

# Abstracts

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Duncan Allard. **"Mundikumbuke!" (My Roots): Popular Music and Modes of Belonging in Zimbabwe** (Session 5A)

I examine the relationship between popular music and idioms of belonging in the context of Zimbabwe's acute state of crisis. Despite the accelerated flows of capital, goods, and migration commonly associated with "globalization" and the resulting ethnic diversity in most southern African countries, there is presently an increased obsession and preoccupation with autochthonous belonging. In recent years, Zimbabwe has been a primary site for this regional resurgence of 'identity politics' and state-sponsored strategies of exclusion that include government "operations" that specifically target "outsiders". In stark contrast to these hardened state attitudes towards foreigners and outsiders, *sungura* music both sonically and socially embodies the paradoxical reality of Zimbabwe's population, highlighting the presence and *prevalence* of so-called "immigrants" and challenging normative notions of cultural and ethnic homogeneity that often erase or exclude these identities. While *sungura* is considered by the state officials to be "apolitical" - associated only with drinking and "joy" - its long association with migrant laborers of "foreign" ancestry (e.g. Malawian, Mozambican, etc.) continues to discursively complicate idioms of Zimbabwean national identity and belonging that have previously assumed an ethnic bias towards subjects of "indigenous" Shona origin (the largest ethnic group in Zimbabwe). In this paper, I suggest that *sungura* musical practices implicitly contradict normative social and political conceptions of "belonging" in Zimbabwe specifically and southern Africa more generally. This contradiction highlights the importance of analytically addressing intra-regional cultural production and interaction at this critical moment in southern Africa.

Gwendolyn Arbaugh and Sky Fung. **Footnotes and Hand Gestures On Hula** (Session 3A)

Aloha! We welcome you into the world of hula. This pas de deux is a performed talk featuring hula dancing and insider/outsider perspectives from two dance ethnology researchers and voices in the hula dance community in Hawai'i. Stepping in and out of our respondents' thoughts and movements, we utilize hula itself as a medium to discuss hula. Issues will be raised on how culture marketed for tourism affects the performers that work in the industry. This will also include commentary on the politics behind using *kabiko*, or ancient-style hula, as a reactionary trend. Then switching the spotlight from the practitioner to reading in between the lines, we step offstage for a moment and into analysis. From a linguistic perspective, hula could be considered a speech event. In doing this, we acknowledge not just one vocabulary, but two; both the poetic and the kinesthetic. As dancers, we move from inside the box to thinking outside the box and then back in again. Why are we doing these movements? Who is paying attention? And what does it mean to which group of people? In looking at hula today, we realize there is a need to peer beyond historical accounts and dictionary definitions to what is happening in the here and now. Through this joint performance presentation, the significance of hula in contemporary Hawai'i is brought into question.

Christine B. Balance. **Repeat Performance: Karaoke, Belonging, and Affect in Filipino America** (Session 1A)

My presentation will consider the phenomenon of karaoke performance as part and parcel of, what I term, the intimate counterpublic of Filipino American house parties. I mobilize intimate counterpublic, by way of social theorist Nancy Fraser's formulation, to suggest an alternative discursive arena that is created at the nexus of Filipino aesthetics, sociality, history and performance in American popular culture. Though often rendered as mere mimicry, I argue that the intimate re-enactments of karaoke performance for Filipino Americans cause us to reconsider these acts in the domestic sphere as, what historian Reynaldo Ileto terms, an 'alternative channel of remembering' histories of imperial and cross-cultural contact. How do these "private" domestic performances work in tandem with the transnational circuits of Filipino cover bands, reality singing show competitions, even the former First Lady, Imelda Marcos? Likewise, how does the performance mode of karaoke singing open up to larger discussions of affect, popular music, and race in America?

Jaime Berkland. **"She Never Sang a Line the Same Way Twice": A Critical Analysis of the Musical Practices of the Egyptian Superstar Singer Umm Kulthum** (Session 3B)

A common trope that people in the Eastern Arab world use to describe the virtuosity of the superstar singer Umm Kulthum is: "she never sang a line the same way twice" (Danielson 1997:4). My analysis reveals that a literal interpretation of this trope is not always true. In this paper, I use Umm Kulthum's 1949 recording of "Ruba'iyat al-Khayyam" to explore Umm Kulthum's use of repetition. Umm Kulthum does repeat many lines the same way, while at other times she musically varies the iteration of a repeated line of poetry. I categorize the manner in which Umm Kulthum varies repeated material in "Ruba'iyat" in four ways: first are instances in which she does not vary the line at all; second, instances in which she sings a line twice in the same way and varies a third repetition; third, instances where she varies a line with each repetition; finally, instances in which the orchestra stops except for the qanun and violin and Umm Kulthum improvises a completely new melody to a line of text, as if she were singing a mawwal. With this imposed codification of practice, I seek to establish the levels of meaning and value that are the impetus behind the trope that might provide insight into the aesthetic values of Arab music-cultural practices. Though the trope suggests that this music culture regards exact repetition as unmusical, repetition may also be theorized as a means by which Umm Kulthum demonstrates another layer of her virtuosity.

Kimasi L. Browne. **Impartation, Invocation, and Improvisation: Teaching African American Culture in the Chinese Music Conservatory** (Session 2B)

This paper preliminarily disseminates my multifaceted teaching experience as a Foreign Expert (certificated by the Chinese government) and as a Visiting Professor in the Musicology Department at the Central Conservatory of Music (CCOM) in pre-Olympic Games' Beijing from March to June 2008. My duties included establishing and developing China's first university *Gospel Choir*. I also taught, concurrently, a theoretical lecture course entitled *American Popular Culture--Soul Music*, and a Graduate Seminar in *Gospel Piano Accompaniment*. Additionally, I taught in the Conservatory's Music Education Department where I trained three advanced choirs of future Chinese music teachers to understand and perform African American-style gospel music (in English). As a culmination of the semester, I conducted two concerts with all of the choirs. One of the concerts was presented to the congregation of the Beijing Fengtai Church. My Conservatory hosts proclaimed all of these teaching endeavors to be ground breaking and to hold a special significance for undergraduate and postgraduate music education in the People's Republic of China. In this presentation I will focus on a few of the pedagogical modes I had to devise in order to teach repertoire, text, and performance practice. As well, I will talk about some of the specific strategies I utilized to impart distinctive features of the gospel choir and soul music traditions. A PowerPoint presentation will emphasize and illustrate portions of my process and successful outcomes.

Abimbola Cole. **"Hottentot Hop": Tracking the Dynamics of Changing African Landscapes through the Music of *Cashless Society*** (Session 2C)

Futurists and economists anticipate that the imminent arrival of a global cashless society will transform the value of currency, signaling a shift from cash to credit cards and other computerized payment modes. Their financial forecasts indicate there will be a major technological revolution resulting in increased public reliance

on computers in everyday transactions, which will permanently alter the dynamics of face-to-face interactions. These projections highlight the growing significance of computers in forging what Howard Rheingold (1993) calls the *virtual community* - a “computer mediated” social grouping sustained by individuals unified by shared interests.

This paper explores how the cashless society phenomenon inspired the formation of South African based hip-hop group Cashless Society, a collective comprised of artists from Botswana, Malawi, Sierra Leone, and South Africa. Cashless Society gained moderate international attention and, as their virtual profile reveals, emerged as the first African hip-hop “outfit” to gain record licensing and distribution in the United States (<<http://www.myspace.com/cashlessociety>><http://www.myspace.com/cashlessociety>). They used their unique brand of lyricism to address the stark realities of urban landscapes. Yet Cashless Society also ventured into virtual terrain, effectively creating a virtual community centered on the group’s musical recordings, videos, and photographs. Drawing on Wanda Bryant’s theory of the *virtual music community* (1994), this study will trace the development of Cashless Society through its physical and virtual presence. Moreover, it will examine how the group established a lasting legacy through what I deem to be a *virtual hip-hop community*.

Renee T. Coulombe. **“Who Interrogates These Ghosts?” EVPs, Noble Monsters and the New Hauntology of American Television** (Session 2C)

This paper arises from two seemingly disparate media phenomena: the proliferation of paranormal research programs gathering evidence of the presence of the afterlife, as well as the myriad new noble-monsters protagonists in televisual narratives (from the eternally sacrificing vampires of Moonlight to the noble(ish) serial killer of Dexter). Seemingly disparate because each centrally occupied by an audio artifact: the Electronic Voice Phenomena, or EVP. Voices recorded on audio devices in supposedly haunted locations, but not audible at the time of recording, constitute a considerable portion of the evidence for the existence of ghosts, or the perseverance of consciousness after death. While the gathering of EVPs is quite prominent and documented in the paranormal research ‘sur-reality’ shows of the first example, a similar mechanism is nonetheless present in televisual narratives of noble monsters, in the form of voiceovers by the protagonist, most frequently narrating his (and always his) alterity and/or otherness. This paper examines the role of this audio phenomenon, and the mediating technologies that set its frequencies vibrating, in hearing the ‘other side’ – and the fascination of the living with the victims of past traumas. Through hauntology as defined by Derrida, the analysis then goes further, to seek what may lurk behind these audio traces of the beyond, and its proliferation in culture, positing a social and cultural role for this media in interrogating the specters arising from actual interrogation itself: at prisons from Iraq to Guantanamo Bay, camps and military bases, through torture, imprisonment, and extraordinary rendition.

Chloe Coventry. **Revisiting 1960s Musical Orientalism: Ravi Shankar and Yehudi Menuhin’s “West Meets East”** (Session 5A)

In the 1960s American pop culture developed a great appetite for Indian music, fashion and spirituality. In place of the exotic images and violent hegemonies of 19th century and colonial forms of Orientalism, the 1960s often had benign representations of India brought by cultural intermediaries such as guru Maharishi Mahesh Yogi and sitarist Ravi Shankar. Musical performance was a particularly welcoming stage upon which representations of India played out to Western audiences. In this paper I examine the 1966 album “West Meets East” made by Shankar and the American-born violinist Yehudi Menuhin. On the record (which won a Grammy) the two musicians attempt a meeting of musical cultures: Shankar playing rags with “cadenzas” performed and composed by Menuhin. Musically the record fits awkwardly between two traditions. As a piece of material culture, however, “West meets East” can be read as a rich and variegated document, and one which has been glossed over in the scholarly treatments of Indian-Western musical exchanges of the 1960s. I examine this record’s sounds and images while inquiring into the socio-cultural contexts of its conception and the nature of the mediations that enabled it to come into being. Bringing to bear a postcolonial critique and drawing from literature on Indian-Western musical interactions, I identify an ascent neo-orientalist cultural politics that framed the “West Meets East” collaboration. Furthermore, I suggest that a re-examination of this piece of musical and material culture can provide a historical perspective on the role of cultural intermediaries in the contemporary globalization of music.

J. Keola Donaghy. ***Pai Ka Leo: Raising The Hawaiian Language Through Music*** (Session 2B)

While the use of the Hawaiian language in everyday life diminished drastically after the overthrow of the Hawaiian monarchy 1893 and the annexation of Hawai'i as a territory of the United States in 1898, the language maintained a place of prominence in live and recorded performance of music throughout the twentieth century. In the early 1980s, a group of educators began efforts to revitalize the language as a language of education and in the home, and using the successful Māori model of "language nests" they established a series of preschools where children were immersed in the Hawaiian language. Music became a powerful tool in their language instruction arsenal to reestablish the Hawaiian language in the home, school and community. In this paper I will examine the use of *mele* (Hawaiian language poetry), *oli* (chant) and *hīmeni* (singing) to assist in the acquisition of vocabulary, grammatical structures, and Hawaiian cultural perspective, concepts and values in these preschools and other settings.

Bernard Ellorin. **Institutionalized *Kulintang* Music in the Philippines and the United States** (Session 1A)

This paper examines the institutionalization of *kulintang* music in Philippine and American universities. Institutions with ethnomusicology programs have developed methods of teaching oral traditions for students outside of the culture. In its ethnographic context, *kulintang* music functions as ritual and celebratory music among two ethno-linguistic groups, the Maranao and Maguindanaon, located in the Islamized part of the southern Philippines. Since the mid 1950s, Philippine and American ethnomusicologists have published resources on this music genre based on their fieldwork. Thus, practitioners of the tradition and Philippine specialists have made this music accessible to college students unfamiliar with indigenous Philippine cultural arts.

Manila based universities and American institutions in California have developed four pedagogical forms of teaching *kulintang* music. These include cipher notation, the formation of performance based groups, the phrase-by-phrase melodic instruction, and unison playing. Creating teaching methods to facilitate the learning process of *kulintang* music in an academic setting is reflexive of the institutions teaching methodologies. Cipher notation and performance groups are the common forms of exposure to the music in Philippine universities. In the United States, the phrase-by-phrase melodic instruction and unison playing are the methodologies that Filipino American *kulintang* musicians use to deconstruct the music for students at institutions that utilize both the by rote and the notational forms of music instruction. In this paper, these four teaching pedagogies for *kulintang* music found at various institutions are explored to demonstrate how a cultural art form is transmitted outside of its ethnographic setting through these university's teaching methods.

Sky Fung. *See Arbaugh*

Jonathon Grasse. **Revisiting Lou Harrison's Works for American Gamelan Featuring Western Instruments** (Session 4B)

This paper examines issues pertaining to cross-cultural music compositions by American composer Lou Harrison. Written for American gamelan between 1976-78, Harrison devised each to feature a solo western instrument, *Bubaran Robert* (piccolo trumpet), *Main Bersama-sama* (French horn), and *Tbrenody for Carlos Chavez* (viola). Following a very brief outline of specific Central Javanese musical concepts from which Harrison derived certain techniques and aesthetic attributes, this paper discusses issues of tuning, timbre, form and melodic characteristics peculiar to his cross-cultural aims. In the process, analytic notions of continuity and polyphonic textural correlations borrowed from ethnomusicological perspectives specific to Indonesian musical traditions are introduced. Cross-cultural aspects of continuity and correlations are further considered alternately as both teleological conflicts and as aesthetic appropriations. In conclusion, these works illustrating the composer's "gamelan ideal" are placed within a broader arena pertaining to the composer's earlier modernist techniques and aesthetic ideals involving tuning, timbre, and melodicism.

Romeo P. Guzman. **Sounding the Reel: Film Scores of *Algiers*, *The Battle of Algiers*, and Algerian Colonialism** (Session 2C)

In this paper I discuss the role of music in the American film *Algiers* (1938) and the Italian-Algerian film *The Battle of Algiers* (1967), a docudrama influential to the American minority resistance movements of the late

1960s. I argue that in each film the scores are not merely unbiased soundscapes accompanying the dialogue and visual aspects of the films. Instead, music, dialogue and visual components all serve a broader mission to communicate specific ideas put forth by the directors about the people portrayed, i.e., colonial Europeans and native Algerians. *Algiers* composers Vincent Scotto and Mohammed Igarbouchen utilize a musical scale that is neither wholly European nor Arab in its construction, tuning, or usage. Referred to as “Hollywood hijaz” by Arab music scholar A.J. Racy, this scale has been used by American film composers to sonically represent the Other, namely Arabs and Middle Easterners. In contrast, *The Battle of Algiers* director Gillo Pontecorvo adopts a kind of iron-castanet-and-drum street music as one of its central musical themes, which is transformed into the film’s haunting sonic representation of the Algerian struggle for freedom from French rule. Further complicating this theme’s use is the fact that this style of music has been traditionally tied to the Gnawa, a confraternity whose activities include a kind of ethnopsychiatry that has music and movement as major components of their ceremonies.

Kenneth S. Habib. **Sacred Interconnection in the Song of the Lebanese Superstar Fairouz** (Session 5A)

Amid the modern developments that sometimes have made coexistence among Muslims, Christians, and Jews a complex and painful struggle in the Middle East, many Arabs have found deep affirmation of their commonalities and interdependence in the song of the Lebanese superstar, Fairouz. Her work has provided an artistic and symbolic means of bridging the gap between sociological divides that for mostly political and economic reasons have manifested along religious lines. For her fans, Fairouz’s singing has represented a sanctuary of tolerance and pluralism in otherwise distressed and divided social spaces. Her strong connection with multiform audiences has coincided with her intimate relationship with the Rahbani family of composer-poets with whom she has worked on a nearly exclusive basis for six decades. With uncanny synergy giving rise to gargantuan artistic output, they have conceived and executed the artistic process from creation of music and lyrics to staging, performance, and record production. In the process, Fairouz has become a multifaceted icon and a genre unto herself. This paper examines through the lens of popular, folk, and art song the musical place of refuge where Islam, Christianity, and Judaism have coexisted in the song of Fairouz. It is informed by interviews and research conducted in the Levant and the United States, by socio-historical investigation, and by the songs themselves.

Ruth Hellier-Tinoco. **Mexican Tourist Legacy and Family Transmission: Nicolás Bartolo Juárez of the Island of Jarácuaro, Lake Pátzcuaro** (Session 4B)

Within the trajectory of twentieth-century postrevolutionary Mexican nationalism and tourism, the roles of individual indigenous performers has often been ignored or omitted amidst the anonymity of folkloric representation. In the early 1920s, an indigenous P’urhépecha villager, Nicolás Bartolo Juárez, from the tiny island of Jarácuaro, Lake Pátzcuaro, Michoacán, was singled out by the renowned folklorist Rubén M. Campos for special attention in his seminal writings on Mexican music. Campos included some of Don Nicolás’ compositions in his publication. Don Nicolás, a hat-maker, fisherman, composer, musician and dancer, had gained a reputation for his expertise performing in his family’s chamber orchestra. Don Nicolás was also known to the President of Mexico, Lázaro Cárdenas, with whom he exchanged letters in the 1930s. Yet despite Don Nicolás’ obvious musical capability, his legacy lies as the almost anonymous instigator of the Dance of the Old Men, performed throughout Mexico and in the USA in Mexican Folkloric Ballet Ensembles and in tourist contexts as an iconic representation of the nation of Mexico.

In this paper I explore the legacy of Don Nicolás and his representation in the publications of Campos and examine the role of Campos’ transcriptions as a source for the revitalization of Don Nicolás’ compositions by his family, providing an illustration of my impact as a researcher and performer. The recording of a CD with an ensemble of musicians on Jarácuaro enabled Don Nicolas’ daughter to hear her father’s work, and led to a grandnephew, Gilberto Cázares Ponce reconnecting with his family and subsequently making his own recordings of his family’s music (Great Composers of the Island of Jarácuaro, Michoacán).

Michael Iyanaga. **Fighting Crime with Classical Music: Questions of Ethos and Identity** (Session 3A)

Since the turn of the 21st century, the technique of using recorded music in public spaces to prevent “anti-social” and/or “criminal” behavior has grown increasingly popular in many cities around the world. This new approach to crime fighting has been very successful, with reports of positive results ranging from the London

Underground metro system to minimarkets in Sacramento. The majority of these cities employ the music of the “great” Western classical composers (ex. Mozart, Beethoven, Vivaldi, etc.) to fight crime. Although there is record of this technique being used as early as the mid-1980s, the first widely publicized example is a 2001 case in West Palm Beach, Florida. Since then, the classical music crime deterrent technique has caught on quickly as an effective method of reducing and preventing crime or “anti-social” behavior.

This paper discusses the phenomenon of crime prevention through music and the issues this raises about ethos and the way we typically think about music and identity. To address these questions I will (1) look briefly at the history of this socio-musicological phenomenon, drawing mostly from popular media, such as newspapers and radio interviews; (2) examine the scholarly work done on the subject by other researchers; (3) address the question of ethos and physical environment by drawing on sociological theories such as Crime Prevention Through Environmental Design (CPTED); and (4) analyze how the use of music in crime prevention encourages a conceptual reinterpretation of music and identity.

David J. Kendall. **Is it Filipino Music? Philippine-ness in Spanish-era Roman Catholic Liturgy** (Session 2A)

Until recently, much of modern scholarship on the Spanish Colonial Philippines has focused on a binary opposition between colonizer and colonized; many such absolute oppositions were encouraged by hardly-impartial, colonial interests. In this context, the idea of “Philippine-ness,” that which may be deemed indigenous (or perhaps, authentic) to Filipinos, has been problematic. For example, the *rondalla* ensemble is often appropriated and exported as uniquely Filipino (as are many dance forms), despite the *rondalla*’s distinctively Spanish lineage and similarity to string ensembles found throughout the former Spanish colonial world. Contrastingly, Roman Catholic liturgical music of the Spanish era has not been appropriated in like manner. The spread of Roman Catholicism remains the most successful and enduring of Spanish colonial projects in the Philippines, in large part because of the extent to which Filipinos synthesized liturgical and devotional music, taking leading roles in performing, composing and inventing new forms of musical expression. Despite this fact, study of liturgical music has languished under a historiography that has denied or ignored much of the Spanish cultural heritage of the country.

A set of Roman Catholic liturgical choirbooks produced in Bohol in the early nineteenth century provide a text with which to re-examine the intersection of Spanish dominance and Filipino agency as played out in liturgical music. We might now pose broader questions: How is a hybridized tradition appropriated as indigenous or authentic? How does one distinguish between what is Spanish and what is Filipino?

Elizabeth M. Macy. **A Comparative Study of Music and Tourism in Historical Perspective: Bali and New Orleans** (Session 1B)

Musical tourism—a specific type of niche tourism along the lines of voluntourism, or disaster tourism—impacts culture in myriad forms. Through a comparative analysis of Bali and New Orleans, I will address how two vastly differing locales draw upon musical tourism to sustain their economies. I examine the way in which cultural tourism has historically figured into the formation of musical practices both for tourist and local consumption. My research focuses on how the musical “touristification” of each society has developed into a defining factor in their artistic production.

Consumers are increasingly turning to specialty types of tourism (or niche tourism), seeking out a unique cultural experience in their attempts to continually acquire cultural capital. Both the city of New Orleans and the island of Bali rely upon these adjectival tourists. With the New Orleans tourism economy built around its holy trinity of food, culture, and local music, and Bali’s ability to conjure up imagery of a tropical paradise, or “the island of the gods,” cultural symbolism plays a major role in each location. I examine how and when tourism was introduced, the role of music in the tourism economy, and the way in which music and musicians are utilized by the tourism industry and government officials to promote a location through this niche marketing approach. This paper traces how both Bali and New Orleans rely on cultural tourism alongside their dependence on cultural commodification through an historic perspective.

Shannon McCabe. **Son Jarocho por El Centro: Pedagogy and Performance Creating Community and Empowerment for Mexicans and Mexican Americans in Santa Ana, California** (Session 2B)

At El Centro Cultural de México community center in Santa Ana, a cultural and pedagogical movement exists, where Mexican American youth and adults congregate to participate in weekly son jarocho music and dance classes. While acquiring son jarocho musical skills are important, teachers reinforce the main goal of the classes: for the Mexican/Mexican American community to unite and establish relationships through learning and performing son jarocho. For both educators and class participants, interactions with this Mexican music and each other allow them to identify with and celebrate their Mexican heritage.

This paper examines the relationships between the son jarocho music tradition and El Centro participants through the contexts of pedagogy and performance. Drawing from pedagogical theory, interviews, and ethnographic data, I discover the ways in which learning and performing son jarocho unifies and strengthens Mexican identities. I explore Paulo Freire's concept of dialogue to explain how conversations created during musical performance and in the informal classroom environment cultivate a sense of community. I consider how roles as teachers, performers, and learners of son jarocho create fulfillment, a connection to Mexico, and empowerment to represent and celebrate Mexican pride. Investigating how son jarocho performance requires engagement with one's memory and with the group, I reveal that these educational classes at El Centro reinforce the value of learning oral traditions. Finally, I discuss how this pedagogical phenomenon can provide insight for formal music classrooms in the United States.

Marisa McFarlane. **First Was the Word: Reggae Dancehall Language in Southeastern Brazil** (Session 2A)

In the cities and states of São Paulo (SP) and Rio de Janeiro (RJ), Brazil, a unique group of artists including a reggae dancehall support band, MC's and singers, DJ's (selectas-selectors of records), and producers have connected with the worldwide reggae dancehall community. Reggae music and expressive culture were formally introduced and popularized in Jamaica around the 1970s with the ascent of reggae, dub, and the international dissemination of the Rastafarian spirituality through lyrical content, films, and visual representation. Reggae dancehall began in Jamaica in the 1980s and exemplified the use of digital production technology and sound system dances to disseminate the sounds. Reggae Dancehall and Ragga (elements of reggae dancehall and rap music) have become locally practiced phenomena in southeast Brazil since the turn of the twenty-first century. This paper concerns the expression and conglomeration of sound system culture in Brazil through two main points: power and language in terms of connecting Brazilian Portuguese to Jamaican patwah (patois) in artists' names, everyday conversations, lyrical content, and techniques of vocalization of text; and the local to global expressions of Pan-African musical communities in connection with an (inter)national sound system culture. This work has furthered my interest in the oral translation of musical sounds in both a beatbox-like and solfège fashion to communicate this reggae dancehall music to others.

Neal Matherne. **Performing Filipina/o America: The PCN Genre and the Politics of Heritage Performance in Asian America** (Session 1A)

For over thirty years, the Pilipino Culture Night (PCN) has been ubiquitous on college campuses. PCNs are a deeply meaningful activity for a significant number of Filipina/o American students. In this paper, I will summarize scholarly work on the PCN and other (mis) representations of the Philippines in the diaspora and will draw on my own ethnographic research to suggest that the PCN offers a dynamic performative means of ethnic self-realization. In 2001 I worked with a politically and culturally aware student group who designed, produced, and performed the University of California Riverside PCN. These students threw themselves into the work of creating a PCN by writing an original narrative script interwoven with homeland reconstruction and popular artistic expression, such as hip hop dance and comedy. Aspects of this standardized PCN genre have been criticized by scholars in much the same way as its performance model, the Bayanihan folk dance company, which was a Philippine nationalist project that featured a number of de-contextualized and stylized representations of various ethnic groups in the Philippines. From the critical standpoints of performance studies and ethnomusicology, I will provide an account of student performers who are sensitive to the problems of an imagined, disjointed homeland while benefiting from the now-naturalized representations of diversity in the Philippines. By attending to all the performance aspects of the PCN (popular dance choreography, self-produced skits, and hip-hop expression), I will focus on the PCN performers' perspectives and experiences as a form of Asian American critical commentary.

Scott Marcus. **Adding a New Layer to the Documentation of Eastern Arab Modal Practice: Using Tetrachord Theory to Document Present-Day Practice Across *Maqam* Families** (Session 3B)

In two 1989 works Marcus proposed a periodization of modern eastern Arab music theory, recognizing three distinct periods, early, middle, and present-day. In each of these periods, theorists sought to document aspects of the individual melodic modes, the *maqamat* (s. *maqam*). In the present paper, I propose moving beyond this focus on individual modes to examine both shared and unique aspects of the present-day performance practice of entire families of modes (s. *fasila*; pl., *fasa'il*). A comparison of the performance practice in the *Rast* and *Bayyati* families reveals remarkable duplication of procedures, suggesting that performance is driven by common aesthetic principles. An examination of the practices followed within the *Hijaz* family of modes reveals remarkable similarities with the *Rast* and *Bayyati* modes but one major point of divergence. Looking further at the performance practice within a fourth family of modes, *Sikah-Huzam*, we find that the procedures found in the *Rast*, *Bayyati*, and *Hijaz fasa'il* have been largely rejected: rather we find a radically divergent practice. While musicians and theorists of eastern Arab music have not explicitly noted the similarities and differences revealed in my analyses, we may try to posit reasons for the divergent practices found in the various *maqam* families by focusing on the unique features of the various modal scales. Following Powers (1980), we may surmise that the divergent practices offer proof of an empirically developed rather than theoretically derived performance practice.

Phil Murphy. **Re-evaluating the Golden Age of Moroccan Andalusian Music** (Session 3B)

Andalusian music in Morocco provides a rich context for investigating the intersections of music, memory and modernity. In this paper I re-evaluate the importance of *al-Andalus* (the Iberian Peninsula under Islamic rule from 711-1492) in the lives of contemporary Moroccan Andalusian musicians. The glories of *al-Andalus* conjure memories of an Islamic enlightenment that focused on learning, development and tolerance. Andalusian music was created in this setting. Subsequently developed and exported to various places in North Africa, Andalusian music performance continues today in cities like Fez, Morocco. Scholars and world music marketing often highlight *al-Andalus* as a key ingredient in contemporary Moroccan music. Though memories of this golden age are an important aspect of the Andalusian musical tradition, my recent work with the Brihi Ensemble of Fez reveals a greater concern with a more localized and recent golden age of Andalusian music: Morocco in the twentieth century. Drawing on my work with Anis Attar, leader of the Brihi Ensemble, I investigate the influence of this more recent period on the current performance of Moroccan Andalusian music called *al-ala*. In doing so, I reveal how Anis Attar, by focusing on memories of twentieth century Morocco, rather than on 8th to 15th century *al-Andalus*, attempts to authenticate the Brihi ensemble and to connect the musicians to a specifically Moroccan Islamic tradition. With this paper I intend to contribute to the literature dealing with music as a means for negotiating the complex interactions between memory, tradition and modernity.

Melinda Anne O'Brien. **Upward-bound: Music Listening and the American Dream in a Mexican American Community** (Session 1B)

Refined. Longstanding. Legitimate. Educated. These are words rarely associated with Mexican American identity and culture. Whether framed negatively as in media hype over illegal immigration or positively as in celebrations of Chicano identity in academic literature, the assumption is that a Mexican American identity is, in fact, a working-class Mexican American identity. In the Coachella Valley of California, an upwardly mobile community of Mexican Americans is actively challenging this limited vision of Mexican American identity through a community oral histories project called the Mexican American Pioneers Project. Begun in 2007, this annual exhibit opens up a space for Mexican American families who settled in the valley before World War II to share their family histories using written text, story boards, pictures, and other meaningful family memorabilia. Every weekend during the three week exhibit, the family histories of the pioneers are enhanced by lectures on Mexican culture, cooking demonstrations, and musical entertainment. Based on my attendance at the 2008 MAP exhibit and subsequent interviews with three very different community members, this paper will explore the nexus between individual taste and group identity--the divergent patterns of individual musical consumption framed against the strategic way that this group is choosing to represent itself through the MAP exhibit as partakers in the "American Dream."



Laura Osborn. **Rhythm and Backup Guitar in Old-Time String Band Performance** (Session 4A)

The Appalachian-based old-time string band music as performed in Southern California jams and dances centers around the fiddle, banjo, and guitar. The fiddler leads with the melody, and the banjo plays a related version of the melody combined with rhythmic gestures. The guitar's backup role is comprised of combinations of alternating bass notes with offbeat strums. Simple or more elaborate bass runs are common, as are upstrokes between the larger beats. The contribution of the guitarist is valued in large part for the support and drive he or she provides, though the phrasing and rhythmic feel differs from player to player.

My focus on rhythm includes analysis of the sonic object, and also investigation of how rhythm is felt and performed. Though the guitar's role can be fairly circumscribed, its presence can range from understated and almost unnoticeable to a flamboyant counterpoint to the rest of the group, depending on the performer and context. By way of introducing the genre and related technical and aesthetic issues, I outline some varying approaches by local guitarists. From there, I address the question, how can a study of rhythm in backup guitar further our understanding of groove and musical feel in old-time?

In addition to ethnographic research, the paper incorporates scholarship in old-time (Carter and Sauber 1990), and other genres, including jazz (Butterfield 2006; Iyer 2002; Benadon 2006), that explore the extent to which very small differences in timing events can have a large effect on how the music is felt.

Veronica Pacheco. **Musical Kaleidoscope: the 2008 Huastec Festival, Mexico** (Session 1B)

The Huastec annual festival is a constructed and conceptualized space, in which different musical practices portray the cultural diversity of northeast Mexico. One of the most popular attractions is the annual meeting of the famous Huastec *trios*. During four days, the *huapango* dancers and the bands constantly rotate through the stages and corners of the annually selected town. Still, the festival includes not only the *trios*, but also different types of musical performances such as classical chamber music, indigenous ritualistic dances, and rock. In addition, handicrafts, striking embroidery, and local medicine populate the plazas, while researchers from different fields discuss their latest regional studies in an annual meeting. This festival embodies the diversity of musical and cultural expressions that in any other context would lack coherence.

By the metaphor of a kaleidoscope, this paper illustrates how the Huastec festival constitutes a meeting point of different understandings for the elements that interplay in the festival. It also explores the manner in which musicians, tourists, artisans, researchers, indigenous, and *mestizo* populations interact. Considering the prominent part that this festival plays in the Huasteca summer events, three issues will be central to my discussion: the educational value of the festival; the opportunity that musicians have in participating; and the cultural commercialization pertinent for the success of the festival itself. The analysis is based on my participation and personal experience in the festival during the summer of 2008.

PANEL. **Bi-Nationality, Memory, and the Documentation of Practice in Arab Music** (Session 3B, organized by Scott Marcus)

Focused on Arab music traditions, our panel has two distinct halves. The first half features two papers that address issues of identity and meaning arising from music traditions with bi-national components. Algerians living in France have developed a vibrant multi-sited scene of pedagogy, performance, and recordings/publications. Performers of Andalusian music in Morocco weigh the glories of a medieval golden age against a more recent flourishing in 20th-century Morocco. The second half of the panel features two papers that document aspects of eastern Arab music performance. While *maqam* studies have traditionally sought to inventory features of the many individual modes, a new approach documents performance practice across large families of *maqams*. Finally, an analysis of repetition in an Umm Kulthum performance reveals a fundamental contradiction: while considered undesirable, "exact" repetition may be seen an important component in the creation of heightened affect. (*Papers by Reynolds, Murphy, Marcus, Berkland, which see*).

PANEL. **Early Career Publishing** (Session 5B, organized by the Student Concerns Committee)

Publishing is important for ethnomusicologists, whether or not they are seeking careers in academia. Publicizing one's research allows for vitality on the job market, accountability to peers, and participation in scholarly dialogues. For graduate students, junior faculty and others beginning to share their work beyond their institutions, publishing can be a daunting prospect. When should we first publish our research? What options are available to us? What basic pitfalls might we encounter? These and similar questions abound. This panel aims to address some of these questions, and to make the prospect of publishing less intimidating. Panelists have been invited according to their knowledge of the publishing scene, demonstrated either by their prior publishing success, or their involvement on the staff of a publishing forum. Based on their expertise, potential topics of discussion will include: where and when to look to publish, the basic logistics of publishing, and possible ethical and social complications of publishing work.

Participants: Beto Gonzales, Nancy Guy, Katherine Hagedorn, René Lysloff, Nasir Syed, Nolan Warden.

Dwight Reynolds. **Algeria in France: the World of Algerian Andalusian Music in Paris** (Session 3B)

The near civil war conditions in Algeria during the 1990's motivated thousands of Algerians to take up residence in France, adding to the already substantial population of Algerians living there. This new wave of immigrants included many musicians of "Andalusian music" (musical traditions understood to be in part descended from medieval Muslim Spain, or in Arabic, "al-Andalus"). Together these conditions have combined to provoke the emergence of an impressive variety of ensembles, public classes, private schools, cultural associations, new recordings, publications, and performances in France devoted to Algerian Andalusian music. Remarkably, although the Moroccan population in France is almost as large and Morocco also boasts an equally strong Andalusian musical tradition, there appear to be no parallel organizations among the Moroccan community. This paper is based on fieldwork conducted among a dozen different sites for the teaching, transmission, and performance of Algerian Andalusian music in Paris and examines the wide variety of purposes for which this music is being deployed including as a public marker of Algerian identity, a means of teaching Algerian children growing up in exile what it means to be Algerian, a social network for bringing together émigrés scattered across the region of greater Paris, and an art music worthy of performance alongside European Classical Music. Among the most interesting aspects of this phenomenon is the large number of Algerians who did not perform this music in Algeria and who have only taken up learning Andalusian music (or having it taught to their children) in France.

CedarBough T. Saeji. **Analysis of a Korean Drama: The Grandmother Scene in Hwanghae and Gyeonggi Mask Dance Dramas** (Session 3A)

This paper uses the tools of folklore studies to analyze the Grandmother Scene present in the extant mask dance dramas from Hwanghae and Gyeonggi Province. The Grandmother Scene resists categorization as myth, legend or folktale, although it has elements of each. This paper analyzes the five variations of the scene in the five dramas as though they were five tellings of the same myth providing a window into Korean society. Through the manifest content observed in the grandmother scene of a grandmother dying after being reunited with her husband, the latent content of the class and gender related tensions in the late Joseon Dynasty and the under-lying structure emphasizing protection of lineage, it becomes clear that these are five versions of a single historical narrative with two main variants, *talchum* and *sandae*. In both variants this scene always comes last in the drama and is concluded with a shamanic ceremony during which a shaman or shaman-surrogate plays music and dances to appease the spirits both within the story and within the community watching the drama. The mask dance dramas were and remain entertaining narratives that reflect aspects of the society in which they were developed, encapsulating music, dance and social commentary from the late nineteenth and early twentieth century. **Keywords:** Korea, myth, folktale, mask dance drama, Joseon Dynasty

Tanya Sermer. **The Youth Group Qur'an-A-Thon: Qur'anic Recitation, Children's Education, and Diasporic Negotiation at the Islamic Center of Rochester, NY** (Session 5A)

In this paper, I discuss the role of music and Qur'anic recitation in the curriculum of the Westfall Academy, the children's day school at the Islamic Center of Rochester (ICR). The ICR's stated objectives are "to promote, propagate, and facilitate the practice of Islam in the United States" and to spark "the emergence of an

American Muslim identity.” As an institution with a membership comprising of Sunnis as well as Shi’ites, of long-time American residents as well as recent immigrants from all over the world, and of individuals whose levels of observance vary along a wide spectrum, study of educational practices at the ICR provides fascinating insights into the dynamics of Muslim identity formation in the United States. Features of the annual Qur’anic recitation competition primarily manifest characteristics of diasporic communities: parents and educators attempt to recreate imagined educational activities they experienced in their countries of origin. By contrast, attitudes towards the use of song in the day school simultaneously reveal engagement with American musical culture and resistance to that engagement. The teachers insist that *nashid*, a genre of Arabic song, is the only appropriate form of music in the school because of its exclusively Islamic content and maintain that these songs serve as alternatives for American popular music. As I will show, however, these same nashid are part of processes of musical globalization, and the standard American children’s songs included in the early education curriculum at the Academy play a role in accommodation of local, mainstream educational customs.

Russ Skelchy. ***Keroncong + Hybridity: Notes on an Early Syncretic Music in Indonesia and Malaysia*** (Session 2A)

*Keroncong* has been part of the soundscape in Malaysia and Indonesia for several hundred years. However, it is often considered different or inferior when compared to other musics of the Malay world by Western (and even local) scholars because of it blends both Western and Malaysian/Indonesian musics. While other musics of this region (and the rest of the world) also share such syncretic qualities, *keroncong* is considered to be unique because of its uses only Western instrumentation and its roots lie in Portuguese folk music. The fact that it is often viewed as being neither foreign nor indigenous (yet having characteristics of both) has situated this genre of music in a kind of liminal space both historically and culturally. Despite its immense popularity during the first half of the twentieth century, where *keroncong* has been deeply associated with nationalism in both Malaysia and Indonesia, it exists only on the fringes of popular music in these countries today.

The focus of my paper will be a comparison of Western and Malaysian discourse on *keroncong*. I will examine how hybridity is used in past Western scholarship to discuss this music and compare it to how the Malaysian *keroncong* musicians that I interviewed discuss it. My aim is to examine why *keroncong*, a music with syncretic qualities similar to most other Asian musics, is generally marginalized and considered a hybrid form.

Timothy Taylor. **Globalized Late Capitalism and the Commodification of Taste** (Session 4A)

In the late 1980s and early 1990s, myriad discourses sprung up that attempted to understand the present: was it postmodern, the information age, the postindustrial era, an era of late capitalism, or something else? Many influential publications adopted and fleshed out these various perspectives. “Globalization” as a way of viewing the present and recent past appeared relatively recently, yet it has come to dominate considerations of the present, both in and out of academia.

This presentation examines what is lost when the analytical framework of late capitalism is elided in favor of “globalization” in studies of culture. “Globalization” as a perspective and body of theory can help us understand how musics travel, for example, but is less useful in explaining what happens once music has traveled and entered the Euro-American late capitalist music industry. What one finds, among other things, is the increasing commodification of taste, both in the form of music supervisors, who choose music for use in films and television programs and who have become increasingly influential in the entertainment industry; and the rise of complex recommendation systems that help consumers find music to listen to based on their prior purchases or listening habits, and those of others.

Kathleen Wiens. **Mennonite or “Menno-not”: Bridging the Sacred and the Secular in Mennonite Music Performance** (Session 4A)

My presentation discusses musicians of Mennonite heritage living in Canada, focusing on music indicating shifts from community life in which religion “regulates” identity towards religion becoming one aspect of largely secular identities. Contemporary discourses of Mennonite identity have been dominated by religious organisations and institutions. I argue that by concentrating primarily on Mennonite identity as related to religious practice (in order to accommodate church members of non-Mennonite background), a rich heritage of secular Mennonite culture is rapidly disappearing in North America. However, young “secular” Mennonites

(with no formal affiliation or membership with a church) form an increasing segment of the population across North America. This segment is finding a voice in the performing arts, where secular music performances have become forums in which young people of Mennonite heritage expand understandings of “Mennonite” beyond those decided by religious groups. Yet, “the sacred” is not thrown out entirely. I discuss singer-songwriters and bands who choose traditionally secular genres while still invoking religious language and fundamentals of Mennonite theology into their music. I will focus on cases in which religious content does not disappear, but becomes woven into the fabric of secular identities. Music performance, I argue, has become an alternative forum in which a blend of the sacred and the secular are becoming hip, allowing young people to “still feel Mennonite” despite no formal church affiliation.

Wendy Yamashita. **Kanai Kikuko: Pioneer Scholar-Composer of Okinawan Music** (Session 4B)

Relatively unknown in the West, Kanai Kikuko (1906-1986) holds a significant place in the history of Japanese music as one of the first scholars of the traditional music of Okinawa and as a prolific woman composer of Okinawan descent who was among the country’s early leaders in fusing regional folk music with that of music of the western concert tradition. As a scholar, she transcribed many classical and folk songs, wrote an essay on the distinctive characteristics of Ryukyuan folk songs that was published in the award-winning book, *Ryukyū no Min'yō* (Folk Songs of the Ryukyus, 1954), and presented a paper based on her study at the 7<sup>th</sup> International Folk Music Council Conference in Brazil in 1954. As a composer, her lifetime goal was to internationalize Okinawan music through presentation on the concert stage. In view of the recent resurgence of interest in Kanai and her compositions in Japan since the 100<sup>th</sup> anniversary of her birth, it is timely to consider how she presented Okinawan music through her unique amalgam of Okinawan and Western elements. Examples for discussion of her style are drawn largely from her 1955 composition for solo piano, “Ryukyū Kachashi.”

Christina Zanfagna. **Geographies of Conversion: Holy Hip Hop and the Changing Body of the City** (Session 3A)

In this paper, I investigate how gospel hip hoppers, through their musical micropractices and discourses, are shaped by and shape space in the city. Holy hip hop (a.k.a. gospel rap) comprises a highly complex national network of music labels, local scenes, ministries, radio programs, and crews, yet the movement has no distinct building or location to call home. It does not belong entirely to a particular city, neighborhood, type of edifice, or fixed stage. Thus, this paper examines what gospel hip hoppers do materially and performatively to specific spaces to create a uniquely holy hip hop experience. I focus on two critical, alternative sites of gospel rap performance in Los Angeles that aim to integrate believers and non-believers: Club Judah, a church space converted into a sacred “club” environment, and Klub Zyon, a hip hop space converted into a place of musical worship and religious fellowship. What are gospel hip hoppers practicing in these locations and how does that change the sedimented meanings of each place? How does the space of a church, park, street corner, or club, re-worked by the musical and lyrical practices of gospel rap, serve as a site for the creation of new kinds of places of activity and interaction as well as new kinds of religious subjects? These geographies of conversion, as they intersect with holy hip hoppers’ own biographies of conversion, point to music’s role in the mutual construction of both the changing body of the city and the changing bodies living within it.