional analysis, this research analyzed “singability” of four different versions in the target language (TL) in comparison with the ST, discovered similarities and differences of the ST and the TT and attempted to explore causes and effects of “singability”. The methodology was based on musical and song translation research methods and “singable” principles. Furthermore, language-specific translation analysis used in this research was taken into consideration. The corpora included three Mandarin versions and one Cantonese version in Traditional and Simplified Chinese, respectively, and the ST is the English song “Do You Hear People Sing” in the musical “Les Misérables”. Research findings showed that multifarious versions of song lyrics in the TL achieved “singability” by not only translation, but other methods including adaptation and rewriting. This research answered the question regarding correlation between song translation and singability, and found that linguistic and cultural gaps, structure and rhyme of lyrics would affect the singability in the TL. The corresponding effectiveness of “singability” in practice is pertinent to music, language, and political and social milieu. Hopefully, the research would contribute to study and practice in “singability” between English and Chinese.

Durable Pathways: Examining Transfer(ability) to Assess the Resilience of Diversity

Matthew A. Haywood, The Chinese University of Hong Kong

In contemporary and popular music, song lyric translation is often used to help target audience (TA) understand the source text (ST). Some are done by translators while others are done by

internet users. However, few translations were “singable” and research in “singability” of the target text (TT) is rare. Using cross-sectional analysis, this research analyzed “singability” of four different versions in the target language (TL) in comparison with the ST, discovered similarities and differences of the ST and the TT and attempted to explore causes and effects of “singability”. The methodology was based on musical and song translation research methods and “singable” principles. Furthermore, language-specific translation analysis used in this research was taken into consideration. The corpora included three Mandarin versions and one Cantonese version in Traditional and Simplified Chinese, respectively, and the ST is the English song “Do You Hear People Sing” in the musical “Les Misérables”. Research findings showed that multifarious versions of song lyrics in the TL achieved “singability” by not only translation, but other methods including adaptation and rewriting. This research answered the question regarding correlation between song translation and singability, and found that linguistic and cultural gaps, structure and rhyme of lyrics would affect the singability in the TL. The corresponding effectiveness of “singability” in practice is pertinent to music, language, and political and social milieu. Hopefully, the research would contribute to study and practice in “singability” between English and Chinese.

Cultural Expressions in the Cracks: The Naxi Folk Song and Dance *al ka bba laq* in Sanba Township of Sub-Tibetan Shangri-La, China

Tingting Tang, University of California, Los Angeles

The toponym Lijiang is often associated with traditional music and local religious beliefs of the Naxi people, a Tibeto-Burman group numbering 325,000+ in southwest China's Yunnan Province. Less well known is the fact that Sanba township in Shangri-la County of Diqing Tibetan Autonomous Prefecture, adjacent to Lijiang, was the birthplace of the animistic belief system of the iconic *dobbaq* priests, and the ancestral holy land of the Naxi. This essay focuses on a representative folk music genre of the Naxi ethnic minority of southwest China, *al ka bba laq*. This genre combines the local music, religious belief, and farming culture of a Naxi subgroup, the Ruka, in Sanba township, Shangri-la County, Diqing Tibetan Autonomous Prefecture, Yunnan Province. After 1957, Sanba Township was officially taken over under the administrative jurisdiction of Diqing Tibetan Autonomous Prefecture, formally separating from Lijiang in regard to official geographical planning and political rights. This essay retraces Ruka peoples' history and describes tensions between the sub-Tibetan region and the core zone of Naxi culture through my intensive fieldwork in August and September in 2022 on *al ka bba laq* in Sanba. The fieldwork was conducted within the settings of contemporary China's massive intangible cultural heritage protection movement. The fieldwork also detailed the representations of Ruka's multi-layer identity and agonies in the cracks: in the cultural construction of Shangri-La, they need to compete with the mainstream Naxi of Lijiang, but in the cultural inheritance of the Naxi as a whole, they need to cooperate with those of Lijiang.

6A. Friday, October 20, 10:45 AM - 12:15 PM

President's Roundtable: Tell Me a Story—Translating Experience into Ethnography

Chair: Tomie Hahn (SEM President), Rensselaer Polytechnic Institute

As solicitors and keepers of the stories of others—stories that are expressed in music, speech, writing, gesture, and even meaningful silence—ethnomusicologists “hold,” mediate, interpret, and translate a wide expanse of experiences. Yet many of the stories we encounter either don't fit in our published works, or prove difficult to convey outside the original scenes in which they emerged. How can we do justice to the sensory richness, affective power, ambiguities, contradictions, and spectral presences that haunt the stories that are shared with us? Each presenter will share a story that emerged from their ethnographic experiences, after which the presenters and the audience will share thoughts that emerged from the telling.

6B: Friday, October 20, 10:45 AM - 12:15

Constraint and Contesting Constraint in Women's Musicking

Chair: Julia Byl, University of Alberta

This panel explores how women's involvement in various kinds of musicking is constrained by the weight of traditional norms, both recognized and unrecognized – and how women successfully contest such norms to create new music. The panel thus contributes to an ongoing project in ethnomusicology (Koskoff ed. 1987), which aims to understand the full range of women's participation in music around the world. The first paper explores music's role in Burmese courtship rituals. Women are effectively constrained by the conventions of this tradition, which demand that men initiate courtship and sing to the women they are courting, while women must listen and maintain a posture of “shyness.” We continue with a mixed methods analysis of data from South Africa, with comparisons from Europe and the US, which reveals that women are significantly less likely than men to engage in creative forms of musicking, including composing and improvising – despite most participants' perception that gender did not influence their creative activities. In these cases, women operate according to constraints that they themselves do not usually recognize. The third paper explores how women's public activity can be explicitly and legally constrained and how musicking can successfully counter this restraint. Recently Iranian authorities have harshly penalized those protesting the mandatory dress code for women and its brutal enforcement. This state-level oppression is resisted by women in the Woman Life Freedom movement, who both create new revolutionary music and give new meanings to existing songs.

Gendered Musical Norms in Contemporary Burmese Courtship

Heather MacLachlan, University of Dayton

Burmese pop songs play a heretofore unrecognized role in Burmese courtship practices. My ethnographic interviews with heterosexual men and women in Myanmar in 2022-2023 reveal that popular music is an important element of contemporary Burmese courtship, as a man will often elect to sing currently popular songs to the woman he courts, usually accompanying

himself on guitar. During the past decade, men have expanded this practice by singing to women using Facetime Messenger, by sending recordings (via email) of themselves singing, and by sending professional recordings in lieu of their own performances. Women, however, rarely reciprocate – indeed, people of both genders find the idea that women might sing to men to be strange and even humorous. I argue that this phenomenon, evolving rapidly with the aid of internet-era technology, is best understood as the continuation of an older serenading tradition found in Myanmar and in neighboring countries. In this sense, musicking is just like the other elements of Burmese courtship: the tradition is seemingly radically changed by twenty-first century technology, but in fact has strong similarities to earlier practices (Brant and Khaing 1951, Nash 1965, Spiro 1977). Most importantly, contemporary courting norms continue to insist that men take the initiative and be active in music making, while women are expected to appear shy and even reluctant recipients of male overtures. This presentation responds to calls for more scholarly work on romantic love and mating in Southeast Asia (Lindholm 2006, Ikeya 2018), especially “among ordinary folks” (Peletz 2012).

Unrecognized Gender Constraints in Creative Behavior in Music Institutions: A Cross-cultural and Mixed Methods Analysis

Juniper Hill, Universitat Wurzburg

How do gender expectations and sexism affect creative practice in music? In a large study funded by Fulbright and the European Research Council, I explored sociocultural enablers and inhibitors of creativity in urban fieldsites in South Africa, Finland, and the US. This comparative ethnomusicological study used ethnography and in-depth interviewing as the primary research method; additionally, a lengthy questionnaire was distributed to tertiary music students. In the qualitative interviews, gender emerged as an important issue for only a small minority of interviewees; it did not appear to be a significant influencer for most musicians in the study. However, a quantitative analysis of the 149 completed questionnaires – carried out as a collaboration between the ethnomusicologist author and a cultural psychologist colleague – revealed surprising results: highly significant correlations with gender regarding creativity activities, especially composing. Indeed, in the statistical analysis gender appears to be one of the most significant factors across cultures influencing composing. Interesting patterns of gendered practice also appear according to region and idiom, particularly Western art, popular, jazz, and “own” music. In institutions of music education in modern societies in which gender equality is a commonly held value, practices of gender inequality thus remain pervasive yet largely unacknowledged. This paper builds on research in ethnomusicology on gender (Merchant 2015), creativity (Hill 2009, 2018), and power (Kingsbury 1988) in conservatories, while contributing cross-cultural perspectives to research on gender and creativity in music education (e.g., Bennett et al 2018) and creativity studies (Baer and Kaufman 2008).

For Woman Life Freedom: Tales of Revolutionary Music

Hozan Hashempour, University of Alberta

On September 16, 2022, Jina Mahsa Amini was murdered by the morality police in Iran. She was arrested for not wearing a hijab conforming to Iran’s rules and was killed during her arrest. Jina’s

death ignited a movement in Iran perceived by many as Iran's feminist revolution. Many artists, actors, and musicians joined this feminist revolution, during which many revolutionary songs were made. In addition to these songs, social media videos of protests were created. Those who were killed during protests and Jina herself gave new meanings to songs in those videos. In this paper, I am looking at ways music is situated in the Woman Life Freedom movement while examining the effects of the feminist essence of this movement and its slogan, Woman Life Freedom, on revolutionary music. This slogan comes from Jineology, a Kurdish form of feminism which claims that no one will be free until women are free. In the presentation I explain how music helped move the revolution ahead, how it united people, and how it resulted in consequences. The main focus of this paper is examining the performativity of music in accordance with feminist ideas. Looking at Judith Butler's notion of gender performativity as "a series of acts, which are renewed, revised, and consolidated through time" (1988), I examine pieces of music emerging from the movement that have functioned in these ways. I also investigate the role of women in both making revolutionary music and in making music revolutionary.

6C. Friday, October 20, 10:45 AM - 12:15

Reassembling the Sonic: Listening Positions in Spaces of (In)audibility

Chair: Jim Sykes, University of Pennsylvania

Recent work in sound studies has shown an increased attention to the positionality of listening, as seen in writing on Indigenous sovereignties (Robinson 2020), feminist theories of situated knowledge (Goh 2017), and the deconstruction of racial timbre (Eidsheim 2018). The papers in this panel join the conversation by attending to the social, ecological, and technologically mediated spaces in which listening positions are formed. In these spaces, individuals confront and traverse the thresholds of audibility that define relationships of society and species. In the first paper, a sound installation in Ottawa featuring forty loudspeakers prompts a reflection on polyphony as a means of both elevating the individual within the collective and controlling the disposition of bodies and racialized voices in space. Loudspeakers in public spaces also play an important role in the second paper, as the Chinese government's longstanding practice of "radio calisthenics" exerts a disciplining force on citizens' bodies while encouraging collective modes of listening and imagined synchronicity. The third paper turns toward archival spaces of inscription, listening for the traces of nineteenth-century students from China in schools for the blind and deaf and proposing a "grainy" methodology for historical sound studies. In the final paper, the land itself registers a rich array of songs and sounds, as the prospects for coexistence between humans and wildlife in South Africa are found in the limits of interspecies audibility. Taken together, these four papers reveal complex ecologies of sounding and silent voices, disciplined bodies, and resonant spaces of conflict and communication.

Massively Multipart Listening: Space, Race, and Subjectivity in a Forty-Part Motet

Brian Fairley, New York University

A dedicated room in the National Gallery in Ottawa serves as the permanent home for Janet Cardiff's sound installation, *The Forty Part Motet* (2001). Amid stained glass windows and ornate wooden furnishings, forty identical loudspeakers circle a central open area. From each speaker emanates a single vocal part from Thomas Tallis's famous 1570 motet *Spem in alium*. In its own radical openness to different listening positions, Cardiff's acclaimed piece invites a critical reflection on the unexamined ideologies of musical form that structure its presentation. In this paper, I explore the work's relationship with the history and theory of polyphony, as well as its reliance on church institutions and modes of vocal production that index racial whiteness (Marshall 2015; Olwage 2004). The concept of polyphony at play is historically entangled with notions of hierarchy and European cultural supremacy, even as it purports to offer unmediated access to the individual subjectivities represented by each loudspeaker. The installation also reveals an abiding link between the practice of large-scale polyphony and the control of spatial and human resources. In Ottawa, that recognition is especially charged, as the chapel that houses Cardiff's work once belonged to a Catholic order involved in the brutal residential-school system for First Nations children. We thus see how the act of separating voices through recording technology introduces the possibility of a "critical listening positionality" (Robinson 2020)—a chance not merely to draw out each thread of the polyphonic fabric, but to imagine how it could be woven otherwise.

Sonic Instructions and Organized Bodies: Embodied Collective Listening in Chinese Radio Calisthenics

Diandian Zeng, University of California, Santa Barbara

Thousands of people line up in a public space and do the same movements together accompanied by music and counting commands amplified by loudspeakers. This has been a very common scene in China since the 1950s, when the national government established radio calisthenics as a daily requirement for every citizen, a vast project of health promotion and nation-building. To date, Chinese radio calisthenics has been "updated" eight times, becoming a cultural activity and an essential part of collective memory for the mass public. Although new actions and musical elements have been absorbed due to social and aesthetic changes, the use of loudspeakers and the orderly ranks have always maintained to symbolize the socialist ethos. While previous studies of radio calisthenics mostly center on bodies and movements (Kuroda 1999; Hsu 2011), this paper examines the crucial role radio has played in building disciplined bodies, conveying socialist ideologies and cultivating national identities. Engaging with literature in sound and radio studies (Douglas 2004; Li 2020), this paper analyzes the particular modes of embodied collective listening in radio exercise that instructed and coordinated body movements. Like physical movement, listening practices were also highly organized, as a collective sense of order was established by following commands over a loudspeaker. Through sonically-instructed movements, the synchronicity of real and imagined communities cultivated an embodied sense of nationality. I argue that Chinese radio calisthenics, a physical exercise with strong political

resonance, has effectively enacted mass bodily control through mandatory daily listening practice.

Archives for the Unsound

YuHao Chen, University of Pittsburgh

As early as 1843, young students from China attended various schools for the blind and deaf in the UK and US. Scantly documented in nineteenth-century English sources, their voices appear to be faint, at times ventriloquized, in archival records. One source reads: “As their voices were weak, only those who were very near could hear them.” This paper grapples with the tension between sounding and unsounding in historical documents where Sinophone voices became inaudible and the inaudibility itself is archived. Drawing from fragmented documentations of these overseas students, I sit with the opaque traces of their voices amid boisterous town hall gatherings and public exhibitions. Through a critical lens about the notion of audibility, I argue that when historical voices fall outside of hearing, the grain of the voice manifests as a mode of archiving that is unassimilable to the phonocentric ear. This paper builds upon two recent conversations in music and Sinophone studies questioning the methodological and political assumptions surrounding sound: scholarship that historicizes listening as a form of settler-colonial extraction (Robinson 2020; Hu 2021) and a turn toward quiet, queer, and minor-to-minor alliances (Yapp 2021; Chiang 2021; Wang 2022). Weaving these orientations into historical sound studies, this paper moves toward a grainy methodology to complicate the criterion of isolated clarity as we listen for past voices. In doing so, this project builds an alternative archival playground adaptable to these Sinophone minors in the Anglophone environment and to their sonically displaced presence.

6D. Friday, October 20, 10:45 AM - 12:15

Sounding Futures//Musical and Affective World-Making in the Global South

Chair: Jocelyne Guilbault, University of California, Berkeley

While scholarship in the humanities and social sciences has examined futurity as an object of interest over the past thirty years, little work has considered music—and musical sound in particular—as a viable site in and through which futures are sensed and articulated. Building on transdisciplinary work by scholars such as Berlant, Attali, Appadurai, and Muñoz, this panel considers how attending to the particularities of musical sound calls forth new questions, frameworks, and methodologies. We embark from the notion that the affective potency of musical sound has world-making potential. Following from this idea, the papers in this panel investigate music's relationship to dreams, aspirations, anxieties, and senses of possibility. We turn to moments of sounding and performance as potent locations wherein futures accumulate, congeal, and dissipate. Focusing on Bollywood love songs, Lebanese alternative music, and the transnational ghazal, the three papers in this panel combine close readings of musical-visual materials with ethnographic research to explore the ways that musical sounds consolidate histories of circulation and genealogies of embodied practice with social and ideological meaning. Across these contexts, we depart from the tendency to understand futurity as inherently

liberatory, utopian, or given; instead, we approach futures as sites of multiplicity and contestation. By taking sonic practices as socially situated knowledges (Haraway 1991), we contend that working through the ephemerality and embodied intimacy of sounding and performance enables new accounts of music's future work.

Arijit Singh and the Romance of Striving

Anaar Desai-Stephens, University of Rochester

Over the past decade, Bollywood singer Arijit Singh has emerged as the voice of “Aspirational India,” a social formation marked by discourses of self-betterment and practices of future-oriented striving. This paper investigates Singh's popular love songs as a crucial site wherein new forms of desiring and striving are sensed and inhabited. Tracing how Singh's songs both build upon and depart from the musical conventions of Bollywood love songs since India's economic and cultural liberalization in the 1990s in their musical gestures, lyrics, and vocality, I contend that the songs consolidate multiple forms of desire to produce a polyvalent yearning that saturates the public sphere, linking love and romantic intimacy with the striving and self-transformation valorized in contemporary India. In tandem, I draw on ethnographic research in music schools and weddings in western India to explore how young people physically and vocally inhabit Singh's love songs as a means of “sensing forward” to other selves and possible futures. Drawing together ethnomusicological work on the social life of cultural forms (Gray 2013, Meintjes 2017), theorizations of public feelings (Berlant 2011), and work on musical affect (Desai-Stephens and Reissour 2021), this paper argues that Singh's songs, and the structures of feeling that they are embedded within, enable young people to generate attachment to modes of futurity that undergird emerging Indian neoliberal formations.

"Making Sense" of Other Futures Through the Music of Mashrou' Leila

Nour El Rayes, Johns Hopkins University

During Lebanon's 2019 October revolution, Instagram was flooded with the music of pop-rock band Mashrou' Leila. Their tracks were played over loudspeakers at demonstrations, and Lebanese visual artists worked their song lyrics into representations of iconic scenes from protests. More than a sonic companion to the revolution's events, Mashrou' Leila's music became a shorthand for sharing news and voicing hopes for the future. Indeed, at performances, other futures come to life: queer activists raise rainbow flags and for a moment they occupy a future in which such an act is not dangerous or subversive. Audiences from across religious, generational, and class positions gather around a shared sense of joy. Where dominant governmental, academic, and journalistic discourse positions Lebanon as caught in an endless cycle of violence, Mashrou' Leila's music reroutes and reconfigures this overdetermined relationship between the past and the future. Drawing on ethnographic and archival research in Beirut, this paper examines the ways in which Mashrou' Leila's music engages sonic pasts and positions itself within local and regional genealogies of performance. Situating the band's sound and style within the musical histories and cultural politics of Lebanon's past, I argue that Mashrou' Leila's music disrupts and disarticulates dominant futurities, rendering their constitutive parts sensible and accessible. Rather than suggesting particular ways to move

forward, the band's music creates spaces where audiences "make sense" of the future through intimate, affective encounters with these fragments of possibility.

Poetry, Genre, (In)Visibility; Or, How Difference Fades to a Pop-Shimmer

Sonia Gaind-Krishnan, University of the Pacific

When Arooj Aftab, the US-based Pakistani singer of jazz-inflected subcontinental Sufi songs, was nominated for two Grammy Awards at the 2022 ceremony, there was a mixed response. From the view of American popular music culture, this was a triumph: Aftab was nominated not only for the marked category of Best Global Music Performance, but also for the unmarked Best New Artist category, which recognizes an artist who achieves "a breakthrough into the public consciousness." For a Pakistani artist performing a rendition of Mohabbat (Love), a beloved composition of sung poetry from the Indo-Islamic ghazal repertoire, achieving this level of impact on the mainstream American soundscape was notable. From the South Asian perspective, however, some listeners have found Aftab's sonic aesthetic to dampen the expressivity of the ghazal form; one listener referred to Aftab's style as "comatose." Supported by digital and ethnographic research, this paper examines the shifting sonic markers of musical affect in contemporary diasporic and historical ghazal renditions, observing the ways temporalities entwine with tools of sonic expressivity, aesthetic dispositions are negotiated and mapped onto not only senses of place, but the relationships of musical actors to their possible selves and the futures in which they speculate their own belonging. The paper pays heed to listeners' responses to Aftab's musical style while discerning a set of contemporary musical strategies in the US-based South Asian diaspora emerging from discourse around mental health.

6E. Friday, October 20, 10:45 AM - 12:15

Locating Creativity in the Between: Kathak as Music-Dance

Chair: Margaret Walker, Queen's University

Multiple intersections between music and movement come together in kathak, a concert dance originating in North India. Song, rhythm, dance, and gesture integrate in past and present practice, producing a genre that communicates through many channels. Playful interactions between dancers and musicians result in spontaneous improvisation and carefully structured new creations. Emotive verbal expression link dancers and spectators in both live performance and cinematic representations. The result is a genre of "dance" where creativity lives at the intersections of both music and dance.

While scholarship has interrogated the form's caste and gendered history (Chakravorty 2008, Walker 2014) and explored its valence in the diaspora (Morelli 2019), our objective is to discuss creative practice. Through short position statements, five scholars place recent research in kathak in dialogue, exploring how performative intersections can inform enquiry into the ontology of music-dance. Following a contextualization of kathak's past and present, participants present work locating music-dance creativity in vocal performance, Bengali cinema, rhythmic improvisation, and in the role of play in the production of new choreographic works. We invite

the audience to discuss the impact of creativity in kathak as music-dance. How does kathak's hybrid history and close relationship with Hindustani music continue to shape creative practice? How has technology impacted creativity and complicated the relationship between music and dance? What can kathak's creative integration teach us about performance and creativity in other dance and music genres? Together, presenters and audience explore how creative performance flourishes between and within the intersections of sound and movement.

6F. Friday, October 20, 10:45 AM - 12:15

Sound Collecting and Collections

Chair: Judith Klassen, Canadian Museum of History

On Ethnographic Sound Recordings Today: A Collaborative Indigenous Soundscape in the Andes

Beatriz Goubert, RILM (Répertoire International de Littérature Musicale)

Writing about musical practices is a challenge even to resourceful authors. Ethnomusicologists have turned to recordings as an "alternative form of ethnographic practice" (Feld, Brenneis 2004:462). However, there have been profound transformations in field recording technologies and ethnography since 1950s Colin Turnbull's LPs on central African music. In Latin America, ethnography is conceived as a collaborative practice oriented towards social justice (Araújo 2008, Seeger 2021). This paper examines the ethnographic practice behind the collaborative soundscape project "Nymsuque II." Developed with the muysca indigenous community in the Colombian Andes during the COVID era, "Nymsuque II" aims to represent the community's musical and linguistic revitalization efforts. Given the profound cultural transformations imposed with the colonial violence, muyscas are committed to educating Colombian citizens about their culture today. During online talking circles, the research team structured a methodology to collect sounds of the territory and music; local researchers captured the contrasting hubbub of the city streets with the sounds of the few preserved areas and the voices of the elders by using portable field recorders and cell phones.

Listening to the Colonial Archive Trans-Historically: Things, Sound Objects, Legacy, and the Konrad T. Preuss Collection at the Berliner Phonogramm-Archiv

Alejandro L. Madrid, Harvard University

Archives and the information they contain are designed, structured, and organized according to narratives that shape the type of knowledge that their users are expected to obtain from them. Thus, the objects and documents in an archive usually tell and re-tell stories that performatively reproduce the larger ideological frameworks informing the dynamics between objects, documents, representation, and users. The central concern in this paper is whether it is possible (and how) for archives to tell stories different to the ones they are designed to tell us. In order to find an answer, I study the collections of Naayeri and Wixárika chants recorded for the *Ethnologisches Museum Berlin* by Theodor Konrad Preuss (1869-1938) between 1905 and

1907 and propose that the way the sound objects in those collections were created responds more to Preuss' expectations regarding these indigenous communities than to how these communities conceptualize their music and ritual practices. As such, the archive tells us the story Preuss wanted to tell us and nothing more. I close the presentation with an exploration of how Mexican anthropologist Margarita Valdovinos has engaged this archive since the 2000s, and propose that her interrogation of its constituent materials, with the end of repatriating its recordings to Naayeri and Wixárika communities in Mexico, is a model of how to ask questions from archives to force them to tell us stories different from those embedded in their design, structure, and materiality.

Chinese Musical Instrument Collections in Cuba: Crisis and Advocacy

Edwin Porras, Haverford College

This paper is part of a larger project that seeks to bring visibility to the cultural contributions of the Chinese community in Cuba and of its descendants. It presents a catalogue of instruments and practices, discontinued and still in use, and comments on the challenges facing the local efforts of the Chinese Cuban community toward cultural sustainability. I first trace the musical history of Chinese communities in Cuba, from the "golden era" of their cultural achievements to the cultural decline that followed in the wake of the Cuban Socialist revolution. Next, based on multi-sited fieldwork in Cuba, I present my findings concerning Chinese musical instrument collections. In searching for clues and material evidence that spoke to this less explored area of Cuban culture, I was able to identify and work with individuals, social groups, grassroots organizations, and other advocates, who keep informal archives—that is non-systematized collections of materials, which are not preserved in state archives—that contain a modest but surprising number of Chinese instruments; my work explores these collections. Finally, I ponder the question of advocacy and the possibility of effective interventions in the complex political terrain in the Cuban state. These scattered collections represent historical and cultural ephemera that deserve a place in the longer narrative of Cuban cultural production, yet their condition is as precarious as life is in Cuba for these communities, and the reality for international collaboration is slim at best.

6G. Friday, October 20, 10:45 AM - 12:15

The Cultural Politics of Transnational Connections

Chair: Sunmin Yoon, University of Delaware

Flags and Flutes: The Sonic Landscapes of Irish/Palestinian Relatedness

Jessie Lee Rubin, Columbia University

This paper explores how and why the flag of Palestine has come to occupy a dynamic position within two very distinct phenomenologies of sound in Northern Ireland in the modern era, ultimately working to deepen the pervasive sectarian divide between Catholic Republicans and Protestant Loyalists. I shed light, first, on the flag's role during the festivities of July 12th—a Loyalist holiday marked by dozens of bonfires and paramilitary flute bands parading through the

streets. During the lighting of the bonfires, it is not uncommon for participants to burn the Palestinian flag alongside the Irish tricolor flag. I attempt to reconstruct the particular sonic landscape in which I saw this take place during fieldwork in 2022. I also explore the flag's central place on a terrain of solidarity for Catholic Republicans, with a particular emphasis on Bloody Sunday commemorations (the 1972 massacre in which British soldiers shot 26 unarmed civilians) as representative of how imagery of international decolonial movements have been used in Republican Irish music events to provide energy and validity to local nationalist practices. This specific case study will help us understand the broader politics and poetics of how contemporary Palestinian and Irish musicians forge what I call an "acoustemological relatedness," defined as shared sonic aesthetics and structures of feeling audible (and visible) in political musical collaboration: this dynamic gained momentum during Northern Ireland's "Troubles" (1968-1998), which were marked by evolving real and rhetorical ties between the Irish Republican Army (IRA) and the Palestine Liberation Organization (PLO).

Between Acousmatic Blackness and Blacksound: The Cultural Politics of Black Music in Spain

Genevieve Allotey-Pappoe, Princeton University

This paper focuses on the intersection of racial identity and music through an analysis of the cultural politics of listening in Spain. It is an ethnomusicological investigation into the circulation of Black music in Spain using digital technology, race, and sound as critical categories. The performance of Black music in Spain is a crucial site for understanding global racial imaginations and abstraction of Blackness. The centerpiece of this paper is an ethnographic exploration of spaces where Black music resounds but in which Black narratives and Black people are absent. I adopt Mendi Obadike's (2005) concept of "Acousmatic Blackness" to explore the function of Blackness as a sign, sound object, and aesthetic quality within Spanish popular culture and new social formations in Spain organized around cultural Blackness and white identity. Obadike defines Acousmatic Blackness as the presence of Black sounds in the absence of Black bodies. The acousmatic nature of Black music is especially prominent in a place like Spain where the sounds are audible and travel easily within spaces where the histories and narratives are excluded. By interrogating reimaginations and reinterpretations, I argue that a local perception and reworking of codes and concepts embedded in Black music genres such as hip-hop and reggae, are juxtaposed by a disengagement and nullification of Blackness in a way that excludes the lived experiences of Blackness. I address the complexities and discrepancies that arise between the identity of music and the experience of music by highlighting various historical, cultural, and technological factors within Spain.

6H. Friday, October 20, 10:45 AM - 12:15

Festivals! Part 2

Chair: Henry Spiller, University of California, Davis

“Llegó, Llegó, the Queen Has Arrived”: Queer Space-Time Production in Barranquilla’s Gay Carnival

Sebastian Wanumen Jimenez, Boston University - Universidad del Norte

The LGBTIQ+ population of Barranquilla (Colombia) has been widely affected by homophobia. LGBTIQ+ people are not only discriminated against but some of them risk their lives daily. The NGO Caribe Afirmativo reported that LGBTIQ+ murders increased consistently from 2017 to 2021 in the Colombian Caribbean. Although homophobia is dominant in this city, The Barranquilla Gay Carnival emerged more than four decades ago as a resistance movement. While at the beginning the Gay Carnival was rejected by society, today it is an essential part of the Barranquilla Carnival (one of the largest carnivals in Latin America). Similarly, the Gay Carnival represents an opportunity for working-class gay men and trans women to feel highly valued and admired. The kings and queens of the Gay Carnival parade in different neighborhoods of Barranquilla, parades that include dancing to music. Following the spatial and affective turn in the humanities, I explore how the sound and music played during these parades produce Queer space-times. In this way, music affordance becomes essential for the kings and queens to display their beauty and the beauty of their costumes. Moreover, I argue that the parades’ walks are also a way of musicking. While kings and queens do not produce sound, as performers or picoteros (DJs), they still need to know, feel, and follow the music during the walks to cheer up the crowds and enhance the resulting queer space-time. Thus, I present different instances in which kings and queens musick together to transform heteronormative space-time into a queerer one.

Case Study, The Mel Brown Festival and Symposium, Wilfrid Laurier University, Waterloo, Ontario, Canada

Lee Willingham, Wilfrid Laurier University

This presentation describes the evolution of a project, the outcomes of which continue to inform decisions and practice in the Waterloo community. Mel Brown, a legendary blues musician who settled in Kitchener-Waterloo in the 1980s has influenced countless musicians, and since his passing in 2009 continues to be a well-known name in the region. Yet, when the Rolling Stones *Unzipped* exhibit came to a local museum there was no recognition that this iconic rock band built its legacy on the shoulders of Black blues musicians, Mel Brown, with influence on Mick Jagger being one of them. Concern was registered to address this blind spot. Artists, scholars, and graduate students conceived of a festival/symposium that would centre local Black artists in professional venues, address the legacy of white privilege in the academy, provide workshop resources for Black Youth in the community, and in general, raise the awareness of Black Culture in a predominantly Euro-centric community. Funding from SSHRC was acquired, and a three-day festival and symposium was held. This was a lesson in allyship. It was essential that a white, male, tenured professor not be the face of this event. It was equally important that the concerts and events be curated by a leader in the Black community. In a process of

relationship building between the academy and the Black community, the through the open sharing of resources, an event occurred that celebrated music, scholarship, activism, and positionality of a culture that is marginalized in the academy and community at large.

Music Education in the Minor Key in the School of HONK

Erin Taylor Allen, Ohio State University

HONK! Festivals of Activist (or Community) Street Bands use sound and music as a means for inviting musicians, activists, and audiences to assemble in unmediated, participatory festivals that aim to reclaim public space, engage in protest, and facilitate collective solidarity via joyful brass and percussion performances. Music education is an important facet of this critical engagement, and educational initiatives take place in many of the 20+ individual HONK! Festivals around the globe. The School of HONK, an open musical school/ensemble located in Massachusetts, positions itself as an alternative to conventional music education and is predicated foremost on a collective politics of fun and participation that inspires the attainment of musical skills. Members learn to play instruments by ear and by rote, and to parade each week with a multi-modal attention to public space, sonically drawing local publics into self-described “spontaneous ethical spectacle.” In this paper, I argue that School of HONK aspirationally employs what anthropologist Tim Ingold (2018) calls “education in the minor key” – a practice of attention that opens up paths of growth and discovery, rather than a formalized transmission of authorized knowledge. Such an education, Ingold argues, is a way of studying, and of leading life, with others. I argue that by employing a pedagogy premised on an ethics of solidarity and the understanding that listening is a dialogic act characterized by mutual respect for one another, the School of HONK emphasizes ways of attending that facilitate musical learning, but that are not without challenges and contradictions.

Friday, October 20, 12:30 PM - 01:30 PM

Pranks, Parodies, and Performance Art: Soundscape™ Barbie™ and Other Trends in Ethnomusicology

Chair: Stephanie Khoury, Tufts University

In an ideal world, we would have planned ahead to make sure we revealed our new line of ethnically diverse Soundscape™ Barbie™ (and Ken) sets to celebrate the 20th anniversary of the Crossroads Project. However, due to funding cuts and COVID we only had time to produce a single “classic” Caucasian Soundscape™ Barbie™. At least we’re not stuck in 1970 with a microphone boom stand out in a random field with an 8-track Tascam. All our mobile tech is from Y2K.

The Pranks, Parodies, and Performance Art roundtable soundly critiques and lampoons Soundscape™ Barbie, a true shadow in the field, and other trends from Frances Densmore’s iconic photograph, the Little Man, ethnomusicology and Buffy the Vampire Slayer, and other sounds and sentiments in pop culture and media in ethnomusicology. Join us as we use humor to keep from crying as we drag our field into the digital age. Visit our custom photo booth and

ironically caption images on social media, build-a-barbie session, or play our new LINGO game. All attendees receive a free facsimile copy of John Cage's SILENCE or a pair of stylish Beats by Dre® wireless headphones (that match your attire, of course!) or not.

SRSLY: The vibes team for care & repair (aka the Crossroads Project for Difference and Representation) is at it again, using humor to lampoon diversity on repeat. Come and give us your funny/not funny stories of marginalization or DEI. Absurdity not included but sold separately.

7A. Friday, October 20, 01:45 PM - 03:45 PM

ICTMD and Its Commitment to Scholarship, Advocacy, and Activism: Reflections on Past, Present, and Future Perspectives

Chair: Svanibor Pettan, University of Ljubljana

The International Council for Traditions of Music and Dance (ICTMD) is the Society for Ethnomusicology's 8-year older sister society, founded in 1947, predominantly on the intellectual legacy of European folk music and dance research. The two societies grew up parallelly over the decades and their dynamics became increasingly related in the course of the 21st century, as can be seen in their joint fora in Limerick in 2015 and Beijing in 2019, and publications such as *Transforming Ethnomusicology* (Diamond and Castelo-Branco, 2021). This panel, composed of long-term dedicated members of both societies, provides insights into the ICTMD's past, present, and envisioned future with regard to the issues such as ethics, advocacy, and activism in scholarship, theoretical and methodological diversity, worldwide inclusivity, relationship with dance, publications, organizational specifics, and more. It provides updates and new developments in regard to the panel *ICTM and SEM: Ethnomusicology in the International Arena*, which took place at the 59th SEM Annual Meeting in Pittsburgh back in 2014.

7B. Friday, October 20, 01:45 PM - 03:45 PM

Critical Methodologies and Creative Pedagogies: Putting Ethnomusicology to Work in the World

Chair: Liliana Carrizo, Colorado College

This panel explores creative methodologies and critical pedagogies as potential avenues for transformation and liberation in the ethnomusicological classroom. We focus on ways that might challenge the “abstraction of decolonization from practical applications” and move towards cultivating substantive change within academic spheres (Chavez & Skelchy 2019). We outline a number of pedagogical strategies that move beyond “gestures of inclusion” and towards the de-hierarchization of dominant disciplinary models and modes of inquiry (Robinson 2021). Our papers explore approaches for engaging in community-responsive pedagogy predicated on immersive learning and the development of interpersonal connections, where students learn to walk with, co-create, and co-develop forms of knowledge in mutually beneficial ways among communities both within and outside of academia. In the process, we detail how such forms of

pedagogical engagement hold the potential to offer tangible ways of redressing inequity while also critically reflecting on our disciplinary systems of knowledge and expanding beyond them. The strategies detailed in our papers elucidate the importance of supporting forms of learning and knowledge that are not always substantiated in college classrooms. These include moving beyond traditional academic assignments and metrics, nurturing shared forms of vulnerability and trust, cultivating intensive understandings of positionality and self-reflexivity within, and amplifying wisdom and intuitive forms of knowing that emerge from lived experiences. In summary, we detail the central importance of interdependent knowledge systems and collaborative learning as avenues for the reclamation of community, in ways that hold the potential for radical transformation of our discipline as a whole.

Pedagogies of the Possible: Vulnerability and Beautiful Risk in the Classroom

Liliana Carrizo, Colorado College

Feminist theorist Sara Ahmed famously said that “theory can do more the closer it gets to the skin.” Her timely insight epitomizes the power of embodied learning—one that converges beautifully with bell hooks’ notion of theory as a liberatory practice. This paper engages the concept of “pedagogies of the possible”—coined by Ronald Beghetto and Vlad Glăveanu—for understanding pedagogy as a process of becoming. Building on the idea of vulnerability as a form of “beautiful risk,” I elucidate creative techniques of musical storytelling, intensive self-reflexivity, compassionate listening, and sensory-theoretical engagements for embracing vulnerable internal work as a space for liberation. Furthermore, I explore the possibilities of this framework for encouraging community-responsive ethnographic work in ethnomusicology classes. This approach is predicated on cultivating a classroom environment rooted in respect and trust, where those of us present are challenged to apply theory close to the skin in excavating systems of oppression that are sedimented within. We ask ourselves: what does it look like to be unflinchingly honest about our personal truths? And what pathways might we find—in writing, scholarship, arts, and music—to undo these violences and reclaim parts of ourselves and our communities? In amplifying intuitive and sacred knowledge, this process simultaneously works towards unraveling dominant worldviews tied to capitalism, colonialism, and white supremacy. I explore this approach as a productive foundation for engaging students in community-based ethnographic work, and for collaboratively envisioning future possibilities based on more reciprocal and non-extractive terms.

A Pedagogy of Discomfort: Teaching Through Black (Music) Histories and Your Own Backyard

Courtney-Savali Andrews, Oberlin College

A pedagogy of discomfort (Boler 1999) challenges students to subject their own self-image, beliefs, and values to investigation. Particularly in courses that focus on racism and stratified forms of inequality, emotional responses of defensive anger, fear, and ambivalence derail critical inquiry and intensive self-reflection necessary to relate personal cultural histories and material conditions to its effect on other peoples. This paper outlines the challenges of teaching music history centered on the Black experience and a pedagogical project leading all students—

regardless of cultural, ethnic or national background– to place themselves in historical and contemporary relation to Black history and Black peoples. I observe that inviting critical inquiry through musical analysis into both race relations within America and US diplomatic relations abroad often causes students to compartmentalize their understandings of the legacies of these fraught relationships while simultaneously distancing themselves from the inheritances these legacies brought into our lives. Recognizing this as an emotional response, I engage Boler’s “pedagogy of discomfort” to lean into what it is that one does not want to know and to interrogate the emotional investments individuals have made to protect themselves from this knowing. In an effort to reorient students, they engage in personal research on their own backyard– *Around My Way: Spatial Prologues in Black Music*. This project produces interactive blog posts as counternarratives that complicate each student’s relationship to forced migration, race, place, and (re)gentrification.

Learning to be in Community: Co-creative Knowledge Production and Transformational Learning

Jennifer Fraser, Oberlin College

Community-engaged pedagogy with a social justice orientation offers the possibility for a radical reordering and expansion of knowledge production in the academy. By learning to be in community with individuals outside it, students learn how to walk alongside those who have experienced marginalization and oppression, develop an understanding of systemic discrimination, and work towards meaningful, action-based outcomes that offer redress to the injustices experienced. This presentation outlines three pedagogical projects that not only offer pathways to decentering dominant ethnomusicological ways of producing and disseminating knowledge, but encourage students—and, importantly, their faculty—to embrace humanistic and holistic approaches grounded in lived experiences of individuals whose wisdom is too often excluded from the classroom. They include an oral history project that counters Indigenous erasure by complicating understandings of what it means to be Indigenous and a course that builds a playlist of Indigenous artists as an avenue to explore historical and social issues key to Indigenous survivance. Moreover, in these courses, students are asked to engage modes of knowledge dissemination that offer redress to the “epistemic violence” of the essay format (Robinson 2021). Finally, by centering what poet, writer, artist, and educator Tanaya Winder (Duckwater Shoshone) calls “heartwork” or what Pamela Motoike calls “‘soulful’ learning...that is deeply personal, meaningful, relevant, and sometimes revelatory” (2017), these pedagogical approaches help us imagine more heartfelt, inclusive and liberatory futures for all peoples. Ultimately, I argue that the approaches that offer transformative learning for our students might help transform our discipline for the better.

Co-Creating a Model for Sustainable Drum Making in Uganda

Damascus Kafumbe, Middlebury College

My recent summer study abroad course immersed students in a drum making community in south-central Uganda. Working with local artisans and residents, students identified threats to drum construction and brainstormed possible solutions, culminating in a co-developed a model

for sustainability and worker wellness. Their activities included regular meetings with the drum makers. This included sessions where they observed and documented their work, helped them to prepare materials used to make drums, planted trees, and volunteered at an elementary school attended by the drum makers' children. These community-based activities led to the students' realization that the most crucial elements of drum-making were not the materials used, but their ability to establish and maintain interpersonal connections. This presentation argues that the students' multifaceted activities made them more aware of the centrality of social interaction, cooperation, and interdependence in the development of sustainability practices. Immersive learning equipped them with the necessary knowledge and skills to make informed decisions about the appropriateness of the model they co-created. The presentation challenges us to consider the extent to which approaches to community engagement can either promote or inhibit positive learning, and how a willingness to fully embrace the realities of community partners can foment positive change. My discussion builds on and contributes to current discourses about effective immersive pedagogy in study abroad contexts (Barkin 2018; Bell and Anscombe 2013; Fraser 2021; Hubbard 2021; Ritz 2011; Rustambekov and Mohan 2017; Strange and Gibson 2017; Tarrant and Lyons 2012).

7C. Friday, October 20, 01:45 PM - 03:45 PM

Collaborative Research Methodologies in Sound, Art, and Health

Chair: Ross Daniel Brillhart, Indiana University

As a forum on collaborative research methodologies in sound, music, and health, this roundtable addresses a popular topic among humanistic scholars working to extricate ethnography from its colonialist and scientific roots. We invite conversation on the transformative potential of collaboration as *being-with* and *becoming*, for research collaborators (including ethnomusicologists), ethnomusicology, and the wider socioecologies we operate within and for. We set this intention through statements highlighting two projects: First, an artist, activist, and ethnomusicologist discuss a years-long partnership to investigate how Boston's Black, Latinx, Indigenous, and Asian American artists shape the social determinants of health, expose racism as a driver of health disparities, and challenge public health officials and policymakers to invest in artists as essential health workers. They invoke their multivocal, multisensory participatory methodology in this conference setting to illustrate that applied research problems as grave and global as racism and health demand continuous, creative, and collaborative "reflection and action" (Freire 1970) to document, mobilize, and heal. In the second statement, two ethnomusicologists explicate the collaborative methodology they utilize in their investigation of the sounding-in-the-world of their experiences with Parkinson's Disease. They conceive of their dialogic and emergent research process as jamming—based on their shared interests and vocabulary, they improvise, thus breaking down conventional boundaries of researcher and researched, subject and object, ethnographic data and analysis, and friend and mentor. For these researchers, sound and music are utilized as primary gateways to analysis and as an essential part of the dialogic process of sharing experiential understanding.

7D. Friday, October 20, 01:45 PM - 03:45 PM

Liveness and Mediation

Chair: Gina Fatone, Bates College

The Liveness of Seiyuu's Concerts in Tokyo: Collective Listening to the Moe Affect

Cheuk Ling Yu, University of California-San Diego

With their rising popularity since the 1990s, Japanese voice actors/actresses (*seiyuu*) have been commodified along with their corresponding anime characters. This promotion of *seiyuu* emphasizes the role of voice in connecting the bodies of *seiyuu* and their characters across virtual and real worlds. In a *seiyuu*'s concert, the audience watches on-stage *seiyuu* and on-screen anime characters dancing and singing simultaneously. Listening to the voices shared by *seiyuu* and their anime characters, hence, transgresses the binary of live and mediatized. Based on ethnographic fieldwork in Tokyo, this paper explores how the liveness of *seiyuu*'s concerts is constructed through the vocal mediation of live *seiyuu* and mediatized anime characters. Philip Auslander problematizes the idea of "liveness" by "treating live and mediatized performance as parallel forms that participate in the same cultural economy" (2008, 5). I attend to this discussion by arguing that the audience's collective affective experience of live and mediatized performances define the liveness of *seiyuu*'s concerts. The specific affect desired by audiences is called *moe*, which is academically and popularly regarded as the loving affection toward anime characters. Historically, scholars of Japanese and media studies have focused on the visual aspect of anime culture, neglecting the role of voice in the construction of *moe*. Therefore, through investigating voice in contemporary anime consumption, this paper opens the complexity of *moe* by analyzing it as a collective and transferrable affect provoked by both real *seiyuu* and virtual characters.

Beatboxing in Cyberspace: Liveness During the 2020 Grand Beatbox World League Online Competition

David G. Boyd, University of Kentucky

The Grand Beatbox Battle is an annual human beatbox competition that is considered at the top-level of the modern competitive beatboxing scene. After a successful 2019 GBB event, many of the world's leading beatbox artists heavily anticipated the next major event. The COVID-19 pandemic forced the cancellation of the 2020 in-person GBB event as the organizers planned for an online competition to take place later in the year. The new 2020 Online GBB was set to take place over the course of four months and would include live and synchronous Zoom calls during which beatboxers would perform their solo rounds and head-to-head battle rounds. The interaction among the competitors, the online audience, and the hosts was key in making the event feel live and synchronous while broadcasting the meeting over the internet on platforms like YouTube and Discord. After providing a brief foundational background on beatboxing, this presentation will provide a framework for understanding online competitions like the 2020 GBB by utilizing the works of scholars such as Auslander, Fritsch, Strötgen, and Borgo. By focusing on the loopstation category of the competition and using concepts surrounding latency, audio webs, online liveness, and "musicking" this presentation identifies and analyzes how the

organizers were able to maintain a sense of community and competitiveness during the COVID-19 pandemic. Judging standards were altered and difficulties unique to internet performance were prevalent as all who were involved patiently witnessed the first ever online GBB.

(You)Tube Guitar Amplifiers: JHS and the Kemper Affair

Frederico Machado de Barros, Federal University of Rio de Janeiro

The paper examines the controversy around the use of software emulation of analog musical equipment. Conversations among musicians frequently revolve around tone/timbre and the means employed to achieve it. At least since the release of the Line 6 POD in the late 1990s, guitarists have been debating over the use of digital guitar amplifier simulators in place of their analog counterparts, which taps into the much older topic of tube amps and the possibility of achieving their tone through other means--first solid-state components, then digital technology (Busey & Haigler; Düvel, Kopiez, Wolf, Weihe; Pakarinen & Yeh). In order to anchor the discussion, the paper follows the reactions to a video published in December 2022 by the JHS guitar pedal maker on its YouTube channel. In the video, the hosts disclose they had been secretly using the Kemper Profiler for more than one year while showing a tube amp in their videos. The research uses digital ethnography methods (Burgess & Matamoros-Fernández; Caliandro; Lupton; Marres) to follow the controversy at hand by mapping the arguments back to themes (Callon; Boltanski & Thévenot) like aural perception (Ochoa), the “feeling under the fingers,” physics and psychoacoustics, the current state of digital signal processing, practicality and consistency vs fidelity, and the ethics of gear demos. By presenting sound examples and comparisons, the presentation then proceeds to discuss broader themes related to how people choose, justify and explain their perceptions and sound preferences and how they cluster online around specific matters.

"We Meet People Where They Are": Anxiety, Technological Changes, and Realness

Zachery Dean Coffey, Knoxville, Tennessee

Music within Protestant churches frequently reduces the distinction between performers and audience, emphasizing the collective, participatory role of all congregation members, in manners of music making, which establishes individual and communal identities. With the onset of the COVID-19 pandemic, church communities saw changes in their services, music, and ways of life. Meeting in a physical building proved impossible due to the dangers of COVID-19 and many churches mitigated these dangers by streaming, recording, and posting services online. Between 2020 and 2022, I observed and participated in changes to technological production and mediation for church services at St. Paul United Methodist Church in Knoxville, Tennessee. Employing participant-observation and autoethnography, I aim to understand, from musical, physical and social perspectives, how church members cope(d) with these changes. Participatory music making and socialization with fellow congregation members are meaningful parts of the worship service. Christians create closeness to one another through communal music making. I argue that technology has affected Christian worship, communal singing, and the congregation's sense of community in both positive and negative ways. This paper reveals how St. Paul's use of the virtual realm during the pandemic reinforced the importance of sound knowledge and

affective listening—which I define as the process of people listening to one another and acknowledging one another’s emotions, thereby experiencing and creating sound meaningfully together. I further demonstrate the limits of online services, due to varying access to, anxieties surrounding, and exhaustion towards technological use for some church members.

7E. Friday, October 20, 01:45 PM - 03:45 PM

Sounding in Situ: Embodied Listening in the 21st Century

Chair: Tomie Hahn, Rensselaer Polytechnic Institute

What does it mean to listen “in place”? To listen both to and through one’s physical environment in ways textured by the hearing, sensing, and feeling body? In this session, we explore how bodies are not simply implicated within the listening process, but are critical agents in determining what is heard, how meaning is assigned, and how sociality is constituted and contested. Building on Robinson’s notion of listening positionalities (2020), our session investigates sound from a number of emplaced relations. The first panelist discusses applause as a liminal practice at the intersection of individual and collective embodiments through which tensions between secularism and populism are negotiated in Turkey. The second considers how global embodied listening praxes have been profoundly shaped by trauma and disability since the onset of the COVID-19 pandemic, where boundaries between sounds *heard* by the body and sounds *made* by the body blur. The third panelist takes up the whole-body listening of settler “media people” as they attempt to fulfill their responsibilities to Winnemem Wintu people and lands. Together we historicize listening bodies while situating them in the contexts of 21st-century challenges. Engaging recent work in sound studies (Holmes 2024; Plourde 2019), musicology (Eidsheim 2015), performance studies (Kapchan 2016), and ethnomusicology (Gill 2018; Hahn 2021; Matczynski 2022), we offer an approach to contemporary listening focalized through individual and collective bodies. We consider how listeners do not simply *have* bodies but *are* bodies (Leder 2016), profoundly shaping how we listen to ourselves, each other, and our environments.

Settling the Listening Flesh: Applause as Proto-sociality in Istanbul

Erol Gregory Mehmet Köymen, University of Chicago

Applause is one of the most obvious ways in which the listening body is disclosed in presentational contexts. It is in this sense an outward manifestation of the interiority of the listening body, but at the same time socially contagious, compelling other bodies to join in. In this sense, applause can be understood as a kind of embodied, proto-sociality, and its control and channeling take on outsized importance. In this paper, I examine disputes over applause practices that arise at Western classical concerts in Istanbul: there, habits of applauding or not applauding in between sections of multi-movement musical works map on to long-standing dynamics of secularist elitism and Islamic populism in Turkish politics that have grown increasingly exacerbated in recent years (Özselçuk and Küçük 2019). Drawing on close aural analysis of concert applause dynamics, as well as interviews, ethnographic analysis of texts, and auto-ethnography, and in dialogue with a nascent, interdisciplinary literature on applause (Atkinson

1984; Clayman 1993; Gilbert 2001; Heister 1984; Heritage and Greatbatch 1986; Mann et al. 2013; Neda et al. 2000), and new materialist and post-structuralist theorizations of populism (Laclau 2005; Mazzarella 2019), I theorize applause as a practice apt to produce social contagion and to constitute social groups through collective bodily practice. For this reason, I argue, Istanbul secularists are at pains both to exhibit proper applause practices as evidence of their sovereign control over their own listening bodies, and to control applause as part of a broader effort to discipline and settle the social body.

Emplaced Displacement: Traumatic Listening at the Edge of Time

Ailsa Lipscombe, Victoria University of Wellington, New Zealand

In the years since the onset of the COVID-19 crisis, there has been a renewed interest in academic and quotidian spaces alike on the body (Baker and Fink 2020; Busby and James 2023; Dogra et al. 2023; Godfrey 2020). As the virus spread, so too did conversations that emphasized the body's role in shaping pandemic experiences and predicting illness outcomes. To be in a body and to be near other bodies became seen as markers of precarity, resulting in multiple reorientations towards relationality and sociality. These orientations meaningfully develop during pandemic sonic events, during which listening is deeply entwined with one's embodied relationship to time and place. In this paper, I examine the intersecting functions of trauma, temporality, and embodiment in understanding these pandemic listening praxes, as shared with me during ethnographic research over the last three years. Drawing on conversations in disability studies that explore the "ruptures" of normative time disabled bodyminds experience (Kafer 2013; Leder 2016), I propose a model of pandemic listening that is responsive to the myriad ways trauma changes the body and its interpretive habits. I reveal how sound is tied to pandemic-specific activities and interpretations, which are significantly understood in dialogue with perceptions of felt time as it pertains to the traversing of past, present, and future temporalities. In doing so, I posit that a critical aspect to understanding COVID-19's lasting ripples is in uncovering how bodyminds encounter pandemic sound in and against "normal" time continuums.

"Tell the Right Story": Settler Listening on Winnemem Wintu Lands

Nadia Chana, University of Wisconsin-Madison, Madison

"When you smell this root, I want you to think of good things...I want you to listen to your heart...Don't look with your eyes, but between your eyes to tell the stories, to catch those things that are important. The truth." These words, emphasizing multiple senses, were spoken to each person in a group of so-called "media people"—journalists, documentary filmmakers, a radio producer, and an ethnographer, none of us Indigenous—who were called up during a Winnemem Wintu ceremony to be blessed. Welcomed to help the Winnemem Wintu of Northern California disseminate the story of their salmon restoration efforts, we "media people" were invited to listen specifically on Winnemem Wintu lands *and* to our own hearts. The blessing was a multisensory invitation to transduce that listening into our work. It was also an imperative to, in the words of Chief Caleen Sisk, "tell the right story from the perspective of the story keepers," to "[tell] of the land and all that it needs to be healthy and in balance." Drawing on autoethnography as well as

interviews with other “media people,” this paper theorizes the whole-body listening of settler “media people” as we take up our responsibilities to Winnemem Wintu people and lands. If listening is a relational act (Cusick 2006; Eidsheim 2015; Robinson 2020), if a body is not just an empty vessel from which to listen, what does listening in place with all of our senses have to do with fulfilling these responsibilities?

7F. Friday, October 20, 01:45 PM - 03:45 PM
Rebuilding at Scale: Music and Sound in Urban Crisis and Redevelopment

This thematically focused roundtable explores how urban space is imagined, fashioned, and contested through music and sound amidst and after social and political rupture. When urban places have been rebuilt—after suburban flight or in the midst of protracted war, for example—how have sound and music been implicated in their ostensible reemergence? What do neocolonial or neoliberal governments expect of music when cities are remade, and how is the purpose of art measured against the backdrop of crisis? What sounds are created and heard by communities whose state of crisis prefigures the recognized crises of a city? If sites of financial erosion and governmental transition afford new social opportunities, we ask how music and sound work to imagine and redefine urban milieus. Panelist 1 explores the history of squatting in Berlin and the protests accompanying the eviction of one of the last anarchist housing projects. Panelist 2 historicizes the development of nightlife areas in Bangkok, Thailand during the Vietnam War. Panelist 3 illuminates the politics and poetics of a Detroit rap subgenre known as *horrorcore*, arguing that this music utilizes the notion of Detroit as a dead, ruinous space to critique and reimagine the city. Panelist 4 focuses on the auralities of the privatization of the former socially-owned cultural venues in the post-Yugoslav urban centers. Panelist 5 speaks about the performances of Ukrainian musicians in war-torn Ukrainian cities, who perform in defiance of the destruction of war, articulating a wish for rebuilding in a moment of acute crisis.

7G. Friday, October 20, 01:45 PM - 03:45 PM
After Silence: Tension and Alternative Sounding in Post-2020 China and Hong Kong
Chair: Marié Abe, University of California, Berkeley

What is left after the audible revolution “fails”? In the wake of the 2019-20 Hong Kong protests, implementation of the National Security Law in Hong Kong and the Zero-COVID policy in mainland China, ideological and biopolitical control in these cities have increased significantly. Digital surveillance and censorship permeate everyday life, while rare instances of protest are often met with violent suppression. When voicelessness seems to have become a dominant mode of being under this regime, the ethnomusicological tendency to link sounding with resistance and quietude with passivity fails to verbalize the political expression veiled under state-imposed silence. Focusing on physical and digital infrastructure, popular media, and public spaces, this panel complicates such binaries and attends to sound and silence with new analytical lenses.

Paper one discusses the transformed “acoustic habitus” (Feld 1982) in Hong Kong before and after the National Security Law. It takes a highly politicized street space as a case of how intensified authoritarian governance has impacted *acoustic being* in public spaces. Paper two examines the Hong Kong Song Chart Awards as a space of alternative political expression and exchange. Interweaving speech and song, Cantopop artists and audiences create resonances, socialities, and tacit understandings that are elsewhere silenced. Paper three highlights the political affect and strategies of remembrance during the Shanghai COVID lockdown. It shows how voices of defiance were transmitted and preserved through performative uses of sound technology and aestheticization of infrastructure. Taken together, these papers propose ways of listening to silence and alternative modes of sounding.

Sounding Authoritarianism in Hong Kong: The Muted Acoustics of Great George Street
Winnie W.C. Lai, University of Pennsylvania

Infrastructures reveal forms of political rationality that underlie technological projects and give rise to an apparatus of governmentality. In sensing and “listening in” to the city, the urban “acoustic habitus” (Feld 1982) emerges out of the city’s governmentality; it contains ways of listening that define a biopolitical form of “sonic citizenship” (Western 2021). Governance limits one’s *acoustic being* in urban spaces, crafting an aural monopoly which I call the *infrastructural acoustic*. In this context, a wave of counter-acoustics emerged from 2003 to 2019 in Hong Kong’s street space. The clamor spanning from raging roars to unintelligible sounds in public spaces cast the city’s atmosphere as an affective entanglement of air and bodies during upheavals in the city’s bygone “semi-democratic” spaces. Indeed, call-and-response slogans, amplified political speech, protest music, and random sounds that once sounded all manifest the encounter of a “presentness” entangled with the effects of the city’s infrastructure. Insisting on the significance of sound and listening in making sense of the “presentness” in social uproars, this paper studies the materiality of the political through air and sound to discuss the forces and attunements in sensing the dynamics between sounds and infrastructural matter in protest spheres, and the possibilities of the *counter-infrastructural acoustics* before and after the enforcement of National Security Law (Hong Kong). Field recordings of the (muted) acoustics in Great George Street (a complex street space which carries Hongkongers’ collective memories of shopping and protesting) will be used to study the transforming acoustics.

From Silence to Resonance: Sounding Sociality in the Hong Kong Ultimate Song Chart Awards Presentation

Bernice Hoi Ching Cheung, University of Toronto

In June 2020, the Chinese government implemented the National Security Law (NSL) in Hong Kong to quell the city’s protests and silence anti-Chinese sentiments. This paper examines how Cantopop artists and audiences sound out amidst this new political silence, reimagining new possibilities of expression in conditions of political oppression.

According to Daughtry, “sound coerces bodies into involuntary vibration and co-opts them into participation, through resonance, in the event that is sound itself” (2015, 165). Considering how the implementation of the NSL has resulted in different forms of silence, including a lack of

public protest and the departure of many citizens (Hongkongers) from the city, I suggest that silence can substitute sound in the previous statement, as the state-mandated silence compels alternative forms of participation. I consider, how do Hongkongers participate in the silence imposed by the NSL? Why do they do so? And ultimately, how do Hongkongers sound from silence?

Building on Abe (2018), I examine the 2021 Hong Kong Ultimate Song Chart Awards Presentation as a case study to show how Cantopop artists and audiences use the awards as a site of expression and exchange. By analyzing artists' award acceptance speeches and songs, and online audience responses, I show how artists and audiences alike create resonance and sociality through interweaving speech and song to address and comment on current issues in Hong Kong. I therefore call for a closer listening to silence and a reimagination of its potentials.

Listening to Jing: Political Affect and Remembrance in 2022 Shanghai Covid Lockdown

Fanyi Faye Ma, Duke University

On March 31, 2022, the city of Shanghai was placed under lockdown after its old test-and-trace measures failed to contain an escalating covid outbreak. The latest euphemism for lockdown coined by the municipal government, “whole area static management,” or “period of silence” for short, revolved around the character “静” (*jìng*). Literally meaning static, quiet, or calm, the use of 静 implied a shift from spatial restrictions on border-crossing movements to a more holistic regulation shushing all kinetic and emotive activities. Amid the months-long humanitarian crisis caused by authoritarian excess and bureaucratic blunders, residents of Shanghai staged numerous protests. Not surprisingly, almost all voicing of discontent was silenced and censored as soon as its documentation was circulated online.

How do we listen to silence in the age of physical suppression and digital erasure? Following Eugenie Brinkema's (2011) reformulation of silence as “intensity in suspension,” this paper traces the political affect and strategies of remembrance developed by Chinese internet users during Shanghai Covid lockdown. Focusing on the circulation of two media objects—a “balcony karaoke” video and “Voices of April,” an audio montage of residents' cries for help, this paper shows how public secrecy (Hillenbrand 2020) is performed through intentional aestheticization of physical and digital infrastructure. In a mediated, censored world where the human body is rendered anonymous, silent, and immobile while media content is hyper-mobile yet ephemeral, sociality is rerouted through networked sonic intimacy, and resistance takes the form of collective manipulation of technological apparatus to reveal and overwrite its underlying state ideology.

7H. Friday, October 20, 01:45 PM - 03:45 PM

Unhu/Ubuntu: Decolonizing the Social Theory of Africa's Music

Chair: Ama Oforiwaa Aduonum, Illinois State University

Can social theory, as employed in ethnomusicology, be decolonized? What might that mean? Discourse, affect, and polyrhythm are right at home in ethnomusicological texts, regardless of the community or place is being written about. But what about unhu, nyama, or kari? Looking past the identities of musicians and their interrogators, or ethnographers and their interlocutors, we focus directly on the tools scholars use to understand musical practice and its relationship to social life, as well as the models for making sense of that relationship. What role might social theory have? What does it mean to “know” music and how do the tools we choose to use shape how we feel about that knowledge? How can theorists of social life who have historically been ignored, appropriated, or maligned move to the center of our discipline in ways that transcend facile boundaries of race, nationality, or ethnicity? Whether musicians, spirits, or elders disempowered through the colonial and post-colonial project, it is increasingly necessary to hear these voices in dialogue with conventionally dominant scholarly voices. This represents neither a project of affirmative action nor a performance of diversity for its own sake, but a way to make sense of how music matters to projects of social justice, to belatedly expound upon the insights of indigenous theorists previously contained as mere interlocutors, and to speak truth to power.

Seeking Bad Debt: Ethnography, Mutuality, and Unhu/Ubuntu

Jennifer Kyker, University of Rochester

The indigenous Zimbabwean philosophy of *unhu/ubuntu* holds that our selves are made in and through reciprocal interactions with others; without others, there is no self. An ongoing process, *unhu/ubuntu* is often described by Shona speakers as “being a person among others.” In light of recent calls to decolonize our disciplinary methods, theories, and frameworks, I argue that it is critical to recognize indigenous concepts such as *unhu* as theoretical frameworks in their own right, with specific implications for the practice of ethnomusicology. By transcending and rejecting transactional encounters, I suggest that *unhu/ubuntu* entails the type of “bad debt” emphasized by critical theorists Fred Moten and Stefano Harney, with important implications for ethnographic fieldwork. I illustrate ways in which *unhu* is specifically tied to Zimbabwean musical practice, with a focus on the musical bow song “Kwa Ambuya Asina Keriya” or “Going to your mother-in-law’s without a bicycle carrier,” recorded by Hugh Tracey in 1951. Drawing on the predicament faced by the son-in-law depicted in this song, I suggest that canceling our ethnographic debts is neither possible nor desirable. Rather, I advocate for imagining, seeking out, and inhabiting bad debt as a means of conducting ethnographic work centered in the mutuality of *unhu/ubuntu*. I am particularly interested in how *unhu/ubuntu* opens space for non-transactional relationships, challenges us to move beyond the limited ethics statements of professional societies and research review boards, and urges us to develop interpersonal relations that acknowledge our inescapable and permanent indebtedness to others.

Decolonial Theorists, Ethnomusicology, and Epistemic Freedom

Tony Perman, Grinnell College

In the spirit of *unhu* (the Shona sense of moral personhood), I strive to be a theorist among others. Unhu is less a matter of *knowing* what a moral, social person is than of *being* a moral, social person. Thinking musically, unhu is an interactive, interlocking mode of community, often sounded rather than discursively articulated. But how can *unhu*, and other indigenous theoretical ideas serve “epistemic freedom” in Africa or Zimbabwe. For this talk, the community of scholars for whom performing, describing, and theorizing Africa and its music is a powerful motivating force. Africanist ethnomusicologists have responded to Danielle Brown’s watershed letter asserting ethnomusicology’s colonial inevitability with near unanimous agreement. But what do we do now, specifically when it comes to the theoretical tools used to make sense of and communicate musical meaning and purpose to others? In this talk, I assert the importance of theory as a means toward epistemic freedom and interrogate the theorist as a practitioner of theory in the service of musical knowing. At its least imposing, theory provides models for understanding; theorists offer those models. In understanding mbira music and sacred drumming in Zimbabwe, I argue that the spirits themselves are the theorists of record; they model potential futures that shape contemporary practice. I examine how we might “deprovincialize” those theorists (among others) and integrate them into ethnomusicology to decolonize what we do, “give back” and recenter what we’ve done, and shape a more equitable and free epistemic future?

The End of Epistemological Colonialism: Decolonial Approaches to Knowledge Production in Ethnomusicology

Moyo Rainos Mutamba, Sheridan College

Within the field of ethnomusicology, the study of Shona music - including mbira, ngoma - drumming, chipendani -bow playing, and kuimba- vocal practice - has predominantly relied on Western philosophical frameworks and concepts to interpret and understand these musical experiences and practices in Shona communities. Whether classical or critical, this reliance on Western philosophies to comprehend the musical traditions of the “Other” implies an unconscious commitment to perpetuating epistemological colonialism. Drawing on the *Unhu/Ubuntu* philosophy, which posits critique as an act of love (*Akupa zano ndewako*), I propose an exploration of Unhu as a conceptual framework and methodology for engaging with Shona music, and by extension other Southern African musical practices. Rooted in the idea of reciprocal and interdependent relationships between the self and Others, Unhu provides a non-anthropocentric and trans-local philosophy of life that aids in decolonizing the politics of knowledge in ethnomusicology. To illustrate this point, I turn to Ubuntu Learning Village, a cultural revitalization and educational center in Gutu where Unhu emerges through ongoing collaborative social relations such as co-creating music, participating in ceremonies, cultivating crops, hosting international visitors, and creating structures for mutual well-being. Through an analysis of Ubuntu Learning Village, I contend that Unhu offers a valuable alternative to Western philosophies in the study of Shona music.

7I. Friday, October 20, 01:45 PM - 03:45 PM
Thinking Through and Beyond Resistance in Steelpan Studies
Chair: David Aarons, University of North Carolina, Greensboro

The steelpan is one of the only acoustic instruments invented in the 20th century. This panel examines ongoing innovations in steelpan relating to its socio-cultural, intellectual and theoretical environments. To further examine theoretical models and the analytical results that they generate, collectively, we ask, does steelband performance practice constitute an epistemological and pedagogical field of inquiry? How can we as practitioner-scholars locate this field conceptually and theoretically within a particular Caribbean intellectual and historical framework? How does steelpan music offer a body of knowledge that departs from the Caribbean intellectual tradition to contribute to ongoing practices of theorizing Caribbean diasporic cultures through music? The reach of the panel's knowledge impact involves bringing together early-career and postgraduate Caribbean practitioner-scholars in ethnomusicology to offer various interpretive perspectives, including and beyond resistance. To achieve further intelligibility of steelpan, we draw on methods, methodologies, analytical theories, discourses, and practices in an interdisciplinary way to illustrate the broad epistemological reach that the instrument offers to longstanding postcolonial and decolonizing critiques within the Caribbean. This panel reflects on musical shifts in the history of steelpan competition (panorama), the instrument's use in Jamaican worship to counter colonial liturgical music, the political act of love brought about in steelband performance, and a gender critique that considers women's contribution to the instrument's development. The panel thus offers ways to analyze steelpan music-making and performance practice, offering a space for practitioner-scholars to engage in a collaborative analysis of steelpan musicking (Small 1998).

Woman is Boss: The Role of Steelpan Women in the Development of All Things Pan
Briele Scott, Wesleyan University

Historically, steelbands were male-dominated since the stigmatized panyard space was viewed as an inappropriate environment for women. Although men were at the forefront of the steelpan's invention, and the initial creation of its music, they eventually encountered many limitations along the way and became dependent on outside musicians versed in notation to assist in preparation for national and world steelband competitions. Since women mainly were classically trained pianists and proficient in music theory, they ultimately integrated into the highly patriarchal steelband world and have since filled many managerial positions, contributing to the success of many musicians and steelbands as the director, conductor, transcriber, and music educator (Steumpfle 1995; Dudley 2004). In this paper, I will examine the role that musically erudite women played in preparing steelbands for various music competitions and their continuous contributions to the advancement of steelband pedagogy. As Kim Johnson notes, "the rebellious 1970s saw young women forming school bands –they pushed pan into the educational system, transforming themselves, the system, and the steelband movement in the process" (2021 237). Adding to the scholarship on some of the first women pioneers in steelpan, I will acknowledge some of the younger women in the steelband industry working diligently to propel the artform through education and entrepreneurship. Furthermore, I will also analyze some of the

recent online projects aimed at providing a voice for women in pan to discuss issues centered around gender, sexuality, and male hegemony in the steelpan industry.

Pan in the Sanctuary: Steelbands in Jamaican Churches and a Postcolonial Ethics of Instrumentation

David Aarons, University of North Carolina, Greensboro

Liturgical music in “established” Jamaican churches (denominations established by European colonists) continues to reflect European values and aesthetics despite efforts by clergy and music ministers since the 1960s to incorporate postcolonial sounds (O’Gorman 1975). These efforts have included the use of Jamaican compositions and the incorporation of drums, tambourines, and, more recently, steelpans. I examine the growth of steelbands in established Jamaican churches since the 1990s and highlight why these churches use instruments invented in Trinidad and Tobago to challenge the sonic remnants of colonialism in Jamaican worship contexts. Unlike in Trinidad where steelbands began in spaces deemed lower class, steelbands in Jamaica first appeared on a university campus and are therefore often associated with the middle class. I argue that while this sacred steelband movement plays a role in transforming the soundscapes of colonial churches in postcolonial Jamaica, steelbands also reinforce historical class distinctions between established churches and the so-called non-traditional churches. Building on Timothy Rommen’s “ethics of style” (2007), I frame my analysis in what I term a postcolonial ethics of instrumentation. I use this framework to demonstrate the extent to which decisions about the role of steelbands in Jamaican churches proceed from ethical and aesthetic considerations tied to postcoloniality, economics, and spirituality. This project is based on ongoing ethnographic research since 2004 and my participation in Jamaican church steelbands for twenty years. This paper contributes to studies on postcolonial music practices by highlighting the extent to which colonial power structures continue to affect decolonial music projects.

Soca In D Rama: The Transition from Calypso to Soca Renditions in the National Panorama Competition of Trinidad and Tobago

Khion De Las, University of the West Indies

Calypso has always been the music of choice by steelbands participating in the national Panorama competition. The competition began in 1963 and at that time, calypso had already cemented itself as being the most prominent of Trinbagonian music. However, in more recent years, there has been a gradual shift and unshift in the choice of genre performed at Panorama. This paper will examine the factors that created the change in genre selection by steelbands as well as the outcomes of the change. This occurrence however, has not been uniform across the four (4) categories of steelbands that enter the competition i.e. Large Bands, Medium Bands, Small Bands and Single Pan Bands. This paper provides an analysis of the prevalent genre selections in each category to demonstrate that the music is much more than just a cultural expression (Finn 2013). As steelbands began to move away from the norm of performing calypsos, those who chose to perform soca as an alternative became marginalized. However, the margin is not only a place for the oppressed but rather a space of resistance that can create counter hegemonic discourse (hooks 1990). Marginalized steelbands would eventually pave the

way for a greater resistance. My paper will highlight the subversion of this resistance, discussing political and cultural power structures and their capitalisation of that resistance. Finally, I will analyze the current successes of the steelbands' resistance through their music, as well as the successes of those in power through their capitalist ventures.

Steelband Performance as a Decolonizing Love practice

Charissa Granger, University of the West Indies

Discarded 55-gallon oil barrels were used for music-making in 1930s colonial Trinidad and Tobago; a period deeply shaped by discrimination of its performers. Often standing at the beginning of personal and political consciousness, music empowered participants, giving a sense of self-regard and -respect by mixing and transforming materials and musical structures, forming a symphonic steel orchestra. Concentrating on steelband performance practice, this paper explores politics of love in steelband and how resistance might be (re)imagined herein. As a longstanding analytical framework for considering steelpan music, resistance has come to dominate the interpretative field of the instrument. This paper offers a decolonizing analysis of steelpan music-making by arguing that Steelband musickers (Small 1998) engage in a practice of decolonial love (Figueroa 2015; Sandoval 2000; Diaz & Moya 2012; Maldonado-Torres 2008; Ureña 2017) in the way we come together to rehearse, to learn music and congregate with supporters. This paper locates such practices are decolonial practices that do not position hegemonic power at the center of the practice, and thereby are not engaged with directly responding to power. This paper discusses the political potential of decolonial love and thereby (re)imagines resistance in steelband performance practice by turning to “decolonial love as a theoretical and practical model for healing wounds of coloniality” (Ureña 2017). In doing so, it illustrates how past injustices and contemporary social, political, economic inequalities that are legacies of those injustices are confronted in performance and challenge us to imagine and build more equitable societies.

7J. Friday, October 20, 01:45 PM - 03:45 PM

Musicking in Community

Chair: Kay Shelemay, Harvard University

“Can You Feel It?”: HBCU Marching Bands and Black Radical Healing

Marvin McNeill, Oxford College of Emory University

On June 17, 2021, Epic Records and Legacy Records announced the release of a music video that combined footage from various HBCU marching band performances, generating a collage of images that invoked a rich sense of history, culture, joy, and love. This video, set to an edited remixed version of The Jackson's 1981 hit, “Can You Feel It?” from their Triumph Album, features recorded excerpts from powerful speeches by Dr. Martin Luther King Jr. and former president Barack Obama. At the nexus of lyrics, spoken word, and powerful imagery from the HBCU marching band tradition lies the feeling of community, empowerment, and belonging.

How and why are these sentiments represented through HBCU marching bands and the youth that breathe life into these organizations? The African American marching band experience can provide a way of understanding, through music-making, what it feels like to be “in community.” Drawing upon field research with the Morgan State University “Magnificent Marching Machine” between 2019-2021 and Shawn Ginwright’s (2015) notion of “Black radical healing justice,” this project demonstrates how participation within the Black marching band tradition can yield important features of healing justice: restoration, resistance, and reclamation; three qualities that serve as essential tenets of a strong, healthy, and vibrant community.

Navigating Internal Musical and Cultural Spaces within Toronto Chinese Orchestras

Cui Yao, Sichuan University of Science & Engineering

Chinese orchestras have been active in Toronto since 1969, yet this activity has seldom been documented (e.g., Chan 2015; Kwan 2021; Chan 2022). However, studies concerned with how Chinese-Canadian diasporic musicians navigate the internal musical and cultural spaces within their orchestras are even scarcer. In this paper, I will compare the internal negotiations within two Toronto-based Chinese orchestras, the Toronto Chinese Orchestra and the Canadian Chinese Orchestra, through conducting autoethnographic research based on my experiences as a performer in these two orchestras. The identities and self-positioning of members from both orchestras are expressed through their choices related to musical notation, competence, membership, and social interaction. This paper demonstrates that the members negotiate, compromise, and cooperate in meeting the challenges they have encountered in the roles they have played in the orchestra. My detailed examination of TCO and CCO serves as a microcosm of society, revealing how Chinese social and cultural practices operate within Toronto’s Chinese communities.

Sonic Intensity and Theories of Exile in North African Torah Chanting

Ilana Webster-Kogen, SOAS, University of London

The Torah, the first part of the Hebrew Bible, connects Jews around the world and across generations through the chanting of a weekly portion (*parasha*). In the North African rite, Jews will, at key moments, associate Torah scrolls with biblical figures (*ushpizin*) and mystical attributes (*sephirot*), making the ritual of chanting from the Torah scroll affectively intense. Through a history of migration for Sephardic Jews, intense passages would take on distinctive customs that articulate communal attitudes about life in exile. This paper examines the way that moments of ritual intensity are marked by changes to chanting style, and how biblical cantillation can express a North African Jewish response to the upheavals of migration. Drawing from ethnographic work in Moroccan and Tunisian synagogues in France, this paper considers how changes in chanting style serve to reckon with a text that remains relevant. I analyse the Song of the Sea; the closing passage of Deuteronomy; and passages from the scrolls of Esther and Lamentations (*Eikha*). I argue that in each case, chanting of the text is marked by melodic switch, by participation from the congregation, and by display or procession of the scroll. As I explore an intense set of chanting rituals, I argue that key moments in the procession and

chanting of Torah scrolls, affectively amplified in the diaspora for Sephardic Jews, use moments of sonic intensity to theorize a state of exile that seeks to commemorate life in North Africa.

Jazz and Justice: The Legacy of New Orleans Social Aid and Pleasure Clubs

Benjamin Doleac, Christopher Newport University

In 1892, Creole of color Homer Plessy stepped on a whites-only streetcar in New Orleans and touched off the first national test case in the postbellum African American civil rights movement. At the same time, all across the city's streets and pubs, Black brass and dance band musicians were forging a brand new musical language that would later be called jazz. Thus the city's activist tradition and its most enduring musical legacy were forged in the same moment. And these twin legacies share not just a birthdate but also a common benefactor: the Black mutual aid societies known as Social Aid and Pleasure Clubs (SAPCs). SAPCs, not coincidentally, also sponsor second lines, the brass band parades that serve as an international metonym for the city of New Orleans itself. Drawing from archival materials, historical newspaper reports, and my own interviews with contemporary musicians and community leaders, I examine herein how SAPCs provided the bedrock for both jazz and the early Civil Rights movement, and consider what this common lineage might tell us about the productive entanglements of Black creative expression and political action more broadly.

7K. Friday, October 20, 01:45 PM - 03:45 PM

The Power and Values of Dance

Chair: Jasmine Henry, University of Pennsylvania

Korean American, Female Artists: Power of Electronic Dance Music

Sora Woo, University of California, San Diego

Much has been written about the Korean Wave since its beginning in the late 1990's (Howard 2006; Yoon and Jin 2017), but less scholarly attention has been devoted to exploring Korean American musicians producing and deejaying electronic dance music in the United States. This paper explores female, Korean American EDM artists (i.e., Yaeji, Tokimonsta) who are in-between, or at the intersection of, various cultures and musical genres. On the one hand, they remain distinct and apart from K-pop musicians despite their shared "Koreanness." On the other, they risk being rendered and received as "perpetual foreigners," nationally abject in American popular culture (Shimakawa 2002; Shimizu 2007). Their role in electronic music (i.e., Chicago house, L.A. beat scene), which has historically been pioneered by African Americans, further complicates and triangulates the racial terrain that they have to navigate. This paper asserts that female, Korean American artists, in the midst of such complex racial triangulation, demonstrate the power to create communities and relations that deconstruct and detach themselves from social narratives about race and gender. In alignment with women of color feminism (Moraga and Anzaldúa 1981; Lee 2014), I engage in music and performance analysis, as well as digital

ethnography of online fan activities and interactions (i.e., social media, participant observation at concerts), to assert the creation of new meanings and communities by these artists.

The Black Radical Feminist Imagination as Liberatory Praxis on the EDM Dance Floor
Jasmine Henry, University of Pennsylvania

The first rule of a DJ UNIIQU3 show is that Black, femme, and queer clubbers must occupy a central space on the dance floor. Over the last decade, DJ UNIIQU3 has secured a powerful position as one of the few prominent Black women DJs in today's white-dominated electronic dance music (EDM) industry. However, despite the recent rise of club culture research across the music disciplines, few studies have considered how Black women have contributed to DJ culture beyond their participation as divas, dancers, and vocalists. This paper considers the role Black women's resistance politics plays in contemporary club music cultures. Specifically, I explore how Black women DJs use their imagination and technological agency to negotiate inequitable dance floor dynamics and recenter Black, femme, and queer perspectives in the EDM industry. I argue that DJ UNIIQU3 employs a praxis of Black radical feminist imagination to dismantle exploitative power relationships and create space for marginalized people to liberate, heal, and love themselves on the dance floor. Using musicological and ethnographic methods, I analyze the sonic, spatial, and kinesthetic aspects of her live Boiler Room performances and demonstrate how she transforms dance floors into what bell hooks calls a "homeplace," a restorative site of resistance where marginalized people can feel safe, accepted, and free. Ultimately, this study reveals the importance of regarding EDM dance floors as serious sites of ethnomusicological inquiry and the crucial role Black women's creative practices and politics play in making dance scenes across the world more inclusive and liberating.

"But Y'all Were Doing the Sissy": Ratchet Femme Failure and Atlanta Hip-Hop Dance
Kevin Christopher Holt, Stony Brook University, SUNY

During my ethnographic fieldwork on Atlanta hip-hop party histories, I observed an exchange between two dancers. During this exchange, one (cisman) dancer lamented how dances like the nae nae constitute a crisis for black masculinity. He felt that the Nae Nae, named after Martin Lawrence's character Shehnehneh, encouraged the younger generation's men/boys to betray their masculinity. A (ciswoman) dancer challenged him by saying "But y'all were doing the sissy" which is a collection of dance moves wherein straight cismen played on queerness/femininity. With this paper, I coin and explore the term "ratchet femme failure" to explore this phenomenon of cismen playing on embodied tropes of femininity to ultimately reinforce cisheteronormativity. Each of these performances entails playing upon iterations of femininity understood as non-normative which marks femmes as outsiders while also implying that the potency of the performers' masculinity prevents these performances from being misread as sincere attempts at queering. I hold that these performances accomplish this by playing on but never crossing arbitrary lines that separate ironic performance from sincere performance. These moments are meant to be interpreted as a commentary on femmes but never as an acknowledgment of the potential of the performer to self-identify, temporarily or permanently, with femininity, hence the "failure." The ever-present crisis rhetoric surrounding black

masculinity imbues these musical/danced performances with a sense of gravity as the fluidity of these gendered performances both defy and reinforce the notion of cisheteronormativity as innate and essential for hip-hop.

Where Do You Dance? Aesthetics and Values of Three Waves of International Folk Dance

Judith E. Olson, American Hungarian Folklore Centrum

From the mid-20th Century, three waves of International Folk Dance take shape. The first wave beginning in the 1930s often included immigrants dancing their own dances. Many felt dancing fostered world peace. Nights included short, recorded dances, accessible to most, prepared by researcher/teachers. The second wave, forming around the late-1960s-70s, often met on college campuses. Participants still learned from researcher/teachers but could travel abroad to observe dancing. Events modeled on those participants had observed included live music. The third group, often the children of group two, bases choices on responsibilities to source peoples. While these trends may read as an adaptation to contemporaneous resources and socio-political circumstances, this paper suggests that each phase represents a distinct aesthetic in terms of the material and the circumstances under which it is enjoyed, something that is chosen rather than destined. Events in all three of these models are continuing, although most people practicing the oldest model are in their seventies, eighties, and nineties. It is perhaps the last moment when those are accessible who are familiar with all three models at once. This study asks members of all three cohorts to define and assess what folk dancing is and what it offers in all three contexts—to indicate good and bad features and why they spend their time within a specific model. We also compare these choices to those behind folk dance movements in Hungary, Scandinavia, and Japan, and to other studies (for example, Lausevic 2015).

7L. Friday, October 20, 01:45 PM - 03:45 PM

Drumming and Becoming: Affirming Identity through Percussion

Chair: Julie Hunter, SUNY Potsdam

A Drum Supreme: Improvising Expansive Blackness in Detroit Drum Ciphaz

Austin Richey, Eastman School of Music

In Detroit's North End, the sound of an improvisatory drum cipa heralds an emergent, Black and diasporic African cultural community. This cohort performs their expansive conception of Blackness through a combination of plural genres, including West African percussion, Detroit techno, hip hop, and avant-garde neo-traditional drumming. These drummers create a radical sonic mix of Afrofuturism and Afropessimism, whereby conceptions of futuristic possibilities and lived marginalities overlap in the improvisation of blurred generic conventions. Pulling from the past and the future situates the performers in the present moment.

I argue that this performance community augments received narratives of African drumming through the presentation of Black multiplicity; never confined to a single genre, the artists pull

from many sources to enact their contemporary position within a large transhistorical and multitemporal swath of music that I situate as a Detroit-specific iteration of Gilroy's Black Atlantic. Blackness is constructed through historical connections, reimagined ancestries, and community-based inventiveness.

As I will show, this confluence of Black music making situates the ciphars outside of conventional musical scenes in the city, while the improvisatory performances are perceived as unconventional, fringe iterations of distinct Afro-diasporic genres. However, I argue that this blend in fact situates the artists as central to reconceptualized Black performance. What emerges is a musical and ideological tactic that is on the forefront of new understandings of how diasporic African sonic and material culture is marshalled by Black Americans to reify Black solidarities.

The Bradford Dhol Project: Exploring Organology as a Music Outreach Mechanism

Tenley Martin Leeds, Beckett University

This paper explores how the dhol drum, an instrument with a deep multi-ethnic history, can be used as cross-cultural music outreach mechanism, utilizing The Bradford Dhol Project as a case study. Previous applied ethnomusicology studies have of course investigated music and social cohesion from a variety of angles. This project focuses on a culturally-significant instrument as a means of trust-building. Traditionally a male-dominated instrument, the Punjabi *dhol* is an instrument used in Indian and Pakistani folk and religious traditions, as well as in their respective diaspora as a resounding symbol of cultural identity. Postindustrial Bradford is divided both culturally and geographically along ethnic lines, with 40% of its residents reporting they have no friends and few acquaintances from different ethnic communities. This results in considerable intercommunity mistrust, which periodically bubbles to the surface in the form of interracial tensions and sometimes violence. A quarter of Bradford's residents describe themselves as British Asian – with Punjabi Sikhs and Pakistani Muslims making up the largest ethnic communities. The Bradford Dhol Project is an applied ethnomusicology initiative utilizing the dhol as a means for musical interventions that bridge community divisions through shared sonic meanings. It addresses these divisions through an ongoing series of workshops and performance events in Bradford aimed at interfaith women's groups to share and create new cultural memories of the dhol. Ultimately, this research fuses organology and applied ethnomusicology to investigate how instruments with multiple, and sometimes competing heritages, can aid in building trust in disparate and multicultural communities.

Tamborazo Zacatecano: Drumming to the Rhythm of the Caxcanes

Luis Chavez-Gonzalez, Bard College

To think about Indigenous Mexican music may conjure perceptions that are rooted in assumptions of Indigenous disappearance through miscegenation and scenarios of conquest. These types of imaginations can construct determinist outcomes of *mestizaje* (racial mixture), while ignoring the myriad of ways Indigenous practices are always already integrated into contemporary Mexican and Chicana performances. Inspired by Guillermo Bonfil Batalla's work about the people of the *México profundo* (1996), this paper explores the audibility of Indigenous

ancestry in the negotiation of Mexican subjectivities through fiesta (ceremony) and a popular musical style known as *tamborazo-Zacatecano*. I examine Indigenous performativity in Santo Santiago (Saint James) fiestas in the Mexican pueblos of Xalpa (Jalpa), Xuchipila (Juchipila), and Moyahua in the southern region of the state of Zacatecas (Caxcan region). These local fiestas and *danzas* concentrate public and private epistemological articulations of Caxcan Indigeneity, revealing a radical relationship between sound, body, memory, and land. I build on previous Indigenous music research (Diamond 2007; Dylan 2020) to illustrate how musicians and dancers synchronously amplify diverse musical alliances through rooted notions of Indigenous density (Bissett-Perea 2021). I focus on sensory modes of knowing (Mendoza 2015) to listen for Indigenous presence by sonically crossing, recrossing, and reimagining colonial constructions of borders and policies of Indigenous containment. Although each pueblo may display different dress, gesture, or ensemble configuration, they illustrate the cohesive power that the drum-centered style of *tamborazo* music has for associating with their Caxcan ancestors, thereby amplifying Indigenous Mexican ways of knowing and being.

8B. Friday, October 20, 04:00 PM - 05:30 PM

(In)Audible Voices: Auralities of Womanhood, Musicking, and Labor in the Global South

Chair: Manuel Garcia-Orozco, Columbia University

At the intersections of a wide array of discourses —national, political, religious, etc.—, women in music are often dismissed and marginalized. In liminal spaces of (in)visibility, women’s voices—material and metaphorical—endure amid contradictions of being loud yet inaudible. In the Global South, other layers of power aggravate this situation as more complex political tensions intersect women’s realities. This panel explores the audible as a site for women’s voices to contest oppressions through their labor, poetics, and musicking. As feminisms of the Global South foster the need for the multiplicity of voices, this panel engages with three different case studies in Colombia, the Maroon Caribbean, and Iran. The first paper centers on the voice of Delia Zapata Olivella, an Afro-Colombian scholar, dancer, and activist whose intellectual contributions have been overlooked in music studies. This paper unveils multiple registers of Zapata’s voice using inter-relational listening as a guiding methodology in archival research. The second paper discusses the collaboration between Petrona Martinez and Enerolisa Nunez, two Afro-Caribbean women from different musical traditions and marginalized territories. Their epistemic partnership bridges geopolitical distances between them by recognizing their ontological constructions of the voice, oral memory, spirituality, and territory. The third paper focuses on Iranian female musicians to examine how the music scene excludes them from positions of musical authority. It demonstrates how by calling highly trained musicians only “better than other women,” male musicians dismiss their skills and achievements and imply that women are incapable of achieving true musical mastery. (Panel sponsored by SSW)

The Quest for Delia Zapata Olivella: Inter-relational Listening and the Multiple Registers of Voice in the Archives

Amelia Lopez, Indiana University

Afro-Colombian scholar Delia Zapata Olivella is known by many in her home country as the mother of Colombian folklore because of her decades-long commitment to staging traditionally rural Black and Indigenous dances in urban spaces. During the 1960s and 70s, her work was crucial for the visibility and recognition of Black communities in Colombia and became pivotal in what sociologist Carlos Valderrama deems as the Afro-Colombian politic-intellectual field. Despite her extensive writing and publishing in journals and gazettes, including the *Ethnomusicology* journal, and performing nationally and internationally, her intellectual work tends to be ignored by music researchers and is left out of official historiographies. Thus, Delia Zapata Olivella occupies a space of ambiguity in the public discourse that celebrates her artistry and activism while ignoring her scholarly contributions. In this paper, I embark on the quest for Zapata Olivella's intellectual voice through archival explorations. By actively and consciously engaging in inter-relational listening practices, I identify ways for re-existence in her intellectual and activist work. Borrowing from Adolfo Alban Achinte and Katherine Walsh, I use the concept of re-existence as a theoretical lens to understand, redefine, re-signify, and dignify Zapata Olivella's work, challenging the modern/postmodernist gaze of post-colonial subjects as being out of place, extemporaneous, and agent-less. To hear all registers of Zapata Olivella's voice is to claim her place in the history of a hemispheric music studies scene – one that challenges U.S.-centric narratives of discipline formation.

Colombian Bullerengue and Dominican Salve: The Epistemic Partnership of Afro-Caribbean Women Bridging Distances Through Ontologies of the Voice

Chair: Manuel Garcia-Orozco, Columbia University

This paper ethnographically explores the recording collaboration between Petrona Martinez (b.1939) and Enerolisa Nunez (b.1952), two Afro-Caribbean women hailing from different musical traditions and historically marginalized territories. Whereas Petrona performs bullerengue—a genre led by elderly women in Maroon Colombia—, Enerolisa sings salve, a syncretic religious tradition held by Afro-Dominican communities in Villa Mella. Despite marginalization, both women's sonic encounter and epistemic partnership in song become a medium to unearth the proliferation of voice as a carrier of worldings—that is, borrowing from Marisol de la Cadena, their “ways of knowing, practicing, and making [their] distinct world[s]” (de la Cadena 2015). By chronicling the recording process of the song “San Antonio de Padua,” this paper explores some ways in which, for Petrona and Enerolisa, their ontological constructions of the voice connect musicking, aurality, spirituality, territory, and their ancestresses' poetics of resistance. Such connections allow the bridging of distances in which both women recognize in each other worlding practices that shape their ontologies as matriarchs in rural territories despite the geopolitical boundaries and colonial histories that separate them. This recording is part of Petrona's album *Ancestras* (“ancestresses”), which consists of cross-cultural collaborations with Afro-diasporic women and won the 2021 Latin Grammy Award for Best Folk Album. As Petrona has lost her material voice to tragic cerebral ischemia, the album

has brought the octogenarian matriarch some joy, pride, and appreciation amid her twilight years in silence.

“Better than other Women”: Gender, Musical Authority, and Honorary Masculinity in Iran

Hadi Milanloo, University of Toronto

Music scholars have long recognized the potential of musical instruments in creating, maintaining, and subverting gender constructs in different societies (e.g., Wong 2000; Kawabata 2004; Downing 2013). However, much remains undertheorized regarding how gendered constructions of musical authority preserve the masculine homosocial fabric of a music scene by framing instrumental virtuosity as a domain of male virtue. This paper aims to extend this venue of ethnomusicological inquiry by focusing on the lived experiences of female instrumentalists of Iranian classical music. During my fieldwork in Tehran, several musicians recounted how they have repeatedly heard their male colleagues calling them “better than other women” in music. A sentence that supposedly was a compliment was received unequivocally as an insult. To my informants, this statement marks women as incomparable to men, let alone being their equals, and disparages women’s musical achievements. I argue that by declaring a female musician only better than other women, the music scene frames her as an exceptional woman (Nenić 2015) or an honorary man (Cvejić 215) to decouple her musical mastery from her gender, ensuring that her artistic dexterity will not be interpreted as a sign that virtuosity could also be a feminine virtue. My paper demonstrates how Iranian female musicians navigate and negate these presumptions by employing their musical prowess to fight for equality and equity within the scene and pave the way for the next generation of musicians in Tehran and beyond.

8C. Friday, October 20, 04:00 PM - 05:30 PM

Parody and Disparity: The Politics of Song and Sound in Brazil, Mexico, and Spain

Chair: Alejandro L. Madrid, Harvard University

In *A Theory of Parody* (2000), literary theorist Linda Hutcheon characterizes parody as “repetition with a critical distance, which marks difference rather than similarity” (6). This panel sets Hutcheon’s definition in the political sphere to investigate how musical parody generates discourses that run counter to their dominant, hegemonic correlatives. In the distinct sociocultural contexts of Brazil, Mexico, and Spain, we consider how music articulates political critique in ways that allow people to mobilize against dominant ideas and groups. Such a consideration necessitates attention to the ways that intended directionality (i.e., top–down and bottom–up) affects music’s capacity to effect change. Panelist 1 explores the performative role of musical parody during Jair Bolsonaro’s 2018 presidential campaign. The paper draws on feminism and studies in post-truth to interrogate the parodic adoption of Brazilian funk’s politics of transgression in the New Right’s deployment of alternative facts. Panelist 2 evaluates the rhetorical strategies of the Mexican Canto Nuevo movement through the work of Los Nakos and singer-songwriter Óscar Chávez. The paper shows how activist groups can instrumentalize

humor to denounce corruption and inequality. With a case study from València, Spain, Panelist 3 analyzes musical responses to a city official's misuse of the regional language. Through the hermeneutic of refrain, the paper assesses how parody functions within a broader communicative spectrum of politically engaged sound. Taken together, these presentations explore the stakes of parody from distinct geographic and disciplinary perspectives to trace sound's ability to transform rhetorical mechanisms into tangible and sustained political work.

On Transgression, Alternative Facts, and the New Right in Brazil

Cibele Moura, Cornell University

During the 2018 *Marcha da Família*, thousands of Bolsonaro supporters trailed behind a sound truck moving slowly through the avenues of Recife, Brazil. Many carried yellow and green balloons, reproducing the colors of the Brazilian flag, while passionately chanting MC Reaça's "Bolsonaro's Prohibited Funk." The song, a contrafact of MC João's hit song "Slum Party," seemingly re-enacted the transgressive aesthetics of funk proibidão (strongly prohibited funk) despite a dominant national discourse that marks the genre as distasteful, criminal, and, above all, obscene. If Bolsonaro's New Right campaign appealed to the conservative morality of evangelical movements, how might we begin to make sense of the unexpected cannibalization of this song? Through conversations with Bolsonarists and an intertextual analysis of "Bolsonaro's Prohibited Funk," I explore how the New Right parodically diverts funk's politics of transgression and, in so doing, distances itself from both neoliberal promises of "tolerance" and the traditional right-wing political and aesthetic canon. Drawing on Afro-Brazilian feminist critiques of this regime and recent studies in post-truth politics, I show how this parodic move constructs New Right leaders as truth-tellers amid economic crises and increasing sentiments of political vertigo. Tracing the contrafact recreations and repetitive loops of songs like "Bolsonaro's Prohibited Funk" offers an opportunity not only to interpret the New Right's deployment of so-called alternative facts but also to demonstrate how a feminist critique could counter such practices.

Laughing at Power: Humour as Resistance in the 1968 Mexican Student Movement

Claudio Palomares-Salas, Queen's University

During the 1968 student movement in Mexico, singers, singer-songwriters, and groups re-signified both traditional folk songs as well as popular songs to create political parodies that help denounce immediate events, build cohesive myths, and offer an alternative to the official narratives manufactured by the State. In this presentation, I will discuss the work of two active participants of this movement: the group Los Nakos and singer-songwriter Óscar Chávez, focusing on their use of political parody as a useful rhetorical mechanism to condemn violence and corruption as well as repression against students, activists, women, workers, and peasants. The presentation will explore the uses of humour as political weapon, exploring the assets and limitations of parody and satire as they manifest in song.

El Caloret Faller: Sound, Language, and the Political Power of Refrain in a Valencian Festival

Rachel Horner, Cornell University

In her last year as mayor of València, Spain, Rita Barberá addressed her public during the opening ceremony of the city's annual Falles festival. As is customary, Barberá delivered a speech—or tried to—in Valencian Catalan, the co-official dialect of the region. However, despite her Valencian heritage, Barberá demonstrated only an elementary grasp of the regional language in a speech laden with grammatical errors and unconventional borrowings from Castilian Spanish. These linguistic missteps provoked a series of autotuned parodies and satirical musical remixes of the speech. Moreover, because Falles is a festival understood to showcase Valencian identity for locals and visitors alike, Barberá's detractors interpreted the mayor's mishandling of Valencian Catalan as direct evidence of her unsuitability as a civic leader. This paper explores the media responses to Barberá's speech to reveal sound's capacity to carry out political critique. Analyzing these media through strictly musical or linguistic frameworks, I argue, risks fragmenting the communicative continuum that encompasses their intertwined sonic articulations. As an alternative, I conceptualize a sound-centered approach that hinges on the dual meaning of the word refrain, as both structured repetition and imperative toward abstention. The capacity of refrain to reconcile these conflicting forces makes it an effective means to understand the multidirectional valences of sound within the political sphere. Beyond investigating the sociopolitical ramifications of linguistic errors through the lens of musical parody, I foreground the sonic relationships between Barberá's words, normative Valencian, and musical reimaginings of the speech to reveal the political work of sound.

8D. Friday, October 20, 04:00 PM - 05:30 PM

Guided by Spirits: Spiritualism, Sound, and Gender

Chair: Codee Ann Spinner, Fort Pierce, FL

From its sonic beginnings with the "Hydesville Rappings" in 1848, Spiritualism, a religious movement based on communication with the spirits of the dead, has long relied on public and private sounded performances. Vocalized and musical practices, whether through trance speaking, spirit instruments, or ghostly musicians, were central to Spiritualism, while offering both medium and audience opportunities to explore ways of being differently embodied, often in ways that were profoundly transgressive to class and gender norms. This panel explores Spiritualist techniques through the lenses of sound, voice, and identity—particularly gender, as women made up a significant portion of Spiritualist mediums. Our papers touch on women behaving in ways which directly contradicted vocal and musical gender norms. They confronted ideas that women must sound and act a certain way, while simultaneously relying on audiences' belief in these narrow definitions of womanhood for a convincing and successful display of mediumship. We draw upon scholarship from music and sound, along with primary accounts of Spiritualism to reconsider musical pedagogy and women's aging, voice and performance, and dis/embodiment and acousmatic sound. We posit that Spiritualist performance is an important avenue for ethnomusicological study, not only because our examples are intimately wrapped up

with sound and music, but because Spiritualism offers new ways of understanding how identity categories like gender and sound or voice co-construct one another in ears of their hearers, how the sounding body is understood in performance, and the contexts in which such sonic boundary lines can be transgressed.

To Speak Like a Lady: Spiritualist Vocal Performance at the Edge of Propriety

Hannah Elise Geerlings, Frederick, MD

Women's voices have long been subjected to the societal expectations of their class. For example, *Routledge's Manual of Etiquette* (1860s) dictated that Victorian women should: "remember in conversation that a voice 'gentle and low' is, above all other extraneous acquirements, 'an excellent thing in woman.' There is a certain distinct but subdued tone of voice which is peculiar to only well-bred persons. A loud voice is both disagreeable and vulgar." Such manuals limited how proper womanhood should sound. Conversely, the rise of Spiritualism in 1848 provided Victorian women a new voice and a new avenue for public performance to which she otherwise had limited access. Female trance lecturers traversed prescribed vocal norms by adopting, or being adopted by, the voices of spirits that they channeled. This paper argues that Spiritualism created an important avenue for women to stretch the boundaries of proper vocal performance, thereby providing her access to public political and religious power. I focus on female trance lecturers like Cora Scott, who pushed the confines of gendered vocal expectations in terms of timbre, pitch, volume, eloquence, and topic. This paper draws from a variety of musicological sources on voice studies, such as acousmatic sound (Eidsheim 2019) and women's elocutionary practices (Wilson Kimber 2017), as well as nineteenth-century sources including etiquette manuals, primary accounts of Spiritualist performances, and practitioners' biographies. As women's voices continue to be narrowly defined and stereotyped, it is important to trace a narrative of women seeking their autonomy, one voice at a time.

May Wright Sewall's Spiritualist Piano Lessons

Codee Ann Spinner, Fort Pierce, FL

In 1895 the American suffragist and educator May Wright Sewall became a widow. Two years later she was invited to a Spiritualist community in western New York to give a talk on woman suffrage. A series of uncontrollable events extended her stay at the community where she attended a séance and heard the voice of her dead husband. The episode inspired Sewall to experiment with Spiritualism, her husband's spirit acting as her primary spirit guide. Eventually, Sewall came in contact with the spirit of Russian composer, Anton Rubinstein. Thus began a series of unusual piano lessons with the composer's spirit. Well into her 50s by this time, Sewall discovered musical instruction and performance, albeit from a peculiar source. Sewall bought a piano for the first time. She practiced through the night in her bedroom with the windows open to the cold air, always wearing a gossamer gown. I argue that Sewall's ghostly piano lessons offer an intriguing view into contemporary musical instruction as well as a new narrative about mature women, aging, and eroticism. Descriptions of Sewall's lessons are surprisingly sensual and place her body on display. This paper examines Sewall's experience participating in spiritual piano lessons as a mature woman. As a respectable white woman and educator with a mind for social

justice, Sewall was typical of the women drawn to Spiritualism. Using autobiographical accounts of her experiences from *Neither Dead nor Sleeping* (1920), I analyze her musical instruction through the lens of musicology and social history.

Spirit Voices on Trial: "Simulated Disembodiment," Impossible Ventriloquists, and Mrs. Meurig Morris

Gabrielle Ferrari, Columbia University

In 1931, an actress named Barbara Oakshott appeared in court, part of a libel trial instigated by a British medium. Mrs. Meurig Morris—famous for channeling a male spirit known as “Power”—had been decried by *The Daily Mail* as fraudulent. Oakshott was the Mail’s star witness, there to answer a central question in the trial: could a female larynx produce a masculine voice without the intervention of spirit agency? Oakshott, falling into a faux trace and speaking in a masculine voice of her own, provided damning testimony: Mrs. Morris’s seances were nothing more than “simulated disembodiment.” This paper outlines a theory of “simulated disembodiment” in Spiritualist performance, one in which identity categories of gender and race serve as the *technê* (Kane 2014), the means by which a sound is acousmatized, offering the appearance of acousmatic sound, all the while keeping the vocalizing body in plain view. This *technê* is both as ghostly and as audibly powerful as the voices in the séance, relying on Victorian cultural discourse which positioned women as “impossible ventriloquists”: unable to vocalize in ways that did not reflect a singular, gendered identity, and thus, with voices that cannot be disembodied. I tease out the workings of gender, race, timbre, sight, and sound, drawing on an array of scholarship on voice (Connor 2000, Kane 2014, Eidsheim 2019), to argue that the notion of “simulated disembodiment” calls the nature of disembodied sound into question, with resonances extending far beyond the bounds of the séance rooms.

8E. Friday, October 20, 04:00 PM - 05:30 PM

Silence and Subterfuge

Chair: Elisa Corona Aguilar, New York University

Inspired by Arundhati Roy’s simple paradox for listening to power, “Silence is the Loudest Sound”, we contend that the framework of silence is not yet liquidated. We draw from a range of subjects, sources, and materials to explore the promise of silence studies as an interdisciplinary space in ethnomusicology. In our papers we study silences in and around a musical work; a recording; and a “public” place. We show silence is an insidious thing: a space for co-option, perverse liberalism, avoidance, displacement, and murder, but also, possibly, and in certain cases, a redemptive force in human creativity. We address repercussions of concealed, missing, misrepresented, and misleading sound. Together, our panel explores the range of possibilities for forensic ethnomusicology to draw from archival work and history, field recording, urban analysis, and critical theory. By drawing from multiple fields, we can unearth musical artifacts, expose subterfuge, and clarify political contradictions through sound. Our three studies are based in Brno, Queens, and Mexico City. Each in its own way asks: what was or was not heard, and why?

Silence On the Street: Janáček's 1.X.1905

Michael Beckerman, New York University

Hostilities between Czechs and Germans in the Moravian city of Brno came to a head in October, 1905. The Czechs staged a protest on October 1, agitating for a Czech university, and on October 2, a young worker was stabbed by German soldier. The response, the following day, was an entirely silent protest. Present in the crowd was the composer Leoš Janáček, who almost immediately began composing a work for piano commemorating the event. Completed by the end of 1905 the three-movement work was copied and given to pianist, Ludmila Tučková, to prepare. From this point we have a different kind of silencing to contend with, for at the first run through Janáček seized the final movement, and saying, “this is stupid,” threw it into the stove. At a further private performance in Prague, Janáček again grabbed the remainder of the score, and this time threw it into the Vltava River. Almost two decades later, on the occasion of the composer’s 70th birthday, Tučková revealed that she had kept a copy of the first two movements, and a performance was scheduled at a special birthday concert: but strangely, Tučková was not allowed to perform it, and the honor was given to a male pianist, Jan Heřman. This paper explores the various kinds of political and artistic silencing that are part of the work’s creative and performance history, and also interrogates Janáček’s dramatic use of silences within the composition itself that in eerie ways mirror the conditions of its inception.

Silence in a Recording: Listening to Field Recording as the Register of What is Not There

Elisa Corona Aguilar, New York University

The forest in spring, the crime scene, the disaster area, are real and imaginary locations that are radically transformed when our ears no longer search for sound, but for silence recorded, analyzed and reproduced through various audio recording technologies. In this article I explore three conceptual places and their field recordings, as well as the critical work elaborated around them: spring in the forest, as mentioned in Hildegard Westerkamp’s lecture, “The Disruptive Nature of Listening”; the sounds of an alleged crime and arrest on police belt recorders analyzed by Deborah Wong in her text “Deadly Soundscapes”; and the earthquake disaster zone in Mexico City through the testimony of sound engineers explored in my text, “Fists Up: Orchestrating Silence in Mexico City’s Post–Earthquake Rescuing Activities.” These three places reveal new materials and conceptual maps, as well as the critical thinking that they generate if we sharpen our ears to what is not in the recording. Through these three spaces, we can intuit a new theorization emphasizing silence as an unusual axis that brings us closer to gender studies, environmental activism and anti–racist theory: silence like that trace of censorship, collective intention, or absence.

Are Private-Public Partnerships Audible?

Akiva Zamcheck, Lafayette College

Pedestrian plazas and “open streets” are a popular trend of “urban revitalization” efforts in cities. In my paper, I discuss contradictions in places run by private-public organizations that sponsor performances but effectively enforce silence through regulation and population displacement.

Drawing on Arundhati Roy's essay on empty streets in occupied Kashmir, "Silence is the Loudest Sound", I analyze the correlation of development, displacement, and enforced silence in cities. I compare local and global displacement schemes utilizing these partnerships and explore ways in which the contradictory nature of the private-public ownership form is made (in)audible. In the second part of my paper, I focus on one such plaza in Queens, New York, considered by city planners to be an iconic space for public performance, but by the small business owners bordering it: a displacement scheme. I describe two protests there. The first is a month-long vigil organized by shop owners to oppose Indian Prime Minister Narendra Modi's abrogation of articles of independence for Kashmir in August 2019. The second is a "shop strike" in which those businesses closed to halt the construction of the pedestrian plaza itself. Through field recordings and other documentation, I show how actual-silent protests such as shop strikes and vigils create unique openings for co-option. I conclude with an interview of a shop owner who reflects on silences and ambiguities that led him to serve the very agents he meant to oppose, both in his own anti-displacement campaign and in the solidarity efforts for Kashmir.

8F. Friday, October 20, 04:00 PM - 05:30 PM

All that Jazz

Chair: Keisha Bell-Kovacs, York University

Accra Jazz Dialogues: A Conversation with Nii Noi Nortey

Samuel Boateng, University of Pittsburgh

In 2022 I collaborated with two Pittsburgh-based filmmakers, Kevin Kino and Jose Muniain, to conceptualize and produce the documentary film *Accra Jazz Dialogues*. Combining musical performances with ethnographic interviews, the film documents what Ghanaian musicians mean when they talk about and perform jazz, and it also examines how jazz shapes musical practices, career decisions, and political ideas among Ghanaian musicians based in the capital city of Accra. The 57-minute-long project features musicians such as the multi-instrumentalist, sculptor, and free jazz musician Nii Noi Nortey, saxophonist Jimmy Beckley, as well as members of the Ghana Jazz Collective—including pianist Victor Dey Jr., saxophonist Bernard Ayisa, singer Sandra Huson, drummer Frank Kissi and bassist Bright Osei. The twenty-minute excerpt that will be presented focuses on Nii Noi Nortey as he reflects on the trajectory of his musical, cultural, and political activism in Ghana and England. Migrating to London in the early 1970s and returning by the early 1990s, Nii Noi Nortey has collaborated extensively with poets, visual artists, anti-colonial activists, and musicians including Kofi Ghanaba (Guy Warren) as well as Dade Krama, Misty in Roots, African Dawn, and Mokoloko. In the film, he emphasizes how Afrodiasporic political and cultural threads have shaped his own revolutionary ideologies and approaches to grassroots musicking and community outreach. The excerpt also shows Nii Noi Nortey's longstanding commitment to archival practices aimed at documenting various collaborative projects at his Anyaa Arts Library, while highlighting the need for institutional and private support in sustaining such cultural projects.

Jazz in Malambo: Afro-Diasporic Music and Global Racism in Lima During the 1920s

Rodrigo Chocano, Kluge Center, Library of Congress

Ideas on indigenous musicality in Peru during the first half of the XX century have received significant scholarly attention, given its relationship to indianismo and indigenismo movements. Ideas on Afro-diasporic musicality during the same period nevertheless remain underexplored. This paper studies such ideas by analyzing how the press from Lima represented Afro-diasporic musicality during the decade of the 1920s, specifically in their understanding of African American genres such as jazz, charleston, or fox-trot vis-à-vis the music of local black populations. The popularity of African American genres in Lima captured the attention of the specialized local media, who established comparisons between those genres and the music of Afro-Peruvians in Lima, understood as part of the criollo (of Spanish-descent) musical realm.. Such comparisons, heavily informed by racial prejudices, produced discourses that suggested the superiority of the music of the criollo, “assimilated” Afro-Peruvians over the allegedly “unchecked behavior” of their African American counterparts, segregated from white populations in their own country. In this paper, I analyze the representations of African American and Afro-Peruvian music in the Peruvian magazines *Varietades* and *Mundial* between 1920 and 1931. Based on developments in critical race studies, I argue that the authors of those representations repeatedly used the comparative representation of both Afro-diasporic musical communities to advance a civilizatory discourse on black musicality that legitimized the existing racial hierarchies in Peru. Such discourse, I also argue, dominated the public discourse on Afro-Peruvian culture at least until the emergence of the Afro-Peruvian music revival (Feldman 2006) in the 1950s.

Between Individual and Collective Frames: Changing Pathways of Professional Musicians playing Brazilian Jazz in New York City

Marc M. Gidal, Ramapo College of New Jersey

This paper foregrounds Ruth Finnegan’s concept of “pathways” (1989) as an increasingly relevant alternative to collectivity theories such as music scene. Drawing on ethnomusicological research, examples are professional musicians who have been performing Brazilian-jazz fusions in New York City during the past decade and through the pandemic and recovery. Whereas Finnegan’s framework of “musical worlds” generalizes activities of genre-based scenes, her pathways approach centers on individuals who navigate multiple worlds in semi-anonymous cities. Musical worlds emphasize community; pathways emphasize agency and routines. Among myriad models for musical collectivities--subculture (Hebdige, Slobin), world (Becker, Finnegan), scene (Shank, Bennett and Peterson), community (Shelemay), genre-culture (Frith, Negus, Holt, and Lena), network (Brinner), and cohort/formation (Turino)--no singular framework fully describes relationships between individuals and groups or industries, as Slobin, Hesmondhalgh, and Turino have observed. In my study, pathways better describe musicians who work on the peripheries or beyond the local live-music scene, such as star musicians who primarily tour and record and musicians who work independent of scenes and with little industry support. During the pandemic and the present recovery, the pathways perspective seems increasingly applicable as well as studies of virtual music cultures (Whiteley and Rambarran). The musicians I studied pivoted from live entertainment to individualized combinations of

livestreaming, distanced collaborations, online teaching, composing, volunteering, and non-musical work (Carr; Fram, et al.; Rudock, et al.). While returning to live performances incrementally, musicians have been retaining some remote pandemic practices. Since pathways may intersect or circumvent collectivities, both frames merit attention.

8G. Friday, October 20, 04:00 PM - 05:30 PM

On the Ball: Sports and Music

Chair: Kael Reid, York University

How Athletes Sound the Nation: Aural Spectacle and the Renarrativization of Baseball

Joshua Tucker, Brown University

American sports media narrativized the 2022 Major League Baseball season via Aaron Judge's home run campaign. More compelling, however, was the viral image of Mets pitcher Edwin Díaz, taking the field each night to the song "Narco." The Timmy Trumpet/Blasterjaxx collaboration, improbably combining a chivalric trumpet line with pulsing electronica, lent Díaz's performances an equally improbable air of heroic drama, drawing admiring coverage across the media spectrum. More than a curiosity, this episode underlines the productive interrelationship between sound, spectacle, sports, and society – connections that Achondo and Herrera have theorized incisively for South American soccer, with its fan culture of vigorous sounding, but which await sustained attention elsewhere. Professional baseball's sound practices offer a unique window onto the "aural spectacularization" of contemporary athletics. As with other sports, Major League games have become multimedia spectacles, to compete with rival entertainments featuring more drama and event density. However, baseball has developed distinctive sonic opportunities for players to characterize their selves and their sport, fostering the "bottom-up" contribution of athletes to the stadium soundscape, and linking baseball's transformation to broader social changes. Here I focus especially on walkup and entrance music, which accompanies batters' journeys to the plate and relief pitchers to the mound, providing a counterpoint to the game's traditional anthems. By leavening "God Bless America" and "Take Me Out to the Ball Game" with trap, bachata, and reggaeton, athletes' musical means of self-presentation have shifted the sound of America's "national pastime" in decisive tandem with broader demographic and discursive changes.

Futebol, My Religion

Fernando Berwig Silva, Southern Methodist University

On a Wednesday night, approximately forty thousand fans gathered at Arena da Baixada Stadium in Curitiba, Brazil, for the *Copa do Brasil* final. The entire neighborhood could hear fans chanting: "'Athletico, minha religião'" (Athletico, my Religion), a declaration of their love and commitment to their club, no matter where and when it plays. During the game, fans are as active as the athletes: they shout, dance, and sing. Not even the loss held their voices. For most of them, singing is more important than the game itself; it is a ritual. Brazilian *futebol* offers a unique glimpse into the intersection of religion, sports, and music. Scholarship examining the

role of music in these formative experiences of congregational singing is scant. This paper contributes to that conversation by investigating how *futebol*-goers narrate their participation in stadiums as a ritual. Silva Steuernagel emphasizes that music, as the soundtrack of gatherings, provides narrative for transformation. It is an essential component of ritual activity. (Silva Steuernagel 2021, 62). Through interviews with *Athletico Paranaense* fans that attended the *Copa do Brasil* final and drawing on ethnographic methods, I identify similarities between rituals and *futebol* fans' performances. Engaging with Ritual Studies and Performance Studies and utilizing Ingalls' definition of participatory performances as those "live performances in which there is no firm distinction between artist and audience members, though they may perform different music-making roles" (Ingalls 2018, 56), this paper examines these performative activities side-by-side and invites fresh perspectives on the role of singing at this intersection.

Hinchas, not Consumers: Sound Practice and the Limits of Affective Labor in the Neoliberalization of Chilean Soccer

Luis Achondo, Pontificia Universidad Catolica de Chile

For decades, the soccer club Universidad de Chile served as an emotional and sociopolitical refuge for Los de Abajo (The Underdogs)—an organization of working-class *hinchas* (fans) known for their carnivalesque performances during games. In 2006, however, a controversial law forced the club to become a public limited sports company, recasting *hinchas* as consumers. Since then, Los de Abajo have relied on their sonic practices to denounce, sometimes violently, the commodification of club relations. In doing so, they have reframed their drumming and singing of contrafacta of popular music as expressions of affective labor, pitting them against the for-profit actions of club shareholders.

This paper highlights the limits of affective labor amid hyper-commodified soccer relations. Through the production and manipulation of affect, Los de Abajo not only cheer for their team but also foster stranger-camaraderie, shape match narratives, and decry their marginalization. In creating phatic channels and interpersonal value, they seek to carve out space for themselves in the club's neoliberal structure. However, the club's board has effectively subsumed their affective labor into their production of economic value, denying their claims for participation beyond consumption. Furthermore, in resonating with contingent conditions of alienation and exclusion, their hostile vocalizations, aggressive movements, and disturbing songs—filled with violent expressions—have strained intra-group relations, enacting anti-social dynamics that have ended up sabotaging their own community work. This paper thus underscores the constraints of affect amid savage neoliberalism, thereby questioning ethnomusicology's optimism on affective labor to produce autonomous circuits of valorization and liberation.

8H. Friday, October 20, 04:00 PM - 05:30 PM
Border Crossing and Transnational Circulations in East Asia
Chair: Larry Witzleben, University of Maryland

Across the Eastern Sea: Discovering the Relevance of Morphological Aesthetics in Chinese and Japanese Long Zithers

Mei Han, Middle Tennessee State University

Is it possible to achieve contemporary relevance while retaining the fundamental aesthetics of a musical instrument with a rich history of thousands of years? This paper examines issues and challenges in the modernization of the Chinese zheng through a comparison with the Japanese koto. Both the zheng and koto belong to the East Asian long zither family, sharing a common feature: a rectangular soundbox with multiple strings stretched horizontally over centrally located individual movable bridges. This morphology, which enables musicians to generate sound on one side of the bridges and craft the sound on the other, developed the defining characteristic of this family of instruments. “Musical instruments are seen as material and social constructions” (Dawe 2007). Over the last hundred years, westernization and modernization have constructed new identities for both instruments. However, due to social, political, and cultural contexts, the zheng and koto have been on analogous paths of contemporization. In Japan, there is an ingrained differentiation between what is inherently Japanese and what are western or other foreign influences, illuminated by Wade (2005). I argue that this delimitation served to maintain Japanese aesthetics in koto’s contemporization. The Chinese sentiment of “we have to choose between Chinese and Western music” (Chen 1933) led to the adoption of a pianistic approach to the zheng, which was diametrically opposed to the morphological advantage of the instrument. I further argue that the future lies in a balance of contemporary and traditional approaches, with an emphasis on traditional aesthetics in zheng performance and composition.

Popular Music, Minor Transnationalism, and Racial Imaginaries in Southern China

Adam Joseph Kielman, The Chinese University of Hong Kong

In recent years, musical styles linked to African American, Afro-Caribbean, and Black Atlantic histories and experiences have become increasingly prominent in China’s popular music realms. At the same time, political and economic cooperation between China and Africa has accelerated, and a sizable diasporic African population resides in southern Chinese cities. This paper ethnographically examines articulations and disjunctures between these two shifts. In the evolving cosmopolitan context of southern China, transnationally circulating musics, cultural knowledge, and social identities are rearticulated through emplaced and historically constituted practices of listening and creation. I explore how musicians in Southern China self-reflexively reformulate and reinterpret musics from diverse sources within locally grounded contexts and experiences, reflecting their own subjective experiences of culture, power, difference, and globality. I argue that contemporary Afro-Asian connections must be understood within longer histories of global diasporic intersections, and that contemporary Chinese engagements with Black musics must also be considered within the context of Chinese urban cosmopolitanisms wherein African, Afro-Caribbean, and Black Atlantic cultures and people are prominent representatives of the international. My analysis is inspired by what Shih and Lionnet describe as “minor transnationalism,” attending to “creative interventions that networks of minoritized cultures produce within and across national boundaries” (2005, 7). More broadly, this paper aims to contribute to discussions of the ways configurations of human difference understood through

historically and culturally constituted concepts and ideologies—such as race, ethnicity, *minzu* (nationality/ethnicity), and *shaoshuminzu* (minority)—intersect and are reformulated through transnational circulations of popular music.

Let's Sing the Freedom: “Socialist” vs. “Capitalist” Singing Styles from the Perspective of North Korean Defector Singers in South Korea

Chaeyoung Lee, Boston University

This paper immerses readers into the scene of a singing competition for North Korean defectors (*talbukmin norae-jarang*) hosted at the South and North Cultural Integration Center in Seoul in November 2022. Sponsored by the government, this event showcased the vocal talents of North Korean-born amateur singers, highlighting their mastery of South Korean popular songs and the so-called 'capitalist' singing style. In this ethnographic exploration, I delve into the dichotomy between the 'capitalist' and 'socialist' singing styles, drawing insights from my interlocutors from North Korea. They collectively suggest a stark contrast between South Korean 'capitalist singing' and North Korea's 'socialist singing,' known as *juche changbeop*. Developed and refined under state leadership, this North Korean singing convention blends elements of Western classical and North Korean folk music. A defining characteristic of *juche changbeop* is its pursuit of uniformity, where each singer strives for a homogenous sound, placing the nation-state's messages above individual virtuosity and artistic expression. In contrast, my informants recognize South Korean vocalists for their eclectic styles, capturing a range of emotions, ideas, and, crucially, distinct personalities. Unraveling the layers of this singing contest, I contend that the purpose of this event was beyond mere entertainment. The event reflected the South Korean government's drive for cultural integration—a foundational step towards its broader political ambition for national unification. The competition served as a stage to champion South Korea's artistic freedom and cultural superiority while also celebrating the country's embrace of North Korea's cultural elements.

8I. Friday, October 20, 04:00 PM - 05:30 PM Orchestrating Sound, Affect, and Power in Rituals

Chair: Barbara Hampton, Hunter College, CUNY

Ulutun: Sound, Materiality and Power in a Mapuche Ritual

Leonardo Antonio Díaz Collao, Universidad Alberto Hurtado

In this paper, I reflect on sonic power in a Mapuche healing ritual guided by a *machi* (Mapuche shaman): the *ulutun*. The *machi* combines the application of herbal medicines with prayer, song, and instrumental performance. All these elements simultaneously accomplish two complementary objectives: on one hand, they cheer the affected person and, on the other, they frighten away negative spirits. The *machi* receives support from *Chaw Ngünechen* (Mapuche god) and an inherited *machi* spirit, who collaboratively make the healing possible. Scholarship on the *ulutun* has emphasized the therapeutical role of its practices with scholars defining it as a musico-therapeutical ritual or underscoring the role of speech in healing. In this paper, I focus on

the sonic practices employed by the *machi* in the *ulutun* as a whole—from actors who collaborate in its production to the forces that configure its power. If the *machi* is responsible for the production of sound, their power additionally comes from *newen*, the immanent force of the world and its entities. The sonic practices during the *ulutun* reveal a particular conception of sound that cannot be reduced to a vibratory force. The sound, as a manifestation of *newen*, complicates its vibratory materiality. This idea is synthesized within theorizations of affect and ethnomusicology, particularly with the argument for an affect that is organized and regulated by culture. In putting affect theory in conversation with indigeneity, this paper shows that affective intensity can be regulated by the cosmological ideas that listeners possess about sound, humans, and non-humans.

Affecting the Mourners: Kuurbine Music in Dagara Funerals

John Wesley Dankwa, Wesleyan University

Funerals among the Dagara of northwestern Ghana are emotionally charged events. A cultural outsider, in fact, may be struck at the intensity of emotional expression in a Dagara funeral. While the searing fact of death and the consternation it creates in society may influence an intense display of emotions, the Dagara attribute the intensity to the performance of *kuurbine* music, a traditional genre exclusively reserved for funerals. *Kuurbine* is performed by an ensemble comprising two xylophonists, a drummer, and a chorus of singers. The essence of Dagara mourning rituals derives from *kuurbine* music primarily because of its ability to affect the funeral participants. The music “cracks open that part of the self that holds grief under control” and unleashes people to wail. In that regard, the Dagara call their funeral musicians “the engineers of emotions”. What unique features of *Kuurbine* music inspires affective responses at the funeral? How do Dagara funeral musicians artistically manipulate these features for affective ends? Drawing on contemporary theories of affect in cultural analysis, this paper explores the nature of music and affective experiences in Dagara funeral ceremonies. It examines how *kuurbine* music stimulates affect among Dagara funeral participants and how their affective responses to the music shapes and transforms the funeral event. The fundamental claim of the paper is that in Dagara funerals, bodies can be aimed and strategically regulated affectively through music to achieve social and religious ends.

Kutanga, Mujimbu, and the Orchestration of Events Amongst the Luvale of Zambia

Jason Reid Winikoff, University of British Columbia

Orchestration is an established topic in various music disciplines yet is a rare focus in ethnomusicology. This paper offers a modest remedy by asserting that culturally expected patterns of sonic interaction are orchestration. McAdams et al., (2022) define orchestration as the selective combination and juxtaposition of instruments to achieve *sonic* goals. With this case study, I reorient orchestration towards *cultural* goals.

In Zambian Luvale communities, there exist similar traditions of recounting one’s recent journey: *kutanga* and *mujimbu*. Although related, these events have different social functions, participants, and orchestrations. *Kutanga* is a dance prelude for a specific group

of *makishi* (ancestral spirit masquerade) or boy initiates and involves the alternation between vocalizer and drum. Mujimbu, featuring heterophonic clapping and alternating speakers, is enacted when a different set of *makishi* or men arrive somewhere. Both events involve expectations of vocal, clap, and drum timbres participants should employ. Whether these timbral decisions are deliberate or subconscious, I interpret them as results of enculturated behavior (Eidsheim 2019). In this presentation I contend that orchestration helps define and differentiate events, and links *makishi* to their living counterparts. To accomplish this, I delineate events in terms of orchestration, performers, and social function (Agawu 2016; Arom et al., 2019; Fūrniiss 2006), analyze interviews, and culturally contextualize timbre. Preexisting research on *kutanga* (Kubik 1971, 2010; Mubitana 1971) lacks commentary on orchestration or its ability to connect the ancestral to the living. An ethnomusicological approach to these events offers timbre studies a window into the cultural components of orchestration.

8J. Friday, October 20, 04:00 PM - 05:30 PM

Singing Together

Chair: Jean Kidula, University of Georgia

To Sing in Pairs: Austronesian Chant among Taiwan's Indigenous Peoples

Chun-bin Chen, Taipei National University of the Arts

Taking the *pairairaw* chant of Pinuyumayan people (one of Taiwan's sixteen Austronesian-speaking ethnic groups) as an example, I aim to reveal elaborate designs in the versification and antiphonal singing of an Austronesian genre and examine how it performs social and ritual functions. The title of this paper, "To Sing in Pairs," is inspired by James J. Fox's edited volume (1988), in which Fox uses the term "speaking in pairs" to refer to the parallelism in the ritual languages of eastern Indonesia. Similar examples of parallelism can be found in the *pairairaw* versification, which features synonymous words and alliteration. The *pairairaw* is sung by members of the men's house in a call-and-response manner, and it is sung for the bereaved, the hunting champion, and the fastest runner of the year during the *mangayaw* (The Great Hunting Ritual, originally a headhunting ritual) period. This chant consists of three vocal parts; the division of these vocal parts is not based on the singers' vocal register, but rather on a "pecking order" that emphasizes a principle of seniority within the community. The chanting of the *pairairaw* thus helps maintain the Pinuyumayan age-set system and promote solidarity among village members. In this paper, through examining relationships between text and music, between vocal parts, and between performance and function, I expect to better understand "the pattern which connects" (Gregory Bateson 1979) in ritual music, and to provide clues to cultural connections between Taiwan and other Austronesian areas.

Participatory Practice in Toronto’s Transnational Traditional Music Scene: A Comparison of Georgian and Ukrainian Vocal Polyphony

Andrea Kuzmich, Independent Scholar

This paper addresses the practices of traditional Georgian and Ukrainian polyphony outside of their respective homelands, surveying these two musical forms as practiced in and around the city of Toronto, which has hosted the two musical communities since the 1990s and 2010s respectively. A significant difference between the two singing practices is how Georgian polyphony in Toronto is performed by a small and relatively new diaspora with little institutional support, while in the homeland, the predominantly male-gendered cultural form is supported by a complex of government policies, institutions, organizations and projects aimed to make Georgian polyphony the cultural pride of not just Georgia but also of the world. On the other hand, Ukrainians in Toronto have a large population, significant history, and a complex cultural infrastructure that celebrates many forms of “Ukrainianess”. However, their polyphonic songs, while powerful, vast and diverse, have been a relatively obscured female-gendered practice in the homeland and are—as a consequence—almost non-existent in the diaspora. Of further interest is how both Toronto practices involve: non-nationals, what Caroline Bithell describes as “sympathetic diaspora” (2014); and “participatory performances”, which ensures the songs are not just for stage presentation but are experienced in an interdisciplinary way, as part of a larger cultural expression that is instrumental for the establishment and maintenance of community (Turino 2008). Addressing such issues as diaspora makeup, institutional support, gender, and participatory performance, this paper sheds light on significant aspects of contemporary, transnational, traditional music practices.

Singing With a Wobble: Ageing and Aabledness in Melbourne’s Choral Societies

Alex Hedt, University of Melbourne

A common insult levelled at choral societies in the nineteenth-century British tradition is that they are full of “wobbly”, breathy, older voices. Once the centrepiece of Melbourne's musical life, these choirs are indeed today the near-exclusive province of retirees. This is a problem for historians, critics and choral educators in the Western art music tradition, who suggest that older members are partly responsible for the declining musical standards and low public appeal of these ensembles. In contrast, community music practitioners and scholars celebrate and instrumentalise choral singing as a tool that helps older singers achieve “successful ageing”. In this presentation, I adopt elements of critical disability theory to position both perspectives as examples of ableism, and demonstrate how members of choral societies reproduce this ideology. Ableism is the system which constitutes ideal citizens according to socially constructed definitions of normalcy, intelligence, achievement and productivity; it demands that people continuously strive to emulate these ideals and to achieve the (ultimately unattainable) state of aabledness. Drawing from ethnographic fieldwork conducted within several Melbourne choral societies, I examine how choristers attempt to perform aabledness by singing in these choirs. More specifically, I explore how they reconcile their experiences of ageing with their choirs’ musical and social norms, and discuss the wobbles they encounter along the way. I ask why choristers remain compelled to continue performing aabledness. By understanding how and why these musicians themselves produce and maintain ableist norms, we can better analyse the

distinctions and hierarchies that underpin Western art music institutions.

8K. Friday, October 20, 04:00 PM - 05:30 PM

Labor and Entrepreneurship

Chair: Whitney Slaten, Bard College

Contesting the Value of Musical Labor In and Outside Ghanaian Churches

Josh Brew, University of Pittsburgh

Has the shift to a neo-liberal market in Ghana since the mid-1990s influenced the value of musical labor? This paper focuses on two cultural contexts: inside and outside the church, to examine how contemporary Ghanaian musicians contest the value of musical labor in this new economic system. While in the church musical labor has religious and social values transmitted as a gift, outside the church (world), musical labor has a predominantly economic value. Hence, a ubiquitous phenomenon is the migration of musicians from the church to the world for an economically sustainable career, albeit both cultural spaces are not static. Ultimately, I argue that the transition is not sudden for musicians but a slow and complicated commodification process of their musical labor. Through autoethnography, I provide empirical insight into the contestation of the value of musical labor between musicians, the church, and the world. The analysis is based on my fifteen-year music career in Ghana—as a guitarist and band manager. Also, as a pastor’s child and musically trained in church, I bring to this study nuanced perspectives. Specifically, I focus on my experience in one orthodox church and a charismatic church to highlight how music labor is valorized in different Ghanaian churches. Outside the church, my encounters in the music industry are integrated into the discussion. Drawing on Arjun Appadurai’s (1986) “regimes of value,” I establish that the value of musical labor is not fixed; it can be valued differently depending on the context, social group, time, and place.

“The DJ Booth is Full and the Dance Floor is Empty”: Black South African DJs and the Promise and Precarity of Cultural Entrepreneurship

Andrew James Normann, The University of Texas at Austin

This paper reflects on the experiences of young Black South African club DJs in Johannesburg, as creative entrepreneurs and undervalued musical curators who inhabit both a promising and precarious position within the entertainment industry. Based primarily on ethnographic field research conducted with DJs in the nightclubs Johannesburg’s Maboneng precinct in 2021 and 2022, the paper examines the work the DJs do, the stigmas and hurdles that they negotiate in the industry, and the communities that they move through and build. Throughout the chapter, I bring together recent scholarship on the creative and cultural industries and entrepreneurship (Kolb 2020, Oakley, O’Connor, and Banks 2015, Banks 2017, Barrowclough and Kozul-Wright 2008), musicological and ethnomusicological work on DJ culture (Katz 2012), and Black studies scholarship on the music industry and DJing (Denise Bonner 2019, Brooks 2021, Duignan-Pearson 2019). I argue that club DJs inhabit an important node in the South African music industry and do crucial work in a highly visible sector of that industry, but that they and their

labor are highly stigmatized and routinely exploited. Indeed, Black South African club DJs are working, creating, and curating at the center of debates about labor practices in the cultural industries, the hemispheric politics of cultural production, and who reaps the benefits of Black creativity and youth culture in the postapartheid context. Finally, I argue that the experiences of club DJs and other creative entrepreneurs are instructive about the horizon of possible aspirations for young Black people in the “new” South Africa.

Musical Value and Collective Entrepreneurship in Africa and the Diaspora

Sarah Politz, City College of New York

The discussion of arts entrepreneurship in Africa and the diaspora sits at the center of important questions about agency and the nature of value and exchange. This is especially the case in postcolonial African and Afro-diasporic contexts where the influence of capitalist economies has been uneven, and where artists often combine strategies from different local and global economic systems. I discuss these cultural and economic complexities through case studies of two brass bands from Republic of Benin in the 2000s, as well as the hip hop movement’s Afro-centric era in the 1980s and ’90s through new archival research I have collected at the Schomburg Center in New York City. In both communities, I explore how musicians have worked as social entrepreneurs with local and global audiences, to produce new forms of value based in collectivity and interpersonal relationships. Through both musical communities’ discourses on value, their audience interactions, and their musical expressions, I examine how they cultivate entrepreneurial strategies based in communities that they create among themselves and with their different audiences. Discussing African and Afro-diasporic entrepreneurial strategies together opens important opportunities for a better understanding of comparative connections across contexts of postcolonial history and culture. Drawing on recent scholarship on music, value, social action, and relationality in ethnomusicology in the work of Deonte Harris, Timothy Taylor, and Anna Morcom, I show how these communities’ strategies suggest their deep understanding of how social relationships underpin cultural value, and the power of this knowledge in environments of contested power.

8L. Friday, October 20, 04:00 PM - 05:30 PM

Following the Drum: Gombey Culture in Bermuda

Chair: Jocelyne Guilbault, University of California, Berkeley

Gombey developed in colonial Bermuda more than two centuries ago, bringing enslaved people of West African, Caribbean and Native American heritage together to celebrate during the Christmas season. Bands of masked male dancers, dressed from head to foot in intricate regalias, would dance down the street to the accompaniment of a battery of drums, drawing people from their homes to follow the festivities. The processions took place on Boxing Day and New Year’s Day, and are linked to Christmas traditions on other Caribbean islands colonized by the British, including St. Kitts, The Bahamas, Jamaica, Montserrat and Belize (see McGregor 2021, Nichols 2009,2012, Spanos 2017, Bilby 1998, 2011, Hutchinson 2019, Rommen 2011, Guilbault and Rommen 2019). Because the British colonial government in Bermuda attempted to suppress

Gombey street performances throughout its history--during slavery, after emancipation and well into the twentieth century--the genre developed both as a festive celebration and a highly symbolic art form of resistance. This panel will focus on contemporary Gombey culture by exploring how embodied resistance and memories of the past inform present day identity and performance within the Gombey community of dancers, drummers, regalia designers and spectators. We will also examine how connected histories and reconnections, established through transnational cultural flows, work, travel, tourism, government support and recent research, have influenced Gombey culture and raised its status to the level of national symbol. Our presentation will include analysis of video performances, collaborative musical analysis and an informal question-and-answer section among panel members.

Connected Histories and Reconnections: Gombey Performance as National Emblem

Dorothea Hast, Eastern Connecticut State University; Irwin Trott, Warwick Gombey Troupe

From Gombey's inception in Bermuda, the British colonial government attempted to suppress its performance. In a series of laws enacted both during and after the slave era and well into the twentieth century, Afro-Bermudian street festivities of all kinds were highly regulated or banned completely. This suppression of culture led to the perpetuation of Gombey as an art form of resistance in which musicians, dancers and spectators defiantly and resiliently claimed physical and aural space. Today, Gombey performers are celebrated by the government of Bermuda as national emblems, yet contemporary musicians, dancers and regalia designers keep this history of oppression and resistance alive through their evocative and highly symbolic performances. In this collaborative paper, we will examine pivotal points in the history of Gombey that serve as important markers in its development and recognition as both a unique art form and one that has long connected histories with other Caribbean and Native American nations. We will raise questions about its role in contemporary Bermuda, both within the community of Gombey leaders and performers, as well as through the lens of economics. What part does tourism play in the transmission of the genre? How is government recognition changing performance practice, recruitment, gender roles and performance opportunities? And finally, we'll explore how memory and resistance are embodied in choreography and the extemporaneous interaction of dancers and drummers during performance.

Collaboration and Spontaneity: The Interplay of Dance and Drumming in Gombey Performance

Stan Scott Wesleyan University

Bermudian Gombey is a highly collaborative genre, in which the troupe leader (often the lead drummer), the captain (or lead dancer), co-captains, individual performers, "followers" among the audience, and sometimes rival troupes, interact to create spontaneous performances: each one unique, but each imbued with signature markers of the tradition. Those markers reveal a kind of cross-cultural "collaboration," in which drums adapted from colonial regiments give voice to African polyrhythms, and regalia blend elements from African, Native American, Christian, and contemporary popular iconography. This paper will focus on the creation of meaning through dance, drumming, musical form, dance regalia, and the interaction between dancers, drummers,

and “followers” in the Gombey tradition of Bermuda. Video recordings and musical transcriptions will illustrate the analysis of performances in a variety of settings. Boxing Day and New Year’s Day road shows, both in Warwick Parish (the home of the Warwick Gombey Troupe) and in “Back-a-Town” (the urban birthplace of the modern Gombey movement in the city of Hamilton), will present Gombey close to its historical roots, as the Warwick Gombey Troupe travels through several neighborhoods. Performances at Bermudian resorts and the Jacob’s Pillow Dance Festival will reveal the expansion of Gombey into new contexts. Finally, a Gombey performance at the Wampanoag Powwow on Cape Cod celebrates the bond between Bermudian Gombey and their Native American “cousins,” a reconnection forged when New England Natives and Bermudian researchers traced the seventeenth century passage of their enslaved ancestors to the shores of Bermuda.

Native American Roots and Reconnection in Bermuda's Gombey Culture

Irwin Trott, Warwick Gombey Troupe; Stanley Scott, Wesleyan University; Dorothea Hast, Eastern Connecticut State University

In the 1990’s two distant worlds that had little to no knowledge of each other crossed paths due to the efforts of individuals on both sides researching the Atlantic slave trade. The work was not purely an academic pursuit, but one embarked on with expectation and hope. They were seeking evidence that supported centuries of historical events and oral accounts that preserved each other’s ethnic and cultural identity. The two worlds were the Southeast New England Native American tribes (Mashantucket Pequot, Wampanoag and Narragansett) and The Island of Bermuda. After researchers met and exchanged historical information and cultural practices, they found the evidence that was hoped for and the research project soon became an emotional reconnection of lost tribal relatives, a result of the Pequot War of 1636-1637 and the spin off King Phillip’s War of 1675-1676. In 2002, a delegation from the Pequots, Wampanoags and Narragansetts were invited to attend and perform in the first Powwow ever held in Bermuda. Since then, there has been a concerted effort on the part of the government, community members and Gombey troupes to rekindle Native culture in Bermuda and to promote travel and collaboration, keeping alive this important reconnection. This presentation will include my first-hand account of how and why I’ve incorporated Native American elements into my Gombey group’s choreography, drumming and regalia design and worked to create new contexts for cultural exchange. The format will consist of my formal introduction followed by a less formal question and answer period.

Saturday, October 21

9A. Saturday, October 21, 08:30 AM - 10:30 AM

An Emerging Praxis for Signed Musicking

Chair: Ely Lyonblum, University of Toronto

This roundtable presents the relationship between researching and musicking in Signed Music: an art form that includes lyrical and/or non-lyrical musical performances emerging from deaf culture and signed language (Canadian Cultural Society of the Deaf 2015; Cripps et al. 2016, 2017; Cripps and Lyonblum 2017; Witcher et al. 2021). Signed Music is wholly autonomous from the auditory-based experience of listening and performing music. It does not include audition in its production, performance, or recording, and it does not translate pre-existing auditory based musical pieces (Cripps et al. 2022; 2023). These roundtable presentations will present the perspectives of six scholars and artists working collaboratively to experiment with musicking, interpretation and presentation of deaf arts. This presentation centers the artist experience and process of creating Signed Music, and demonstrates the ways in which researchers work toward the development of new environments for Signed Musicking.

This roundtable will examine the presenters' cross-cultural collaborations, what complex issues arise in research and performance that threaten deaf ownership, how we have navigated them successfully, and where we still find tensions. Attendees are encouraged to bring their research expertise, interests and self-reflection to the roundtable to examine the complexities of working with communities where their music is unrecognized by auditory cultures or are excluded from the musical canon.

Experiences of a Research Participant in Two Signed Music Cases: The Black Drum and The Resonance Project

Jody Cripps, Clemson University

A native American Sign Language deaf ethnomusicologist will present his experiences as a research participant studying signed music performers and their creations from two research fieldworks. The Black Drum was the first deaf-led signed musical created by DEAF CULTURE CENTRE, Canadian Cultural Society of the Deaf, which was produced, directed, and cast by deaf people from their community in the spring and summer of 2019. As part of music enculturation during this professional style signed music theatre, deaf performers began to analyze what "music" meant to them during their creative process. It is part of their journey in exploring signed music in their lives. The researcher participant is humbly honored to be invited to conduct research with the production team members and the cast. Like The Black Drum, he was invited to be part of Carleton University's The Resonance Project in 2022-2023, which focuses on a community-engaged model of research creation with deaf performers. This project is more of an experimental musical where the local deaf performers are gathered and allowed to create their own signed music with additional advice and guidance from each other and the

experts in the field. As the research participant, he had the first-hand opportunity to be involved in the deliberations and the creative process with the performers in The Resonance Project. He will share similar and different experiences on the topic of musical enculturation especially with the creative processes from these two signed music fieldworks.

Ownership in Signed Music

Pamela Witcher, Artist

For this presentation, part of the ""Signed Music and The Deaf Musician"" plenary discussion from the Partition/Ensemble 2020 conference will be shared with you. As a Signed Music Musician, I wish to discuss how the Deaf Musicians can heal through signed music enculturation and sound ownership, starting by creating safe spaces for deaf children and deaf musicians through documentation, research, curricula, programs, workshops, summer camps and mentorships. Damage to deaf musicians has been done through the established definition of music which has evolved as an audio-centric-based myth. The discussion will propose following the ancient philosopher, Boethius' path by deinstitutionalizing and deconstructing the audio-centric music myth and restructuring our concept of music based on Boethius' challenging theory that features the variety of music pathways. These pathways highlight *musica mundana* (music of the spheres) which is not audible, to be understood rather than heard and *musica humana* (harmony of human body and spirit) in addition to *musica instrumentalis* (instrumental music). These provide a way back to broader music concepts, freed from falsely established myth.

Reframing Music: A Deaf Performer's Perspective

Dawn Birley, Independent Scholar

Coming from a third-generation Deaf family, I identify myself as culturally and linguistically Deaf. In my profession as a physical Deaf actor, I often find myself in situations where music is immensely emphasised for and during improvising, generating and creating. When I show that I can sing or that I can dance, I am often told, "How can you do that? You are deaf and you cannot hear." There is a widespread misconception that Deaf people cannot enjoy music. I never understood this because I see and feel music EVERYWHERE. I was taught that art has no limitations nor boundaries yet we continue to be defined by our ability to hear. Sometimes, while working, I am forced to create from the perspective of the hearing so it reached a point where I started to question the meaning of music. What is it and for whom? In my journey of experimenting with music, I realised that there may be a gross misunderstanding. Our society is so entrenched in a culture where everything is about the ears. Our job as artists is to produce pleasing or expressive combinations of body, vibrations and rhythm which become "melody" in different forms/elements of deep emotions and feelings. So in other words, for me, it is about how we see and experience the world. Music is a way of life, our instrument to exist and breathe life into ourselves as we are.

Signed Music-Making, “Mediating” and Researching: Staying True to Your Heart Anita Small, Small Language Connections

How does a cultural community generate signed music rhythms of the heart (Cripps et al. 2015, Canadian Cultural Society of the Deaf, 2021), ownership and delight in its creation AND retain their own musicality while sharing it with others from auditory culture with auditory-based conceptions of music? How do performers remain true to themselves and open to others appreciating their non-auditory-based music creation, without sacrificing their product?

As a hearing sociolinguist, cultural “mediator” and ethnographic researcher engaged for 30 years with the Deaf community, I collaborated with the Canadian Cultural Society of the Deaf on a Canada Council for the Arts grant for a full feature signed musical, *The Black Drum* (2019). I was fortunate to be cross-cultural specialist and to research their process and outcomes with an ASL Deaf researcher and hearing ethnomusicologist. *The Black Drum* was Deaf led, including producers, director, playwright, actors and composers with nine pieces workshopped and performed for Deaf and hearing audiences in Canada, France and online. Deaf View Image Art (De’VIA) costume, set design, projection and tattoo art augmented the signed musical performance. How do I engage with the Deaf community and remain true to my heart not overstepping as the creative team navigates their own questions of sharing while staying true to the music of their hearts? How do the inherent tensions from non-auditory based music making and sharing, inform cross-cultural interaction ethics, our concepts of music and foster human artistic expansion and appreciation?

Impossible Listening

Ellen Waterman, Carleton University

Four Deaf musicians perform in front of a black curtain, caught in the frame of a video camera. They create signed music, an entirely kinetic and visual genre that has no truck with aurality. They sign variously in American Sign Language (ASL), Langue des Signes Québécoise (LSQ), and a mélange of both. They improvise, exploring themes of alienation, injustice, and Deaf pride as part of a research project on co-creation across difference. An LSQ-ASL interpreter stands in their field of vision. An ASL-English interpreter sits beside me, explaining only the semantic signs, reluctant to impose her own interpretation of musical rhythms and gestures. I, a hearing ethnomusicologist, strive to listen with eyes and ears. I feel the music, but I understand little. The room is full of compelling, expressive movement, accompanied by an extraneous soundscape of grunts and exhalations and shoes scraping the floor. Eddies of interpretation - ASL, LSQ, English - swirl through the air. This resonant moment - comprising active and sensitive listening conducted with skill and commitment by musicians, interpreters, and researchers, across languages and sensory modalities - strains the very limits of listening and interpretation. Signed music is not an attempt to translate sound into sign. It is a proposition: signed music is music. I argue that signed music demands an expanded conception of ethnographic listening, moving beyond the imperative of aural witnessing as translation and activism (Wong 2021) towards impossible listening: a failure to understand, and an act of holding space, of openness, of possibility.

Encounters with Audism: Signed Music and Hearing Ethnomusicologists

Gale Franklin, Carleton University

Deaf Studies scholars define audism as the systemic devaluation, dehumanization and discrimination of d/Deaf people, culture, and experiences (Bahan and Bauman 2000; Eckert and Rowley 2013; Humphries 1975; Lane 1992). In the context of Canadian ethnomusicology, audism has functioned as a permanent fixture and an experiential regime, limiting the possibilities of how hearing scholars conceptualize notions of “music” and “listening.” Through lessons from the Resonance Project, I explore encounters with audism that occurred in research collaboration with Deaf musicians and hearing researchers. Based on my experiences as a white settler hearing researcher, I consider signed music (Cripps and Lyonblum 2017) as an intervention to audist, white supremacist, settler colonial modes of research and perception. While music scholars have explored musical forms that use signs and are influenced by auditory culture such as “dip hop” (Best 2018; Maler and Komaniecki 2021), as well as performance practices from within deaf culture such as Signed Music (Cripps et al. 2017), I consider how hearing ethnomusicologists can account for non-audible musics and the possibilities derived from developing a community-engaged model of research-creation (CE-RC). I ask: How might signed music, as a connective, experiential, and resistant cultural practice, re-orient studies of music and listening? What does taking signed music seriously do for the project of dismantling settler colonialism and white supremacy in ethnomusicology? How can engagement with signed musics create space for complicating audio-centric practices and developing intersectional connections in music research? Through this paper, I attend to the intricacies and intimacies of signed music and collaboration.

9B. Saturday, October 21, 08:30 AM - 10:30 AM

We Are in This Together: Methodological and Musical Collaborations

Chair: Katherine Brucher, DePaul University

An Inter/Transdisciplinary Dialogue: From AI Song Contest, Collaborative Songwriting, to Critical Technology Studies

Rujing Stacy Huang, The University of Hong Kong; Cheng-Zhi Anna Huang, Google DeepMind; Mila-Quebec AI Institute, Université de Montréal

The AI Song Contest (AISC), launched in 2020, is an international competition exploring the use of artificial intelligence (AI) in the process of songwriting. Via analyzing the song entries and accompanying “process documents” from the contest, we examine how AISC — in enabling human-AI partnership and direct musician-scientist collaborations — has effected new modes of songwriting both as *inquiry* and as *action*. We uncover layers of tension that arise in the cultural, technical, creative, and ethical spheres when AI becomes involved in songwriting. A collaboration between an ethnomusicologist and a machine learning (ML) scientist, both of whom serve as AISC co-organizers, this paper attempts an inter/transdisciplinary dialogue between engineering and the humanities that we argue is increasingly vital as technologies such as AI intensify their impact on the music ecosystem(s). We address emerging issues in the past

editions of AISC, such as 1) how affordances provided by AI tools vary when used to support narratives in different musical and cultural traditions, thus impacting the labor needed to attain expressiveness and virtuosity, 2) how different ML models evoke different expectations and mental models, forms of human-AI alignment, songwriting strategies, and the nature of human-human teamwork, and 3) how AISC entries contribute to such discourses as timbre and vocality, tuning and temperament, theories of listening, virtuosity, and the artificiality/authenticity dichotomy. This paper speaks to fields including ethnomusicology, machine learning, music information retrieval, popular music studies, the philosophy of technology, and songwriting (as creative practice, as subject of critical inquiry, and as pedagogy).

The Co-Write: Gendered Expectations, the Billy Graham Rule, and Evangelical Women’s Mechanisms for Collaborative Songwriting

Anneli Loepp Thiessen, University of Ottawa

For Evangelical Christians in North America, the contemporary worship music industry is the primary source of music for radio play, private devotion, and Sunday morning worship services (Ingalls 2018). As the industry has developed, artists have become pressured to collaborate with others when writing new songs, instead of working on their own (Beeching 2018). While co-writing has a long history in songwriting communities – and indeed women in many industries face limitations – women in the contemporary worship industry confront a unique obstacle born from their religious beliefs. Since Evangelical theology situates them as a sexual temptation to men, they are not to meet one-on-one with men who are not their husbands (a directive known as the Billy Graham Rule). The complexity of male-female collaborations has meant that it is easiest for men to collaborate with other men, contributing to a male-dominated industry (Loepp Thiessen 2022). How do women overcome this barrier to participation in the industry?

My interviews with Evangelical women songwriters reveal that women have developed their own unique strategies to collaborate with men who are not their husbands. These range from songwriting exclusively online to intentionally befriending co-writer’s wives so as to communicate that the relationship is open and safe. Drawing from research on collaborative songwriting (Skaggs 2019; Elliott 2003) and on Evangelical women in leadership (Bowler 2017; Dzubinsky 2021), this paper will examine the strategies used by women in Christian co-writing environments, and will interrogate how these approaches impact women's output and reception as commercial songwriters.

Mosh Pit Methods: Team-based Collaborative Fieldwork at a Hardcore Punk Festival

Andrew Mall, Northeastern University; Nathan Myrick, Mercer University

In *The Chicago Guide to Collaborative Ethnography* (2005; cf. 2021), Luke Lassiter argues for a reciprocal methodology that engages interlocutors in reading, interpreting, and producing ethnographic texts—not merely in collecting ethnographic data, as fieldwork “consultants” or “informants,” nor in responding to ethnographic writing, as in “dialogic editing” (Feld 1990). Collaborative ethnography, according to Lassiter (2021), is now “a given condition of any given ethnographic project ... a pre-existing circumstance, a foregrounded and taken-for-granted

aspect of our work together” that reflects the changing and subjective realities of multi-sited, reflexive fieldwork with multiple collaborators, outputs, and audiences. Our longitudinal research at Furnace Fest, an annual hardcore punk festival in Birmingham, Alabama, reflects this “given condition” of collaboration in our reciprocal and ongoing engagement with the festival’s organizers and its fan community. Our interlocutors regularly ask us what we learn and think about their event and community, responding to our preliminary findings with their own interpretations: we produce ethnographic knowledge together. Simultaneously, we (the two researchers) collaborate with each other and our research assistants, whom we train for fieldwork and data analysis. In this paper, we address the complexities of collaborating at these multiple levels: with each other, research assistants, festival organizers and staff, community leaders and members, and festival attendees. We argue that the methodological and pedagogical implications of team-based ethnographic fieldwork inform and are informed by the community’s needs. In attending to these challenges and opportunities, we open a conversation about the power and potential of team-based, collaborative fieldwork.

The Multiplicities of Practice and Perception in Cross-Cultural Musical Collaborations: Tracing the Paths of 21st Century Korean Musicians and their non-Korean Collaborators

R. Anderson Sutton, University of Hawaii at Manoa

Musicians involved in what are often tagged as “cross-cultural collaborations” not only undertake their collaborations differently, but also conceive of them differently. The cultural work of collaborative endeavor depends fundamentally on the positionalities of those involved, often mitigated by factors beyond the realm of aesthetics. In this paper, I seek to lay out the conceptual terrain and practices that have emerged in the 21st century among musicians in South Korea and the composers from elsewhere who collaborate with them. I draw on oral and written discourse around musical collaborations by Korean musicians trained primarily in music that is widely recognized as “traditional” and as “Korean,” (*gugak*), noting that their training and experience usually involve Western-influenced *changjak gugak* as well. Underlying current collaborations are a multitude of factors—the explosion of easy access to a huge range of Korean music on the internet, the inclusion of Korean music in university settings outside Korea (allowing non-Korean composers to gain familiarity with Korean music), and the desire (both aesthetic and practical) of Korean musicians to do more than reproduce the sounds of received tradition. The paper focuses primarily on the creative paths of several mid-career Korean performers and several American composers whom I have known and interviewed over the years on multiple occasions. Key differences emerge on the meanings ascribed to the collaborative pieces/performances and the processes of collaboration involved, suggesting that the viability of collaboration itself depends on such differences.

9C. Saturday, October 21, 08:30 AM - 10:30 AM

Ghosts and Music in/as Memory

Chair: Alex Chavez, University of Notre Dame

Ghost Smuggling Ballads and Specters of Persecution: Haunts, Hauntology, and the Undocumented Migrant Experience

Teresita Lozano, University of Texas Rio Grande Valley

Many ghost stories utilize themes of apparitions and haunting to elicit terror, warning listeners to abide by moral codes. However, since 2007, a phenomenon of Mexican *corrido* (ballad) composition, which I define as *ghost smuggling ballads*, shares a collective ghost story meant to elicit hope, narrating transborder encounters with the ghost of Saint Toribio Romo, an apparition who smuggles undocumented migrants across the U.S.-Mexico border. Saint Toribio, also called the Holy Coyote (Smuggler), was a priest killed in Jalisco during the 1926-1929 Cristero Rebellion, an armed revolt against the Mexican government in response to anticlerical laws. The Catholic Church canonized Saint Toribio in 2000 but has never recognized him as the patron saint of immigrants, a title bestowed on him by migrants. Those unable to risk the pilgrimage to Saint Toribio's shrine utilize corridos as musical votives that they share on YouTube, a space that defies geopolitical borders. Building on my ethnographic study of ghost smuggling ballads in Mexico and on social media, I analyze how these corridos transcend temporal and physical boundaries, marked by multiple hauntings beyond Saint Toribio's ghostly intercessions. Inspired by Derrida's concept of "hauntology" (1993), I explore how these corridos – a musical tradition most associated with Mexico's Revolutionary past – embody remnants of past traumas and inherited memory of religious persecution that haunt the current struggles of undocumented migrants. Additionally, I examine how such hauntings extend to experiences of undocumented migrants forced to live invisibly as "ghost workers" (Horton 2016) to avoid apprehension and survive.

Specters of the Pălatca Fiddle Tradition

Colleen Bertsch, Minneapolis, MN

Unlike classically trained violinists who lift and drop their fingers like piano hammers to the finger board to play discreet pitches, Florin Codoba pulls his fingers off the violin strings in a distinctive lateral motion while playing, which not only creates the melody, but also "ghost notes" that evoke the playing styles of his late father and uncle, and is widely identified with the music of Pălatca, their home village. Like the specter that is the physical form of the spirit, these Codoba family playing techniques are physical manifestations of identifiable Pălatca-Roma aesthetics that have haunted six generations. Drawing from my ethnographic fieldwork in Pălatca, Romania and ongoing collaboration with Florin, I explore how hauntings appear as embodied violin techniques via gesture visualization, sonic memory, and tacet knowing that resonate past aesthetics, yet problematizes them as personalized presentations of the present. Hauntology, the philosophical tradition springing from Jacques Derrida's *Specters of Marx*, offers a framework with which to conceptualize both the present and less-than-present influences on Florin's artistry. I argue that attending to the everyday practices of a master violin player like

Florin requires the past, immediate, and future hauntings of not-yet-dead, not-fully-alive specters of sound. This is a particularly formidable task for violinists of musical dynasties as they are not simply tasked with being “keepers of the tradition,” but active companions of ghosts, being host and contributor to the hauntings of apprentice-based musical knowledge and location-based sociopolitical lore.

Affective Acoustic Territories: Mapping and Performing Disappearance in Zona clausurada (2022) by Teatro Línea de Sombra.

Christina Baker, Temple University

On August 14, 2012, driving along what has become known as Mexico’s “Carretera de la Muerte,” Milynali Pérez, her three cousins, her uncle, and their car all disappeared as they approached Ciudad Mante, Tamaulipas. Since that day, her mother, Graciela Pérez has arduously searched for answers and her daughter. Frustrated by official inaction in her daughter’s case, Graciela founded Milynali Red, a group of family and friends-turned-*buscadores* and civilian forensic experts. Over the last ten years, the collective has found and documented human remains at 53 sites throughout the state of Tamaulipas, though Graciela has yet to locate any sign of her daughter. Inspired by her unrelenting spirit, Teatro Línea de Sombra (TLS) created the performance-installation piece *Zona clausurada* (2022) to reflect upon and relate the irreparably ruptured genealogies that have devastated Graciela’s family, as well as myriad families in Tamaulipas and the nation. One of the key ways TLS communicates emotionally-charged ideas is through a sonic realm. Emphasizing the sounds and silences Graciela associates with Milynali’s disappearance and searching for her remains, the auditory aspect of the performance-installation underscores the power sound has to fundamentally shape the way we perceive our surroundings. Employing what I call an acoustic affective map, inspired by Brandon LaBelle’s concept of acoustic territories, my analysis of *Zona clausurada* homes in how on auditory recordings of search efforts, artistic pre-recorded and live voices, and vocal interpretations of songs from Graciela’s personal Spotify playlist re-map affective triggers associated with disappearance.

Traces of Sound and Spirit in Jamaican Maroon Oral Traditions

Tracey Stewart, Swarthmore College

In 1796, at the end of Jamaica’s Second Maroon War, the British deported almost every member of the Trelawny Maroon community first to Nova Scotia, and then to Sierra Leone. After slavery ended in 1841, the need arose for cheap labor, creating an opportunity for some of those exiled to return as indentured workers. The rupture caused by this inter-continental exile and return didn’t just have a profound effect on the Jamaican Maroons who were physically displaced. It also had an impact on those who managed to evade exile. Memories of that rupture are transmitted through intergenerationally and inter-communally shared oral traditions which persist among present-day descendants of those 18th century Jamaican Maroons. How might memories of these events stored in Jamaican Maroon songs and stories have shifted across time, space, and historical perspective? What accounts for these shifts and what influence could they have on the socio-cultural and political claims of present-day Maroons as regards land rights, autonomy, and sovereignty? How are music, storytelling, and colonial archives used to bolster or weaken such claims? This essay explores these and other questions. Oral traditions—especially music—are

fundamental to how Maroons identify, remember, and are remembered. They provide ways for them “to exceed the limits of the sayable,” and to represent a counter-narrative to the so-called official records. (Hartman 2008) Music as oral tradition offers Maroon communities the potential to negotiate their place within Jamaica’s borders, allowing for a productive embodiment of the past toward a progressive Jamaican Maroon future.

9D. Saturday, October 21, 08:30 AM - 10:30 AM

Creative Frictions in Sound and Silence

Chairs: Michelle Kisliuk, University of Virginia; Liza Sapir Flood, University of Virginia

This roundtable addresses nominally silent spaces that we critically and poetically sound-out: a museum, a former dungeon, a drawing, a curated wilderness, an underground mycelial network. Stymied by conventional analytical frameworks, then emancipated by new possibilities, we imagine sonic histories (and futures) that expand conceptual dimensions. We infuse these spaces with poetics, movement, and illustration – defying possessive Eurocentric investments in sounds and silencing (Robinson 2020; Hartman 2019, 2021; Glissant 1981; Saal 2015). Locations of our inquiry vary wildly: whimsical comics drawn to envision timbre; fungal processes that intertwine with the polyphonic singing of BaAka forest people; echoes of kindred dispossessed in Europe and Palestine; sonic worlds in dungeons where enslaved African ancestors were captive; eco-composition that silences the subjectivity of Indigenous people; conservation sites in New Zealand and the United States defined by settler-colonial notions of quiet and natural sound. We begin with moments of friction between wonder and disturbance when our capacity to situate what we know was suddenly illuminated by new terrain, leading us to alternative ways of knowing (Hahn 2007; Daughtry 2015; Lawrence 2023). Embracing intermodal, creative epistemology as a conceptual frame (Azoulay 2019), each presenter will interactively describe and explore ideas, inviting collaborative discovery among other panelists and those attending, and provoking discussion about expanding paradigms.

9E. Saturday, October 21, 08:30 AM - 10:30 AM

Teaching Chinese Qin Music in the US: Ethnomusicological Issues and Pedagogical Challenges

Chair: Joseph Lam, University of Michigan

As a representative genre/tradition of Chinese music and music culture, *qin* (seven string zither) music makes a rewarding but challenging topic for ethnomusicological teaching and learning in the US. The genre’s long history and abundance of verbal and notated sources render it an ideal case study of global music history; the genre’s large repertory affords numerous materials for theoretical and practical analysis of sound structures, performance practices, and symbolic communications; and the genre’s extensive presence in YouTube, WeChat, and other cyberspaces invites digital fieldwork and ethnographic interpretations on the genre’s current transformations and social-political significances. If *qin* music makes an rewarding topic for

ethnomusicological research, the genre's teaching in the US, however, constitutes a formidable challenge. What kind of class and/or studio teaching would help students understand the multifaceted and multivalent Chinese and international and/or disciplinary and interdisciplinary perspectives. To address these issues and challenges, this roundtable presents five participants who perform, lecture, research, and teach *qin* music as independent artists and/or college professors in China and in the US. In the proposed roundtable, each will present statements/performance demonstrations (12 minutes) on specific aspects of *qin* music teaching and learning. After their short presentations, the participants will engage with a five-way discussion (30 minutes), commenting on what their fellow participants' statements. Then, the roundtable will open up for discussion (30 minutes) with the audience.

Qin Music as Chinese Culture and As World Music: The Case of Wuye wu qiufeng (Parasol Tree Leaves Dancing in Autumn Breeze)

Joseph Lam, University of Michigan

As a representative genre of traditional Chinese instrumental music, and as an UNESCO Masterpiece of Oral and Intangible Cultural Heritage of Humanity, *qin* music is attracting more and more attention in the US and ethnomusicological world. Teaching the genre in US educational institutions however encounters many challenges. The genre has a long history, a wealth of preserved verbal and notated sources, a distinctive aesthetics, a large repertory of compositions, a collection of systematized performance practices/fingerings, and continuously evolving developments. What aspects of *qin* music should be taught to US college students so that they can develop an ethnomusicologically critical and culturally representative understanding of the genre makes a difficult question. Should the students learn to play a piece or two—much of *qin* music aesthetics and expressions involves kinetic considerations. What makes *qin* music appealing and meaning to US undergrads, who have little understanding of Chinese music and culture. To illustrate pedagogical challenges for teaching *qin* music in US colleges, this paper will present a case study of *Wuye wu qiufeng* (Parasol Tree Leaves Dancing in Autumn Breeze), demonstrating what a comprehensive lecture/demonstration on the celebrated composition should include, and how such a presentation can be “simplified” into a lesson that US college students would find intelligible and relevant.

Jianzipu Fingering: A Form of Artistic Expression Critical to Qin Music Northeastern University

Shuishan Yu, Northeastern University

Jianzipu is a musical notation system using partial or complete Chinese characters to form symbols to give instructions for qin playing. Most of these symbols are about fingerings, indicating specific movements and locations of the fingers for both the left and right hands of the performer. Attempts have been made to replace the so-called “traditional tablature” with “modern” and “scientific” notation systems, for instance the staff or numbered music notations, especially in the second half of the 20th century. The jianzipu notation, however, remains the primary instructional and recording methods for qin playing, teaching and learning. In my qin practice and teaching, I make jianzipu a core tool of learning. Jianzipu, I posit, is an index of qin

music essence, differentiating it from other Chinese and non-Chinese music genres. Jianzipu is not just a form of notation and a representation of qin fingering, but the very form of artistic expression critical to qin music.

Qin Music – Technique and Metaphysics

Mingmei Yip, Bard College

The challenge of teaching the qin, especially in the US, is that it is more than just music. The qin's lore includes philosophy, aesthetic, literature, history etc. It is important to teach students the qin's cultural background so that they will understand that qin music is more than fingerings and tablatures. Even the very technical aspects of qin music, such as its fingerings, are closely related to Chinese philosophy, both Confucianism and Daoism.

Some students at my Bard College's Guqin Music and Chinese Culture course are professional qin players with a high level of technical dexterity. My teaching goal is to enhance the technical aspect with cultural understanding. For example, the fingering "empty up" 虚上, in which, instead of ending in a fixed position, the finger is lifted to enter into "emptiness," which represents the Dao, a central concept in Chinese culture.

Though it is challenging to teach US college students about qin music and its culture, it is satisfying to introduce them to a new perspective and aesthetics to supplement their western music training. One way I do this is by comparing qin music to piano music, using piano scores transposed from the qin piece *Three Variations of the Plum Blossom*. I explain how they imitate the qin's various fingerings – such as glissando to replace slide attacks -- on the piano. This east west comparison is attractive to the students who then can ponder some of the differences of the two musical cultures.

Sound Mind: Teaching Qin Music as an Embodied Way to Understand Chinese Culture and to Achieve Well-being

Haiqiong Deng, Inner Space Music Studio

The challenge for teaching qin music in the US comes from the need to help students connect their music minds with a systematic understanding of Chinese literature, aesthetics, history, and art. In this presentation, I will share my strategy for teaching US music students. It focuses on three facets of qin music. The first is my teaching of the genre's jianzipu (tablature), which represents qin aesthetics, performance fingerings, and sonic expressions. The second is cultivating students' listening abilities, so that their qin hearing becomes as an embodied experience, one that allows them to explore their own musical self, place, and culture. The third is make students understand and practice qin music as a means to achieve personal well-being. Historically, Chinese qin musicians practice the genre to cultivate their personal and inner well-being and social harmony. In contemporary US, US college students can practice qin music as a means to nourish their own mental and physical health, and to enrich their interrelations among family members, friends, fellow citizens living in particularized ecological and social environments. With institutional support and a more liberal curriculum setting, the teaching and

learning of the qin in the US can become a unique and effective means of cultural exchange and harmonious living

Performing/Teaching Qin Songs as a Multimedia Performing Art in 21st Century China and Beyond

Yi He, Peking University

Historically, qin music developed along two and parallel paths, producing the sub-traditions of instrumental playing and sing songs with qin instrumental playing. Currently, the instrumental qin sub-tradition has blossomed, overshadowing the sub-tradition of qin songs. Since 2012, I have been actively studying, lecturing and performing qin songs in China, Europe and the US, demonstrating the multimedia aesthetics and performance practices of qin songs. To demonstrate my understanding of the repertory, and to demonstrate the ways literature, music, and visual arts converge in qin music, I have produced and performed multi-media shows of qin songs with the latest music and cinematographic technologies. I believe that such shows would making artistic and effective efforts to teach qin songs, invigorating its appeals to contemporary audiences.

9F. Saturday, October 21, 08:30 AM - 10:30 AM

Ethnographic and Artistic Migrations

Chair: Eduardo Sato, Virginia Tech

This panel examines contemporary music practices and the conversations that people have about music—and the multi-sited ethnographic perspectives these conversations provide—as they take place within the context of migrant groups. Among other considerations, it seeks to understand how the specific social processes (or “push” and “pull” factors) that created communities of conationals abroad in the first place then go on to shape everything from the musical traditions those communities choose to support and propagate to the group identities that come to coalesce around shared musical affinities.

This panel offers four case studies. It opens with an exploration of the impact on Toronto's salsa scene of Cuban musicians who recently defected from the archipelago and presently reside and work in the city, to an discussion of music's role in exposing rifts between members of the Cuban diaspora through an ethnographic study of two reggaetón concerts in Miami, to a study of the revival of folk culture heard in Salentine polyphonic songs, to an examination of intercultural musical alliances shaped through the agency of a Bulgarian, classically-trained guitarist currently performing and teaching in Toronto. In each of these studies, the shared musical affinities of communities are tested across borders of spaces, musical style, ethnic heritage, and identity.

Musical Training in Cuba, A Toronto Perspective

Sean Bellaviti, Toronto Metropolitan University

At the turn of the millennium, Toronto became home to scores of Cuban musicians who, in so many cases, realized their ambition to defect simply by walking out of their hotel—instrument in hand—on the final day of an international tour with one or another of Cuba's renowned dance bands and applying for refugee status. It is difficult to overstate the profound impact the influx of these elite musicians would have on the city's salsa scene. Having succeeded in earning a highly-coveted place on the roster of a touring band, these musicians who soon came to compete for spots on Toronto salsa stages were unquestionably at the top of their game. And all, it would turn out, were graduates of Cuba's renowned music education system.

This study examines this system from the perspective of Toronto-based Cuban musicians who, like so many of their colleagues, were funneled through a country-wide network of conservatories that, with every grade, grew more selective. In telling their stories, this study builds on existing research (Moore 2006) on the Cuban music education system and the classical training it offers, the better to understand the role it has played in the musical formation of the country's popular musicians. By interviewing musicians who no longer live in Cuba, this study also considers the insights that migrant-based ethnographic research might offer to scholars whose field of study has become increasingly difficult to access, as has been the case in Cuba especially after the inception of the COVID-19 pandemic.

A Festival of Decadence in a Decadent Country: Reggaetón, Miami, and Diasporic Identity

Mike Levine, Christopher Newport University

On August 28, 2022, Cachita Universal Studios in Miami hosted the first U.S. music festival (Primer Festival del Reparto Cubano) to feature artists representing a popular form of Cuban reggaetón, called reparto. The event proved controversial. Detractors claimed that, due to lyrics that address themes of sexism and material decadence, the festival provided a platform for a morally inappropriate musical style. To fans of reparto music, however, the festival marked the sonic arrival of a community of recent immigrants from Cuba, many hailing from predominantly poor Black neighborhoods around Havana, to a new home and music scene in Miami. The distance between these two perspectives underscores the political complexity that frequently accompanies relations between diasporic groups of alternate generations, and the role that music performs in articulating these conflicts.

How does music express tensions between members of the Cuban diaspora, and how are these frictions performed during live events? Through interviews conducted while attending the Primer Festival del Reparto, analyzed alongside fieldwork conducted at a Cubatón concert (a similar, but older and more established Cuban American popular musical style) at Miami University's Watsco Center in November 2019, I discuss the role of musical performance in articulating difference among members of a diasporic community. In the process, this study equally considers how musical groups and fans challenge hegemonic conceptions of diasporic identity within Miami's competitive music marketplace.

Transcending Migration through the Canti alla Stisa: Polyphonic Song as a Channel to Salento's Premigration Past

Mario Morello, Independent Scholar

In recent years, the Salento region of southern Italy witnessed a newfound interest in its traditional music. What is noteworthy is that the singing of Salentine polyphonic songs (known locally as *canti alla stisa*), re-emerged as a local practice, which had been a disappearing tradition after post-World War II mass emigration. However, due to a revival of folk culture that was initially catalyzed by a local passion for *pizzica* (a folk dance with origins as part of a local healing ritual), polyphonic songs are now being performed in contemporary performance contexts. Despite the fact that these songs are now emerging with socio-musical dynamics and aesthetics, Salentine people regard this singing as an artifact of their cultural legacy. This paper investigates how different flows of external and internal migration have influenced the performance contexts and transmission of polyphonic song in Salento: firstly, the post-war migration of southern Italians outwards, driving a gradual disappearance of polyphony song-keepers; secondly, the influence of the "touristic migration" of non-Salentine people that are drawn to the region because of its commercialized music culture, popularized since the revival of the *pizzica*; and thirdly, the internal migration of Italians, which has generated the transmission of Italian polyphonic songs from other musical dialects of Italy to the Salento region. Through these three optics, this provides a framework to study the field of Salento's musical past, with polyphonic song acting as a channel to connect the post-migration Salento of today to the pre-migration Salento of the past.

Building Bridges, Pushing Boundaries: Anton Apostolov and the Balkania Orchestra

Irene Markoff, York University

The focus in this presentation is an intercultural, transnational music project developed and realized by Anton Apostolov, a classically-trained guitarist from southwestern Bulgaria who immigrated to Toronto in 1998. A virtuoso instrumentalist with an interest in diverse musical styles including jazz, flamenco, Western classical, and Bulgarian/Balkan folk, Anton began to build intercultural competence and rhizomatic "becoming" by developing a mindset favoring an openness to musical exchange and experimentation with hybridity in a multicultural Canadian environment that still promotes unity in diversity. As the successful recipient of a Canada Council grant in 2008, the first stage of Anton's project began with funding to create compositions written in the spirit of his Bulgarian heritage that would transcend and push the boundaries of that heritage with the incorporation of other elements. These efforts led to the formation of the Balkania Orchestra that performed the compositions in prestigious Toronto venues, and the eventual recording of the album *Balkania After the Rain*, completed in 2010 again with funding from the Canada Council. The analysis will deconstruct the processes of agency involved in building bridges, and enabling the creativity of others through intercultural and transnational alliances for the project with artists of Bulgarian, South Indian and North Indian, Turkish, Iranian, Romanian, Cuban, and Canadian heritage; the analysis will also address the resulting product as a sonic phenomenon. Finally, the discussion will weave threads of reflexivity and practice theory in retrospect to illustrate my role as an "insider" artist and

ethnomusicologist/facilitator in the project.

9G. Saturday, October 21, 08:30 AM - 10:30 AM
Musical Networks of the Lusophone Black Atlantic
Chair: Jacqueline Georgis, College of the Holy Cross

This panel dialogues on present and past transcultural networks and exchanges between musical communities in the Lusophone Black Atlantic. Heeding calls among scholars of the Lusophone world to “de-imperialize” Lusophone studies by re-centering scholarship “away from the traditional geographies of empire” (Bastos 2020), the presenters engage Paul Gilroy’s Black Atlantic framework and Naro et. al’s “Lusophone Black Atlantic” to highlight musical circulations and influences beyond the rigid lusotropicalist framework (Gilroy 1993; Naro et al 2007). Thinking across oceanic expanse, temporal distance, and virtual space, panelists examine reverberating dances, gestures, processions, vocalizations, and even hashtag choices that expand standard notions of Lusophone musical connection and highlight the complexities of Afro-diasporic relationality. The first panelist explores how social media platforms are used to construct and virtually disseminate networked representations of Afro-Portuguese batida music cultures in Lisbon. The second panelist delves into circulation patterns, networks, and cultural histories in order to situate Cabo Verdean batuku traditions today within a continuum of circle dances and games with shared musical and social characteristics. The third panelist argues for vocal performance as a way of tracing musical genealogies and exploring diasporic ruptures in Cabo Verdean/American communities. The final panelist focuses on resonances and dissonances between Brazilian Northeast traditional rhythms, West and Central African collective music traditions, and Cabo Verdean festivities Kola San Jon and Tabanka, proposing that we understand their sonic and gestural relationships as ones of “discontinued continuity.

Lisbon’s Batida: #Creating Spaces of Belonging on the Dance Floor
Jacqueline Georgis, College of the Holy Cross

This presentation considers socio-cultural representations of Afro-Portuguese electronic batida music as translated through the realm of social media platforms. Since the international success of the Portuguese music group Buraka Som Sistema in the early 2000s with its introduction of kuduro progressivo, a commercially popular mixture of Angolan kuduro music and Western electronic dance music, other Afro-Portuguese musical hybrids, such as batida do gueto (ghetto beat), have experienced heightened levels of popularity, both in Lisbon and abroad. While recent scholarship (Alisch 2020; de la Barre 2019; Edwards 2019) notes the sonic and cultural influences of African music genres on the development of Lisbon’s Afro-inflected batida music styles, few sources consider the role social media platforms such as Instagram play in building and shaping a virtual imaginary of batida culture. Of particular interest here are the varying representations of batida culture as documented not only through photos of local music parties like Noite Príncipe and Na Surra, but also how social media users pair these images with various hashtags. In understanding that users utilize hashtags as a way to structure and link their own content to larger themes (Rauschnabel, Sheldon, Herzfeldt 2019)—while simultaneously expanding, redefining, and complicating them—this presentation will examine how hashtags

communicate networked representations of Afro-Portuguese batida music cultures in Lisbon.

“I’ve Seen Something Like This Before!” The Case of Cabo Verdean Batuku and Family Resemblances

Susan Hurley-Glowa, University of Texas Rio Grande Valley

Diasporic cultures often circulate via transnational webs, connecting and resonating with peoples far apart. Like plants that grow horizontally and periodically send up shoots, a kind of root system sustains African diaspora musicking (Small 1998), sprouting styles with spiritual connections, community participation, call-and-response dialogues, polyrhythms, distinctive dance vocabularies, and much more. Cabo Verde is a small West African island nation, and I pose questions about its batuku tradition, a genre developed centuries ago by Africans from diverse ethnic groups brought from the mainland by slave traders. Ethnomusicologists have studied batuku's social functions, local meanings, representation of women, lyrics, participants, local history, and its general musical structure (Hurley-Glowa 1997, Ribeiro 2012, Nogueira 2015, Tavares 2016, Shubert 2020). Batuku's surface resemblances to other African-influenced traditions are apparent to cultural insiders and outsiders alike, but its historical connections and possible origins have not yet been fully explored. As part of a larger dialogue on transcultural networks and exchanges, my work considers batuku's relationships to circle dances and games with similar polyrhythms, movements, and individual-group dynamics in African diasporic cultures, particularly those of Luso Africa. While recognizing that batuku has a unique social history and local meanings, I seek to place it within a continuum of African-influenced traditions through comparisons of key features and shared histories. Building on extensive research on Cabo Verdean batuku, I use a wide-angle lens to seek out connections between seemingly similar practices within diaspora webs.

“My Grandparents Are Embracing Me”: Transmission, Performance, and Vocal Collaging in Cabo Verdean New England

Ruby Erickson, Brown University

Cabo Verdeans in New England constitute an incredibly diverse diasporic community that can claim over 200 years of U.S. heritage, and many assert their distinctive identities through richly transnational musical practices. Sites of musical transmission range from impromptu tokatina gatherings and lounge soirées to radio broadcasts and Facebook groups. Cabo Verdean/American vocal musicians perform diaspora in response to a cultural ideal of oral and co-present vocal transmission, declaring connection to Cabo Verde via interpersonal musical genealogies. At the same time, their diasporic displacements often make this ideal impossible to execute. Divergent racial, island-origin, and generational histories among Cabo Verdean / Americans interrupt continuity between material vocal practices and ideals of transmission, and vocalists respond to these “diasporic calibrations” through their practice and performance (Ramnarine 2007). In this paper, I argue that Cabo Verdean / American vocalists navigate this complex ethos through what I call vocal collaging: acknowledging the inevitable musical gaps and cultural multiplicities of diasporic life while getting creative in crafting and sounding their voices such that they perform Cabo Verdean musical lineages. Expanding current theories of vocal transmission and cultivation (Meizel 2020, Rahaim 2021), I center a single case study: Darlene

“Lady D” Andrade, who bridges the gaps in her familial musical lineage by improvising an alternative mode of musical transmission. By detailing the strategies of vocalists who assert diasporic belonging through collaging, I demonstrate diaspora as performance (Hall 1994, George-Graves 2014).

“Discontinued Continuities:” Musical Resonances Between the Shores of the Atlantic
Alcides Lopes, Federal University of São Francisco Valley (UNIVASF), Brazil

Recent studies note that Cabo Verdeans face challenging issues of identity due to their invisibility to the outside world. For example, Cabo Verdean immigrants have been mistaken for members of other African and Afro Latin American groups (Carling and Batalha 2008, Hurley-Glowa 2015). We Cabo Verdeans are challenged with carving a place for ourselves within ethnic, racial, and national categories that don’t easily accommodate people of puzzling African and Portuguese mixed origin. Cabo Verdeans recognize Kriolu language, music, and dance traditions as key markers of their identities, yet also see reflections and resonances in other African Diaspora cultures. Approaches that encompass concepts such as “spidering” (George-Graves, 2014) and “rhizomatic relationships and journeys” are quite useful in understanding elements of Cabo Verde’s distinctive identity. In this presentation, I focus on resemblances that occur between Brazilian Northeast traditional rhythms, West and Central African collective music traditions, and Cabo Verdean festivities Kola San Jon and Tabanka. These acts of musicking (Small 1998) encompass drumming, clapping and collective singing, beside similarities in dancing performances. I propose “discontinued continuity” as a framework for understanding the resemblances and differences exposed during diasporic festive encounters. Because many of these music, dance and poetry manifestations take place as part of corteges, the concept “walking archives” (Borges 2019) is gainfully applied in this context. In sum, this work critically examines the resonances occurring across oceans, islands and continents connected by shared African aesthetics.

9H. Saturday, October 21, 08:30 AM - 10:30 AM
Defiance, Resistance, and Rebellion

Chair: Andrea F. Bohlman, The University of North Carolina at Chapel Hill

Recording Disappearance in Post-Coup Myanmar
Anne Greenwood, University of California, Berkeley

This paper introduces Operation Hanoi Hannah’s second album as a strategy for recording disappearance into the larger machinations of “recording history” (Trouillot 2015). Operation Hanoi Hannah, an anonymous activist collective, formed in the aftermath of the February 2021 military coup in Myanmar with the aim of addressing and improving social conditions through the distribution of sonic material. Their first album, “Bark Frequencies” was intended to encourage members of police and military forces to defect. The tracks on their second album “Redemption,” accompany a report on the Myanmar military’s use of child combatants that was circulated on social media. “Redemption” presents a history of the Tatmadaw’s violence through mothers’ and sons’ voices that speak of experiences of kidnapping, forced separation, and

coercion. In doing so, this album employs tactics and techniques for registering absence through sound recording that differ from examples in which sound or sound recording is used as a mode of preservation, to connect with persons who have died, or to establish personhood (Sterne 2003, Stevenson 2017, Stanyek and Piekut 2010, Steingo 2019, Moreno 2019). Rather, I claim that these recordings, which present the perspectives of missing people and their loved ones, make kinship bonds audible, and in doing so, insist on these individuals' personhood. Disappeared persons are made present through their family members' voices. I seek to explain Operation Hanoi Hannah's subsequent disappearance from the online sphere in terms of archival instability and infrastructural failure in order to address questions of ethnographic access and the ethics of retrieval.

Axé and Resistência Negra: Reconstructing Black Resistance Among Blocos Afro in Salvador, Brazil

Cody Lee Case, University of Florida

This film documents the return to events, concerts, and community activities from July 2022 through Carnival 2023 among *blocos afro* with specific focus on Ilê Aiyê, Olodum, Didá and Mulherada. Despite confronting immense hardships caused by the COVID-19 pandemic, these *blocos afro* persevered to organize a vast variety of events that manifest intersectional Black resistance during this period. Two key theoretical concepts learned from my fieldwork with members of the ensembles include *axé* ("life-giving force" of Yoruba origin) and *Resistência Negra* (Black Resistance). The film will discuss these concepts in correlation to these four *blocos afro* through portraying original HD audiovisual footage of events and interviews with members. Musical styles of Ilê Aiyê, Olodum, Dida and A Mulherada fuse rhythms and repertoires from samba-afro, samba-reggae, and axé-music. Carnival percussion ensembles built upon Black resistance began with Ilê Aiyê's foundation in 1974 to first perform in Salvador's 1975 Carnival. *Blocos afro* do not, however, only perform for Carnival and—as certified NGOs—engage in social-educational programs and community activities for all ages and gender identities throughout the year. Footage primarily takes place in neighborhoods of Pelourinho and Liberdade-Curuzeiro wherein the most prominent blocos Olodum and Ilê-Aiyê began. My objective consists of contributing toward ethnomusicology and Black studies discourses on Black musical resistance based on voices and performances of *bloco afro* musicians and members. The film provides unique insight into an unprecedented manifestation of Afro-Bahian music, communality, and resistance.

Produced: 2023, Length: 20 minutes, Language: English and Portuguese with English subtitles

Musical Defiance: Afghan Music and the Return of the Taliban

Michael Lindsey, University of California, Santa Cruz

The Taliban's return to power in 2021 spelled uncertainty for musicians in Afghanistan, who had explicitly been targeted by the group during their previous reign. Initially, the Taliban promised a more moderate approach towards music and musicians, stating that music would be permissible within certain contexts and occasions; a striking contrast to their violent censorship practices of the 1990s. However, within weeks of their return to power the Taliban had reneged on their

agreement, and reports began to circulate of musicians being harassed, beaten, and even killed. It was clear that the Taliban's promises were empty and that Afghanistan would return to being a hostile place for musicians. Unsure of their future, some musicians have left the country, while others have had no option but to stay. In this paper, I talk about the livelihood of Afghan music post-August 2021, when the Taliban retook Afghanistan. I discuss how musicians have adapted to the new political conditions of their country, and highlight the strategies they have used to continue and maintain their trade amid the threat of violence. The continuation of their musical traditions, I argue, is but one of many civil acts of defiance Afghans are currently undertaking against the Taliban's draconian diktats. I also discuss how those musicians who left Afghanistan have established themselves amid their new environs, and how their performances have reached new audiences and helped reconnect and strengthen communal bonds within the greater Afghan diaspora.

Musical Rebellion as a Means of Social Control: Reinterpreting the Rise of Chinese Rock
Kai Tang, University of Music and Performing Arts, Vienna

Popular music has long been at the forefront of social activism and some genres have built a global reputation as a vehicle for resistance and empowerment. When these genres spread into a country like the People's Republic of China and gain considerable popularity, the world celebrates the decline of the authoritarian system and sees them as threats to ideological hegemony. However, centralised control of musical activities is more than manufacturing standardised propaganda products to foster homogeneity. In China, the system also operates to channel people's desires to act beyond restrictions and their discontent with the present situation of society. This paper focuses on two phenomena that had decisive impacts on the history of mainland China's popular music culture and that have been interpreted in the existing body of scholarly literature as successful rebellion. It reveals how these popular music phenomena helped target groups to embrace the state's decisions as expressions of collective will. Through examining the state's leading role in the historical formation of Chinese rock and in the promotion of the seminal figure who remains to this day the flagbearer of this allegedly subversive, alternative form of music, this paper provides the missing information for further explorations of how influenced and inspired individuals generate diverse meanings in more recent and contemporary rock scenes. With a call for re-evaluating the possibility and extent to which Chinese musicians can break through the restrictions, this paper aims to set a context for future discussions of those being confined in this country's underground.

9I. Saturday, October 21, 08:30 AM - 10:30 AM

Relationships of Music, Text, and Speech

Chair: Louise Meintjes, Duke University

Tone, Tune, and Textual Comprehensibility in Central Cameroonian Liturgical Music

Byron Dueck, The Open University; Kisito Essele, Catholic University of Central Africa

Since the late 1950s, elite discourses around central Cameroonian music have insisted on the correspondence between melodies and the tonal contours of the texts they set. Most Cameroonian languages are tonal ones—in which the pitch of a syllable relative to its neighbors helps determine meaning. This study builds on previous work on tone and tune in African musics (e.g., Jones 1959, Schneider 1961, Agawu 1984 and 1988, Waterman 1990, Fürniss and Guarisma 2004, Schellenberg 2009, Villepastour 2010, Essele 2017) in considering a context where an explicit ideology addresses the tone-tune relationship. This ideology, articulated with particular force by Cameroonian commentators on Catholic liturgical music, is that melodies must respect the tonal content of the texts. The talk reviews the results of a new analysis of pieces in the Ewondo and Eton languages, showing that there are indeed close connections between melodic and tonal contour. However, the analysis reveals that it is not only texts that shape melodies, but also melodies that shape texts. This is true across a range of genres, old and new and sacred and secular, including Catholic liturgical music, funerary songs, lullabies, and pop songs. The talk also explores why Cameroonian commentators insisted so forcefully on tone-tune parallelism, drawing on accounts by Wenceslas Mba (1981), Prosper Abega (1986), and Jean-Marie Bodo (1992). These arguments, emphasizing textual comprehensibility, were an especially effective way of advocating for a Cameroonian Catholic liturgical music that incorporated not only indigenous languages but indigenous musical styles as well.

Recentering the Àgídìgbo in Speech Surrogacy Discourse.

Adebola Mobolaji Ola, Boston University

Academic discourse on speech surrogacy in the music of different African cultures has historically emphasized drumming and, as a result, neglected other equally essential mediums of speech surrogacy. In light of this displacement, this paper aims to recenter the àgídìgbo in the speech surrogacy discourse within the Yorúbá socio-cultural complex. In examining this topic, this paper investigates the unique articulation and manifestation of speech surrogacy in the *àgídìgbo vis-à-vis* other surrogate instruments such as the *dùndún*. In addition, I explore the general relationship between lamellophones and their more elaborate counterparts, xylophones (Kubik's 1971, 111), *vis-à-vis* speech surrogacy using the *àgídìgbo* and an equally capable surrogate instrument, the *balafon*, as case studies. More specifically, I explore how the *àgídìgbo* manipulates and circumvents the constraints of surrogacy in general, but also how its unique utility as a melo-rhythmic instrument expresses speech surrogacy distinctly from drumming. Equally crucial in examining the *àgídìgbo* and speech surrogacy is the role of melody and its accompanying melodic or melo-rhythmic musical instruments in African music discourse. The rigid dichotomy between melody and rhythm, as promulgated in the authoring of African rhythm by western traditions of ordering knowledge (Agawu 2015), limit and, in some cases,

prevent a non-binary holistic understanding of both concepts; a concept embodied by the *àgídìgbo*. Through interviews, archival resources, text and audiovisual, and fieldwork, this paper explores the possible models of rethinking and engaging African music discourse in a postcolonial context.

Ecoute: Poetic Critique in Jerusalem's Mizrahi Music

Tamar Sella, The University of North Texas

Poetry has long been considered a premiere site for social critique by Mizrahi Jews, or Jews with origins from across the Middle East and North Africa who were grouped together into this new social category in Israel/Palestine. At least since the 1970s, Mizrahi poets have built on legacies including those from Sephardi Jewish poetry (*piyyutim*) in addressing contemporary issues of Arab Jewish identity, cultural history, state discrimination, and more. While there is significant scholarly writing on the relationship between Sephardi *piyyutim* and various musical traditions, the intersections of music and contemporary Mizrahi poetry forms a fertile ground for the study of the ongoing complex relationship between Mizrahi music and poetry. In this paper, I examine the work of Jerusalem-based musical ensemble Ecoute, who build new compositional repertoires set to poetry by contemporary Jerusalem-based Mizrahi poets (including Yossef Ozer, Almog Behar, and others). I ask what new perspectives can be gained for the study of both critical Mizrahi poetry and of contemporary Mizrahi music when considering the two jointly. I pay particular attention to the ensemble's focus on place-based issues in Jerusalem, including partition, protest, and the sacred, as well as the localized history of Mizrahi music in the city. In this joint consideration through the lens of Ecoute's work, I deepen the engagement between the study of poetry and music in Mizrahi contexts with the ultimate goal of bridging the discursive separation between Mizrahi music and social critique.

"Tighten the reins and taste the words": Instrumental Counterpoint to Sung Persian Poetry in the Pamir Mountains

Katherine Freeze Wolf, Brown University

Ismaili Muslims in the Pamir Mountains of Tajikistan and Afghanistan perform Persian-language praise poetry to a suite of rhythmic patterns (*zarbs*) played on *rubobs* and frame drums. Building on studies of sung poetry and lute accompaniment in West and Central Asia, especially in relation to periodicity and repetition, I explore how performers of the devotional genre *maddoh* ("praise") exploit the affordances of poetry and Pamiri *rubabs* to shape the emotional arc of their performances. Most research on *maddoh* has focused on the poetic texts themselves and on how singers render the poetry with regard to quantitative meter (*'arūz*) and *zarb*. While some attention has been given to the musical recitation of this poetry, less attention has been paid to the richly textured exchange between singers and their instruments. Specifically, I will show how *maddoh* singers create multiple registers of commentary and counterpoint on their instruments through such devices as motivic interjections, rhythmic disruption and elaboration, and varied articulations and mutations of the *zarbs*. This helps listeners apprehend the poetry and move toward a final ecstatic, collective expression of love for the prophets and God. This paper draws from two-and-a-half years of field and archival research

in Tajikistan from 2014 to 2020. The study contributes to a broader investigation of musical dialogue, in this case the special kind of dialogue that emerges when the one singing is also the one playing.

9J. Saturday, October 21, 08:30 AM - 10:30 AM
Music and Christianity

White Christians Singing: On Incorrectness and Interculturality

Katie J. Graber, Ohio State University

Though North America is sometimes called post-Christian, Christianity still exerts strong influence on social and political views; furthermore, church attendance provides opportunities for embodied music making on a scale not often seen in other arenas of civic life. Christian congregational singing is an important case study in corporate music making (Nekola and Wagner 2015; Silva Steuernagle 2021), performance of racial and gendered identities (Crawley 2016; McCabe Juhnke 2019; Jones 2020), and intercultural musicking (Glynias Moore 2018; Loepf Thiessen 2022; Graber 2022). Many well-meaning white Christian musicians want to engage responsibly in global song, attending to appropriation and decolonization; however, many have little cultural theory training or knowledge about where to find resources. The answer cannot be that white North Americans only engage songs written in European idioms — that would result in a feedback loop of their valuing white singing over other expressions of music. Instead, white Christians should accept their inability to sing other cultures' songs "correctly" (in musical and theoretical senses) as key to giving up privilege and understanding their role as participants in a global tradition. These practitioners need a clear framework for intercultural musical engagement that allows them to facilitate anti-racist cross-cultural encounter. Drawing on research from a Mennonite hymnal committee work and a new collaborative book project that provides contextual information for songs from around the world and critical commentary on Christian musical practice, this presentation suggests ways for non-expert European-American song leaders to do the hard work of addressing cultural appropriation.

Place, Displacement, and Memory: Remembering the Japanese Canadian Internment Through Christian Hymns

Sarah Kimiko Miyamoto, McGill University

Little has been written about the role of music in Japanese Canadian churches. My paper examines the unique naming custom of David Kai (b. 14 May 1955), a Japanese Canadian church musician and now-retired diaconal minister who titles Christian hymn tunes after North American ghost towns and internment camps as a strategy for remembering the Japanese Canadian Internment (1942-1949). I propose that by naming hymn tunes after these locations, Kai expresses personal and collective modes of agency, promotes intergenerational community recovery from the trauma of colonial-era memories, and reveals the potential for religion to provide physical and spiritual places of belonging. Central to Kai's naming custom are the concepts of place – both literal and figurative – and memory. Drawing upon a range of

theoretical and historical sources, such as Kofi Agawu's theories on naming and Othering, Robert Young's work on hybridity and diaspora, David Gramit's writings on displacement and local histories, and Pamela Sugiman's research on personal testimonies and memories, I demonstrate how an individual's act of naming can be part of a larger paradigm for community recovery, reconciliation, and resistance.

Pastness in Performance: Change and Continuity of Margamkali Tradition of the Syrian Christians in India

George Pioustin, University of California, Los Angeles

Margamkali, a round dance for social gatherings with the accompanying sung poetry that narrates the advent of Thomas the Apostle in southern India is the main performance tradition of the Syrian Christians in Kerala where it has survived for many centuries. This paper is a study on the change and continuity of the performance tradition of *margamkali*, with the objective of reviewing this musical performance at the intersection of religion and politics in Kerala. Arnold Bake's survey of music throughout the Indian subcontinent in the 1930s and its 'Restudy' by NazirAli Jairazbhoy and Amy Catlin in the 1980s provide a significant audio-visual source of information about this tradition, its survival and transformation. The four decades between these two collections saw some of the turning points in the socio-political life of the Syrian Christian community. By comparing the two collections and by investigating major events like Indian Independence (1947), State formation (1956), Liberation struggle (1959) and the Vatican Council (1960-64), I study the festivalization, modernization, and institutionalization of *margamkali* within the span of half a century. This paper seeks to historicize the conflicts between various Syrian Christian sects by analysing their practice of the Saint Thomas myth and by looking at the remodelling of *margamkali* as a cultural re-enactment that showcases the antiquity and heritage of the Christian community. By exploring the past and engaging with the present, my research focuses on the central question: How has the eventful mid – twentieth century shaped the present form of this age-old tradition?

Worship on the Move: Spiritual Needs, Community-Building, and Wellbeing Among War-Displaced Syrian Melkite Christians in Germany

Guilnard Jean Moufarrej, United States Naval Academy

Since the beginning of the Syrian refugee crisis in 2011, over 700,000 Syrians have arrived in Germany, of which a sizeable number are Christians from different denominations, 15,000 of whom are Melkites. Contrary to the other Eastern Christian groups who continued their religious practices in their previously established churches in Germany, the Syrian Melkites were deprived of this opportunity partly because of their church's affiliation with the Roman Catholic Church and the encouragement from their host country to worship at German Catholic churches. Language and cultural barriers have prevented these forced migrants from fulfilling their spiritual needs and practicing their faith as they were accustomed to in their home country.

This paper explores the role of religion and spirituality on the wellbeing of war-displaced Syrian Melkites in Germany as they strive to establish their own local churches and re-construct parts of

their religious practices. Recent research on war-displaced Syrians has shown that faith practices play a significant role on their mental health. Using fieldwork I conducted among Syrian Melkites in Germany between 2021 and 2022 and recent scholarship on religion and wellbeing among refugees, I argue that the performance of musical ritual practices are more than a religious need for the Syrian Melkites; rather, they are intertwined with a subculture strongly linked to a homeland from which these migrants have been uprooted. Thus, for the Melkites in Germany, the construction of their own church would serve as a tool not only for religious practice, but also for promoting their wellbeing.

9K. Saturday, October 21, 08:30 AM - 10:30 AM

New Directions for Musical Aid: Spaces, Discourses, Institutions

Chair: Ian Copeland, University of Pittsburgh

Ethnomusicologists are no strangers to the presence of music in contexts of humanitarianism, development, and human need. And in such settings, musical sound can be heard in many guises and felt playing many roles—from conveying messages of hope to reifying organizational edicts, from drowning out inconvenient voices to embodying forceful resistance. This panel seeks to expand ethnomusicological notions of musical aid—that is, music in times of both need and help—by attending closely to sound’s imbrications with the structures and strictures that condition its delivery. By contesting spaces, we show how music’s imagined mobility points to power’s penchant to immobilize, thus inscribing zones of motion and control. By dissecting discourses, we examine how music’s ready deployability in aid messaging can outpace the best intentions of those who harness it, thus activating anxieties about how “aid” is claimed as a conceptual container. And by interrogating institutions, we draw distinctions between the governmentality of aid organizations and the resilience of musical activists working with, through, and against them—and often all at once. In following musical aid in these analytical directions, our goal is to place productive tension on the brochure-ready sentiment that sound helps wherever and whenever it appears. But as (if not more) importantly, our panel balances critique with consideration of how music scholars can listen to and with those individuals and communities working for humanitarian futures that are just, responsive, and vibrant, musically or otherwise.

Beyond Music for Aid: A Politically Engaged Ethnomusicology of the Refugee Camp

Oliver Shao, School of the Art Institute of Chicago

Music and the arts have become prominent facets of humanitarian programming in refugee camps. A common belief undergirding these initiatives is that the power of creative expression can aid in the rehabilitation of refugees. And yet, this idea, although well-intentioned, can also mask the unequal power dynamics involved in regulating forced migration. Bringing together critical studies of refugee camps with those of arts-based humanitarianism, this paper argues for the necessity of a politically engaged ethnomusicology of the refugee camp. To support this argument, I draw on ethnographic research conducted in the Kakuma Refugee Camp in Kenya, one of the largest and oldest refugee camps on the globe. What can we learn about the living conditions of long-term refugee camps by focusing on music, dance, and performance? What can

Kakuma's performing artists teach us about the unequal workings of the international refugee regime? As the refugee camp continues to persist as a main instrument for controlling population, it is crucial to turn a critical ear towards the powerful role of music and the arts in reproducing, contesting, and reimagining the inequities of the existing migratory order.

When Aid Doesn't Fit: Listening for Humanitarian Disavowal

Ian Copeland, University of Pittsburgh

For the international volunteers posted to Music Crossroads, a European-funded music school in Malawi, musical praxis and foreign aid would appear to go hand in glove. After all, volunteers teach private lessons, stage genre-blending collaborations, and effectuate North-South fiduciary partnerships, all palatable hallmarks of arts-inflected humanitarianism. Why then, this paper asks, do volunteers unwaveringly insist that their music is NOT aid? What ideologies, misgivings, or anxieties do their disavowals reveal? Marshaling ethnographic interviews with these would-be humanitarians, I explore three epistemic maneuvers legible in volunteers' resistance to aid. First, I suggest that sound's presumed immateriality—a trait problematized in academia though perfectly sensible to my interlocutors—is contrasted with the tangibility of “shovel-ready” projects prominent within global aid imaginaries. Second, I analyze volunteers' characterization of their musical practices as exchanges between willing participants who are rhetorically (and conveniently) shed of markers of power and privilege; in this telling, “aid” and “exchange” become disaggregated containers rather than causal correlates. Third, I argue that volunteers' reluctance to embrace aid as a descriptor makes tenable a broader dis-identificatory move: their self-distancing from music's perceived failure to deliver on its humanitarian promises. By contextualizing “aid” amidst volunteers' wider palette of unprestigious negative affects (Ngai 2004), I show how a retreat from the aid label signals a lowering of musical interventions' moral stakes—at least for volunteers themselves. Overall, this paper contributes a discursively attuned analysis of the humanitarian conjuncture between musical sound and development aid—one that ethnomusicology has occasionally whistled too readily past.

Romani Aid: Activism, Art, and a Politics of Care

Ioanida Costache, Stanford University

What counts as activism in and through music? How are healing and care centered in Romani artistic and activist engagements with histories and present conditions of dispossession, inequality, and State violence. As Deborah Kapchan has stated, “listening is a political act,” and can be a form of “slow ethnography” and “slow activism” (Kapchan 2017; 2016). Taking up Kapchan's notion of “slow activism” this paper theorizes a new framework through which to evaluate artistic spaces of expression and listening as activism. The last few years have ushered in a greater awareness of the historic persecution of Romani peoples—their enslavement in Romania and genocide during the Second World War as Romani NGOs across Europe partner with creatives to organize public facing projects in which Romani music, art, and activism work together to promote anti-racist education and Romani cultural heritage. These multidisciplinary activist-artistic forms bring together organizers, academics, politicians, DJs, actors, and feminists to generate public discourses on Romani rights. This paper traces how Romani musicians and artists collaborate with local pro-Roma humanitarian organizations to advance human rights discourses and Romani rights more broadly in the Romanian context. I draw on work with

grassroots, feminist organizations and artists in Romania, mapping the intersections between art, race and racism, gender, decolonization, and social change and championing both activist and artistic work in the struggle for care, gender equality, Romani liberation, and healing.

10A. Saturday, October 21, 10:45 AM - 12:15 PM

Haudenosaunee Workshop: Native North American Travelling College

The Native North American Travelling College is an educational institution dedicated to teaching about and supporting traditional Haudenosaunee culture and lifeways, based in the Akwesasne Mohawk First Nation. Since its inception almost 50 years ago, cultural educators from the Native North American Travelling College have traveled locally and afar to teach about Mohawk culture and they also offer community-focused programming and museum tours for visitors to the College.

This workshop will be hosted by cultural educators from the Native North American Travelling College and will include active participation in and teaching about Haudenosaunee social song and dance.

10B. Saturday, October 21, 10:45 AM - 12:15 PM

Decentering the Ethnomusicological Researcher, Decentering the Ethnomusicological Subject: Exploring Creativity, Collaboration and (In)Visibility in Music Ethnography

Chair: Kaleb E. Goldschmitt, Wellesley College

Even though ethnomusicology as a field is experimental in its interdisciplinary approaches, it still holds onto a number of conventions that can impede the research and our knowledge of music in the world, on the one hand, and the ways in which we experiment with ethnomusicological interventions, on the other. In this exploratory panel, we offer potential methodological and representational interventions and tools to decenter both the ethnomusicological researcher and the ethnomusicological subject. We draw on research with rappers in Mexico, South Asian Muslim communities in the UK, and music industry workers with invisible disabilities in the United States to interrogate and experiment with ethnomusicological logics of visibility, collaboration and representation. Radio is explored as a methodological tool for collaboration, horizontalizing data collection and for enabling research participants to shape research directions. Shifting narrative voice is explored as a means to move away from a focus on the researcher in ethnomusicological writing. The obscuring of musical labor is explored in relation to invisible disability in professional music making, prompting urgent questions about the focus of ethnomusicology more broadly. This panel will bring together a wide range of exploratory approaches that will push the boundaries of ethnomusicological research. Ethical issues arising from these interventions will be addressed and we hope to provoke a vibrant discussion with the audience.

Radio as a method: doing collaborative ethnography in South Asian Muslim communities in Greater Manchester, UK

Chloe Alaghband-Zadeh, University of Manchester

to Tom Western's call for "ethnomusicologies of radio" (2018), this paper explores the potential of working with community radio for collaborative ethnographic research. I take as a case study a pilot project on music and memory, which I carried out in partnership with Crescent Radio in 2021. Crescent Radio is a community radio station based in Rochdale, UK, that primarily serves South Asian Muslim communities in Greater Manchester. For this project, we recruited listeners of the radio station to participate in a series of interviews; the team at the radio station then used these as the basis for a radio programme dealing with themes of music and memory in the South Asian diaspora. An important element of our methodology was the development of what we called "co-interviews": intergenerational interviews between participants in the research project, at which the researcher was not present. In this paper, I explore some of the implications of this project for collaborative research more broadly. I suggest that co-interviews offer a powerful way of unsettling the centrality of the researcher in ethnographic research, thereby increasing the potential for research partners and participants to shape the direction the research takes. I also discuss some of the challenges this presents. Overall, this project highlights community radio as a site with great potential for developing collaborative approaches to ethnography.

Doubly Invisible and Doubly Erased: Toward An Ethnomusicology of Invisible Disability and Labor in the Music Industries

Kaleb E. Goldschmitt, Wellesley College

Most published scholarship on disability in music aims to draw attention to the merits of charismatic disabled musicians and composers. A negative consequence of that framing is that while it highlights narratives of overcoming and exceptionality, it also reinforces notions of disabled musicians as deviant. Once we switch the focus from featured artists to the invisible labor at the core of musical commodities, disabled people's contributions to musical production (and the music industry at large) are unmistakable. This is especially the case for people with invisible disabilities including those affecting perception, mobility, and modes of work. Due in part to the influence of Christopher Small's *Musicking* (1998) there has been a significant expansion of what ethnomusicologists study towards the political economy of musical commodities that make it to commercial circulation. Yet even when the focus is on the industry, supporting modes of musical labor are still largely only studied alongside charismatic musicians. This presentation is an experiment for how we frame our study of invisible labor and difference through the lens of invisible disability in professional music making. It asks: what happens if scholars look at modes of musical labor that are not only invisible to the public eye but have been intentionally obscured due to the vulnerability of those involved? By taking the case of the hidden labor of invisibly disabled people in the U.S. music industries as the focus, this presentation points towards new avenues for experimenting with what we think is worthwhile for ethnomusicology.

“Translating” and Theorizing Mobile Musicking: Challenging the Musical Impact for Migration

Ulrike Praeger, University of Louisville

Ethnographies of mobile musicking are rooted in ephemeral and pluricultural processes, leading to translations of individuals' and collectives' cultural knowledge and practices such as music-making. To trace and understand such "translated" musical practices in more nuanced ways, I use multi-locational ethnographic fieldwork, meaning that, over the past several years, I "followed" migrants' movements, their stories, and biographical narratives, their experiences, ideas, and conflicts as voiced in their musical practices. For this presentation, I mainly analyze the musical expressions of migrants and refugees from Syria, who now musick in Germany. Applying translational theories, such as musical syncretism, transcription, cosmopolitanism, borrowing, exchange, self-translation, and the "unsaid" to performance ethnography and other artistic research practices with and about mobile people, I show the dynamism evident in how people and "their" music adjust, transform, persist, and are accommodated in and after transition. This approach foregrounds how "translated music" can provide insight into fieldwork methods and methodologies for tracing mobile music. It further signifies how the performance and performativity of transient experiences reflect the dynamics of change, the resilience of musical practices, and people's (hidden) agency in asserting their sounding distinctiveness. All of this is to show, while applying collaborative research designs, what kind of musical interventions people in and after transition describe as "valuable" for their new life circumstances and why. Therefore, the focus is on the *how* of musical translation and meaning-making, a novel approach that challenges standard simplified renderings of musical impact in liminal and diasporic contexts.

10C. Saturday, October 21, 10:45 AM - 12:15 PM

Listening for Blackness, Colorism, and Masculinities in Afro-Black Musical Sites

Chair: Kyra Gaunt, State University of New York, Albany

Music has been a site for gender enactment and expression in various African, African diasporic, and Black communities around the world. The intersectional identities of practitioners further shape the experiences of musicians and their music. Ethnographic sites reveal different perspectives, nuances, and complexities that characterize gendered expressions. These ethnographic-based research papers explore the complexities of gendered musical expressions in different spaces to answer the questions: How is Blackness enacted spatially and temporally through queer sonic engagement? How do collaborations among Black and Asian Musicians result in illegible masculinities rooted in Black American and Filipino American musicality? How do gender and colorism contribute to wealth disparities in transatlantic musical encounters? These papers address issues concerning the presence of Black musicality and absence of physical Blackness; friendship and musicianship as a distinct form of Afro-Filipino musical collaboration; and capitalism and socio-political issues, including colorism as major reasons for gender wealth disparities between male and female Afrobeats performers. These studies, which are often overlooked, offer new perspectives on issues of music, gender, and visibility.

Betraying EDM as Eurocentrism: African American Cultural Practices and Azorean Nightlife

Abigail C. Lindo, University of Florida

Blackness is a sonic reality of musical consumption in the predominantly white city of Ponta Delgada, the capital of the Azores (a Portuguese autonomous region in the North Atlantic Ocean). The racial hegemony betrays sonic diversity, as various genres of electronic dance music (EDM) signal European cosmopolitanism in spaces that subvert the surrounding city silence. In venues like Raiz, a night club located in the city center that caters to and articulates ideas of contemporary youth culture, EDM provides a sonic spatiality reflecting the environment's attention to socio-politically excluded perspectives and the rejection of the region's lasting cultural hegemony shaped by Catholicism and colonialism. The sonic Blackness of EDM as a genre is forgotten in the region's Eurocentrism: there is no physical Blackness, and the sound is not acknowledged as a product of Black lived experience. I argue that despite this reality, the music still imparts the Afro-diasporic cultural tools of rupture and improvisation in the production of subversive sonic realities catering to subaltern populations like the city's queer residents and visitors – whose existence in safe spaces like Raiz promote collective intimacy as a generative affective reality situated in a postcolonial politics of belonging. This exploration focuses on the spatially and temporally distinct musical gatherings at Raiz (night club) and at Tremor, an annual alternative music festival taking place in and around Ponta Delgada. Discussion will be based on current field research in the region and the interpolation of existing literature on afro-modernity, queer sonic engagement, and collective music-making.

Tuning in to the Neptunes: How to Hear Afro-Filipino Masculinities in Chad Hugo's and Pharrell Williams's Record Production

Danielle Davis, Florida State University

In 2006, Pharrell Williams released *In My Mind*, his debut album introducing the world to his musical contributions to Hip-hop without his longtime production partner, Chad Hugo. In dedication to Hugo, the fourth track “Best Friend” details their friendship stretching back to a multi-city middle school band program in Hampton Roads, Virginia. From their bonding in as nerds of color in marching band to working with the celebrity artists as record producers, the duo has been recognized as two of the most influential songwriters in the 21st century. In this paper, I trace the Neptunes, Chad Hugo's and Pharrell Williams's friendship and musicianship as a distinct form of Afro-Filipino musical collaboration. The production team's works express illegible masculinities Black and Asian men perform in popular music. By sorting out imbalanced narratives that form the lore of how the Neptunes productions came to be, I suggest Hugo's and Williams' production style is based in Black American and Filipino American musicality that has a powerful potential to expand discourse about performances of masculinity, race, and Hip-hop. Not only does the Neptune's partnership reveal a new perspective on popular music production but it presents suburban interracial intimacies and band kid cooperation born out of the U.S. South to listeners. Finally, I explore the legacies of the Neptunes' sonic Afro-Asian masculinity within the works of younger artists such as Tyler, the Creator, Matt Martians, and Bobby Earth.

Wealth Disparities in Transatlantic Musical Encounters: The Case of Tiwa Savage and Burna Boy, the Afrobeats Giants

Ruth Opara, Columbia University

The USA has been a space for global musical transnational encounters. African musicians like The Nigerian Fela Kuti and South African Miriam Makeba worked in tandem with African Americans to fight colonization and racism. These two iconic figures performed and won awards in the USA. These collaborations have blossomed with the advent of Afrobeats—a loose term used to describe the contemporary transatlantic sound of popular African music. However, while there are male and female Afrobeats performers on the continent, this cultural exchange happens more often between male artists and USA musicians. Because male artists are mostly invited for live performances, the visibility puts them in the position to perform with and collaborate with USA artists. As a result, male artists get nominations for global awards like the Grammys and accumulate more wealth. For female artists, the result is less visibility and less wealth. Using Tiwa Savage and Burna Boy—two supposedly Afrobeats giants—as case studies, this paper examines the factors that limit Tiwa, a female performer, from achieving the same wealth as her male counterpart, Burna Boy. Specifically, this paper analyzes the sonic and semiotic representations in their popular music videos, Tiwa’s “Koroba” and Burna Boy’s “Last Last,” to understand why Burna Boy might have the edge over Tiwa. Their music and career trajectories shed light on how capitalism and socio-political issues, including colorism, might contribute to the gender wealth disparities between male and female Afrobeats performers.

10D. Saturday, October 21, 10:45 AM - 12:15 PM

Transnational and Transcultural: The Politics of Identity in Musical Representations of Latinidad

Chairs: Mercedes Alejandra Payan Ramirez, The University of Texas at Austin; Jeannelle Ramirez, The University of Texas at Austin; Constanza Fuentes Landaeta, The University of Texas at Austin

This panel provides perspective on the musical and textual mis/representation of various marginalized Latin American groups by addressing how representation is affirmed/obscured through international and intercultural discourses about music and historical events. The first paper analyzes the audiovisual production “Mujercita Músico,” a collaboration between the Oaxacan wind band “Mujeres del Viento Florido” and Mixtec-Mexican-American singer Lila Downs. It highlights the delicate balance between expanding international exposure and marginalized artists maintaining control over their representation of indigeneity in collaborations. The second paper discusses musical robots in US Latinx transmedia festival performances activating cultural memories and utopian visions. Focusing on futurity and potentiality in dialogue with music technology scholarship on affordances and constraints, it highlights how potentialities inform experimental Latinx performance practices and contribute to futurity-oriented discourses of Latinidad. Finally, the third paper locates the local in the globalized genre of cumbia. It highlights that, while cumbia is an international genre, the distinct

significance and execution of Chilean cumbia is often buried and ignored, relegating it to the collective subconscious of ethnomusicological discourse. Chilean cumbia is consequently lost in globalized narratives of the genre, erasing the subjectivities of this unique kind of cumbia.

Mujeres del Viento Florido Featuring Lila Downs: Indigenous Women's Identities Co-Authorship, and Cross-Border Musical Feminisms

Mercedes Alejandra Payan Ramirez, The University of Texas at Austin

This paper analyzes interactions between indigenous women with progressive feminist agendas and the Latin music industry. Specifically, it considers the audiovisual production “Mujercita Músico,” a collaboration between the Oaxacan wind band “Mujeres del Viento Florido” and singer Lila Downs. It addresses the complexity of Downs’s identity as a Mixtec-Mexican-American and an international celebrity. The analysis focuses on the content of the lyrics written by Lila Downs for the song “Mujercita Músico” and short testimonials shared by Indigenous band members reflecting on their collaboration in the video project.

The paper’s theoretical frame incorporates writings on indigenous women’s identities in the Mexican and US media (Aguilar, 2012 & 2020; Raheja, 2010); on women from the Latina feminist media studies perspective (Fregoso, 2003; Molina-Guzman, 2010; Cepeda, 2016; Baez, 2018; Harvey, 2020); and the presence of indigenous women in traditional Mexican music (Chávez, 2017 & 2021; Chávez & Payán, 2022; Flores, 2009 & 2015; Castillo, 2017; Payán, 2021). Additionally, I consider indigenous writings on audiovisual and musical artistic production (Robinson, 2020; Smith, 2012) that have proposed research methodologies to foreground processes of decoloniality and collaboration. As tentative conclusions, I suggest that performers in “Mujeres del Viento Florido” have gained some valuable profile in transnational media through performances with Lila Downs. However, their representations in music videos remain problematic, given that all collaborators did not contribute to them equally and suggest imbalances of artistic authority.

El Robot Tiene Tumbao: Performances of Futurity and Potentiality within US Latinx Transmedia Festivals

Jeannelle Ramirez, The University of Texas at Austin

Events such as NYC’s Region(es) and New Latin Wave are Latinx transmedia festivals - “a distinct type of arts festival that combines media art, music, and technology.” (Ludewig) These events demonstrate an orientation towards boundary-crossing as a cultural, social, and aesthetic value. Within these spaces, various music technologies, ranging from MIDI controllers to musical robots, are employed in experimental performance practices. The creative use of technologies is central to the work of many artists.

In this paper, I focus on the use of musical robots (Kemper) as part of performance practices within Latinx transmedia festivals in the US. Extending Richardson’s work on “robot fictions,” I argue that musical automata (robots) are also imbued with the hopes and fears of their designers. Just as the corporate de-gendering, de-classing, and de-racializing of robots is a political act, the

opposite is also true. In my case studies, performers map ethnicity onto their robots in various ways, whether explicitly claiming that “robots have an ethnicity” (Rozas) or using them to trigger culturally specific memories and associations through maracas, cacerolas, and batás.

Considering several robot performances from Latinx transmedia festivals, I connect Jose Esteban Muñoz’s work on futurity and potentiality in queer Latinx performance with discourses in music technology scholarship from Theberge, Taylor, and others, focusing on how discourses of potentiality from both a musical and socio-cultural perspective inform these performance practices.

Chilean Cumbia: History, Style, and Meaning

Constanza Fuentes Landaeta, The University of Texas at Austin

The Afrodiasporic Cumbia has been extensively studied in Latin America due to its widespread popularity and multiple variants in distinct geographical areas. Chilean cumbia represents a unique subvariant that is widely and traditionally danced, sung, and played throughout the country, yet it remains relatively unknown elsewhere. Its popularity extends across multiple sectors of society, where it has circulated for over half a century. As a result, Chilean cumbia is inserted in the national collective unconscious. Regardless of a listener’s gender, ethnicity, or age, audiences associate it with festivity, transgression of social constraints, and even resistance. My research dialogs with the works of Chilean scholars to introduce the genre to North American academics and underscore its relevance to popular music studies. I provide a summary of the music’s historical development out of varied Black international influences and its local meaning, followed by an analysis of the genre’s unique musical characteristics. I end by analyzing representative works by the band “Los Vikings 5” and suggesting productive avenues of analysis for future research on such repertoire.

10E. Saturday, October 21, 10:45 AM - 12:15 PM

Approaching Trauma-Informed Research through Ethnomusicological Inquiry and Practice

Chair: Andrea Shaheen Espinosa, Arizona State University,

In what ways can we approach trauma-informedness in research and work environments for musicians? The concurrence of direct and indirect trauma is rarely addressed in a national forum of ethnomusicological work; therefore, each of our presenters seeks to explore the relationship between trauma and musicians as fieldworkers, performers, program directors, and subjects within their own research. Each presenter re-centers their inquiry and practices on spaces in which women’s voices are often overlooked and underserved. Our first presenter considers how researchers may have indirect exposure to trauma during fieldwork and community-based music-making, how to recognize symptoms of secondary trauma, and how to find strategies and resources to cope and continue community-based work. Considering artist performance of traumatic operatic repertoire, our second presenter examines pathways and resources for trauma-informed artistic support and role preparation through a case study of Mieczyslaw Weinberg’s Holocaust opera *The Passenger*, synthesizing insight from the women who have sung its leading

roles. Finally, our third presenter utilizes autoethnography, fieldwork, and literary research to interpret how women have engaged in the southern Italian tarantism ritual as a site for sexual trauma recovery. These modes of creative expression and witness bearing, the act of empathetic response to traumatic experience, are tools used for navigating these topics of fieldwork and research. Ultimately, this panel aims to shed light on the importance of trauma-informedness and best practices for its implementation in ethnomusicological practice.

Supporting the Community-Based Researcher: Identifying and Coping with Secondary Trauma

Niyati Dhokai, George Mason University

When sharing the methodology and impact of community-based research with groups that may be trauma-exposed such as military-connected community members, usual topics of discussion include trauma-informed interactions, the stories of community members, and health outcomes from arts participation, such as community-based music-making. The role of the researcher is not often highlighted in community-based work; as a result, secondary trauma does not receive as much attention. Community-based work, including ethnographic fieldwork, can lead to prolonged interactions with people and communities who are experiencing challenges or trauma. As the researcher conducts fieldwork, and later reviews notes and materials for writing, prolonged indirect exposure to trauma can lead to symptoms of secondary trauma. There are many symptoms of secondary trauma; they can be cognitive such as lowered concentration or perfectionism, emotional such as numbness or helplessness, behavioral such as withdrawal or hypervigilance, and physical such as impaired immune system or increased severity of medical symptoms (acf.hhs.gov, n.d.). Learning how to identify these symptoms and developing coping strategies is important to maintaining quality of life for fieldworkers and continuing community-based work. In this paper, I will consider some of the ways that researchers who do community-based work can potentially be exposed to indirect trauma through my experiences of community-based work with military-connected community members and older adults. Having completed collaborative research projects with cross-disciplinary researchers and practitioners in the health sciences, I also consider how to find resources and strategies for coping with symptoms of secondary trauma when working with trauma-exposed community members.

Artistic Considerations to Bearing Witness: Women in Staged Performance of Mieczyslaw Weinberg's Holocaust Opera *The Passenger*

Nicole Steinberg, University of Maryland

In her 2012 book *Performing Pain*, Maria Cizmic argues that “music can metaphorically perform the psychological effects of trauma – both the disruptive features and those that occur during recovery...” Cizmic’s statement is that much more applicable in operatic performance, in which the performance of trauma is both psychological and physical, creating a potentially dangerous environment for the artists involved in the staging of these works if not addressed responsibly. This paper will explore the issue through a case study of Mieczyslaw Weinberg’s Holocaust opera *The Passenger* (1968) and the women who have performed its two leading roles. The *Passenger* was adapted from the 1962 novel of the same name, a literary triumph in the

exploration of the women's Holocaust and survivorship experience. Written by journalist, World War II resistance fighter, and Auschwitz survivor Zofia Poszmysz, the story centers on the difference of trauma and guilt in the adversarial characters of Anna-Liese Franz, a former SS Overseer, and Marta, a Polish prisoner of Auschwitz. The opera's first fully staged premiere took place in 2010 at the Bregenz Festival in Austria under the direction of Sir David Pountney and the graphic production has since traveled internationally. This paper will synthesize insight from those female identifying artists who have performed in *The Passenger*, while drawing on trauma theories of witness bearing and moral responsibility, in order to identify pathways and resources for more effective artist support in the preparation for and performance of traumatic repertoire.

Voicing Trauma Recovery: Interpreting Italian Tarantism through Autoethnography

Felicia Youngblood, Western Washington University

Tarantism is a music and movement-based ritual from southern Italy that developed as a means of healing spider-bitten women (*tarantate*) from symptoms such as dizziness, listlessness, nausea, and pain. Alessandra Belloni (2019) and other scholars, however, have recently posited that *tarantate* use the ritual to heal from mental and physical society-induced ills related to their experiences as women. In particular, there are songs from the ritual's associated musical repertoire, the *pizzica*, that directly mention sexual assault in addition to several written accounts of perpetual childbirth and miscarriage in past cases of tarantism in Apulia. This project interprets how sexual trauma recovery is part of the process when *tarantate* engage in vocalizations and movements in the ritual space. Their screams, shrieks, and moans are overlooked in musical analyses and unexamined as personal tools of recovery and resistance. Utilizing autoethnography, I embody these vocalizations through performance to provide an interpretive lens of understanding into their experiences (Chang, 2016) by exploring my own trauma and recovery in concurrence with my Italian research periods. I examine how such data may be combined with fieldwork, historical and cultural research, and trauma theory (Van der Kolk, Caruth) to illuminate how musical performance aids in trauma recovery and to assist in centralizing the *tarantate* and their autonomy within the narrative. Ultimately, this work addresses how the *tarantate* have thwarted patriarchal systems of trauma into which they were forced and, instead, have created a liberatory space for themselves to engage in recovery through their own voices and movements.

10F. Saturday, October 21, 10:45 AM - 12:15 PM

Studies in Deafness and Music

Chair: Gale Franklin, Carleton University

How are Deaf People Involved with Music in Bali?: Musicking as a Multimodal Interaction with Playfulness

Madoka Nishiura, The University of Tokyo

One definition of music, suggested by John Blacking (1973), is that it is “humanly organized sound.” If music consists of sound that is heard by the ears, can hearing-impaired people relate to

music activities? I did fieldwork for a year in Bengkala village in Bali, Indonesia, which is known for its relatively high population of deaf people (for genetic reasons). In Bengkala, deaf people's lives are full of dancing. As dancers, they are the participants of musicking (Small 1998). In ethnomusicology and anthropology of music, the idea of sounds heard by ears as the essential part of music has been decentered. For example, Yoichi Yamada (2017) has focused on the "acoustic body," in which sound resonates in the whole body. This approach has shown that music is not just an art form with sound but involves a multimodal interaction experienced by whole bodies. However, it only indicates that some aspects of music can be perceived by deaf people; the perception and the experience are different. In this paper, I introduce the idea of "playfulness" to investigate deaf people's *experience* of music events. Deaf people in Bengkala often dance with others and "hum" alone, like an immersion in solitary play. I suggest that the playfulness of musicking motivates both deaf and hearing people to become involved in music activities and is achieved by a multimodal interaction.

Underlying Symbolic Systems of Religious Chant for Contextualization in Two Spanish Deaf Communities

Stephen Parkhurst, Dallas International University

In Spain, religious chants are interpreted into sign language in Deaf Catholic church services, but little effort is given to incorporating the defining features of Gregorian chant into the language, nor is chanting practiced in all-Deaf environments. Nevertheless, the artistic genres of song and poetry have rich traditions in Deaf communities worldwide. This paper explores findings from two workshops conducted in Catholic and Protestant Deaf communities in Barcelona in 2022. The underlying symbolic system (Buren and Schrag 2018) of Jewish and Gregorian chants includes codification of cohesion and division at a phrase level. Participants experimented with artistic and linguistic features to distinguish three levels of division. Secondly, in Gregorian chant, a particular word in each phrase receives heightened focus, often marked in the melodic contour. In the Deaf setting, participants discussed a range of phonological and prosodic strategies to express emphasis. Together, divisions and emphasis created coherent progression through the chanted text. The second half of the workshop focused on the use of modes to express aesthetic feeling. For example, Gregorian chant communicates lament through a different tonal mode than that used in a praise text. Utilizing Laban's categories of time, space, weight, and flow (Laban and Lawrence 1974), together with artistic elements commonly used in Deaf song and poetry, such as rhythm and use of space, participants explored different modes of aesthetic expression. Understanding the underlying symbolic system of the genre allowed participants to contextualize religious musical chant to the particulars of their language and religious cultural setting.

Negotiating the Musical Mainstream: The Music Industry and the Impact of Technological Advances on the Development of Deaf forms of Hip Hop

Katelyn Best, West Virginia University

With the expansion of cable television across the U.S., MTV was born. As a 24-hour TV channel focused on airing music videos, MTV revolutionized popular music dissemination influencing modes of music production and consumption. With a greater emphasis on audio-visual

production, music videos facilitated the creation of a medium that catered to visual and auditory experiences of music, and MTV provided round-the-clock access to the programming of this medium. For people within the Deaf community, this facilitated further exposure to mainstream music and artists. While musical production and discourse has been dominated by a hearing world, complicating manifestations of music in Deaf culture, this paper analyzes how Deaf artists, specifically rappers, have interacted with the musical mainstream. This paper will consider, through descriptions from artists involved in the development of Deaf forms of hip hop, how MTV provided an outlet for artistic inspiration that facilitated the exploration of music from Deaf perspectives. Within this context, this presentation analyzes how increased technological developments within the digital age provided access to platforms that facilitated musical agency, ultimately providing opportunities for Deaf artists to negotiate spaces within the musical mainstream.

10G. Saturday, October 21, 10:45 AM - 12:15 PM

Wellbeing and Healing

Chair: Michael Frishkopf, University of Alberta

Mindful Social Listening- Intelligent Immersive Soundscape Environments for Student

Michael Frishkopf, University of Alberta

How might sound help enhance student wellbeing? Student life is replete with exploration, discovery, creativity...and stress. Across disciplines, postsecondary students suffer from the anxiety of harried university life (Gallagher 2009; Eisenberg, Golberstein, and Hunt 2009; ACHA-NCHA 2019). Juggling requisites of school, work, and home, they are beset by conflicting demands. Financial worries and isolation trigger stress, even depression, impeding learning and jeopardizing wellbeing. This dire situation has become a recognized mental health crisis (Arvizu 2021; Kruisselbrink Flatt 2013; Lewsen 2021; Treleaven 2020).

As both University and government mental health programs are woefully under-resourced to supply counseling and medical services (Watkins, Hunt, and Eisenberg 2012), students perforce rely on various forms of self-care. We conducted a pilot study (N=160, 65% undergraduate, 35% graduate) on campus indicating that over 75% of students experience high levels of stress; 94% cope using music/sound via personal listening; ~ 80% finding it highly effective. Compared to talk therapy or medication, music and sound provide enormous therapeutic benefits, with little risk, in a cost-effective way (de Witte et al. 2022). However students may not know how to optimize their sonic environments for stress reduction, and personal listening devices contribute to social isolation.

We propose an innovative approach: an autonomous system generating a responsive soundscape environment in a social space. Powered by machine learning algorithms, this environment adapts autonomously to feedback from its users, enhancing a mindful state of focused calm, supporting student wellbeing and academic success. Our paper outlines system design and impact, assessed via ethnographic research.

Busking, Well-Being, and the Value of Music in Times of Pandemic

Melanie Ptatscheck, New York University

Busking can produce positive atmospheres in public spaces through diverse social relations that, in addition to the music itself, can contribute to a sense of well-being among the urban populace (Simpson 2014). At least since the onset of the COVID-19 pandemic, these potentials have received central focus in political, social, and scientific debates (Sound Diplomacy 2020). However, the pandemic not only highlighted the value of music and live performances in terms of their positive impact on health and well-being. It also demonstrated an unappreciative handling of it: Cultural goods such as street music are available for free consumption. The artists whose work is consumed, however, are not supported financially and socially enough to cover their own basic needs. Although the well-being of artists can be considered a central prerequisite and basis for the sustainable development of urban music cultures, there has been a lack of scientific discussion on the deficits and challenges musical life is currently facing. This paper follows the hypothesis that the COVID-19 pandemic comes with (new) challenges for busking and therefore has an impact on the buskers' well-being. Based on narrative interviews and participant observation, the paper aims to analyze the situation of buskers in times of pandemic and gives insights into their life realities. Using the example of New York musician Colin Huggins, known as 'the piano man of Washington Square Park,' it focuses on street performers' dependence on governmental and societal support to maintain both well-being and music cultures in public spaces.

Healing Heart, Healing Mind: Theorizing the Effects of Bilateral Stimulation on Psychosocial Trauma in Inuit Music and Dance

Timothy Murray, University of Florida

Psychologists, music therapists, and ethnomusicologists working to subvert the mind-body dichotomy have contributed to a diverse body of theoretical knowledge surrounding the healing potentials of music and dance. In an effort to forge new connections with these theories, this paper takes a cognitive approach, drawing on the literature surrounding Shapiro's Adaptive Information Processing Model (AIPM) and somatic psychology to theorize the place of bilateral stimulation (BM) in indigenous healing. Understood as the operative component in, Eye Movement Desensitization and Reprocessing therapy, BM, or the sequential stimulation of brain hemispheres, naturally occurs in activities like REM sleep, where the brain must rapidly shift processing centers, which enables the efficient processing of memories in cognitive neural networks. Drawing on observations from my own ethnographic work with Inuit drum dancing groups, I argue that in addition to the ability of music/dance combinations to heal through the promotion of flexibility and ontological shifts of consciousness, musicking practices that integrate music and dance have the potential to function as vehicles for healing psychological trauma because they enable and excite the reprocessing of traumatic memories through bilateral stimulation.

10H. Saturday, October 21, 10:45 AM - 12:15 PM

Trouble with Genre

Chair: Charles Lwanga (Secretary), University of Michigan

Afrobeats' Genre-Defying Tactics

Kingsley Kwadwo Okyere, University of Pennsylvania

This paper addresses some musicological and informal debates surrounding Afrobeats' status as a genre or marketing category. It outlines the musical and social processes that I argue would need to take place for Afrobeats to be considered a genre. It rejects the "marketing category" term and instead describes Afrobeats' current state as a "genre-composite." I use genre-composite to rebut the position that Afrobeats is simply an umbrella term, considering that the phenomenon has progressed to create a recognizable aesthetic of its own that its actors participate in sonically and culturally. I follow Holt's (2007) and Emielu's (2011) works in genre-making in American and African popular musics to demonstrate how genre-composites challenge normative constructions of musical categorization. I analyze musical examples from Ghanaian gospel, comparing their sonic elements to those of existing genres to address sonic inconsistencies as the driving force of Afrobeats. I draw from an ongoing 9-month research comprising a special collections study, online ethnography, and interviews with two West African Afrobeats producers. I conclude that although currently a composite of several already-existing genres across the Black Atlantic, studio musicking practices, audience reception, and pleasure inform the transformation of style in Afrobeats. This paper contributes to the gap in scholarly work on genre formation in African popular music.

The Rhythm, the Rhythm: Borders of Method and Composition in Ghana's Guitar Tradition

Nathaniel Braddock, Boston University

The guitar song "Yaa Amponsah" is thought by many Ghanaian musicians to be the essence and key to all highlife music. Amponsah, however, occupies two spaces: that of a specific song with folkloric and historical origin stories, and that of a compositional form or "rhythm" from which countless variations have been created, and which continues to evolve in popular and church musics within contemporary practice. Through interviews and the analysis of the original Kumasi Trio performance, of archival recordings, and of its many successive and contemporary performance iterations, this paper explores parallel realizations of Yaa Amponsah. I discuss its genesis in the earliest African guitar practice of palmwine music (Collins 2006); its position at the beginning of modern transportation, recording, and radio broadcast (Denning 2015); its codification of national identity in the midcentury postcolonial republic; its incorporation into both regional and global commercial networks (Braddock 2020), and its continued modes of transmission and circulation in the 21st century. Yaa Amponsah's twin existence as song and "rhythm" articulate a tension between a folkloric method and contemporary imperative of commodification. As with kente cloth, this rhythm finds itself central to the founding of Ghana's National Folklore Board as the country seeks to copyright and protect its folkloric intellectual property in the age of global media production (Boateng 2011). This paper seeks to define Yaa

Amponsah as both a song and a genre where certain musical characteristics aren't always clear but nevertheless specific hallmarks are continually present and recognizable even as it travels in the diaspora.

Dissonances in the Law of Nation: Vocalities, Music Genres, and De/Territorialization in Latin America's Aural Modernity

Juan David Rubio Restrepo, University of Texas at El Paso

Latin America's aural modernity has been shaped by conflicting dynamics where musics have been circumscribed to the geopolitical and interpolated into nation-states—a process of “folklorization” (Ochoa Gautier 2006)—and “popular” expressive cultures have been commercially circulated and incorporated into media capitalism (Martín-Barbero 1987). Central to these discursive formations is a political body that is voiced through the exaltation of its “folklorized” auralities and simultaneously silenced by the “community” of the nation (Esposito 2008). Analyzing Ecuadorian singer Julio Jaramillo (1935-1978), I suggest that his vocality signals dynamics of aural de/territorialization. Jaramillo's capacity to sing and commercially circulate music genres deemed “national” and “cosmopolitan,” as well as his ability to incorporate and reinterpret vocal markers stylistic of these, signals an aural fluidity that puts forward broader issues of nationalism and the political. Elaborating on Derrida's (1980) *The Law of Genre*, I argue that Jaramillo's vocality reifies and unsettles musical nationalisms (Turino 2008). The Law of Genre posits that the ontological difference between genres is predicated on a principle of contamination; a parasitical presence of its other that affords such separation (Derrida 1980; Crimmins 2009). I consider what happens when music genres that articulate place (i.e., nation) are vocally contaminated. The law of genre/nation, I show, is voiced through Jaramillo's fluid vocality. The listening subject that emerges from this theorization, simultaneously exalted and silenced, unveils dynamics of difference *in* sameness immanent to the *mestizo* racial order.

10I. Saturday, October 21, 10:45 AM - 12:15 PM

Space, the Environment, and Hearing the Human in Sound

Chair: Elizabeth Clendinning, Wake Forest University

“Sing Like the Ocean”: Sounding the Non-Human, the State, and Sufism in Senegal

Margaret Lynn Rowley, Boston University

The Layène, a small Sufi brotherhood on the outskirts of Dakar, Senegal, meet to sing prayer (Wolof: *sikkar*) during festivals, at funerals, in homes, in the street, and on a large stretch of sand beside the ocean. *Sikkar* teaches the Layène about its history, reflects on morality, and crafts social ties within the community as they participate in shared sung practice. But it ties individuals and the community itself to Senegal, to global Sufism, and to other beings as well: the sea and its inhabitants, *jinn*s, the dead, and the divine. The land that the Layène inhabit is at a premium; rapid urbanization and state projects – like roads and bridges – threaten Layène space, and foreign overfishing threatens the livelihood of many practitioners in the seaside community.

The sound of *sikkar* over the rooftops of homes marks the territory of the minority Sufi group, which has been extolled to “sing *sikkar* morning and night like the ocean does.” But *sikkar* also draws fish out of water, makes seawater potable, connects people with God and with the dead, and widens practitioners’ hearts to make room for generosity and hospitality. This paper examines affective connections between the triad of the Layène, the non-human, and the state, in the context of migration, municipal power, and ecological issues which complicate life on the shore. It listens for the frictions in how the Layène and the state forge connections with the environment, and how *sikkar* crafts a multi-species ethical community.

A Soundwalk through Indigenous Redfern: In Dialogue with Country

Charlotte Schuitenmaker, SOAS, University of London

Using walking and “going along” as fieldwork methods, this paper examines the ways in which two individuals – an Indigenous musician and poet, and a non-Indigenous researcher – experience sound, place, and space by walking through Sydney’s suburb Redfern. Redfern is built on Gadigal land, and it is the heart of First Nations urban activism in Australia. It is usually assumed that the Indigenous notion of Country – an all-encompassing and holistic idea on how to engage with a place based on mutual care – is situated in rural areas. Through the merging of sonic stimuli such as (human) dialogue, environmental sounds, and even the presence of sound recording equipment, I challenge this problematic notion and highlight that Indigenous Country and the city are not mutually exclusive. I focus on the concept of the everyday, and the ways in which Indigenous listening practices interrogate Cartesian imagined boundaries between body and mind, as well as nature and culture. I question the idea of essentialism in sounds and materials, and instead foreground the idea of practice over aesthetics. I explore the idea of practice over essentialism through the frame of a habitus of listening, emphasising the situatedness of the listener. Through close listening to this particular soundwalk, I aim to showcase how an ethnomusicological study of Indigenous urban sounds can reveal an interconnectedness between (human) animals and environments through the practice of walking.

“Animales sin Razón” in 16th Century New Spain: Music as Anthropological Evidence and Colonial Justification

Matthew Gilbert, Stanford University

Within the phonocentric world-making project of early colonial New Spain, it is well established that sound—music—was among the most privileged vehicles for conversion of the Indigenous to Christianity. However, overlooked has been the role of music as a means for distinguishing the human from the non-human in the Spanish colonial imaginary, which became a topic of concern in the first half of the 16th century, following the papal bull *Sublimis Deus* of 1537. As Lewis Hanke has demonstrated, the Spanish Crown pursued a theological justification for colonizing the New World; the humanists argued that the New World was not inhabited by humans, but by “animals without reason,” and was therefore theirs for the taking; the Franciscans argued that the Indigenous peoples *were* human and were therefore subsumed under the papal decree. The task for the Spanish friars, then, became adjudicating the humanity of the Indigenous peoples of the New World. In this work, I interpret the arguments of three early Franciscan missionaries—

Pedro de Gante, Jacobo de Testera, and Bartolome de Las Casas—on the Indigenous capacity for musicianship as not only a means of evangelization, but also as salient evidence of *logos*, reason or rationality, the Aristotelian basis for the distinction between Man and beast. Thus, building on the work of Jacques Derrida & Sylvia Wynter, I argue for a reconsideration of the constitutive role of music in early Spanish theopolitical epistemologies of ‘Man’ by tracing the deployment of rationality in writings of the early Franciscan missionaries.

10J. Saturday, October 21, 10:45 AM - 12:15 PM

Reconceptualizing Asian American Soundings

Chair: Lei Ouyang, Swarthmore College

Competition and Strategic Musical Orientalism in the North American Drum Corps Scene

Nathan Russell Huxtable, University of California, Riverside

In this paper, I consider the competitive and representational politics of self-orientalism in the performance practices of the Sacramento Mandarins, a historically Chinese American drum and bugle corps. Originally founded in 1963 as an exclusively Chinese American organization, the Mandarins are known within the North American drum corps scene for their competitively successful use of self-orientalizing practices like mass taiko drumming, lion dances, bamboo stages, and electronic *khoomei* samples. Crucially, these practices occur against the backdrop of North American drum corps adjudication. I therefore ask: How does musical competition transform musical self-orientalism? To date, research on the interface of musical orientalism and Asian American performance has sustained ongoing interest in self-orientalizing practices (Hosokawa 1999; Mitchel 2004; Wong 2019; Liu 2021). These inquiries rightly position self-orientalism as a technique of Asian American subject formation that negotiates self-determination and the reproduction of orientalist logics. Yet they also necessarily draw on US or global popular music forms performed outside the normative practices of scored performance. Drawing upon Wendy Cheng’s (2013: 153) notion of “strategic orientalism,” I argue that the Sacramento Mandarins enact a strategic musical orientalism and “use their inevitable embodiment of [orientalist] tropes in service of specific goals.” These goals include both competitive success and an oblique acknowledgment of the corps’ Chinese American heritage. I use close readings of competitive programs and ethnographic fieldwork conducted with the drum corps to inform this analysis.

Searching for Asian American Nightlife: Racialized Time and Space in the Sounds of a Los Angeles Night Market

Nic Vigilante, Cornell University

Although the Los Angeles metro area is home to one of the largest Asian American populations in the US, API (Asian and Pacific Islander) nightlife appears remarkably peripheral to the city’s vibrant nighttime economies. This invisibility and inaudibility of API nightlife stems from an assumption - made by both ethnomusicologists and tourists - that the nightclub is nightlife’s exemplary space. Such an assumption takes the nightclub as a neutral space, however, rather than one constructed within specific grammars of race, gender, and class, grammars which

actively obscure API nightlife outside the walls of the nightclub. In this paper, I read two summers of ethnographic work through queer of color performance studies to locate API nightlife within the 626 Night Market. This recurring event, which features dozens of performers and vendors, is named for the area code of the San Gabriel Valley to the east of LA and operates within the literal and figurative shadow of anti-Asian violence in these communities. The night market is a racialized geography and temporality whose histories, architectures, and soundscapes offer varying affordances for the social negotiation of identity, affordances I examine by drawing connections between the burgeoning queer API nightclub scene in downtown LA and the figure of the night market on the city's edges. From the crackle of frying Spam at a *musubi* stand to an impromptu Pokémon sing-along, Asian American identity is sounded out in the open air of the night market.

“What You Do Live Does Come Out Of Your Horn”: Sounding Women’s Advocacy and Afro-Asian Solidarity in Fred Ho’s *Yes Means Yes, No Means No, Whatever She Wears, Wherever She Goes!*

Haley Akemi Briggles, Stony Brook University

I argue that in his jazz suite, *Yes Means Yes, No Means No, Whatever She Wears, Wherever She Goes!*, Chinese American saxophonist Fred Ho (1957-2014) works with poets Ann T. Greene and Esther Iverem to confront the belittled position of women in narratives about sexual assault. A strong advocate for women, Ho has composed numerous pieces about women’s rights; however, this piece in particular staunchly addresses the marginalization and oftentimes forced silencing sexual assault victims have had to face. In addition, he uses this suite to shed a positive light on the relationships that African and Asian Americans can have. Media portrayals of Asian Americans’ relationships with other minoritized groups have been generally negative, framing them as a “model minority” and, as a result, a detriment to these other groups. Ho, however, spent the majority of his life using his music and image to fight these false narratives. Though he focused heavily on Asian and Asian American issues in his work, he also was inspired by and worked with African American artists as he fervently advocated for what he called “Afro Asian solidarity” to encourage unity among people of color. For my analysis, I draw on George Lewis’ and Fumi Okiji’s very rich and different theorizations of jazz, along with essayist and poet Cathy Park Hong’s arguments about sexual assault and silence among Asian Americans. In the rise of anti-Asian attacks and media silence surrounding many of those attacks, Ho’s music is now especially relevant.

10K. Saturday, October 21, 10:45 AM - 12:15 PM

Powerful Women

Chair: Shayna Silverstein, Northwestern University

Singing with Feeling: Voices of a Cambodian American Diva

Bradley DeMatteo, University of Toronto

This presentation stems from conversations with Kim Kean, a Cambodian American singer, about the ways her pop diva vocal flexibility correlates with diasporic self and space making. Kim performs as the frontwoman of The Golden Eagle Band at Pailin City, a Cambodian function hall in Lowell, MA, USA, which hosts wedding receptions, sweet sixteen parties, pop concerts, and other events. Kim’s versatility is a distinct sonic feature of the Pailin stage. During a performance, Kim adapts her voice to various genres of Cambodian pop music and transitions linguistically and stylistically between Khmer and English-language songs. Her voice additionally shifts within the composition of her audience, from whom she draws energy. Yet, Kim’s vocality isn’t just confined to the stage. Her onstage vocality is coproduced alongside offstage voices such as those she employs at her job as a third-shift lead at a biomedical manufacturing facility and at home as a mother, spouse, and daughter. Informed by recent research about voices as sounded through multiple variations of self and sociality (Rahaim 2021; Weidman 2021; Meizel 2020), I consider Kim’s reflections about the difficult work it takes to maintain her many on- and offstage voices. We discuss the distance between these voices as well as the spaces and roles that both shape and become shaped by her voice. These discussions suggest a reframing of what it means to “sing with feeling”—a concept about which Kim and other Cambodian singers often speak—in light of the experiences of a second-generation Cambodian American woman.

Unlearning to Stutter: Yoko Ono’s 1970’s Feminist Pop

Shelina Louise Brown, University of Cincinnati

Yoko Ono’s ascendancy to the foreground of the sixties rock ’n’ roll counterculture resulted in the public centering of a bilingual and bicultural Asian woman within a hegemonic, white hetero-patriarchal social field. As John Lennon’s collaborator and outspoken counterpart, the racist optics of the times positioned Ono as a disruptor of what Mitsuye Yamada has termed, the “unnatural invisibility” of Asian women within the US cultural sphere. Defying the silencing forces leveled against her, Yoko Ono put her voice forward as a revolutionary musician and songwriter. Beginning her popular music career as the front person of the experimental Plastic Ono Band, Ono’s rebellious primal screams soon gave way to a series of more intimate, solo feminist pop projects. Ono’s feminist pop records of the mid-1970s, including *Feeling the Space* (1973), *Approximately Infinite Universe* (1973), and *A Story* (1974) include deeply personal, autobiographical accounts of her struggles as a Japanese woman in the US, expressing a strong feminist politics that pushed back against contemporary ‘model-minority’ cultural essentialisms. In her live performances from this time period, Ono relates the trauma she endured due to her public vilification as directly contributing to her developing a significant speech impediment — in her own words, how she “learned to stutter.” In this presentation, I will examine key works

drawn from Ono's feminist pop records of the mid-1970s, and will consider these vocal performances as vehicles of healing from the silencing effects of gendered racial trauma.

“Rock of Ages”: Geology and Symbology in the Music of Elysia Crampton

Annie Garlid, New York University

This paper explores the crossroads of ethnomusicology and studies of the Anthropocene by focusing on recent music that engages with soil, rock, and other manifestations of terrestriality. I will deal primarily with the work of Bolivian-American experimental music producer and poet Elysia Crampton, whose ongoing Shenandoah Series ""explores Virginian American history and brownness beyond culture, as geology—as mud, dirt, and mineral.” Crampton's works play with the tensions between ancestral history and futurity, drifting and aggregating, the airy and the chthonic, high-pitched sirens and sub-shaking bass. She has lived in Virginia, California, Bolivia, and Mexico (all regions known for their mountains and histories of mining), eschewing national identity but digging in at the coordinates of her own Aymara heritage. In composing collages of electronic and sampled sound, Crampton layers sonic subjects and objects on top of broader environments, blurring the lines between figure and ground, subject and context. With these works she sketches out an environmental philosophy in which nature, rather than being remote and pristine, is both up close and haunted. Drawing on the work of José Esteban Muñoz, Stacey Alaimo, Jeffrey J. Cohen, and others, Crampton assembles a subaltern theory of the Anthropocene and instills that theory with age-old spiritual weight. This paper will bring ethnomusicology into dialogue with Latinx studies, Indigenous studies, environmental studies, and new materialism.

Saturday, October 21, 04:15 PM – 5:45 PM

The 2023 Charles Seeger Lecture

Listen, Watch Your Step

Trevor Reed, University of Arizona and
Dylan Robinson, University of British Columbia
with Invited Collaborators

Consider our annual conference as a metonym for our field—a field whose structural weaknesses, epistemological myopia, and material inequalities can no longer withstand the force of its marginalized members. With our field at a critical stress point, we acknowledge that transforming ethnomusicology otherwise is a costly endeavor; but failing to transform it today assures its rapid collapse.

This performative lecture explores the range of experiences Indigenous and racialized scholars have when we walk into rooms not made to hold or support our epistemologies. The conference—its structures and the materiality of its rooms, halls and social spaces—here feature centrally in our discussion of how such structural normativity conscripts Indigenous experience to a narrow range of telling, sensing and feeling. As part of envisioning how we do otherwise, our

presentation asks what kinds of space, structures, and models of coming together might serve us beyond the normativity exerted by the conference as a form.

Our performance invites us into negotiation: what are we willing to give up to remake our field?

2023 Charles Seeger Lecture Participants:

Heidi Aklaseaq Senungetuk, Emory University
Dawn Avery, Montgomery College
Sunaina Kale, UC Davis
Haliehana Stepetin, University of Alaska Anchorage
Renata Yazzie, Columbia University
Sierra Edd, UC Berkeley
Melody McKiver, Anishinaabe, Lac Seul First Nation, Treaty 3
Breana McCullough, UCLA
Dylan Robinson, University of British Columbia
Trevor Reed, Arizona State University

Saturday, October 21, 08:30 PM - 09:30 PM

Workshop: Bandura's Journey: Musical Fragments, Five Centuries of Ukrainian History, and a Tradition in Peril

Julian Kytasty, Centre for Sound Communities

This workshop presents American-born and Canadian citizen, awarded “Zasluzhenyi Artyst Ukrainy” (Honoured Artist of Ukraine), and celebrated 3rd generation player of the bandura - a plucked stringed instrument native to Ukraine, often called its “national instrument.” Having mastered the heritage that his family - refugees from Soviet and Nazi oppression - brought to North America after WWII, he has expanded on it through decades of research, practice, and innovation. This workshop showcases the bandura, describes a history of the instrument and its representations in art, and discusses its significance in Ukrainian culture over the past 500 years. Audiences will also have the opportunity to learn more about the technical capacities of different versions of the bandura, and regional styles, as the presenter shares from a vast repertoire, that includes its epic “dumy” and historical songs. Moreover, viewers will engage with creative work that is laying new directions for 21st century bandura music around the world, as the presenter discusses recent examples - including his recent critical, creative collaborations with musicians in Ukraine, and researchers in Canada (including projects that led to the creation of an album, and its subsequent re-release through Smithsonian Folkways Recordings). Finally, the workshop also addresses music in the context of war, realities of musical traditions in peril, and the power of music in political conflict.

Sunday, October 22

11A. Sunday, October 22, 08:30 AM - 10:30 AM

Music, Cultural Identity, and the Mediation of Memory in Asia

Chair: Russell Skelchy, RILM

This panel examines the role of sound practices and storytelling in shaping cultural memory and identity. The first paper showcases the transformative power of counter-storytelling as a tool for generating new knowledge about an individual's relationship to traumatic events. Through the personal narratives of Indonesian keroncong vocalist Waldjinah, the paper reveals how personal stories can challenge dominant narratives and offer alternative perspectives on historical events—in this case, the era of Indonesian mass killing (1965-66). By amplifying individual experiences of this period, counter-storytelling can lead to a better understanding of collective trauma and promote healing and resilience. The second paper explores the importance of preserving traditional ensembles in reclaiming cultural heritage and promoting cultural integration. By examining the reconstruction of the *naiyāṅṅi mēlam* Tamil folk music ensemble among Singaporean Tamil youth, the paper illustrates how the incorporation of diverse elements reflects the evolving definition of Indian music in Singapore. The third paper analyzes how Uyghur Sufis have been able to preserve and promote their traditions through cassettes, VCDs/DVDs, and online videos and illustrates how marginalized religious groups in China can use new media to preserve their sound practices and promote their cultural heritage. By embracing new media, underrepresented groups can make their cultural practices more accessible to a wider audience, contributing to the visibility and representation of their cultural identities. Overall, the papers highlight how sound practices and storytelling can be potent tools for reclaiming cultural heritage, challenging dominant narratives, and shaping cultural identities.

“The Rivers Ran Red”: Historical Memory, Trauma, and the Counterstories of a Keroncong Musician During the Indonesian Mass Killing (1965-66)

Russell Skelchy, RILM

The mass killing of hundreds of thousands of people from 1965 to 1966 in Indonesia, including many suspected communists, remains shrouded in mystery. Although it is widely acknowledged that the killings occurred, a lack of thorough investigation has left fundamental questions unanswered about what happened. The mass killing has often been understood as an abstract big event, divorced from the smaller individual events that constituted it. This paper examines some of these smaller events in Central Java through stories told by the renowned Indonesian keroncong vocalist Waldjinah. The objective here is not necessarily to provide a more comprehensive view of what happened but instead to explore how the trauma of the mass killing was narrated and remembered. In this sense, the paper analyzes how counter-storytelling generates new types of knowledge about an individual's relationship to the mass killing. Waldjinah provides a compelling case study because in September 1965, just hours before the attempted coup that would bring about the mass killings and civil unrest, she was crowned

champion of the national vocal competition in Jakarta. Her rise to national stardom began at the outset of the darkest and most brutally violent period in modern Indonesian history. How Waldjinah chose to remember the period reflected the deeply ambivalent feelings she held about memories of that time and the ensuing traumatic events. By analyzing the narration of these memories, the paper explores the role of counter-storytelling in challenging the dominant narratives and ideologies of the Indonesian mass killing.

Tracing The Past, Shaping The Future: Reconstructing the Naiyāṅṅi Mēlam Tamil Folk Music Ensemble in Globalized Singapore

Gene Lai, RILM

This paper delves into the transformation of *urumi mēlam*, a traditional folk drumming ensemble from Tamil Nadu in South India, which was adapted by working-class Tamil youths in Malaysia and later gained popularity in Singapore in the early 2000s. Specifically, this study focuses on the process by which Singaporean Tamil youth have replicated the soundedness or sonic essence of the traditional *naiyāṅṅi mēlam* Tamil folk music ensemble while also adapting the musical form to reflect the diverse demographics of Singapore. Through a meticulous analysis of historical visual materials from the Hindu Thaipusam festival in Singapore, spanning several decades, the paper reveals that the drummers have engaged in experimentation with a variety of Indian and western percussion instruments, including the Kerala *ceṅṅa* cylindrical drums, locally made galvanized iron shell drums, bongos, tom-tom drums, and cowbells. Despite the experimentation, the drummers have retained the fundamental Tamil rhythmic materials, which they had learned from Tamil films, audio recordings sourced from India, and social media. The paper argues that by developing the *urumi mēlam* Tamil folk drumming ensemble, the drummers are reclaiming their Tamil cultural identity and promoting cultural integration within the Singaporean Tamil diaspora community. This paper contributes to the ethnomusicological discourse on the transnational borrowing of musical elements by examining the process of reconstructing an Indian musical ensemble in a diaspora community through the lens of soundedness. Moreover, it offers valuable insights into the evolving definition of Indian music in Singapore, which is being shaped by the city-state's growing multicultural population.

Dhikr Playback: Memory and Media of Uyghur Sufi Sounds

Qian Mu, RILM

Uyghur Sufi Muslims in Xinjiang, northwestern China, have preserved their religious practices despite crackdowns from the government and attacks from non-Sufi Muslims. The sound practices of Uyghur Sufis, including *dhikr*, *hikmät*, and *māshrāp*, have primarily been transmitted orally. However, these practices have also been documented via media sources such as cassettes, VCDs/DVDs, and video and audio files shared through the Internet. Although the overall number of such sources is limited, they constitute a collection that has certainly played a role in the transmission of the Uyghur Sufi sound culture and are important sources for research on this topic. In this article, I will discuss the mediation and transmission of Sufi sounds through cassettes, VCDs/DVDs, online videos, and mobile phones, and how these multimedia platforms have impacted the meanings of the content. Like elsewhere, media in Xinjiang are not only a

means to convey messages but can also shape messages to some degree. Compared to the examples of India (Manuel 1993), Egypt (Hirschkind 2006), and Mali (Schulz 2003), a popular mass media disseminating religious information has yet to develop among Uyghur Sufis. Instead, their practices have been documented and transmitted in more marginal ways than the “micro-media” of cassettes in North India that Manuel describes, as media are more strictly monitored in China. Still, the more decentralized structure of various new media forms leaves space for Uyghur Sufis, who have been denied an outlet in state-controlled media, to preserve and promote their religious practices through new means.

11B. Sunday, October 22, 08:30 AM - 10:30 AM

Diversifying Music Pedagogy: A Discussion of Values, Positionalities, and Strategies

Chair: Vivek Virani, University of North Texas

In recent years, it has become evident that music pedagogies go well beyond the aural sphere. Tacitly or explicitly, perceptions of race, ethnicity, and gender are articulated by what we choose to teach and how we teach it. Conversely, efforts to diversify music faculties face resistance through outdated music curricula, universities’ “possessive investments” in white supremacy (Kajikawa 2019), and other institutional barriers preventing substantive change. As a result, diverse music faculty often find themselves contributing to rather than dismantling ethnocentric approaches to music education. In this roundtable, scholars from historically under-represented communities explore ways to: break away from the status quo in music pedagogies; to question previously unquestioned ontologies and epistemologies; and to shatter what we have come to believe are axioms of current music programs. Introductory presentations will describe the challenges of negotiating cultural values and positionalities perceived as “other” within ethnocentric institutional environments that continue to marginalize voices based on ethnicity/race, gender/sexuality, religion, or socioeconomic status. During the discussion, participants share how we have responded to the vulnerabilities of themselves or our students, the dismissal of marginalized voices from academic musical discourse, and the disparities between academic narratives and lived experiences. We will collectively discuss our successes and challenges implementing radical anti-racist, anti-oppression, or anti-hierarchical pedagogies, or strategically re-positioning our cultural selves within the academy. We will further reflect on our pedagogical values, how those values have been shaped through our cultural experiences, and how they may best be manifested within our educational institutions.

11C. Sunday, October 22, 08:30 AM - 10:30 AM

Sound as a Tool of Public Engagement, Learning, and Critique in Museum and Heritage Spaces

Chairs: Laudan Nooshin, City University of London/Charcoalblue; Maria Mendonça, Kenyon College

Recently there has been growing interest in sound as means of sensory engagement in heritage spaces such as museums and historic sites. This takes many forms, including the use of music and other sonic practices to reimagine historic spaces; the immersive staging of sound scenography; and sonic reinterpretation of heritage by artists and community partners. Sound can generate immediate, affective connections to the past, as well as giving voice to those who have been marginalized or excluded from dominant narratives. Yet it is still considered an ‘add-on’, remaining relatively underused and undertheorised.

This roundtable brings critical attention to this neglected area of ethnomusicology. Five scholar-practitioners provide a range of position statements. One considers the pragmatics of “giving voice” to community partners, drawing on examples from Ingenium, the Canadian museum consortium. One questions the complicity of sound in processes of romanticist aestheticization of trauma, focusing on the Qasr Museum and Gardens in Tehran (Iran), an 18th-century palace and later, a prison. Another examines the sonic articulation of class - here, the experience of domestic servants - through re-sounding the kitchen space in 17th-century Ham House (UK). One explores how the centrality of music and sound in the African American experience is reflected in the galleries of the National Museum of African American History and Culture (Washington DC). The fifth participant considers soundscaping issues at the US Holocaust Memorial Museum, and ongoing efforts to locate, acquire and preserve recordings as a public resource. What could ethnomusicology's contribution be, as this work develops?

11D. Sunday, October 22, 08:30 AM - 10:30 AM

Real Voices Among Many: Irish, Scottish, and Cornish Transnational Songs

Chair: Timothy Taylor, University of California, Los Angeles

2023 marks twenty years since Timothy Taylor’s essay “Gaelicer Than Thou” appeared as the afterword to *Celtic Modern: Music at the Global Fringe*, edited by Martin Stokes and Philip V. Bohlman. In dialogue with Taylor’s essay, our panel addresses transnational exchanges and discourses in the context of redefined and reimagined Scottish, Cornish, and Irish singing communities that remain connected across borders, oceans, and genres. Though much has changed, we in 2023 still seek to understand tradition, ethnicity, commodification, and race in these contexts.

Presenter1 utilizes the work of scholars including Benedict Anderson and Oona Frawley to analyze women’s performance practices and lyrical content in dialogue with a history of female narratives of migration and memory in Ireland and the Irish diaspora. Utilizing the work of Ron Eyerman, Andrew Jamison, and others, Presenter2 describes the music of displaced Gaelic song-makers as informing an understanding of the historic roots of the ethno-cultural issue of Scottish

land reform. Presenter³ works alongside scholars like Margaret Wetherell and Tia DeNora to address the ways in which affective experiences function in the music of Cornish musicians performing at home and abroad. A senior ethnomusicologist and interdisciplinary social scientist who has published on the topics of transnationalism and commodification in “Celtic” and Gaelic musics will respond to our papers, offering the perspective of a scholar and practitioner of Irish music and addressing common themes in our research.

This panel will be highly significant in discourses surrounding transnationalism, global and local musicking, and (de)colonial studies.

Mammies, Maidens, and More: The Gendering of Irish Emigration Songs

Larissa N. Mulder, Ohio State University

Our sense of identity, community, and belonging are all threatened, reinforced or reimagined in the face of migration. Music often plays a central role in this process, so what happens for women migrants who are not represented within these musical spaces? This research interrogates the ways women are portrayed in Irish emigration songs and considers how women’s performances subverts these portrayals to push back against cultural nostalgia in favor of more accurate representation.

Drawing on Benedict Anderson’s “imagined communities” (Anderson, 1983) and Oona Frawley’s “memory practices” (Frawley, 2012) this research considers the ways in which migrant communities use song as a way of preserving and creating cultural identity. Through the perpetuation of these songs, cultural memory in diaspora is solidified but often creates an idealized, nostalgic image of the homeland and people. Though separated by distance, music allows for what Helen Phelan refers to as “sonic hospitality” (Phelan, 2012), a way to communicate and make meaning through musical encounters in migrant groups. I argue that the identity and memories that emerge from these musical practices misrepresent the narratives of women migrants, allotting them to what Claire Connell refers to as either maids, mammies, or sweethearts (Connell, 2011) instead of positioning them as the protagonist in the emigration songs’ narratives. By analyzing women’s performance practices and lyrical content in dialogue with the field of women’s history, this research will create a space for women’s voices to be the active agents of their own narratives of migration and memory.

Emigration and Identities of Place in the Songs of the Crofters’ War

Rachel M. Bani, Florida State University

In April of 1882, a community of tenant farmers, or crofters, living in the Isle of Skye, Scotland, initiated a violent revolt against a contingent of police officers marching to arrest five men of the region who had resisted eviction from their land. The resulting violent struggle between community members and officers, came to be known as the Battle of the Braes. This “battle” made national news, attracting the attention of emigrant communities of Gaelic speakers in cities such as Glasgow. In response, displaced Gaelic song-makers such as Mary MacPherson and

Niall MacLeòid wrote songs praising the demonstrating crofters, emphasizing the need for land reform, including security of tenure and the reappropriation of enclosed lands.

In this paper, I argue that for displaced emigrant communities of Gaelic speakers, the composition and performance of song was an important mode that supported ongoing struggles for land equity and land reform in the Highlands and Islands. These emigrant communities participated in what sociologists Ron Eyerman and Andrew Jamison call the “mobilization of tradition,” or the belief that song has the power to diffuse movement ideals into broader culture (Eyerman and Jamison 1998). Emigrant Gaelic speakers living in the Lowlands and across the British Empire used traditional and culturally transformed song practices to support movements for land equity. As part of a global movement for land reclamation and reform, this paper informs the historic roots of Scottish land reform and issues of emigration as ethno-cultural issues with a long history grounded in colonial discourse.

Cornish Connections: Song and Affect in a Glocal Music Industry

Nicholas A. Booker, Ohio State University

Cornwall in the southwest of Britain has historically shared many songs with Ireland, Scotland, and North America. Yet, Cornish musical presence on the international scene has been developing too. Alan Kent has suggested that in North America there may be “a new awareness of Cornwall’s position within wider Celtic music,” and Lea Hagmann recently described how “Celtic characteristics increased the attractiveness of Cornish music, in particular for the world music market” (Kent 2007; Hagmann 2022). These associations with “Celticness,” “world music,” and the wider global music industry have been both productive and problematic for Cornish musicians at home and abroad. The musicians featured in this research have bridged seas and oceans in several directions between Cornwall, Ireland, Scotland, and the United States.

This paper presents original research rooted in constructivist musical ethnography as a celebration of the songs and the musicians who have connected these locations. It represents a challenge to the idea of one-way musical movement and a recognition that “traditional cultural forms, including musics were always innovating, flexibly moving with their conditions of existence and those who made them” as Timothy Taylor tells us (Taylor 2003). This work incorporates Ignacio Corona and Alejandro Madrid’s ideas on musics as “glocal phenomena” (Corona and Madrid 2008). How might we understand transnational songs affectively as the “embodied meaning-making” that Margaret Wetherell identifies (Wetherell 2012)? How might this provide the affordances for “world building” that Tia DeNora suggests are possible in music (DeNora 2000)? These songs may help to shape an answer.

11E. Sunday, October 22, 08:30 AM - 10:30 AM

Accompaniment: Performance, Pedagogy, Activism

Chair: Mark Lomanno, University of Miami

Applying work in American Studies (Tomlinson and Lipsitz 2019), education studies (Sepúlveda 2011), and psychology (Watkins 2019) to music scholarship, this panel explores the musical and social practices of accompaniment in performance, pedagogy, research, and activism as illustrative of relational ethics that foster decentralized, holistic, and inclusive community-building. With potential for undermining power dynamics and structures of prestige and governance, accompaniment offers more equitable models of collaboration, kinship, and survival, especially in moments of crisis, mourning, injustice, and violence. Though rooted in ethnographic and performance work in specific social and cultural contexts, through applications in their classrooms and wider communities, this panel's presenters honor the potential for these practices of accompaniment to serve as inspiration and models for "political action as a journey taken together, an excursion in which people from different backgrounds and experiences can work together respectfully as equals." (Fischlin, Heble, and Lipsitz 2013) Panelists interrogate the sonic, gestural, behavioral, affective, and spatial elements of accompaniment within performance settings, but also in social contexts, applying these performance practices to other aspects of interpersonal relationships and community-building, including ongoing efforts to decolonize the curricula, instructional spaces, and canonical hierarchies of music studies. Individual papers address: Indigenous migrant community-building with Oaxacan philharmonic bands; āvāz performance in Iranian music as a practice of affective musical companionship; Afro-Mexican Jarocho dance as ancestral rememory and protest in Chicano rock; and Afro-Atlantic musical and social practices of improvised accompaniment as models for emergent kinship.

With a Saxophone in Her Hand: Practicing a Methodology of Acompañamiento across Greater Oaxaca

Xóchitl Chávez, University of California, Riverside

In my transnational community-based research with Indigenous Oaxacan philharmonic bands, each step of analysis reflects on my acompañamiento (accompaniment) as a Chicana activist-scholar with the Zapotec migrant communities, bearing witness to the ways they navigate and negotiate access to space, resources, and recognition on both sides of the U.S. and Mexico border. My work draws attention to intergenerational community-based bands in Los Angeles, California, their systems of learning music, and strategies for substitutability in a transborder context. I draw from critical race theorists Barbara Tomlinson and George Lipsitz's concept of accompaniment, which is based on "making connections with others, finding common ground, and uniting around the concerns, interests, and ideas of the people with the greatest need for profound social changes" (2019). In the case of my research, this principle includes participating with and augmenting a community of travelers on the road, dancing, and creating music with Indigenous Oaxacan philharmonic community-based bands. So often music is considered mainly for moments of celebration. However, during times of mourning, remembering, and protest, the concept of accompaniment becomes a praxis where we, as scholars, can put theory into action. In this presentation, I will employ a decolonial lens and offer alternative examples to the

conventional ways fieldwork methodology has been taught by demonstrating how researchers can mobilize their social, cultural, and political capital as a form of moral reciprocity.

Accompaniment as Companionship in Crisis: Musical Dialogue in Classical Persian Music's Āvāz Improvisation

Payam Yousefi, University of Florida

The longform free-meter improvisatory format in classical Persian music—āvāz—is considered the apex of the musical tradition where mastery and ideal musical affects are presented. To date, scholarship has predominantly focused on structural melodic/modal analysis of āvāz performances. My research moves beyond modal/melodic analysis to explore the fundamental role accompaniment (*javāb-e āvāz* and *hamrāhi*) plays as a driver for successful affective improvisation within a community of master musicians in Tehran. Drawing on a selection of field-recordings of āvāz performance from private gatherings (2006-2023), and dialogic ethnographic interviews, I uncover how the collaborative musical dialogue between vocalist and instrumentalist pursues an ideal of affective companionship—or *hamdeli* (same-heartedness), a prerequisite for aesthetically moving improvisation. In my presentation, first, I provide a linguistic analysis of the term *hamrāhi* (accompaniment) and outline its associated sentiments of companionship and solidarity. Second, I analyze musical accompaniment in āvāz as a sonic exemplar of “good dialogue” that draws on aesthetic ideals rooted in concepts of listening, support, trust, and reciprocal uplifting. Third, I explicate how creating an affective musical moment (*hāl*) is contingent upon “good accompaniment” and not necessarily virtuosic display. Lastly, I show how the concept of *hamrāhi* as a practice of affective musical companionship is reinforced and reproduced socially in the private community spaces of musical gatherings. I examine the practice of cultivating affective sonorous space in conjunction with its efficacy as a form of empathetic listening, support, relief, growth, and hope in times of economic and political turmoil in Iranian society today.

Sonic (Trans)Migration and Rhythmic Intention in Zapateado Jarocho

Martha Gonzalez, Scripps College

My work is shaped by my musical practices, both as (1) a Chicana vocalist, percussionist, and composer in the Chicano rock band *Quetzal*, and (2) a participant in the transnational music movement *Fandango sin Fronteras* (Fandango Without Borders). By interrogating the sonic aspects of movement through the embodied knowledge of performance practice—particularly the footwork of *zapateado Jarocho* (Afro-Mexican music) as it is utilized in the music of Chicano rock band *Quetzal*—I recount the many historical voices and dialogues that resonate in the striking of feet on wood. Based on embodied knowledge generated through my shared musical practices in varying communities rather than an objective formal analysis, I build on what the late ethnomusicologist Katherine J. Hagedorn called “the ecstatic convergence of body and sound.” Conceiving dance rhythms as embodied sonic archives, one can gain valuable insight and additional narratives on a culture’s historical, hybridized trajectories, particularly in this case study its African roots. Ultimately I suggest that rhythms processed by the body are not just marking time in music and dance practices, but rather I believe and, more importantly, I have felt that they are political acts of ancestral rememory rooted in resistance.

"It Has to Dance": Grew Comps for Legba, or, Improvising Accompaniment as Relational Ethics

Mark Lomanno, University of Miami

In a masterclass the late pianist Mulgrew Miller shared thoughts on the delicate balance of responsibilities involved in the jazz performance practice of improvised accompaniment known as "comping": "To accompany any person...you have to give them a certain kind of support. And if you're a pianist you have two or three different kinds of support...You have to support them without overwhelming them. One of the best ways to practice that is to comp by yourself, until you feel good...It has to dance, that's the main thing." With clear applications to pedagogical and ethnographic practices, Miller's metaphor of comping as a future-oriented, choreographed balance of multiple musical and somatic modes of attention recalls characterizations of the Afro-Atlantic deity Legba as a "master of polyrhythmicity...an emblem of heterogeneous wholeness" (Mackey 1987). In this presentation I suggest that the creative practice of comping can produce new methodologies for conducting collaborative, empathetic, and embodied learning among a range of individual and collective bodies. I reinforce the connection between Yoruba cosmology and improvisational performance practice via the work of Omi Osun Joni L. Jones who theorizes the Yoruba *ẹgbẹ* as a model for "heterogeneously whole" communities. The primary case study will be a symposium on Black feminist ecologies that I curated and in which Jones participated, and the concomitant courses I designed and taught. As models for community building, knowledge production, and pedagogical ethics, these case studies help to illustrate how comping (as speculative practice and responsive ethics) fosters emergent kinships through collaborations across difference.

11F. Sunday, October 22, 08:30 AM - 10:30 AM

Virtual/Hybrid Spaces

Chair: Charlotte D'Evelyn, Skidmore College

Heralding the Metaverse: Performers' Experiences of Hybrid Concerts

Laryssa Whittaker, Royal Holloway, University of London

In November 2022, a live concert took place simultaneously in a physical venue in London and online, through an interactive virtual space attended by people across the UK. This hybrid event was the culmination of an R&D project focused on the virtualisation of live music events. It moved beyond the livestream by using newly available consumer-level technologies to map facial expressions of artists onto custom avatars representing them in virtual space and onscreen in the physical venue. This provided a rich case study to explore new and emerging forms of musicking, building on ethnomusicological attention to virtual musicking focused on virtual sociality and participatory music-making (e.g., Cheng 2012; Harvey 2014; Nooshin 2018). With the growth of live musical performance within Massive Multiplayer Games such as *Second Life* and *Fortnite*, in virtual reality platforms like *VRChat*, and in web 3.0 worlds such as *Decentraland*, there is a need to understand how performance itself and the experience of concert-going are shaped by the affordances of virtual platforms. The value that artists and audiences find in new modes of performance is key to understanding the way in which musicking – and other dimensions of social life – rely on the affordances of the emerging

“metaverse” (a persistent multiuser environment that merges physical and digital reality) – of which concerts like this case study are heralds. This paper focuses mainly on the impact of the format on performers’ creative practice and connection to audience, and suggests directions for future research in live virtual performance.

Guqin Pop Music Culture: Towards an Interaction in Virtual Music Scene

Yuhan Wang, University of Michigan

In ancient China, literati gatherings or get-togethers with friends were thought to be the principal venues for interpersonal communication through guqin. However, in contemporary times, guqin culture communication has undergone a significant transformation, and musical communication scenes no longer follow conventional formats. In the context of globalization and informatization, the scene is not even real but a virtual one based on the social mechanisms of digital media platforms. Through new channels of musical presentation and cultural communication in virtual scenes, the new generation of guqin enthusiasts is developing new aesthetics interpretations and music-making that are different from the traditional guqin culture: “Guqin Pop Music” culture. Thinking through Pierre Bourdieu’s (1984) idea of “field”, to Howard Becker’s (1982) idea of “art worlds”, to Bennett & Peterson’s (2004) focus on “virtual scene” which distincts from local or translocal scene, this study argues that contemporary guqin cultural communication continues to shape guqin pop music culture dynamically in the virtual music scene. By analyzing the interaction of guqin lovers in the virtual community, including ways of sharing video and audio clips, making commentary, and bullet chatting, as well as by ongoing interviews and participant observation, I advocate the value of the mutually reinforcing mechanisms between guqin pop music culture and the virtual music scene. This study contributes to the interpretation of the musical process and meaning of the continuity and deconstruction from tradition to modernity, and could echo the potential possibility of future development of guqin culture.

Azonto-Instagram Nexus: Theorizing the “Shifting Virtual Cypher”

Benedictus Mattson, Queen's University

The Ghanaian popular dance Azonto’s growing presence on Instagram has resulted in enormous transformation of this youth-oriented art form in recent times. There is an exciting nexus between Azonto and Instagram that continues to create cultural, economic and social impacts, the most notable of which is its effect on the Azonto dance cypher. This dance cypher, a communal space that allows youth to interact, share, and present their personal thoughts and sentiments in addition to other socio-cultural experiences in the form of dance, has been significantly transformed and reconfigured. As a cultural phenomenon that originally occurred in pubs, street corners, and clubs in urban Accra, dancers’ contributions to the Azonto dance cypher in recent times has also shifted onto the social media space. Drawing from my ongoing doctoral research and with insights from dance studies (Ofosu and Osumare 2022) and media studies (Frith 2012; boyd 2014) I theorize, in this paper, the notion of the ‘shifting virtual cypher’ to understand the ‘novel’ ways in which dance cypher in the traditional sense has transformed due to the mediatization of Azonto. I argue that the shifting virtual cypher is a fluid, malleable,

democratic virtual dance arena that can ‘shape-shift’ and materialize in an asynchronous manner. It is mobile, searchable, shareable, and persistent by default and ephemeral when necessary.

"We are not anonymous": Gender crisis and Self-identity in Pop Star Tan Weiwei's 2020 Virtual Performance

Wenzhuo Zhang, SUNY Fredonia

Chinese female rock star Tan Weiwei's virtual concert on December 11, 2020, presented eleven songs portraying the gender crisis in contemporary China. These songs overtly and covertly addressed emergent feminine issues such as gender inequality, domestic violence, the struggles of single mothers, systemic discrimination, financial crises, and social disconnection. Responding to relevant discussions on how popular music intersects with gender, sexuality, and power (Cusick, 2013) and how cultural-specific gender ideologies impact music performance cross-culturally (Koskoff, 2014), my paper elucidates the concert's extra-musical messages and the public responses to the concert while situating the event within China's social reality and contemporary feminist movements.

To this end, I employ Pierre Bourdieu's theory of practice which conceptualizes a dynamic interaction among agents, the self, and cultural production within a field of power. I argue that the performers, as agents, portray the self. In this case the self includes the reality of Chinese gender issues and the ideal images of women. This goal has been achieved through the symbolic meanings embedded in the lyrics, word painting, the singer's vocal dynamics, and the physical appearance and body language of the performers. The concert as well as its public responses and social critiques represent China's cultural production, the negotiation of an ideal feminine status within the field of power—China's multi-dimensional reality composed of various power relations. Such power relations are embedded in Chinese societal structure and culturally constructed gender ideologies—the entrenched systems of value judgment central to Confucianism and modern Communism.

11G. Sunday, October 22, 08:30 AM - 10:30 AM

Vocalizations and Voicings

Chair: Donna Kwon, University of Kentucky

“Eye-opening” Performance of Blindness: Vocal Imagining of Disability and Female Proxyhood in Korean Pansori

Sangah Lee, University of Toronto

How is the performance of disability and its curative process gendered? Building on scholarship on the voice of suffering women (Pilzer 2017) and disability (Dorwart 2022, Mallot 2013), this paper examines the gendered underpinnings of vocal theatricality around disability in *pansori*, a Korean story singing genre. In “The Song of Sim Cheong”, one of the five *pansori* repertoires, a blind father’s eyesight is miraculously restored at the expense of his daughter Cheong’s sacrifice. In this narrative, Cheong is only recognized through her self-sacrificing acts driven by *hyo* (filial

piety), a “normative morality of Korea” (Callahan 1997) that has been naturalized as a “feminine virtue” (Kim 2017). Feminist scholars have deconstructed this narrative as an institutional exhortation of women’s dedication to the masculinist nation (Hwang 2000), and a field of memory upon which the traumas of exploited daughters—factory workers, “comfort women,” and prostitutes—are juxtaposed (Jeon 2011). Building on such works, I draw on Eunjung Kim’s (2017) concept of “cure by proxy,” which examines how the imperative of cure calls on non-disabled family members to perform a proxy role, typically assumed by female agents. Focusing on the performative aspects of “The Song of Sim Cheong,” this paper investigates how *pansori*’s vocal imagining of blindness and “recovery” joins in “curative violence” (Kim 2017) that enforces rectification of disability while protecting the patriarchal father. I argue that performative devices of *pansori*, including the crying voice and the heart-rending embodiment of a blind male subject, remove agency from the disabled and idealize female proxyhood.

Listening for Resonances of Potential: Anticipatory Voicing, Compressed Silence, and the Everyday Archival Ethics of Giving Voice in South Korea

Cody Black, Duke University

As Korean creative entrepreneurs’ socioeconomic livelihoods increasingly intersect with the YouTube platform economy, their ability to capture their audience’s fleeting attention requires them not only to flexibly shape their singing voice (Citton 2019, Weidman 2014), but doing so with imaginative anticipation of their listeners’ expectations. However, as they increasingly rely on collaboration to gain exposure in the digital attention economy (Terranova 2012), their individualized anticipatory framing of voice becomes entangled and potentially distorted as it is abstracted by competing creative practices and socioeconomic intentions of other entrepreneurs. Drawing on fieldwork at a Seoul-based media startup that produced a YouTube documentary on aspirational K-Pop idol trainees, this paper examines the implications of this aspirational incommensurability, where an intersubjective politics of (in)audibility in the recording and editing process compressed trainees’ vocal recordings to the uncirculatable archives of external hard drives. Recognizing creative processes as indeterminate and experimental (Bergson 1946, Pandian 2015), this paper writes against hearing this silencing as failure (Halberstam 2011). Inspired by Black feminist scholars whose poetic experimentations challenge enduring forms of loss (Campt 2017, Nash 2022), I rethink the documentary process as a critical fabulation (Hartman 2008), ethnographically writing it in open, incomplete fragments to represent how promises of exposure incited open futures, stimulating the efficacy in how trainees framed their voice. Critiquing the ethnomusicological altruism of “giving voice” to silenced subjects, I argue for an ethnomusicological archival listening that discerns resonances of unbridled potential in the moment of vocal utterance, rather than being determined retroactively by teleological (in)audibility.

Culturally Situating Trans-Femininity through Hyperpop's Technologically-Processed Vocals

Lily Shababi, University of California, Los Angeles

In the past fifteen years, hyperpop has emerged as a musical genre and subculture that is associated with maximalist electronic soundscapes and vocal processing. One of the style's most recognized features, the technologically-processed voice (largely consisting of pitched-up vocals and pitch correction), is commonly understood as a technique utilized by trans-feminine musicians in order to expand their self expression. In addition to attending to the potentially empowering aspects of processed vocals for transgender artists, I argue that such voices should be contextualized amongst the broader material technologies and social experiences in which they are produced and performed. Situating interviews with musicians Katie Dey, Claire Rousay, and Sami Perez within a theoretical underpinning of gender and technology studies scholarship, this paper uncovers the complex conditions that are involved in the production of voices, and suggests a conceptualization of gender that attends to technologically-driven musical practice. Black feminist technology studies scholar Moya Bailey and applied ethnomusicologists (Rivers-Ndaliko 2016; Robinson 2020; Shelemay 2008) emphasize the importance of conducting ethically-centered ethnography that benefits the communities who are being researched. I draw from this work by foregrounding how the musicians themselves discuss their relationships between voice and self, through practices that draw from tools (pitch and formant shifting plugin KeroVee and pitch correction software Melodyne), communities (online and in-person), and their unique social positionality. Music of the current moment increasingly utilizes technologically-processed vocals, necessitating the development of ethnomusicological scholarship that culturally situates gender vis-à-vis sound and voice.

Vocal Grit: A Phenomenological Analysis of Mahalia Jackson's Timbre

Chiquitha Aminsalehi, University of California, Merced

Performers operate in a style that responds to society's social and political contexts that shape the intentionality of one's meaning-making. In phenomenology, intentionality is the consciousness or experience of thought. Merleau-Ponty insists that our senses interact first before they give us access to the world. With this in mind, using listening and phenomenology as a method, this paper will examine the bracketing and vocalicity of a gospel hymn performed live in 1963 by singer Mahalia Jackson. In her song "How I got over," Jackson emotes how she overcame adversity, sought to lift her listeners' countenance, and encouraged them to endure beyond transitory obstacles of the human condition.

According to Harris Berger, it is vital to understand the creative process of a performer by recognizing how phenomenology is a necessary factor in examining ideas about emotion, style, and meaning. Utilizing Berger's notion of stance, I analyze how Jackson's expressive style contributed to the transcendence of hope through the performance of worship songs. The performance of this hymn was the historical catalyst for Dr. Martin Luther King's "I have a dream speech" at the March on Washington. I aim to answer how listening to the body reveals phenomenological experiences that create artistry, convey emotional sentiments, and examine the stance concept to explain how performers prevail over adversity internally and socially.

Performance link:

https://www.youtube.com/watch?v=t9iQUIwAgus&list=RDt9iQUIwAgus&start_radio=1

11H. Sunday, October 22, 08:30 AM - 10:30 AM

Navigating National Identities and Cultural Heritage

Chair: Jessica Hajek, Our Lady of the Lake University

Innovación Amazona: Women Mariachi Ensembles in Mexico City and Guadalajara

Jose Raul Torres, University of Texas Austin

The musical performativity of Mexico's modern mariachi directly links to a particular style of lived-through experience inscribed in sensory perceptions that inundate social life, reflexively structured by a particular hetero-nationalist cultural imaginary. This encoded musical sentiment, a genuine feeling of *mexicanidad* (Mexican-ness) is potent, especially for native born mariachis whose habitus internalizes an embodied hyper-masculine subject positionality in performance. I conceptualize this performative semiosis as *mariachismo*, a coalescence of body, instrument, timbre, and garments, which phenomenologically mirrors an ethos of Mexico's charro figure, and which induces musical gestures of hypermasculine attitude and sound. Women mariachis must often negotiate their musical performativity within the heterosexual expectations of traditional Mexican culture. This is often accomplished through feminized charro attire, sexualized image, and instrumental techniques that conform to hyper-masculine criteria used to measure legitimate and authentic mariachi musicality. Male acceptance of women mariachis in Mexico varies as misogynistic practices remain persistent. Many women choose to perform with all-female ensembles, which provide a unique space to negotiate patriarchal norms of femininity and music praxis. Mariachi Innovación and Mariachi Las Amazonas are two respective all-women's ensembles in Guadalajara and Mexico City whose strategic artistry closely links to the localized social environments in which they work. This paper presents a comparative ethnography illustrating how hetero-nationalist perceptions of gender link with localized social values influencing the musically performative styles enacted by each group. By adopting various musical strategies, negotiating repertoire, instrumentation, and physical image, female mariachi ensembles not only contest but also embrace the lifeworld of *mariachismo*.

Making Nostalgia and Philippine Popular Music Genealogies at The 70's Bistro

Noah Rosen, Columbia University

Since its opening in 1992, Filipino musicians and audiences have engaged in a site of constructed nostalgia at The 70's Bistro, a small rock music venue in Metro Manila. Psychedelic art adorns the walls, audience members don classic rock t-shirts, and performers sound out rock and pop sonorities replete with distorted electric instruments that typify that era of popular music. Notably, these remnants of 1970s Americana pastiche contrast with the Philippine politics of that same decade, often characterized by then-president Ferdinand Marcos' institution of Martial Law. While reimagining a decade under dictatorship by way of American counterculture dovetails with the broad sentiment of the West's long cultural influence in the Philippines, the venue has become a crucial site of genesis for burgeoning musical acts who look to those who

got their start performing at the venue. This paper thus considers a transpacific politics of sound and spatiality, one that foregrounds contemporary Philippine identity formation through popular music genealogies. Using my own fieldwork experience at The 70's Bistro as well as a rich online archive of performances from the past decade, I build on recent ethnographies that have begun to constellate contemporary music scenes in the metropole of the Philippines. I argue here that the abstraction of these nostalgic aesthetics and musical styles is one way in which the multiplicity of Filipino identity is articulated locally. I explore the multi-sensorial negotiation of identity within the venue-space, wherein bifurcations of what "is" and "isn't" Filipino music breaks down.

Qinqiang Opera on Display: Space, Occasion, and Form in Yisushe Cultural District

Jie Pang, The Chinese University of Hong Kong

Yisushe Cultural District, the first cultural neighborhood of operatic theme in China as well as a commercial place that opened in September 2021, was renovated based on the centennial Qinqiang Yisushe in Shaanxi Province. Combining a series of activities including Qinqiang performances, museum displays, operatic education and inheritance, and cultural tourism, it has become a new venue to showcase the regional culture of Xi'an. This paper considers the district as the field site to analyze spatial planning and cultural practices on different occasions. Specifically, taking the Qinqiang Carnival during the Chinese Spring Festival, the 9th Qinqiang Art Festival, and the Weekend Performances as cases, it employs participant observation, semi-structured interviews and ethnographies to examine the cultural events on three occasions: folk, festival, and daily life. Inspired by Dicks Bella's theories of "Culture on display"(2004), on the one hand, it concerns the exhibition of operatic arts as a cultural heritage that shapes the city's vibrant soundscape. On the other hand, it attempts to draw a conclusion that the spatial organization of the district is a cultural community constructed among policymakers, urban planners, art producers, local operators, and cultural consumers. It is significant for understanding the contemporary aesthetic and cultural value of Qinqiang, namely, it offers ways of thinking about heritage, tourism, cultural identity, and the sense of place in the city.

Paceño Music Underground: An Examination of the Soundscapes of La Paz, Bolivia

Vivianne Asturizaga, California State University, Fullerton

The multiethnic and sonically diverse city of La Paz, Bolivia, is home to unique festivities such as Alasitas [buy] and Entrada Universitaria [a dancing parade] that draw thousands of people from across the city to La Paz's city center. The musical interactions at these festivals contribute to social and artistic forms and provide space for rural musicians to contribute to the city's musical life, allowing the musical heritage of Bolivia's rural towns to become a part of the city's identity. Because the city center is also the headquarters for the Bolivian government and multinational businesses, people from across the city visit this area, contributing to a unique conglomeration of sounds. Many performance venues and academic and professional musical institutions, such as the Teatro Municipal, Conservatorio Nacional, and Escuela de Folklore, are also in this location. Although urban sounds are like other metropolitan cities, this mix of cultures makes this location's distinctive soundscape. As a case study, I take sound as a point of

departure to explore how the city center of La Paz, Bolivia, has been sonically experienced, remembered, and recreated by Paceños [residents of La Paz]. Based on ethnographic, musicological, and sound studies research conducted since 2017, this paper explores Paceño popular songs and how they depict the tensions in urban sounds, the global spread of music and its effects on local cultures, and the value of sonic communities in developing identity

11I-1. Sunday, October 22, 08:30 AM - 9:30 AM

Yiddish Hybridities: Tracing Genealogies and Embracing Encounters

Chair: Gabby Cameron, University of Maryland

This panel explores processes of musical hybridization in Yiddish music, attempting to go beyond tropes of fusion by embracing diasporic genealogies and transcultural encounters. Yiddish artists who replicate trends of musical hybridity are either lauded or criticized for transcending cultural norms. This panel asks: what are the socio-cultural ramifications when fusion styles encompass the performance of diasporic musical identities? Furthermore, what are the consequences of such practices on diasporic communities themselves? This panel seeks to deconstruct the prescriptive nature of “fusion” or “hybridity” through analysis of Yiddish musical performance; thus, identifying these labels as mechanisms which further crystallize sonic borders (re. Pieterse 2001). Through understanding hybridized Yiddish performance as an iconographic representation of Yiddish genealogies, we can trace such performances of identity not merely as hybrids, but rather, as the dynamic expression of a chronotopic identity, steeped in the roots of a Yiddish musical sensibility. Responding to Walter Zev Feldman’s recent historical scholarship (2022), this panel brings to light both contemporary and historical narratives of the “fusion” trope across various musical stylings. By imbuing Yiddishness into musical practices and identities considered to be culturally exterior, artists reclaim and affirm their Yiddishness. Thus, Yiddish artists synthesizing both nostalgia and modernity in their performance do so not merely as a blending of sound, or by obfuscation of sonic borders, but rather, as a performance of an evolving Yiddishness. This panel views Yiddish musical expression as a tool to deconstruct the precarities of genre, ultimately revealing constructed nationalisms hidden within sound.

Bagels and Banjos: Deconstructing “Fusion” Through Bluegrass and Klezmer

Gabby Cameron, University of Maryland

In the North American traditional music sphere, there exists a preponderance of bluegrass artists who incorporate klezmer music into their repertoire. Because klezmer and bluegrass are often perceived as two distinct and separate musical genres, artists who perform both are dubbed as “fusion.” Such fusion artists are separated canonically from their bluegrass communities, creating sonic borders. In turn, artists have been encouraged by the music industry to craft and perform a new, hybridized musical identity. There has been a wealth of scholarly work exploring North American klezmer (Slobin 2002) and bluegrass (Rosenberg 2005); yet, there is a significantly smaller body of literature exploring the relationship between such musical styles (Krakauer 2010). The first portion of this paper explores the symbiotic history between these two migratory traditional musical practices and their connection to the mid-20th century North

American folk revival. As a result of this historical encounter, musicians performing the aesthetics of both klezmer and bluegrass seek to go beyond fusion; and subsequently, cultivate and re-present a new, distinctly North American demonstration of musical genealogies. Through the lenses of klezmer and bluegrass performance, the later portion of this paper deconstructs the fusion label, contextualizing fusion's relationship to nationalism. This paper examines the fluid nature of diasporic musical identity, and in turn; demonstrates how performances of musics such as klezmer and bluegrass speak to the communalist values of migratory populations, ultimately serving as a medium for collective spiritual expression.

Between Revival and Reclamation: Cultural Ownership and Queer Identity Discourses in Yiddish Expressive Culture

Gabriel Zuckerberg, Brown University

This paper takes a panoramic view of queerness in the North American Yiddish and Klezmer (post-)revival scene, delving into a strain of discourses led by Yiddish-queer practitioners in expressive cultural spaces. Present-day performers and participants in the scene represent various meanings of queerness in such expressive culture spaces (workshop festivals, concerts, and informal get-togethers). Despite this creative freedom, these individuals seek to legitimize their expressions of their hybridized identities by searching for a usable history and relatable cultural forebears. Such legitimation differs on a continuum between searching for historical certainty, forming partly-ambiguous interpretations, and maintaining safe social spaces. For example, Forward archivist Chana Pollack studies archival materials of "transcestor" forebears; klezmer bandleader Eve Sicular considers the interpretable queerness of Yiddish drag in her Yiddish Celluloid Closet lecture series; and queer- and female-led bands like Brivele focus on cultivating safe spaces for Yiddish culture enthusiasts, emphasizing present needs over historical precedent. Largely, the discourses of these different emphases are part of a harmonious effort, mainly among leftist LGBTQ+ and female scene participants. What are not yet settled are (1) how the ideological underpinnings of these discourses fit together and (2) how proponents of queer Yiddish culture negotiate resources and representation with heterosexual, male, and ideologically disengaged participants in the scene. My paper aims to broaden the framing of queerness in Yiddish/klezmer music as a revival phenomenon (Slobin) to include recent theorizations of post-revival musics (Bithell and Hill), archival reclamation (Reed), and trends of LGBTQ+ discourse in traditional musics (Slominski).

11I-2. Sunday, October 22, 09:30 AM - 10:30 AM

(N)either/Or: Musicians Working Between Resistance and Acquiescence in Indonesia

Chair: Andy McGraw, University of Richmond

A number of scholars of Indonesian music, both popular and traditional music, have written about struggles between musicians and modes of oppression, including Baulch's work on class tensions (2007, 2021), Downing's research on the mix of governmental support and restrictions on women's gamelan (2019), Wallach's "street level perspective" on cultural struggles (2008), and Weintraub's work on clashes between women's dancing bodies and religion (2008, 2010).

Reactions and strategies for dealing with modes of oppression in various Indonesian musical communities are often marked by ambivalence. Using a combination of ethnography and musical analysis, this panel presents three case studies of musicians in Indonesia navigating complex and often abstract power struggles, reflecting neither entirely clear resistance or acquiescence: musicians who might lose all their materials to an international company and still use it; musicians who are against a political party and still work for it; and musicians navigating between engaging Indonesian social and ecological rationales and Western-derived understandings of music. What is the interaction between personal politics and participation in musical practices structured by forces beyond these communities? What are the goals of Indonesian musical communities in regards to political, economic, and environmental justice issues? By examining the lived realities of musicians in Indonesia, this panel aims to further understandings of the complicated negotiations with cultural hegemony in Indonesian performance contexts, challenging the notion that musicians might be simply “for” or “against” various modes of oppression.

“We’re Not Too Fanatic”: Musicians and the Production of a Political Album During Indonesia’s New Order

Hannah Standiford, University of Pittsburgh

In 1996, the governor of Central Java initiated the production of an album called *Waringin Sakti* (Sacred Banyan Tree) to endorse a political party called Golkar in anticipation of the national election the following year. Golkar (Golongan Karya, Party of Functional Groups) was the political party associated with the 32-year authoritarian rule of President Suharto, whose New Order regime was known for censorship and the violent suppression of Communism. On this album, traditional puppetry and gamelan master Ki Anom Suroto collaborated with nationally renowned singer Waldjinhah, reworking the lyrics of preexisting songs to extol the virtues of Golkar and encourage the public to vote for the party. At that time, however, civil servants and other citizens were pressured or even forced to vote for Golkar, running counter to the ideals of democracy that the lyrics of the album promote. Some of these lyrics also aimed to connect with the working class, ironic in light of the increasingly ostentatious consumption practiced by Suharto, his family, and his inner circle starting in the mid-1990s. The musicians themselves were in a complicated relationship with Golkar, one that held both restrictions and rewards. However, all of the musicians whom I interviewed claimed neutrality regarding politics, with some later confessing to voting for other parties. Using ethnography and lyrical analysis focused on a single album, this paper investigates the interaction between personal politics and participation in political music.

“Back to the Nature: Human and Ecological Aspects in Indonesian New Music

Jay Afrisando, Independent Scholar

Since the Reform era, Indonesia saw the vast development of new music that challenges practices derived from Western classical and art music. However, worldwide academic discourses of composition, including in Indonesia, continue to gravitate toward the characteristics generally attributed to sound—loudness, duration, pitch, and timbre—while

tending to detach the discourses from engaging with the human and ecological aspects that shape the music. George Lewis (in Dunaway 2020) criticized John Cage's idea that attempted to detach the concept of sound from culture, history, and memory. Such detachment has endured on how (new) music is conceptualized and taught in academia, manifesting in the unofficial philosophy of "music for the sake of music" or "music to be just music" in new music creation and pedagogy. On its own, this approach distances music from the actual realities of society. This paper discusses how social and ecological justice affects artists' methodologies and outcomes through the cases of some Indonesian artists. It is impossible not to talk about the works' traces—including the sonic and other multimodal characteristics—and it is still and always possible to see the works as just music. However, it has become imperative to touch on the human and ecological aspects through which we will establish meaningful frameworks for new music creation and pedagogy, primarily due to the power imbalance created by whiteness's late capitalism, colonization, and imperialism and the fact that music never emerges in a vacuum.

11J. Sunday, October 22, 08:30 AM - 10:30 AM

Centering Instruments

Chair: Supeena Insee Adler, Yale University

"The Real Kazakh is a Dombra"?: Musical Instruments and Nation-Branding in 21st Century Kazakhstan

Megan M. Rancier, Bowling Green State University

There is a Kazakh-language saying that states, "The real Kazakh is not a Kazakh. The real Kazakh is a *dombra*." This proverb typifies the deep relationship between the Kazakh two-string plucked lute and the ways that Kazakh culture, traditions, and ethno-national identity are understood. In the same way, the Kazakh two-stringed horsehair fiddle *qyl-qobyz* encompasses a wide range of meanings and associations, serving as a "national archive" of sorts (Rancier 2014). Although both musical instruments possess strong ties to the nomadic heritage of the Kazakhs, each expresses and reinforces a particular narrative about Kazakh cultural history and identity. While the *dombra* assertively sounds its fixed tones within the sphere of everyday human activity, the *qyl-qobyz* occupies a mysterious space between worlds (and between fundamental tones and overtones). In short, the *dombra* embodies a much more public, accessible, and officially endorsed musical representation of Kazakh-ness than the mysterious and complicated *qyl-qobyz*. This presentation will explore the ways that musical instruments can either reinforce a desirable image of a nation-state – an example of "nation-branding" (Marat 2009) – or complicate that image, as well as the national identity discourses behind it.

Origins of the East Asian Zither: The Japanese Archaeological Evidence

Kirie Stromberg, University of California, Los Angeles

Excavated Japanese zithers are some of the oldest surviving stringed instruments in Asia but have received little attention beyond Japan. Lack of awareness about relevant Japanese archaeological materials has perpetuated some potential misunderstandings about the

development of the Japanese zither, which traditionally was thought to have been brought from China to Japan through the Korean peninsula. This paper begins to fill a gap in the existing scholarship and reveals that the origin story of the zither may not be as straightforward as previously thought. The author presents diachronic changes in pre- and proto-historic wood zither forms over approximately a millennium (ca. 1500 BC–600 AD), from the Jomon through the Kofun periods, highlighting developments such as integral resonators, average size increase, and addition of figural decoration. Results indicate that both these formal developments and musicians' likely adoption of a seated playing posture, as portrayed in Kofun haniwa musician figurines, may have been driven by the needs of a growing Japanese society on its way to statehood. This approach suggests that musical instruments can be used alongside traditional lines of evidence as indicators of social complexity, carving out space for a humanistic approach to the study of prehistory and providing opportunity for cross-disciplinary study of East Asian musical instruments.

Saxophone & Suona: Timbre as Transnational Negotiation of Asian Diasporic Identity

Eric Zheng, US-China Institute at Bard Conservatory

Can learning the *suona* change the way saxophone is performed? This lecture-recital explores timbre as a means to negotiate diasporic transnational identity, particularly in the context of Asian/Chinese music practice. This project follows my experimentation of saxophone timbre with traditional Chinese music through my personal study of the *suona* under the tutelage of master, Yazhi Guo. The impetus for this project stems from my interest in music and identity. More specifically, I will discuss the use of saxophone and *suona* timbre by Chinese “New Wave” composers and Asian-American Jazz artists. I apply Levin and Suzuki’s (2018) timbre-centric listening of Tuvan throat singing as a culturally specific listening practice to explore the saxophone’s ability to achieve the same timbral mimesis as the *suona*. Through interlocution with Yazhi Guo and scholarship on transnationalism (Zheng 2010), I aim to expand my musical awareness by studying the *suona* and arranging traditional repertoire—offering a new way for saxophone to be performed. By decentering normative models of saxophone-playing and the spaces in which they are performed, I hope to solidify the instrument’s place as a vehicle for self-determination.

Using the Shakuhachi Flute to Trigger an ASMR Response: Cultivating Intimacy and Connection while Treating Loneliness and Isolation Through Suizen Meditation

Lydia L. Snyder, Kent State University

To further comprehend the shakuhachi's therapeutic benefits, this study tracks emotional and physiological responses and proposes that the instrument can stimulate an Autonomous Sensory Meridian Response (ASMR) in both players and listeners. Similarities between shakuhachi flute repertoire (both live and recorded) and recordings that induce ASMR are investigated. A quantitative and qualitative survey was created to test this hypothesis. This paper will discuss the methodology and preliminary results of the experiment. Next, the theory of “sonic intimacy” is expanded to include cultural elements like the Japanese “*ma*” (space and silence), and technical elements such as pitch bending, timbral changes, and long tones that are so common in music

deemed meditative. Sonic intimacy, as Warrenburg et al. (2021) states, could provide solace in times of isolation. This paper theorizes that the shakuhachi was not only used historically as a tool for meditation but also to curb loneliness among the *Komuso* monks and *Rōnin* samurai during periods of isolation in Japan and continues to soothe populations around the world today.

11K-1. Sunday, October 22, 08:30 AM - 9:30 AM

Sea Chantey Myths and Misconceptions in the Wake of #ShantyTok

Gibb Schreffler, Pomona College; James Revell Carr, University of Kentucky

This lecture-demonstration invites participants to lend their voices to the collective musical experience of “chanteying.” In the aftermath of the #ShantyTok phenomenon, in which millions of young people engaged with these archaic songs through the Internet, many misunderstandings about the origins and usage of “sea chanteys” remain. This presentation will address some of the common myths and misconceptions about the genre, such as the antiquity of the tradition, its origins, who used the songs, and how they were employed. Although there is evidence of maritime work songs in non-Western contexts prior to the nineteenth century, such as the music of pearl divers in the Persian Gulf, the “chanteys” we know today first emerged in the Deep South of the United States. There, a tradition of African American stevedore and cotton-screwing songs, shaped by specific forms of mechanical labor, syncretized with the music of Anglo-Americans, Europeans, Pacific Islanders, and others who worked together on deepwater sailing vessels. In this participatory lecture recital, we will perform examples of the work songs popular with American seamen in the nineteenth century—bunting chanteys, long haul and short haul chanteys, pumping, capstan, and windlass chanteys—that are distinct from the recreational forecastle songs and ballads popular with online enthusiasts. The audience will be invited to participate in the songs’ call and response refrains, while also learning how the songs were used to perform shipboard tasks.

11K-2. Sunday, October 22, 9:30 AM - 10:30 AM

Impacts of Industry

Chair: James Revell, Carr University of Kentucky

Structure, Agency, and Psychedelic Rock: Concealed Dimensions in the Social Consecration of the Beach Boys and the Beatles

Victor Anand Arul, Harvard University

Within Western popular discourse, The Beach Boys and the Beatles have been lionized as two of the most influential and progressive rock bands of the 1960s, especially for their output from 1965-1967 (the apex of their psychedelic rock periods). Pierre Bourdieu’s field theory can adequately interpret this contemporary public appreciation as being a result of social “consecration” (Bourdieu 1993). Specifically, Bourdieu’s theory would highlight the bands’ deviations from the previously underlying practice and norms, or “*nomos*”, of their corresponding social fields. However, an aspect that is not superficially evident is why, despite

their similar commitments to *nomos* deviating practices within the genre of psychedelic rock, the two bands' rates of consecration were highly differing. In terms of their 1965-1967 output, the Beatles achieved public appreciation almost immediately upon releasing their materials, whilst the Beach Boys would not receive widespread appreciation for their 1966 *Pet Sounds* until the 1990s.

I argue that the consecration variance between the two bands occurred due to their corresponding geographical localizations, temporal contexts, and the conduct of their controlling record labels. I first delineate the avant-garde practices of both bands during 1965-1967. I then conceptually position these practices through the lenses of space and place (Tuan 2001), temporality, and field controllership. I then highlight the causal significances of these dimensions by considering them through the consecration phases of the avant-garde, consecrated avant-garde, and rear-garde (Grenfell and Hardy 2003). The significance of this research is that it extends Bourdieusian theory to consider avant-garde practices within musical spaces.

Freedom and Control: Musicians' Autonomy and Record Labels' Influence in Producing the Sound of Contemporary Jazz

Jiwon Kwon, University of Pennsylvania

Most jazz records released on a label are a collaboration among many people, including musicians themselves, label owners, A&R representatives, and producers. However, the many news articles and album titles that describe jazz musicians as geniuses, and jazz's improvisational nature, give the misleading impression that a jazz record is the pure outcome of a musician's artistry, without any aesthetic intervention by record labels. Despite labels' substantial impact on the sound of jazz and the genre's future, there has been little research on the musician-label relationship. A few scholars have acknowledged the interaction between musicians and their collaborators and those collaborators' influence. However, the specific information on the extent and ways these figures impact the shape of jazz records has been overlooked. My research gathers and analyzes specific examples and centers musicians' voices to clarify the powers involved in creating the sound of jazz. In this talk, I hope to reveal record labels' wide range of interventionality, starting with the simple power of deciding who to sign. This investigation also provides us with understanding of how musicians collaborate with other figures and navigate hierarchical dynamics, and how this affects jazz artists' musicking.

11L. Sunday, October 22, 08:30 AM - 10:30 AM

Historical Studies and Learning from the Past

Chair: Bess Xintong Liu, Kenyon College

Music, Mortality, and Mythification: The Case of Chilean Folklorist Margot Loyola

Hannah Snavely, University of California, Riverside

In Chile, public memory and homages frequently mythologize musical icons who have passed. Since the 1960s, death heightened fame and veneration for socially active artists such as Violeta

Parra and Víctor Jara, especially as their music continued to be performed in moments of social crisis (see Bieletto Bueno and Spencer Espinosa 2020; Valdebenito 2017; Vilches 2018). This presentation expands and nuances literature on Chilean musical legacies through examining the narratives, compositions, and performances surrounding themes of mortality and mythologization as they pertain to the 2015 passing of Chilean folklorist, artist, and musical figure Margot Loyola. Building on ethnomusicological theorizations of musical(ized) grief (Sumera 2020:63) and analyses of how music relates to death and the dead (DeNora 2012; Dell and Hickey 2017), I unpack how musicians, friends, and students (also called “disciples”) posthumously keep Margot alive through storytelling and musical performance. Based on fieldwork conducted from 2022-23, I juxtapose participant observation of events in her honor and analyses of musical and theatrical homages with accounts from interviews of Margot’s anxieties surrounding her inevitable passing, her near-death experiences, and her public deification while still alive to work towards what I call the “folklore of a folklorist.” As such, I examine the musical performances of Margot’s perceptions of and resistance to death, and how musicians raise her to a god-like status today. This presentation contributes to ethnomusicological research on legacies and homages of prominent musicians, as well how individual scholars and musicians of the past impact contemporary traditional music performance and composition.

Live from WPAQ: Sounding Pastness for the Living

Fiona Boyd, University of Chicago

As I turn onto Main Street for the first time in June 2021, bright antique cars line the city center of Mount Airy, North Carolina, and families fill the sidewalks. The vintage aesthetic of the building facades and window displays reveal the city’s commitment to guarding its past for the living. Mount Airy built its tourist economy on the draw from its fictionalized representation as “Mayberry” on the Andy Griffith Show. This name, used by tourists and locals alike, represents not just a profitable industry for the city, but also a set of cultural values around pastness. This paper explores this local investment in fictional and lived “pasts” through the sounds of local bluegrass, old-time, and gospel radio station WPAQ. Founded in 1948, the station today relishes its likeness to its original format and continues to privilege live programming (from local news and music-making, to preaching and obituaries). Furthermore, WPAQ staff and musicians work to maintain the sound and feel of the station in its early days, maintaining sonic and performative conventions largely unheard of in today’s radio broadcasting landscape. Through extended ethnographic fieldwork and an attention to previous scholarship on “liveness” and “deadness” (Novak 2013, Stanyek and Piekut 2010, Cull 2015), I argue that WPAQ sounds Mount Airy’s construction of pastness through aesthetics and practices of liveness that blur boundaries between the past and present, and the living and the dead.

Project Iron Star and the Decolonization of Media: Pathways to Communications Sovereignty in the 1970s

Mary Ingraham, Saint Mary's University

Communications technologies are vital to Indigenous communities' efforts to reinforce self-determination and intervene in a largely negative national imagination. The opportunities and outputs of Indigenous techno-sovereignty originated across Canada in the late 1960s, sustaining radio and film production for the Alberta Native Communications Society (ANCS) to 1983 and print and radio productions of the Aboriginal Multi-Media Society of Alberta (AMMSA) since then. Through these media organizations, communities operationalized extensive social, political, and cultural sovereignty in expanded media networks across urban and rural communities. Project Iron Star was initiated in 1977 as an interactive television partnership between the ANCS, Canada's Communications Research Centre (CRC), and NASA, utilizing the communications satellite Hermes launched in January 1976. Project goals included broadcasting to remote areas otherwise underserved by television "to explore by means of communications experiments the social, culture and economic impact of the eventual introduction of services that might be provided." The Project offered opportunities for engagement across remote communities as well as providing training for Indigenous crews in operating equipment and producing programs, control over programming content, and in hosting and performing for television broadcast. An earth terminal in Edmonton connected simultaneously to three communities: Wabasca-Demarais, Assumption, and Fort Chipewyn. This presentation considers programming from over 100 hours and 57 programs broadcast between May and December 1977 to reveal the ways in which participants transformed media and messaging to revitalize and reclaim stories and histories for contemporary audiences.

The Sociopolitical Memory of Peregoyo and Electric Guitar Currulaos in Buenaventura

Kumera Zekarias Genet, Boston University

My current research explores how artists, political organizers, and radical black community members in Buenaventura, Colombia are currently engaged in a black memory project. The goals of this project are to preserve the city's unique history and to secure increased power in the multicultural political economy which formed after the 1991 Colombian Constitution.

The guitar-based *currulao* which was performed in Buenaventura between the 1960's-1980's is vital to this memory project. The recordings of *Peregoyo y su Combo Vacaná* embody this era and represent a local music culture which fused Cuban music with traditional music from the Northern and Southern Colombian Pacific during the mid to late 20th century. These records and performances temporarily abandoned traditional instruments like the *marimba de chonta* and *bombo* drum in favor of the electric guitar and bass.

Since the early 2010's, Buenaventura has been the most active site of urban protest and labor strikes in Colombia. Over 70% of Colombia's imports pass through the port of Buenaventura, but the city has been neglected by the state for decades. I will present how this era of early recorded *música del Pacífico* is remembered by elder musicians, contemporary musicians, culture workers, activists, and government officials in Buenaventura; analyzing how music and

poetry are a constantly reproduced archive of Colombia's black intellectual history. The research is grounded in interviews and fieldwork conducted in January and March 2023 in Cali and Buenaventura, Colombia. This work is part of larger efforts to document mid 20th century black radicalism in Colombia.

12A. Sunday, October 22, 10:45 AM - 12:15 PM

Gendered, Queer, Racialized and Feminist European Musical Activisms

Chair: Leslie Gay, University of Tennessee

This panel explores several diverse yet interrelated case studies that demonstrate the ways in which gendered, racialized, and queer activism are performed within, and are reflected by, music embedded in complex cultural identities and national politics. Drawing on both historical research and ethnographic fieldwork, our scope includes early twentieth-century Denmark, mid-twentieth-century Italy, and 21st-century Bulgaria. Our first presenter demonstrates the troubled yet intersectional position of Danish childhood pedagogue Astrid Gøssel (1891-1975), who employed her own variety of activism concerning the use of African American jazz within the context of Danish educational institutions, in ways that anticipated more mainstream feminist movements, and that opened key racial dialogues in Denmark, even while reinforcing various racist stereotypes. Our next presentation reveals shifting boundaries of queer identities and articulations of selfhood within the framework of traditional Italian socio-cultural values, as seen through the lens of the Sanremo Festival, a national televised song contest and important precursor to Eurovision. Our final presenter adopts an intersectional approach to focus on recent articulations of Romani identity in the music and media presences of several Bulgarian *chalga* (folk/pop) celebrities, including Roksana and the queer, non-binary music icon Azis. This presentation explores performers' activist strategies in the light of the rise of Bulgarian xenophobic, racist, corrupt, and authoritarian leaders and parties.

Black Jazz/White Bodies from pre-war Denmark: Music, Race, and the Educational Activism of Astrid Gøssel

Leslie Gay, University of Tennessee

In championing the significance of music, movement, and dance, Astrid Gøssel (1891-1975) profoundly influenced the development of early childhood pedagogy in Denmark, employing her own activism in ways that anticipated feminist movements. Gøssel located the dancing physical body, free expression, and music sound at the foundation of Danish education. Notably, it was African American jazz, not European music, that came to encapsulate her social and pedagogical ideals, perspectives that proved both unique and strategic. Gøssel, a pianist and teacher, became engaged with jazz in the early twentieth century— first as a contributor to Danish music publications, then as a performer and advocate of jazz, working with African American and Danish musicians to assert new cultural identities, especially as a means to reform educational pedagogies. Along with other Danish advocates of jazz among the modernist movement of *kulturradikalisme* (cultural radicalism), she placed jazz music and associated movement at the

center of children's education. Her provocative goal to inscribe "blackness" in sound, movement, and dance with(in) Danes underscores her attention to physicality, embodiment, and breath as foundational to education. Her advocacy for jazz set up a cultural-racial tension of diasporic articulations that, following Brent Edwards (2003), translates across explicit gaps of difference that opened doors for Black musicians and jazz, but within problematic stereotypes. Finally, I acknowledge Gøssel as a woman practitioner and champion of jazz, movement, and cultural radicalism, who has often been overlooked in favor of her male contemporaries.

Shifting Boundaries: Exploring Queer & National Identity in the Sanremo Festival

Christopher Pierce, University of Nevada, Reno

This paper explores the shifting boundaries of queer and national identity in Italian popular music across the twentieth and twenty-first centuries through the lens of the Sanremo Festival, a vital precursor to Eurovision in Europe. The first versions of Il Festival della canzone italiana (Sanremo Festival) in the 1950s promoted "traditional" Italian values influenced by the hegemony of the Catholic church. Despite the idealization of traditional values in Italian culture, it is my aim to analyze how the boundaries of sexual identity have expanded towards a more open and accepting presentation of the self over the previous decade. I also argue that queerness has always been a part of the Sanremo Festival. By looking at key editions of the festival separated by generational gaps, I will trace how these boundaries shift by analyzing the musical and cultural influences both within and outside of Italy that shape and define the borders of sexuality, gender, and national identity. As these boundaries are shaped, I argue that sexuality has continued to shift towards a more "authentic" presentation of self. By looking at artists like Mahmood, Domenico Modugno, and Gianni Morandi, I aim to critically analyze the shift in the Italian media's realization of commercialized queerness.

Intersectionality in Bulgarian Chalga: Romani Celebrities Respond to Ethnonationalism

Carol Silverman, University of Oregon

In the last few years, several Bulgarian *chalga* (folk/pop) celebrities such as the radical transgender icon Azis and the diva Roksana have become more public about their Romani identity as they simultaneously grapple with the persecution of Roma in their music. Azis specifically has dealt with multiple exclusions related not only to gender and sexuality but also to poverty, disability, race and ethnicity; and Roksana has been vocal about Romani gender issues. This paper examines recent videos, interviews, and social media posts to explore performers' motivations and strategies in the light of the deteriorating Bulgarian political landscape. Bulgaria is in political chaos amidst the rise of xenophobic, racist, corrupt, and authoritarian leaders and parties. Neo-fascist politicians specifically target Roma, labeling them criminal, foreign, and dangerous; demographic panic causes alarm about Romani women's birth rates; Muslim Roma are presumed to be terrorists; and neo-Nazis march through Sofia. I compare this emerging Romani celebrity music activism to that of struggling performers such as the blind singer/accordionist Neno Iliev, and also to successful wedding musicians. The latter are often caught in a political trap because folk music is increasingly recruited into nationalistic displays promoting monoethnic heritage; ironically, this xenophobic folk music ideology stigmatizes

Roma, but simultaneously, Roma are some of the main performers of this music. The larger context of this paper analyzes issues of race, ethnicity, class, and gender that artists negotiate in dealing with Romani performative identities during this dangerous period charting the rise of ethnonationalism.

12B. Sunday, October 22, 10:45 AM - 12:15 PM

Improvisation and its Discontents: Alternative Epistemologies of Creative Practice

Chair: Eli Namay, The University of Pittsburgh

This 90-minute roundtable can be understood as a series of provocations to rethink the category of “improvisation” as a means of circumscribing musical traditions. Scholars such as Bonnie Wade (1973) have long since unsettled the Eurocentric dichotomy of improvisation and composition in the context of Indian classical music; more recently, MacDonald and Wilson’s (2016) qualitative study of free jazz ascribes varying degrees of agency to musicians within the improvising ensemble, furthering this conceptual rupture. The panelists for this discussion use “alternative epistemologies of improvisation” as a point of departure to challenge hegemonic definitions of improvisation in ethnomusicology, and to interrogate the translatability of “improvisation” when working across disparate musical traditions.

The agenda for this discussion is divided into three sections. First: What are the assumptions that underlie “improvisation”? What are the historical processes by which it has come to signify certain practices and aesthetic philosophies? Second: How do pedagogical approaches to improvisation vary across cultures, communities, and institutions? What values do these approaches uphold or subvert? Finally: wherein lies the value of improvisation as a concept, particularly in the context of cross-genre and cross-cultural encounters? Does the term erase difference, or can it be tooled in productive ways to encourage dialogic performances?

Individual contributions to this roundtable will include a comparative discussion of pedagogical practices in the *guru-sishya parampara* and the jazz conservatory, as well as other institutions; an exploration of indigenous perspectives on improvisation as storytelling; and a historical consideration of the conceptual linkages between Black music and improvisation.

12C. Sunday, October 22, 10:45 AM - 12:15 PM

Disney Marvel

Chair: Gavin Douglas, University of North Carolina at Greensboro

Talking with the Mouse about Sound: Consulting for Disney’s *Raya and The Last Dragon*

Gavin Douglas, University of North Carolina at Greensboro

In the summer of 2019 Disney Animation recruited me as a music advisor for what would become the film *Raya and The Last Dragon* (2021). *Raya* is set in a mythical world inspired by Southeast Asian culture and geography. Though trying to avoid references to specific locations

or culture groups in Southeast Asia the imaginary land of Kumandra is full of references to the region. Drawing from generalized images, landscape, choreography, architecture, food, dress, and countless other cultural artifacts, Raya's world is clearly rooted in Southeast Asian traditions but is also nonspecific, allowing for a degree of artistic license for the Disney storytellers. This presentation shares my reflections from working on the film as a sound/music consultant. In retrospect, how best was I (and who was I?) to help further Disney's efforts to be more culturally sensitive and cognizant of their history of misrepresentations? In what ways do depictions of Southeast Asia's sound world clash or resonate with an audience's expectation of a Disney princess film? In addition to sharing my reflections on Disney's requests of me and my subsequent recommendations, critiques, successes, and regrets, I will also share some of my struggles with navigating the aesthetic and ethical concerns that differ between academia, private industry, and popular culture.

Ms. Marvel's South Asian Music Heritage: A Sonic Reconciliation of the Partitioned Past
Anuracti Sharma, University of Cincinnati

This paper uncovers the musical language of the 2022 Marvel Comics Universe (MCU) web series 'Ms. Marvel,' created by Bisha K. Ali, co-directed by Adil and Bilal, and music directed by Laura Karpman, particularly within the context of India's partition and birthing of Pakistan in 1947. The mini-series, based on the life of Kamala Khan, a Pakistani-American teenager, features culturally curated songs from both India and Pakistan across decades, regions, musical identities constituting a range of diverse genres, languages, dialects, artists, and listenership. This radical assimilation of South Asian culture within the mainstream American comic-superhero universe is enriching and inclusive. I argue that the music of Ms. Marvel re-contextualizes the trauma of the Partition between the two nations for millennials, GenZ, and makes South Asian music accessible and aspirational to the global youth. The paper traces a shift in the millennial re-imagining of the post-Partition historical trajectory of India and Pakistan as distinctly separate from their ancestral counterparts. I build upon the unifying attribute of its music by borrowing from the existing scholarship of film music studies, South Asian studies, and partition studies through literary and historical contexts. This centers the cross-cultural musical adaptation of Ms. Marvel as a socio-politically charged tool, capable of reconfiguring Partition's loss and retribution. The series utilizes a mainstream American standpoint to cautiously represent a globally sound tale of resilience and reminiscence.

Performing Wakanda: Ethnomusicologist as Inter-Cultural Mediator for Black Panther In Concert

Jason Buchea, The Ohio State University

In 2021, Disney and the LA Philharmonic created a new live-to-picture show: *Black Panther In Concert*. The blockbuster film, projected onto a large screen, is shown in its entirety, while live musicians perform composer Ludwig Göransson's Oscar-winning score note-for-note. The score received acclaim for its seamless integration of orchestral, hip-hop, and traditional African elements. But while the orchestral parts and electronic beats were easily written-out or assigned to tracks, the African elements were pure (and unmarked) sound. How could the classically-

trained producers identify and transcribe the African sounds they were unfamiliar with? And how would the African musicians, none of whom read Western notation, be able to precisely execute over two hours of continuous music? In this paper, I reflect on my involvement with *Black Panther In Concert*, and how my skill set as an ethnomusicologist helped bring the production to fruition. I examine how I leveraged a conservatory education and years of work with African musicians to bridge cultural divides and mediate artistic collaboration, while negotiating an undefined, unofficial, and largely invisible role, to establish a vital niche for myself within the production. I argue that, given the precarious state of academic employment and frequent calls for alternatives, and an entertainment industry and Classical music world continually striving for more culturally diverse and inclusive content and reach, there may be a burgeoning space of opportunities for those with working knowledge of non-Western and subaltern musics, for which ethnomusicologists may be ideally suited.

12D. Sunday, October 22, 10:45 AM - 12:15 PM

Workshop in Ukrainian Traditional Singing

Olga Zaitseva-Herz, University of Alberta; Iryna Voloshyna, Indiana University; Maria Sonevsky, Bard College

Participants in this workshop will have the opportunity to learn some of the basics of Ukrainian folk singing. The workshop leaders, who have deep expertise in teaching and performing in diverse Ukrainian regional styles, will begin by briefly introducing some historical and ethnographic context to the rich regional singing traditions of Ukraine. Then, they will lead participants through warm-ups designed to orient the singing voice towards the ringing sound associated with many Ukrainian folk repertoires and introduce elements of Ukrainian vocal ornamentation. Participants will learn about distinctions between ritual and lyrical traditions, the meaning of vernacular song repertoires, application of vocal resonators, and they will have the opportunity to experiment with hukannia, the sharp calling sounds that mark the end of sung phrases in multiple regional traditions. The remainder of the workshop will focus on learning the parts for two multi-part traditional songs featuring different regions and historical contexts. Songs will be taught orally, and lyrics will be provided in English transliteration and in the original Cyrillic. No prior experience singing Eastern European repertoire is required to participate. Participants in this workshop will leave with a new base of knowledge from which to appreciate and pass on these rich and embattled repertoires.

12E. Sunday, October 22, 10:45 AM - 12:15 PM

Agency and Resistance in Iran

Chair: Ameneh Youssefzadeh, CNRS (French National Scientific Research Center)

Female Agency, Genre, and Aesthetics of Sorrow in Iranian Classical Music

Nasim Ahmadian, University of Alberta

This paper investigates female agency and the aesthetics of sorrow in Persian classical music through their intersections with genre and social class. In today's Iran, the prohibition of female

musicians from public performance under the rules by the Islamic regime extremely challenges women to maintain active professional status in music. Starting my all-women classical music ensemble in 2011, my colleagues and I agreed upon defining ourselves within the “artistic” scope without falling into the “flashy” tagline of marginalized “all-women group” (*gorūh-e bānuvān*). In Muslim Iran, a long-standing urge to legitimize music by differentiating classical *art* from the “undervalued” light-hearted music of lower-class entertainers (*motrebs*), followed by modernization and schools of artistry led to emphasized divisions in the philosophy, ethics and aesthetics of genres. The ethos of sorrow, a dominant aesthetic expression in Persian classical music, has long defined the repertoire, genre, and performance artistry through affiliation with *maktab* (artistic school) heritage and Persian mystic philosophy. The reinforcement of this ethos under Islamism through Shi‘a emotional culture and socio-political boundaries for music was more intensified in the post-Republic (1979) Iran. Thus, the aesthetics has contextualized a social fabric for defining professional female agency in a competitively male-dominated tradition and an escape from the stereotypical past image of female courtesan entertainers and overall marginalization of art music. In this paper, through several examples including my autoethnography as an Iranian female musician, I argue the social aesthetics of sorrow as a distinction of genre, agency, class, and their implications in Iranian female music.

Blurring the Red Line- How Women in Iran Have Pushed Back at the Ban on Solo Female Singing in Public

Siavash Rokni, Université du Québec du Montréal; Payam Pilvar, University of Ottawa

The pursuit of agency and empowerment by Iranian women has been a persistent and evolving process spanning several decades. One of the red lines that was drawn by the Shia Islam jurisprudence in Iran after the 1979 revolution came in the form of banning women to sing solo in public. This began to change in following decades as women continued to find ways to have their voices heard in public. In this paper, we look at the cultural practices that are pushing back at this red line and ask: what types of strategies and practices have female vocalists in Iran employed over the past four decades to challenge seemingly immutable laws governing women’s public performances? We problematize what “female solo singing” means and frame our question within the field of cultural studies, arguing that small and seemingly insignificant cultural practices lead to a slow change in society, a long revolution. In this sense, the site of negotiation between cultural norms and political power is in ambiguities that rise from the interpretation of what “female solo singing” means for the Iranian government and cultural practices that negotiate with this power and push the boundaries of interpretation. Our paper pushes this idea further by looking at three forms of cultural practices: persistent, resistant, and defiant practices. Methodologically, we will be analyzing several music experts and show how female voice is integrated into music (orchestration, usage of recording technology, social media and alteration of public space).

A “Thirdspace” for Faith, Resistance, and Protest: Politics of Joy and Musicking in Diasporic Iranian Churches

Golriz Shayani, University of Texas at Austin

Media studies on Iran have highlighted the significance of music and the internet as alternative public spaces that Iranians use to express their everyday experience in diaspora, maintain connection with their homeland, and politically respond to the Islamic government (Hemmasi 2020; Nooshin 2018; and Siamdoust 2018). These studies focus on the circulation of music, joy, and media that leads to the mobilization of Iranians around the globe, however, they pay less attention to marginalized diasporic Iranians, their lived spaces, and their resistance via joy. In November 2022, the regime’s massacre of young protesters in the streets raised a transnational debate on social media about joy and musicking in Iranians’ on- and offline lives. Such debates challenged diasporic Iranian Christians for whom joy and musicking are essential part of their faith practice. While they must keep their ritual, they cannot be indifferent to outrageous events in Iran. They need a new “third” space to engage with political, social, and religious dimensions of their everyday life. Edward Soja defines “Thirdspace” as a collectively created spatiality that includes both real and imagined lived spaces of opposition. I argue that by musicking on social media and in church spaces, Iranian Christians create this “Thirdspace” of resistance and protest that they can practice their faith and express themselves without governmental restraints. I employ my hybrid and multi-sited ethnography in Austin, Dallas, and Stockholm among Iranian Christians and worship-music producers to highlight the intersection of politics, religion, musicking, and social media in diasporic Iranians’ everyday lives.

12F. Sunday, October 22, 10:45 AM - 12:15 PM

Historical Chinese Music Studies

Chair: Shelley Zhang, Rutgers University

Debussy’s “Service” for Modern Chinese Music: Nationalist Sentiment and Stylistic Appropriation

Jia Deng, China Conservatory of Music

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 reinterpreted 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.

The Tetratonic and Pentatonic Music System in Warring States Chi-na (476-221 B.C.): A Textual and Musical Analysis

Patrick Huang, University of Western Ontario

The traditional Chinese music system is stereotypically famous for its pentatonic feature, but this is not always the case. The discovery of Marquis Yi of Zeng bells in 1978 shed new light on this field of study: the inscription on the bells clearly revealed a long-lost music structure of twelve-tone temperament consisting of four basic, four 'flat', and four 'sharp' notes. Additionally, some newly excavated bamboo slips from the same era also showed evidence of pitch-tuning based on such a music system, as well as song catalogues grouped by those corresponding four basic notes. Although evidence of the pentatonic system can also be found, those relevant bamboo slips are mainly excavated in another region. Furthermore, the contents of those sources are mostly related to divination and medicine, rather than music theory or music practice.

So why did such a dichotomy of music systems exist in Warring States China? What are the functions of these systems, how can we observe their similarities and differences, and why did the tetratonic feature disappear in later history? To answer those intriguing questions, my presentation will start with an in-depth study of all relevant paleographic sources, followed by a musical analysis based on that textual evidence. Finally, I will draw and validate my conclusions with a broader survey of the historical and political context during the Warring States period.

Songs Wept Sadly: The Aesthetic Analysis of Sadness in Chinese Guqin Music

Xiaoya Lu, Independent Scholar

The guqin, as one of the musical symbols of traditional Chinese culture, has a long history and is the symbol and representative instrument of Chinese literati music. As an indispensable emotional experience of human emotions, sadness has never been absent from Chinese music history. The guqin repertoire of the Han Dynasty and the Middle and Late Tang dynasties is representative of the sadness repertoire, and there is a changing social and cultural background behind these periods. The sadness in the guqin repertoire can be interpreted in three forms: an experience of absence, a Chinese style of loyalty, and a genre of qin music with a special connotation. Given the scarcity and scattered analysis of this topic in the Chinese academic field, this paper explores the definition and form of sadness in guqin music by combing the representative dynasties of sadness aesthetics in Chinese music history, while verifying and analyzing the relevant qin literature and scores to clarify how sadness, as an aesthetic experience and emotional expression, is expressed through the textual materials of guqin repertoire and some symbolic tones and technical combinations in the melodies. It also shows how the literati, as a special class in ancient Chinese society, meet the needs of their special social roles through

music and the social and cultural factors behind this socially prevalent sadness.

12G. Sunday, October 22, 10:45 AM - 12:15 PM

Transnational and Transcultural Perspectives

Chair: José R. Torres, University of Texas Austin

El Relevo de la Bachata: Transnationality and Identity in Urban Bachata

Holly Tumblin, University of Florida

Bachata, a music and dance genre from the Dominican Republic, has served as an important expression of identity and transnationality for Dominicans and Dominican Americans (Pacini Hernandez 2014, Tallaj 2017). Urban bachata from the 1990s musically reflects Dominican artists' transnational experiences within the U.S. through the combination of Dominican bachata with hip hop and R&B. I suggest that the current musical alterations to and social usages of urban bachata has led to a commercialization of the genre that blurs the specific transnational connection that bachata once held. Rather, bachata follows the processes of other popular music genres like salsa and reggaetón that are culturally attributed to Latin America and the Caribbean as a whole (Hutchinson 2020, García 2013). How might changes in a genre's transnational meaning impact the role of a genre as an expression of identity? Once a genre is commercialized, can its transnational ties be built or re-built in new ways? Chavi Leons, "El Relevo," is a 21-year-old bachata artist from the Bronx who immigrated to the D.R. at the start of 2022. In his music and music videos, Chavi relies upon sounds and imagery connected to Dominican bachata *and* bachata developed in the U.S. In this paper, I argue that Chavi creates a transnational image through his social media platform, music, and music videos in a way that intentionally connects himself to the D.R. and the U.S. I predict that Chavi's expressed transnationalism will serve to strengthen urban bachata's connection to Dominican identity, especially in the U.S.

"Feedbacks" of Shanghai Pop: Bai Guang and Zhou Xuan in Taiwan

Haoran Jiang, The Chinese University of Hong Kong

Shanghai pop had a significant impact on post-war Taiwan's music scene. However, existing research has predominantly focused on Shanghai pop's one-sided influence, neglecting the broader significance of Taiwan. This study employs David Novak's concept of "feedback" to highlight the role of circulation in shaping culture, where outputs are intricately connected to inputs. It also incorporates insights from Sinophone studies, emphasizing the local translation, adaptation, and re-creation of Chinese culture outside mainland China. This study explores the "feedbacks" of Shanghai pop in postwar Taiwan. Through archival research and a specific focus on Zhou Xuan and Bai Guang's works, it investigates the dissemination and localization of Shanghai pop in Taiwan, emphasizing its interplay with Taiwanese society. The study argues that the circulation of Shanghai pop fostered the development of a Taiwan-based Sinophone culture. The prevalence of Shanghai pop in Taiwan was shaped by the socio-cultural environment, intricately intertwined with diaspora, nationalism, and cultural memories. Notably,

the Kuomintang integrated Shanghai pop into its political discourse and practices. Moreover, it is crucial to recognize that the circulation of Shanghai pop exerted a reciprocal influence on Taiwanese society. Taiwanese reinterpretations of Shanghai pop may have reshaped collective memories of mainland China, giving rise to a new narrative centered on Taiwan. Furthermore, Shanghai pop, often labeled as “decadent sounds,” held the potential to challenge the authoritarian rule of the Kuomintang and introduce contradictions and divergences to its ideological framework.

Carl Orff's Opera *Gisei*: A Global Perspective on Embodiment

Kirsten Yri, Wilfrid Laurier University

The influence of Japanese arts on European arts in the late nineteenth and early twentieth centuries has been well documented. Comparatively less is written on the influence of Japanese theatre on European theatre. Yet, to read theatre reviews and essays by European directors' from 1908-1912, one has the impression that Japanese theatre was a fixture of the European stage. Famous theatre reformers, including Russian director Vsevolod Meyerhold, Austrian director Max Reinhardt, and Munich based director Georg Fuchs, attended performances of Japanese theatre and made it central to their modern theatre reforms. Narrowing down this topic, my paper asks what Japanese theatre meant to German directors and musicians? Far from satisfying an attraction to orientalism, I argue that works from this period engaged with Japanese theatre as a means to explore the embodied, psychological and human dimensions of tragedy. One such example is Carl Orff's 1913 opera *Gisei* (The Sacrifice), based on the play *Terakoya*. Using modern theatre reformers' 'Japanese' inspired tools—lighting, colour design, attention to gesture, facial expression, and exaggerated bodily movement, Orff's music drama suggests that the values of embodiment in the characters' expression of their tragic circumstances are an homage to Japanese Nō. Complicating this narrative however, is knowledge that the Japanese theatre troupes touring in Europe were influenced by symbolist theatre, and sought to reinvent Japanese theatre along these 'modern' lines. My paper argues that what Orff 'found' in dramaturgical reforms based on Japanese theatre reveals that global interchange and perspectives were well under way.

12H. Sunday, October 22, 10:45 AM - 12:15 PM

Diasporic Music and Identity in the US

Chair: Anne K. Rasmussen, The College of William and Mary

Diasporic Indigeneity(s) in ONE LOVE TONGA: Island Reggae Performance and the Empowerment of Pacific Islanders in Southern California

Chun Chia Tai, University of California, Riverside

From December 2021 to January 2022, a volcanic eruption destabilized life in the Kingdom of Tonga. This presentation explores how a fundraising concert called “ONE LOVE TONGA Benefit Concert” operated as a forum not only for raising funds and awareness, but for collective identity making. I draw on my ethnographic work with Island Block Network in Anaheim,

California to show how island reggae performers from Samoa, Tonga, Hawai'i, and Aotearoa New Zealand created a shared island on the continent, and off-Islanders' support was their canoe to connect with Tonga. Southern California is known for its strong Pacific Islander community, consisting of diverse histories and cultures of Pacific Islands. Many musicians of this community perform a reggae music genre called island reggae, derived from Hawai'i, to support this pan-Pacific diasporic community. Through island reggae music, Southern Californian Islanders (re)define their Indigeneity(s) in diaspora and fortify trans-Pacific connections with Oceania. For off-Islanders, performing island reggae establishes a safe space for sharing a communal Pacific Islander identity in the continental US, celebrating each of their genealogies from their homelands, and resisting the racial-colonial oppression in everyday lives. Drawing on Epeli Hau'ofa's (1994) theory of Oceania as sea of islands marking Islanders' mobility and the concept of "root and route," highlighting off-Islanders' Indigeneity (Jolly 2001, Clifford 2001, Kauanui 2007), I argue that off-Islanders have rearticulated Indigenous cultures and Pacific islands in California through island reggae performances. This presentation contributes to expanding current scholarship on the transformation and adaptation of Pacific Indigeneity in diaspora.

What Does it Mean to be Zimbabwean?: Reconstituting Zimbabwean Identity Through Mbira in New York City

Ratidzai Shirley Chikukwa, Columbia University

Questions of cultural identity and identification grow increasingly pertinent as the contemporary African diaspora continues to grow in size and influence. Inundated with myriad expressions of cultural identity after moving to the United States, I began a frantic search to find an answer to the question: *what does it mean to be Zimbabwean?* The most influential literature on Zimbabwe, largely centered around *mbira* and *mbira* music, seemed a logical place to begin an exploration of Zimbabwean-ness (Berliner 1973; Turino 2000). This paper examines the experiences of three Zimbabweans as they encountered, reconnected with, and interrogated notions of Zimbabwean-ness through their relationship to the *mbira* and *mbira* music. More broadly, this paper seeks to explore questions of African identity construction when confronted with the plethora of cultural identities within the United States and specifically, in New York City. How did the encounters of these individuals with MbiraNYC (a New York-based *mbira* organization dedicated to sharing, performing, and teaching *mbira* music) challenge their conceptions of Zimbabwean-ness? What made the *mbira* such an important marker of Zimbabwean identity for these individuals? And, what are the implications of asking these questions as part of the contemporary African diaspora? Based on fieldwork conducted in NYC—semi-structured interviews, participation in, and observation of *mbira* classes and monthly *mbira* gatherings—this paper situates these questions within the larger context of Zimbabwean—and more broadly, African—conceptions of self in the diaspora.

Who are the Welsh Americans? Music, memory, and markers of Welsh identity in the United States

Jennifer Johnstone, Kent State University

Previous research among Welsh-descended Americans revealed strong links between cultural identity (“Welshness”) and hymn singing, but fieldwork was limited to participants at one festival. To determine whether these findings extend to a wider population, further data were collected from 150 members of 30 Welsh societies in the United States. Participants completed a feature generation task, commonly used to elicit data on how people organize categories in memory (McRae, Cree, Seidenberg, & McNorgan 2005). These data shed light on the cognitive “structure” of participants’ Welshness and can reveal patterns of meaning in their chosen cultural markers. Participants also rated ten musical examples on how strongly the songs evoke their own Welshness. This paper provides an exploration of contemporary Welshness in the United States, including which songs function as markers of these identities. It builds on research showing that what is jointly attended to in experience – e.g., Welshness and hymn singing – becomes linked in memory (Pacton & Perruchet 2008; Koch 2004), giving rise to a rich and meaningful cognitive category wherein Welsh cultural identity is intrinsically linked to hymn singing in ways both common and unique to the participants. Theories of cognition and memory, including categorization (Deyne et al. 2008; McRae 2005) and prototypes (Lakoff 1987; Rosch 1975), place this case study into a broader discussion of how and why songs become signs of identity.

12I. Sunday, October 22, 10:45 AM - 12:15 PM

Silence

Chair: Lindsey Hoh Copeland, Carleton University

Walking along the DMZ: The Sound of Silence and Mnemonic Imagination

Jeongin Lee, University of Texas at Austin

The Korean DMZ soundscape, which serves as symbols of contradictory narratives and ironies, has been continuously (re)produced through the interrelations of sound, history, and sociality. Quickly after the Korean sonic warfare, there have been burgeoning music festivals and events around the area as an effort to “transform the DMZ into a peace zone.” While the sudden change of its soundscape is seemingly innocent, I argue that this further reinforces the conventional dichotomous understanding—either noisy sonic warfare or quiet peacetime—which romanticizes and oversimplifies reality. Stories and narratives—individual voices—that are less audible have been left unheard and even silenced. In this context, the optimistic tone presupposed by the slogan of peace music festivals rings especially hollow.

Considering walking as the primary fieldwork method, this paper investigates the sound of silence in and along the DMZ. More specifically, this paper explores how (post)wartime experiences and memories are re-imagined and re-interpreted in this so-called haunted soundscape. In this process, I put a particular emphasis on the performativity of “walking” and “listening” to highlight further the individual agency and the affective nature of sound. Drawing on the concepts of “sounding memories” and “mnemonic imagination” (Keightley and Pickering,

2012), derived from memory studies, this paper further pays close attention to the entanglement between the formation of socially shared memories and sonic representations of cultural trauma. In so doing, I argue that the DMZ soundscape serves as a transferential space in which sounding memories, cultural trauma, and individual positionalities are mediated and negotiated.

Changing to Stay the Same: The Emperor's Silent Serenade to Amaterasu Ōmikami, Japan

Michiko Urita, Kogakkan University

On the evening of December 4, 2019, the sacred music ritual was held in the Imperial Palace Sanctuary for the tutelary goddess of Japan, Amaterasu Ōmikami, to mark the completion of the accession rites of the 126th Emperor. Kagura songs echoed in the forest surrounding the palace in Tokyo throughout the night. After several hours, all but five of the twelve court musicians left the site, and the kagura secret song (*hikyoku*) began. First, the prelude was played, successively and silently, on flute, then on Japanese oboe, and finally on Japanese zither. Then, accompanied by the zither, one vocalist sang the secret song in silence. What differentiates it from other kagura songs is the unique technique of singing without any audible sound, which has been continued for more than five hundred years, since the fifteenth century. In this presentation, I will explore the resilient features of *hikyoku* by clarifying the following questions based upon my field research, which includes a survey of historical manuscripts of the Imperial Household Agency and interviews with court musicians. How does the silent performance function as the ultimate offering to Amaterasu? How does *hikyoku* enhance the legitimacy of the newly-enthroned emperor? What ideas and values have performers shared from the hereditary aristocracy of the past to the court musicians of today? In a globalized and ever-changing society, what would ensure the continuity of the ancient secret song and its silent performance in the unpredictable future?

Sounding Silence in Japanese Gardens

Devanney Turpin Haruta, Brown University

Originally exports of the turn-of-the-century World's Fairs and Expositions, Japanese gardens have since spread across the United States and have been integrated into spaces such as botanic gardens and public parks. These contemporary gardens draw from a diverse history of garden design styles, from Zen Buddhist temples to tea houses. Scholarship on Japanese gardens has analyzed these spaces primarily through a lens of the visual arts. However, Japanese gardens are rich multisensory spaces, and sound plays a critical role in the design and experience of a garden. My research builds on spatial and computational studies of sound to seek a more social and interpretive understanding of how sound (and silence) is created and perceived in Japanese gardens, specifically in the U.S. I show how gardens' soundscapes can create an environment of tranquility and quiet, seemingly paradoxically through the use of sound. I explore the role of water-based elements such as the *suikinkutsu*, *shishi-odoshi*, and waterfalls, along with human- and nonhuman-produced sounds such as animal noises, weather, traffic, voices, and music. In addition to scholarly literature, I draw from garden design manuals, conversations with members – garden designers, managers, and visitors – of the North American Japanese Garden

Association, and my first-hand experience visiting Japanese gardens. By bringing landscape design into conversation with sound studies and acoustic ecology, I reveal how sound plays a central role in complicating the relationship between humans and “nature,” and particularly in creating an understanding of these gardens as spaces for health and wellness.

12J. Sunday, October 22, 10:45 AM - 12:15 PM

The Multiple Lives of One Tune Across Space and Time

Chair: Sean Bellaviti, Toronto Metropolitan University

Island Song: Popular Music and Okinawan Identities

Qifang Hu, University of Texas at Austin

Shima-uta (lit. Island Song) is a genre of *min'yo* (folk song) originating from the Amami Islands, which formed the Ryukyu Kingdom (1429-1879) with the Sakishima and Okinawa Islands. In 1992, the Japanese rock band, The Boom, released their original hit song “Shima-uta” composed by lead vocalist, Kazufumi Miyazawa, based on his impressions from visiting Okinawa. The song’s popularity propelled the reputation of the islands’ *min'yo* to national recognition. The Boom’s “Shima-uta” became one of the most famous pop songs related to Okinawa even though the band members were not from the Ryukyu Islands, but from the Yamanashi Prefecture on the Japanese main island. “Shima-uta” has been covered by numerous artists across the world, among them the well-known Okinawan singer, Rimi Natsukawa, whose 2002 version became an iconic representation of Okinawan *min'yo*.

How does a pop song by a non-Okinawan rock band become traditionalized into the pantheon of *shima-uta* folk genre from the Ryukyu Islands? By analyzing the two versions of “Shima-uta” by The Boom and Rimi Natsukawa, and examining the social histories of the song and the folk genre of the same name, I demonstrate how the song’s style, structure, and performance practice frames the intersection of Ryukyuan (specifically Okinawan) and Yamato (Japanese) identities, regional and national affiliations, and well as tradition and modernity in Japan.

Hybridizing Folk Song and Military Band Practices in Kahchun Wong’s March Sunny Island

Boris Wong, SOAS, University of London

In 2017, conductor and composer Kahchun Wong (b. 1986) was commissioned by the Ministry of Education of Singapore to write a march titled *Sunny Island* as the set piece for the secondary schools’ concert band contest in the Singapore Youth Festival. In order to fit the Festival’s nation-building theme, Wong incorporated into the piece the folk song *Dayung Sampan* which, according to the composer, is “traditional to our geographical region—the Malay peninsula” (interview in *The Band Post*). While this adoption of a regional folk tune can be interpreted as for an artificial display of the Singaporean local identity within the frame of cosmopolitan wind band practices, this paper instead attends to the heterogenous nature of these localization and hybridization processes, which involves the complex circulation of music across the East and

Southeast Asian region and the ways in which musicians' attitudes are shaped by historical and cultural circumstances (Sumarsam 2013). Taking *Dayung Sampan* as a "sonic flare" to trace the contours of the circuitous media network (Jones 2020), I look at how this indigenous tune was first recorded in the style of *kroncong* in Indonesia, and gained wider regional appeal when adapted and circulated as the Mandarin pop *Tian Mi Mi* (甜蜜蜜) in 1979. Focusing on how these sonic "network traces" are articulated in *Sunny Island* with various wind band practices internalized by Wong, this paper recognizes the composer as an "aspirational cosmopolitan" (Tan 2021) who has creatively displayed his multicultural disposition in the hybrid work.

Far Beyond the Sound: Meaning, Identity, and Reception in Covers of Earth Wind & Fire's "September"

Leslie Tilley, Massachusetts Institute of Technology

When Taylor Swift released her cover of Earth Wind & Fire (EWF)'s classic disco/R&B track "September," the internet exploded. While some listeners applauded the cover's beauty and iconic "Swift-i-ness," many lambasted it as not merely boring but deeply problematic. Among these latter responses was a musical clapback from singer, beatboxer, and multi-instrumentalist Butterscotch, who posted her own well-received cover of the iconic track on social media with the caption "Share! This is how you cover 'September'." We can begin unraveling this polarized reception to Swift's cover through a close musical analysis of these three versions. But a fuller picture of diverse listener perceptions also necessitates what adaptation scholar Linda Hutcheon (2013) calls "double vision": a consideration of each version as both product and process simultaneously; a consideration not just of the original and cover versions as musical objects but of their artists and listeners as agents of creation and reception in specific times and places. Enmeshed in EWF's, Swift's, and Butterscotch's sonic choices, and in their wide-ranging reception, are undeniable questions of identity and meaning: of the artists and their histories, of the listeners and their scenes, of the genres and their soundworlds, and of the song versions themselves. In this paper, I present a multi-modal analysis of "September," exploring nuances of race and gender, genre and expectation, familiarity and scene, belonging and appropriating in cover performance practice. This analysis then forms the basis for a new theoretical framework for analyzing cover creation and reception.

12K. Sunday, October 22, 10:45 AM - 12:15 PM

Harnessing Technology in our Professional Practice

Chair: Dr. Golam Rabbani, Toronto Metropolitan University

Workshop on the Digital Transcription and Computational Analysis of Hindustani Music

Jonathan Myers, University of California, Santa Cruz; Dard Neuman, University of California, Santa Cruz

This workshop will demonstrate the "Interactive Digital Transcription Platform" (IDTP), a web-based application that allows for the digital transcription, archiving, sharing, and analysis of

audio recordings of oral melodic and improvisation traditions, with a first focus on Hindustani music. The IDTP provides a multi-layered and interactive platform and corresponding store of knowledge that allows users to transcribe melodic sound intuitively, efficiently, and accurately from uploaded recordings; test the accuracy of their transcription through synthesized audio playback; and analyze the transcriptions quantitatively and computationally. This platform can represent melodic contours accurately due to its rethinking of a foundational music-theoretical tenet: namely, that the fixed-pitch note in a twelve tone equal-tempered scale is the basic unit of structure for music making, transcription, notation, and analysis. By contrast, the IDTP is organized around a relationally dynamic and flexible tuning system and a succession of “trajectories”: formally specified archetypal paths or curves from one pitch to another, or among a series of pitches, that correspond to the finely calibrated glissandi that appear in so many musical traditions outside of the keyboard and staff oriented musical paradigm. In this workshop, the IDTP’s creators will demonstrate how to use the IDTP’s transcription editor and analysis suite in the context of ~5 example recordings of Hindustani musical performance. Workshop attendees will then be given an opportunity to try out the platform with help and guidance from its creators, and participate in a discussion about the future development of the platform.

Teaching in the Era of COVID-19 and Beyond

David B. Pruett, University of Massachusetts, Boston

As many institutions began transitioning from face-to-face instruction to remote learning in spring 2020, educators were suddenly faced with a myriad of new challenges. Ethnomusicologists confronted additional obstacles with the online format due to the underlying focus of our work as both university professors and as researchers: hands-on music-making. As a result, ethnomusicologists were forced to modify, not only their research plans, but also their pedagogical approaches to facilitating meaningful learning experiences for their students within a virtual environment while coming to terms with the technological limitations of Zoom or Google Classroom for teaching music, in general. Equally challenging for many instructors like myself, whose students comprise mostly minorities with income deriving largely from jobs in the service industry, was the daily reminder of how much more difficult the pandemic experience was for our students than for us. By fall 2021, phrases such as “remote teaching,” “synchronous vs. asynchronous,” and “hybrid modality” were commonplace in pedagogical discourse. However, less common in virtual department meetings were discussions on empathy, compassion, mental health, struggle, and pain. In this paper, I address, not only several pedagogical innovations that have proven successful in my own virtual classroom as well as those of my colleagues, but also the more humanistic side of teaching during the pandemic and beyond. I likewise examine several personal epiphanies that contributed to my own transformation into a much better teacher, ethnomusicologist, and human being as we collectively engage the “new norm” of the post-pandemic era in 2023.

12L. Sunday, October 22, 10:45 AM - 12:15 PM

Diasporic Identities and Memory: Documenting Music Making in Cuba and Canada

Chair: Karen Dubinsky, Queen's University

Transnational cultural exchanges take place even within one nation, and diasporas can extend traditional practices and create new categories of belonging. Both of these experiences will be examined in this panel. In Santiago de Cuba, the Tumba Francesa La Caridad de Oriente, a traditional dance, song and drumming group, originates from Haitian migration in Eastern Cuba several centuries ago. Knowledges of these practices are kept primarily by one family in Cuba and documented recently in film by a Canadian anthropologist working with an Afro Cuban musician. Looking outward, Afro Cuban music and dance are transmitted through migration. Audiences around the world, including Canada, satiate a cultural appetite that has been shaped by Cuban tourism and staged events that blend exoticism, affect and consumerism. Cuban musicians of whatever tradition or genre arrive in countries such as Canada that sometimes include Cuban and Latin American migrant communities, and often do not. Each of these three papers provide an opportunity to think about what music and dance contribute to diasporic identities and memories. Who keeps cultural practices alive over decades or centuries? What is the “Cuba” enacted in transnational performances of Afro-Cuban culture? What are the challenges faced by Cuban musicians in Canada who find themselves in communities where diasporic memories and identities are not widely (if at all) shared?

Transnational connections: The Making of La Tumba Mambi Ethno-Documentary

Alexandrine Boudrault-Fournier, University of Victoria

La Tumba Mambi (2023) is a short-length documentary fiction co-directed by Havana based DJ Jigüe and Canadian anthropologist Alexandrine Boudrault-Fournier. The film features members of the Tumba Francesa La Caridad de Oriente, a traditional group located in Santiago de Cuba, and which has its roots in the 18th century Haitian migration in Eastern Cuba. In 2003, the UNESCO recognized this tumba francesa (there are three existing in Cuba) as an “Intangible Cultural Heritage of Humanity”. This presentation reflects on the transnational connections involved in the transmission of a cultural tradition based on the knowledge of one main family (Venet Danger) living in Santiago de Cuba that is involved in today’s transmission of the tumba francesa’s practices. Furthermore, the presentation places this transmission of knowledge and memory in parallel with the production of the film itself, which involved other forms of transnational connections and influences, mainly between the two directors of the film, but not limited to it. In looking at transnational connections as fluid, historical, complex, and controversial, this presentation focuses on the dilemma encountered in process of storytelling, more specifically through filmmaking. The presentation finally suggests that in using innovative approaches to documentary filmmaking, with ethno-fiction in this case, it is possible to engage.

Cantala como yo, Bailala como yo: Tracing Afrocuban Folklore in Montreal and Toronto

Melissa Noventa, Queen's University

The Cuban diaspora in Canada has historically been much smaller and younger in formation than its American counterpart. Nevertheless, the impact of the Cuban community in Canada—especially in an artistic sense—has been mighty. While Canadians tend to be most familiar with Cuban salsa music and dance, or Cuban jazz, Canada has an interesting history of artists who have encouraged the dissemination of Afrocuban folkloric performance knowledge.

This paper examines early manifestations of Afrocuban folklore in Toronto and Montreal during the 80s and 90s, and the impact newly arriving Cuban musicians and dancers had on their local communities. It considers some of the following questions: who were some of the central artists helping to disseminate knowledge about Afrocuban music and dance at the time? How were they going about doing so? How did Canadians receive these performances? How did these performances inform Canadian sensibilities about Cuban music and dance? And finally, what impact did these performances have on Canada's newly expanding Cuban diaspora?

This paper extends the research of scholars working to integrate Canada in the transnational circulation of Cuban music and dance by deepening the scope to include Afro-folkloric genres. It highlights the unique role Afrocuban music, and dance has played within the Cuban diaspora in Canada and, underscores how the Cuba enacted by these ensembles became a fundamental element in the transnational circulation of Afrocuban heritage in Canada.

Cuban Musicians without a Cuban audience

Karen Dubinsky, Queen's University, Kingston; Freddy Monasterio Barso, Humber College

'Cuban music without Cubans' characterizes the early decades of Cuban music in Canada. Chicho Valle and his orchestra enthralled audiences in Toronto's hotel ballrooms from the 1940s to the 1970s; Chicho was usually the only Cuban in the room or on his albums. In the 1990s, *Klave y Kongo* rode the *Buena Vista Social Club* wave in a downtown Toronto bar; they were white Anglo rockers who taught themselves Cuban son montuno through listening to historical recordings. Since the 1990s the Cuban diaspora in Canada has grown, including many migrant musicians who are building (or rebuilding) careers in Canada. Here we'll explore Cuban musicians in communities without a large Cuban or Latin American population. "Cuban musicians without a Cuban audience" will reach across the country to assess the scope of Cuban music making in Canada, and then focus on case studies in specific locations, including New Brunswick, Northern British Columbia, and Ottawa. What are the challenges these musicians face? What musical strategies do they employ to communicate with audiences unfamiliar with their language or their rhythms? What kind of sound emerges from their experiences in Canada?

Music is a resource for diasporic identity and memory; what does that mean when identities and memories are not widely shared? Furthermore, transnational musical circulation is always shaped by national circumstances, and Canada has a particular relationship with Cuba through mass tourism. How do musicians in communities with little Cuban migration but a generous touristic imagination negotiate their lives and their music?