

UCLA Herb Alpert School of Music  
UCLA Center for Musical Humanities  
UCLA Department of Ethnomusicology present

# GLOBAL MUSICS AND MUSICAL COMMUNITIES

*A two-conference with music workshops and an evening concert at UCLA on May 10-11, 2019*

## CONFERENCE ABSTRACTS

### **“Black is Beautiful!: African Dance Participation in Los Angeles and the Journey Toward Womanhood.”**

Donna Armstrong, UCLA

Although African dance came to the Americas with African people during the slave trade, it had a U.S. renaissance beginning in the 1930s with the rise to prominence of dancer Pearl Primus, director Asadata Dafora Horton, and dancer/director Katherine Dunham. The 1959 performance of Les Ballets Africains in New York, the influence of Babatunde Olatunji’s 1960 album *Drums of Passion*, and the founding of Guinea drummer Ladji Camara’s school in the Bronx led to the creation of African dance companies in cities throughout the United States, sparking to life an African dance/music movement that has spread globally to the present day.

Joining a company or taking dance classes was a way for those who sought knowledge of African cultures to gather this knowledge, and was one method of psychological emancipation as a part of the larger black consciousness movement of the 1960s and 70s.

I suggest that dance and music participation (embodiment of rhythms and community membership) helps participants to understand cultural values from Africa in a way that other activities, such as reading books, cannot. I also suggest that participation in the dance community

gives individuals greater knowledge of self, helping them to negotiate the challenges in their lives.

For this paper, female members of the Los Angeles African dance community were interviewed to discuss their experiences. A description of popular dance/rhythms from the Mande, Baga, Djola, Xazonka, and Wolof ethnic groups of Senegal, Guinea, and Mali, West Africa is included.

### **Expressing Cultural Intimacy through Twentieth and Twenty-first Century Art Song: Case Studies in Japan and Turkey**

Padraic Costello, University of Hawai'i; Eve McPherson, Kent State University

The active formation of new bodies of art song in spheres outside their European origins indicates a need for analyzing art songs beyond a historical grounding in “Western” cultural coding. Although much has been written on the global spread of classical music, this scholarship places “the West” as the primary authority against which new classical communities are understood. As a challenge to this paradigm, we consider how and why the art song genre has been learned, performed, and created in places such as Japan and Turkey. We argue for the possibilities of locating art song as social and musical engagement codified through the environs of new cultural homes. This analysis frames “intimacy” as a distinct quality of art song that interacts with culturally-charged texts and music, providing insight into why the genre has moved into new localized contexts that seek to articulate and embrace this intimacy. Singing Japanese-language art songs is part of early Japanese socialization in school, and embedded cultural concepts such as nostalgia for one’s childhood and *furusato* (hometown) become intimately conjured through playing these songs in homes, where many middle class families own pianos and can recreate songs privately. In Turkey, art song often reflects its creators’ intensely personal expression, rather than the state-driven Turkicization and nationalization projects that tend to overwhelm large-scale classical works. As a cosmopolitan and a localized product, art song has become intimately woven into the musical fabric of these settings as an expression and reification of intimate social experiences in cosmopolitan communities.

### **“Globalizing Chicago: Footwork in Tokyo and Los Angeles”**

Benjamin Court, UCLA

As both a style of dance and music, Chicago Footwork’s roots in its namesake city stretch back three decades. Alternatively, thriving communities of Footwork DJs and dancers outside of Chicago—primarily in Tokyo and Los Angeles—only began to germinate around 2012. Scholars of Footwork, and other forms of “street dance,” have emphasized the form’s site-specific qualities, born of the lived experience internal to the neighborhoods in Chicago’s South and West Sides (Bragin 2015; Brar 2016). How, then, can we understand the relatively recent development of Footwork as a dislocated artform, attracting new musicians and dancers in cities around the world? How does Chicago Footwork exist outside of its essentially defining geography? In this lecture-demonstration, I perform Footwork “basics”: the core set of moves anyone must learn before they can successfully freestyle or battle in Footwork. Drawing on interviews with dancers in Chicago, Tokyo, and Los Angeles, I trace the development of

Footwork basics through other Chicago-specific styles (including House, Bop, and Chicago Stepping) and consider how the particularities of new geographies and dance cultures are compelling new transformations of the style. These changes present cultural and political challenges regarding Footwork's ontological blackness and ghettoization. Through this study, I expand on discourses theorizing the politics of translocalism in street dance communities (Johnson 2009).

### **An American Dance in Paris (and Berlin and ...): Globalizing the Cakewalk through the "Modern" Body**

James Deaville, Carleton University

"The cakewalk has conquered Paris" (G.-L. Dbu. 1903). So assessed one commentator in *L'écho de Paris* the American dance craze that swept through the French capital in January of 1903 and, within months, through other European metropolises (Deaville 2014; Gerstner 2017). And this was no passive entertainment: dance instructors felt compelled to teach it, sheet music appeared with the steps clearly explained, and the socially active citizen had to display in public at least a modest ability as "cakewalker" (Kusser 2008). Duos and troupes of African-Americans introduced the dance in programs of the European variety circuit, where they were uniformly greeted with enthusiasm (Lotz 1997). That "real" black entertainers and not blackface minstrels presented the cakewalk only added to its popularity in the context of fin-de-siècle Europe.

The cakewalk's arrival in continental Europe coincided with the rise of a diverse array of intersecting cultural practices that were coalescing around the modern subject at the time, including "negrophilia," American chic, cinephilia, and even athleticism (Blake 1999, Caddy 2007). Such a deliciously aberrant manifestation of "savage" black America was eagerly consumed and appropriated by Europeans (Akinwande 2011); the cakewalk films of Auguste and Louis Lumière (1902) and Georges Méliès (1903) and Debussy's "Golliwog's Cakewalk" (1908) simply confirmed the public's perceptions of the modern dance and its practitioners. However, by experiencing the cakewalk's awkward physicality—mirroring the music's syncopations—in their bodies, Europeans were also preparing their ears and feet for the invasion of jazz and jazz dance forms in the next decade.

### **"Braiding the Rhythm, and Weaving the Vernacular into Music Theory"**

Shannon Dudley, University of Washington

This presentation explores ways to use vernacular words and concepts to teach about polyrhythm, drawing especially on Afro-Caribbean and U.S. popular music. Music theory as commonly taught is in large part a systematic explanation of what successful musicians and composers do, and as such it draws on the practical vocabulary of people who make music. Terms such as *ostinato*, *rubato*, or *Scotch snap* were useful vernacular terms that found their way into a more formal and systematic musical vocabulary. As we expand the repertoires we teach in the academy we can take stock of the vernacular terminology associated with these repertoires--such as *clave* (from Afro-Cuban music), *making beats* (from hip hop) or *braiding the rhythm* (from Trinidad steelbands)—to expand the vocabulary of music theory. In addition to having

proved their usefulness and significance, such terms tend to be accessible to students and readers who may be alienated by the specialized vocabulary of music scholarship. That said, this presentation will also review the scholarship on rhythm in African and African diaspora music to help flesh out a systematic framework in which vernacular terms can be deployed.

### **Holi Pushkar: Redefining Rave, Race and Tradition**

Andre Elias, Hong Kong Baptist University

The ancient festival of Holi has become one of India's most celebrated and appropriated traditions worldwide. This paper details my ethnographic work in a unique setting for the Holi festival, the Hindu pilgrimage site cum tourist trap, Pushkar Rajasthan. A confluence of local villagers, middle-class party-goers, Western tourists and electronic dance music occurs in this tiny desert town, where notions of cultural exchange, tradition and modernity interact with a ritual that seeks to erase subjectivity and difference through participation in dancing and putting coloured powders on each other. In dialogue with ritual studies, rave scholarship, and race theory, I discuss how the Holi festival rave of Pushkar generates social circles that construct and deconstruct ideas about identity, colonialism, and appropriation. This day-time rave is a unique event, run by local Rajasthani musicians, where alcohol is banned, children participate, and the police are honoured for their presence. Throughout the 8-hour dance party, the crowd grows to well over 10,000 people, and from this pool I gathered a range of interpretations of Holi, revealing how diverse the meaning of this event has become to participants. By presenting a series of interviews (DJ's, event organizers, Western and local participants), videos and audio footage, I attempt to disentangle the overlapping and contradictory notions of this event as well as detail the struggles and successes of the local rave culture in Rajasthan.

### **From Afro-Peruvian to Cosmic: Victoria Santa Cruz's Practice of Rhythm Across Cultures and Disciplines**

Heidi Feldman, UC San Diego

This paper critically engages Victoria Santa Cruz's (1922–2014) cross-cultural teachings based on her concept of rhythm as a cosmic force and the key to both performance in the arts and human well-being. Santa Cruz's philosophical understanding of rhythm emerged when she led an Afro-Peruvian arts revival in the 1950s and '60s, and she adapted it for increasingly broader global populations throughout her international career. With her brother, Nicomedes Santa Cruz (1925–1992), she launched the first all-black Peruvian theater group, re-creating and staging forgotten Afro-Peruvian music and dance genres. After studying in Paris, Victoria Santa Cruz created the method she called "discovery and development of interior rhythm" to guide young Afro-Peruvians to connect with embodied ancestral memories. She went on to train black and Andean performance groups as founding director of the National Folklore Ensemble of Peru. She led interdisciplinary rhythm workshops around the world; collaborated with director Peter Brook; and taught a legendary rhythm class at Carnegie Mellon University School of Drama and Moscow Art Theatre.

Drawing upon Santa Cruz's out-of-print publications and my interviews with Santa Cruz and her former students, I will present a critical overview of her under-researched method, its underlying

philosophy, and its relationship to interdisciplinary scholarship and performance methods that engage concepts such as tempo-rhythm, organic rhythm, entrainment, eurhythmics, and embodied knowledge. This paper interrogates interdisciplinary conceptions of rhythm, and it illustrates how embodied performance repertoires (Taylor 2003) may serve as vehicles of geographical mobility for the cultural work of subaltern organic intellectuals.

### **Sofar Sounds: The Sound of Networked Intimacy around the Globe**

Shannon Garland, UCLA

Sofar Sounds is a company that promotes intimate musical experiences in unconventional venues, such as apartment living rooms and company offices. Run largely by unpaid volunteers, Sofar attracts devotee listeners, musicians and organizers alike. The shows take place in over four hundred cities across the globe, in locales as disparate as São Paulo and Beijing. Despite their geographic reach and basis in local volunteer networks, however, Sofar shows maintain a relatively consistent aesthetic, including audience-performer positioning, lighting and decoration, listener comportment, and sonic attributes. The music tends toward soft acoustics of singer-songwriters with guitars or simple accompaniment, with minimal or no amplification. Drawing on ethnographic work on Sofar Sounds audiences, musicians, and producers in Los Angeles, New York, São Paulo, and Santiago, Chile, this paper explores the appeal of Sofar musical aesthetics. It connects these aesthetics to desires for local authenticity and community intimacy in a media-saturated world. It asks how the company's global structure, including its brand identity and its expansion through affective, engaged volunteer-fans, both relies on these aesthetic parameters as well as helps reproduce them.

### **Structurally Compatible, Stylistically Distinct: Cultivating Bossa Nova in New York City's Jazz Scene**

Marc Gidal, Ramapo College of New Jersey

An irony of Brazilian music history is that bossa nova remained popular outside Brazil well after it became passé in Brazil. Jazz bolstered bossa nova internationally, since both similarities and differences of the two genres contributed to bossa nova's performance and endurance. In New York City, a network of transnational musicians and promoters cultivated a market in the periphery of the jazz scene and on international stages, starting with Antonio Carlos Jobim himself. In turn, immigrant musicians in this jazz Mecca have developed bossa nova competencies with which they then perform elsewhere. There are cultural and musical reasons for boss nova's long-lasting appeal abroad. Familiar to general audiences are its quiet mood, rhythms, medium tempo, and hit songs. Evocations of tropical exoticism and apolitical romanticism in its lyrics also provide entertainment value and branding. Musically speaking, there are striking similarities between modern jazz and bossa nova in harmony, form, and improvisational approaches that combine Afro-diasporic and European practices. These have helped jazz musicians and popular singers, in collaboration with Brazilians and industry executives, to popularize bossa nova globally since the 1960s. Meanwhile, the rhythmic differences between jazz swing and bossa nova's syncopations are noticeable, from rhythm sections to soloists. Their distinctions provide musicians with contrasting styles and associations

in order to diversify their repertoire, performance practices, programs, and publicity. This paper draws on seven years of ethnomusicological research about Brazilian jazz in New York including formal interviews with thirty-three musicians and industry professionals.

### **Hip Hop's Trope of Revolution**

Adriana Helbig, University of Pittsburgh

This presentation teases out the complexities imbued in hip hop's trope of revolution as indexed by hip hop artists, audiences, media networks, and scholars in the U.S. It argues that hip hop's branding as a genre of opposition has positioned it as a soundtrack for social movements worldwide. Drawing on examples from across the globe, this presentation focuses on contexts where hip hop has been identified by ethnomusicologists as a genre promoted by social actors involved in political revolutions. It attempts to unpack the complexities within hip hop's global and U.S.-based revolution discourse and aims to show that hip hop's continued self-fashioning as a marginalized genre helped position it as a soundtrack of choice during recent social-media driven revolutions in Eastern Europe and the Middle East.

### **Sustaining Communities of Protest through Korean P'ungmul Drumming**

Donna Lee Kwon, University of Kentucky

Korean *p'ungmul* drumming (rural percussion band music and dance) has spread globally to cities such as New York, Chicago, Los Angeles, San Francisco, and Osaka. For the most part, *p'ungmul* is most often taught and performed within the context of a wide variety of primarily Korean diasporic contexts, including churches, Korean language schools, youth or college organizations, senior centers and community groups or organizations. In this paper, I will focus on activist community groups and look at how *p'ungmul* helps to create and sustain a culture of protest; these communities are usually initiated through diasporic members or connections but later, often move beyond them to be more inclusive. *P'ungmul*'s history as a protest genre in South Korea's volatile democratization movement of the 1970s and 1980s, has lent itself well to being used in various demonstrations of protest in the US, including building solidarity in the aftermath of the 1992 Los Angeles riots, the anti-war demonstrations that followed 9/11 and the recent Women's March in 2017. While *p'ungmul*'s legacy as a transnational culture of protest certainly figures into its popularity among Korean American activists, I am interested in exploring other reasons why this may be the case. What is it about its sound, its specific emphasis on embodied expression, or its musical and rhythmic form that lends itself well to protest? In this paper, I seek to explore this by drawing on a combination of interviews with activist community groups, footage and accounts of *p'ungmul* being used in protest and auto-ethnography.

## **Recording the Gambus ( *Qanbūs* ) in the Indian Ocean World: Musical circulation on Muslim networks between the Hejaz and the Malay Archipelago, 1906-1932**

Gabriel Lavin, UCLA

This paper will unpack the flow of musical repertoires, instruments, and recording technologies between the Malay Archipelago and the Arabian Peninsula during the late-nineteenth and early-twentieth centuries. It will trace the proliferation of the gambus or *qanbūs* (Arabic) between these two regions, including the shifting spiritual associations and interpretations of this musical instrument within Muslim networks. In doing so, it will also explore how the early recording industry adapted itself to these networks, producing recordings of “Hejazi” gambus, Quranic recitations, and religious poetry. Beginning in 1906, these commodities were marketed to wider Muslim audiences throughout the Malay Archipelago, and highlight contrasting religious attitudes in the Hejaz and the Archipelago towards the gambus. While the relationship between gambus music and Islamic identity in the Hejaz was contentious during this time, throughout the Malay Archipelago the instrument became directly linked to Islamic spirituality, and was marketed as such with the advent of recording. I argue that the instrument and its recordings became imbedded in a spiritual economy based on pilgrimage to Mecca from the Archipelago, invigorated by elite Arab traders and religious leaders. Some of these elites worked for the early 78 rpm record industry in Batavia (Jakarta), Surabaya, and Singapore, and helped produce these early recordings. Drawing on archival research in Arabic language sources and sound archives, this paper will contribute a historical perspective to more recent musical exchanges between the Arab world and Southeast Asia. It also presents the earliest commercial and ethnographic recordings of performances from the Arabian Peninsula.

## ***Eska* in the Barrio: Visualizing Twenty Years of Los Angeles County Spanish-Language Ska Music**

Shanna Lorenz, Occidental College; Jorge Leal, USC

In the late 1990s, Latino youth from South Los Angeles County, California began to develop their own glocal version of ska, the Jamaican musical genre that between 1960 and 1990 travelled the world in three waves. The genealogy of ska music follows a path from post-independence Jamaica in the 1960s (first-wave ska), to England’s immigrant and mixed-race communities in the late 1970s and early 1980s (second-wave ska), to youth communities of Europe, Australia, the United States and Latin America in the late 1980s and 1990s (third-wave ska). Third-wave Latin American ska bands, particularly those from Mexico and Argentina, had a strong influence on California fans, and by the late 1990s, Latino youth in South Los Angeles County began forming their own Spanish-language ska bands and performing at backyard parties. Over the next two decades, ska promoters, musicians, and fans built a vast performance network made up of more than five hundred bands that eclectically fused ska with reggae, heavy metal, punk and cumbia at dozens of venues. In this paper, which incorporates network visualizations and digital maps of this emerging scene, I argue that ska shows have been an important site of placekeeping for Latino youth in Southern California, invigorating local communities and creating sanctuaries for youth who have come of age during an era of vehement anti-Latino and anti-immigrant rhetoric, decreasing economic and educational opportunities, and increasing gentrification and displacement in historically Latino neighborhoods.

## **Performing the Local Through the Global: Javanese Gamelan, Institutional Agendas, and “Structures of Feeling” at Southbank Centre, London.**

Maria Mendonça, Kenyon College

As with several other locations in which Indonesian gamelan has found a home, gamelan performance in Britain is musicking ‘in diaspora’ (Slobin 2003), rather than driven by a diasporic community. Beginning in the 1980s as a result of its connections to ethnomusicology, since the 1990s, the driving force behind its development has been its prominence in British school music education at the national level. At the same time, it has also been acknowledged as a strongly integrated form of group music-making, which has led to its use in prison rehabilitation and other therapeutic contexts, as well as its performance by community-based groups, in locations around the country.

How does the performance of this ‘music from elsewhere’ inflect our ideas about the ways in which music shapes locality? I focus here on gamelan performance as part of a learning and participation program at Southbank Centre in London. This has three dimensions. First, the material presence of the gamelan instruments claims, transforms, and even creates new spaces. Second, gamelan performance plays a part in imaginaries of the local, created and maintained by the institutions and organizations involved in its facilitation. Third, the individuals involved at Southbank Centre draw upon these formulations in developing their own ‘structures of feeling’ (Appadurai 1996), where gamelan performs locality, reconfigured by their own experiences and motivations. The alterity of gamelan performance at Southbank Centre is important, not only in its evocation of Java, but also in evoking other places and forms of displacement.

## ***Lamban* and *Sandiya* on the Swing Spectrum: Rotational Symmetry and Beat Reorientation in the Evolution of *Jelifoli* from Northern Mandé**

James Morford, University of Washington; Aaron David, Musician and Researcher

Scholars and practitioners of djembe music frequently note ambiguity regarding the beat in a piece from the *Jelifoli* repertoire of Northern Mandé. While hearing or performing identical sonic material, competent participants perceive the beat differently. Overwhelmingly, both Mandé and non-Mandé participants call this music “*Lamban*”, and perceive the beat in the same way. A minority calls it “*Sandiya*”, and these participants orient the beat two subdivisions earlier than the majority. In this collaborative paper, we investigate relationships between *Lamban* and *Sandiya*, arguing that the more globally popular *Lamban* emerged when *Sandiya* migrated among and beyond Mandé people. We deploy an original model called the Swing Spectrum, which expands existing theories of meter in Mandé music (e.g. Polak 2010). This model reveals rotational symmetries between swing types that theoretically allow competent participants to successfully perform the same piece of repertoire while orienting the beat in one of two different ways. We assert that *Sandiya* evolved into *Lamban* through a collective beat reorientation, yielding a change in swing type from one that is uncommon outside of Mandé to one commonly found in genres across West Africa and its Diasporas. Based on the emergence of new dance movements that resonate only with *Lamban* and not with *Sandiya*, we propose that collective beat reorientation, combined with later innovation, is a mechanism that branches and expands the



djembe performance canon. Even following drastic shifts in participant perception, music from Northern Mandé remains viable—and perhaps grows more so—for global participation.

### **“Influences on Harp Music and Practice in Ireland and Paraguay”**

Rachel Peacock, York University

This paper will examine the role of Catholicism in preserving and disseminating harp music and practice in Ireland in the early 20th century and in Latin America beginning in the 16th century. The harp has become the national instrument in both Ireland and Paraguay and serves as a symbol of cultural identity for both countries. The Roman Catholic church provided an opportunity for students to learn the instrument in both Ireland and Paraguay. In Paraguay, the harp predated the organ and was widely used in liturgical services. This paper will address the role played by two Irish abbesses, Mother Attracta Coffey and Mother Alphonsus O'Connor, in preserving and teaching the harp at the girl's school at Loreto Abbey, Rathfarnham in Dublin, when interest in the Irish harp was very low. These women promoted an instrument that had historically and predominantly been played by men. They not only preserved traditional Irish airs but were influential in the harp being played mostly by women to this day in Europe and North America. Globally renowned harpist Mary O'Hara began her harp training at the Catholic girl's school Dominican College, Sion Hill, Dublin, and later joined the Benedictine order. This paper will examine how a 'transplanted' instrument was adapted to become the unique Paraguayan harp which is predominantly played by men. Jesuit priests brought the Spanish Medieval harp to Latin America for use in their church services. Through this paper, I will examine how the harp has shifted from being an instrument used for liturgical practices to being an instrument that is fully incorporated into the culture of Paraguay.

### **Freedom, Empathy, and Responsibility in the American Mbira**

Tony Perman, Grinnell College

The mbira is a deeply spiritual instrument from Zimbabwe that's become the inspiration for a robust musical scene in North America. But American players are always implicitly representing someone other than themselves. There is an unspoken tension when employing performances of difference to shape spaces for commonality. I ask how the empathy for others facilitated in the history of American mbira music informs feelings of personal musical freedom and collective ethical responsibility. Music is both a means to make community and to encounter difference. But whether this encounter becomes social knowledge is rarely certain. The implicit goal of most mbira performance and instruction is to generate shared knowledge that makes communication and community possible. When mbira is played in Zimbabwe, shared knowledge for communication between players and spirits goes deep. When I teach, no such knowledge yet exists. At first, there is only sound. Eventually, an inclusive and shared mbira-centric knowledge may emerge that extends to the spirits and their communities, but that is a distant possibility during those initial classroom moments. At first, there is only mimesis and alterity. I argue that empathy via performance is only productive when musical freedom bears the weight of social inequality. Music can create new subjectivities. But what impact does this creation have on old subjectivities. Do lived moments of musical engagement contribute to global inequality and the

forms of ignorance that make such inequality possible, or whether those moments resist them, offering something new that can potentially transform future interactions and understanding.

### **Music, Movement and Agency: Young Peoples' Participation in Musical Communities in Resettlement Contexts**

Tiffany Pollock, York University

Based on ethnographic research with young people from refugee backgrounds, this paper presents their perspectives on how participation in a refugee children's choir best facilitates community-building and wellbeing during the resettlement process. The Nai Refugee Children's Choir strives to "empower refugee children through music and develop them to be future leaders of our diverse society" while fostering social integration, ties to their own cultural heritages and community-building (Nai Kids Choir). The choir supports Syrian children and youth, and provides musical training in Arabic and English with local Syrian musical experts and Western-trained musicians. The globally accelerating patterns of forced migration have forced societies to grapple with the complexities of integrating refugee children and various programs have experimented with music activities to support social integration and sustained cultural connections (Kiruthu 2014; Marsh and Dieckmann 2016; 2017; Marsh 2015). These initiatives, however, tend to be led by adults, and the perspectives of young people about how they wish to utilize musical arts in (re)settlement contexts is underrepresented. This paper will reveal how young choristers (re)imagine their participation in this musical community through microinterventions based in movement – in chairs, through hallways, and on stages at rehearsals and performances – that allow them to participate in ways that they wish. This paper highlights how young people diversely enact agency, often in ways unrecognized by adults (Keys Adair 2014, 2018), and it centres youth insights about what approaches they consider best for the long-term sustainability of their community-building and wellbeing through music.

### **Is it just sound? Free improvisations between New York and Kolkata**

Amandine Pras, University of Lethbridge; Jonathan Kay, California Institute of Integral Studies

During a cross-cultural experiment in Santiniketan, West Bengal, that involved two word-class improvisers from the New York alternative jazz scene – saxophonist Michael Attias and drummer Jim Black – and two maestros from the Kolkata Hindustani classical music scene – tabla player Subhajyoti Guha and sarodiya Sougata Roy Chowdhury –, Jim Black stated, "In a culture's mind it's very different [...] but it's just sound. [...] If you look worldwide everyone is sharing the exact same types of sounds, tones, colors, melodies, harmonies rhythms. But how we allow them to combine is the trick." (Pras, 2018). Using a Video Cognitive approach drawing from previous free improvisation studies in New York (Pras & Laverne, 2015; Pras et al., 2017), our Indian experiment took place at the beginning of a music revolution provoked by global exposure to performance videos via web platforms such as YouTube, a revolution that the United States and India experience at a different pace in the era of postmodernity. Specifically, the practice of free improvisation follows different cultural values as it transcends traditions and reinforces national or individual identities (Kay, 2015).

In this paper we will present our analysis of four 30-minute free jazz-Hindustani classical duets, both from Western and Eastern musicological and philosophical perspectives, that we will illustrate with video excerpts of the performances. This collaborative and multidisciplinary research opens paths for further reflection upon the effect of digital technology to produce and share music on a globalized notion of creation, beyond musical genres.

### **Decoloniality, Museums, and Yoga**

Rumya Putcha, Texas A&M University

My contribution to “Global Musics and Music Communities” connects recent work in critical race studies, museum studies, and critical yoga studies to larger conversations happening across the humanities and social sciences on decolonialism and decoloniality. Specifically, I examine the recent trend of museums such as the Natural History Museum of London and the Metropolitan Museum of Art in New York, to name but a few, offering meditation and wellness classes that purport to “mirror the aesthetics or philosophy of their collections.” Through critical ethnography, my paper examines and unpacks this logic, interrogating the role of cultural materialism and the residue of European imperialism in the affective economy of the museum. This work not only analyzes the use of sound and bodily practices packaged as “yoga” but uncovers the emotional work—the wellness work—yoga provides to cultivate a sense of space and place for museum goers. I argue that museum yoga programs exhibit a recycled form of “commercial orientalism,” a mechanism which traces its roots to U.S. American cultural-capitalist practices of black and brownface as well as other forms of racial performance by urban whites. I offer critical context to these sorts of performances, ultimately offering a decolonial feminist perspective on the discursive formations of citizenship yoga cultures articulate.

### **The Transculturation of Flamenco Learning, Schema Theory and Transcultural Music Identity**

Kevin Romero, University of Colorado

Flamenco is a culture and art highly associated with the gitanos Andaluces (Andalusian gypsies). It has become popular all over the world and Albuquerque, New Mexico has become its Mecca within the United States. People come from all over the world for the Festival Internacional de Flamenco, now going in to its 32<sup>nd</sup> year. In this talk I will take an auto-ethnographic approach to the transmission, adaptability, composition and improvisation of flamenco song as I experienced it in Albuquerque with two master guitarists from Spain. Dividing both accompanied song and instrumental solos by their structural functional parts I will describe several of these parts and how they are transmitted and then go on to describe how they can be modified, reinterpreted, recomposed and used as springboards for improvisation.

This talk is tethered to my doctoral dissertation in which I address the embodiment of flamenco cross-culturally. By embodiment I mean that individuals are shaped by their experiences in environments or social fields; we learn to carry ourselves and act in certain ways by sharing social life with others. Yet, culture writ large is never evenly distributed. “American” flamenco strives to honor Spanish flamenco in some way yet, its practitioners also look to develop *sello*

*propio* (personal seal/stamp). I will combine autoethnography with a schema theory approach to better understanding the transmission and adaptability of flamenco musical fragments.

**“Una Cosa es El Indio y Otra Cosa es La Antropología”**  
***Racial and aural (dis)encounters in cumbia’s current circulation***  
Juan David Rubio, UC San Diego

Cumbia’s many incarnations have been at the core of studies of music in Latin America. The new millennium brought a renewed interest for cumbia in academic circles, an effort that has coalesced in projects such as Fernández L’Hoeste and Vila’s influential edited volume *Cumbia!* (2013). Whether coming from the ethno/musicological canon or otherwise, these studies tend to focus on histories of racialization and music practices that articulate marginality. However, the 2000s also brought major changes on cumbia’s aesthetic practice and, consequently, on how it is circulated and perceived. More recently, a few scholars have studied the musical and sociopolitical shifts brought by emergent cumbia practices in the US-Mexico border (Madrid, 2008) and Argentina (Baker, 2015). Thinking from the Colombian context, but also expanding it into the transnational, in this presentation I focus on the 2016 collaboration between Carmelo Torres –a black accordionist out of rural Northwestern Colombia and heir to the musical legacy of cumbia icon Andrés Landero– and Los Toscos –a collective of urban, formally educated musicians out of Bogota. I investigate the complicated dynamics that emerge from this racial assemblage and trace how this collaboration circulates across geographical scopes. Their song *La Antropología* is the starting point from which I explore, read, and theorize how the encounter between these musicalities and epistemologies complicates current scholarly accounts of cumbia and the growing frictions between the “traditional” and the “modern”, the “folkloric” and the “commercial”, and the national and the transnational.

**Todos Otomanos: Songs of Ottoman-Jewish Migration to California 1909-1967**  
Simone Salmon, UCLA

While Sephardic historians have spent a great deal of time looking into Judeo-Spanish newspapers, letters, postcards, and government documents as primary sources, hundreds of Judeo-Spanish songs have remained untouched only because they have yet to be discovered. Judeo-Spanish songs are especially important to Sephardic Jews because the songs carry stories and memories that illiterate people were unable to otherwise record, juicy rumors and coplas for complaining about a difficult family member, and sentimental poetry that Jews had heard since their childhood. Music also had the ability to bring Jews of different backgrounds together, as diverse Sephardim recognized the same language, musical mode, melodies and lyrics. The Emily Sene Collection at UCLA contains a vast number of Sephardic songs that accompanied the Ottoman Sephardic experience of emigration from the Ottoman Empire and the Republic of Turkey in the late 1910s and early 1920s. What can these songs, performed along the way to Isaac Sene’s ultimate home of Los Angeles, tell us about the sentiments felt by Ottoman Jews at the time? What can we decipher about the meanings and functions of these songs at different points in a generation’s lifetime? I use materials from the Sene Collection as a window into the past relationships between people and land, people and memory, and the complicated and ever-

changing identities that post-Ottoman Sephardic Jews held in America whether they considered themselves Ottoman, Cuban, American and/or Zionist. I tell a story of migration through interactions of musical style to fill gaps in historic understandings of Sephardic relationships in the 20<sup>th</sup> century.

### **Juriy Fedynskyi and the Paradox of Ukrainian Bandura Performance in the United States**

Laurie Semmes, Appalachian State University

The Ukrainian *bandura* has its own diaspora community in the U.S. Unlike other types of diaspora musics, the *bandura*'s position reinforces an insular sense closely tied to the preservation of Ukrainian history and the icon of the blind minstrel, or *kobzar*. The burgeoning of *bandura* education and public performance in the 1970s produced a resilient handful of Ukrainian-American musicians who led the movement forward and established *bandura* camps and schools in New York, Detroit, and Cleveland. Perhaps surprisingly, their goal was not to welcome Americans of all ethnic backgrounds into the world of Ukrainian music, but instead, to reinforce and celebrate Ukrainian culture within its own diaspora through traditional teaching styles and the restoration of pre-Soviet song texts. Juriy Fedynskyi, an American-born musician of Ukrainian descent, is a contemporary *kobzar-bandurist* who has settled permanently in Ukraine and operates an instrument-building workshop. Supported solely by his hosts, in October 2018 Juriy embarked on a solo U.S. tour entitled "Kobzaring the New World" with the intent to perpetuate the tradition of the *kobzar* as a storyteller and sharer of news, for both Ukrainian and non-Ukrainian audiences. Visiting my world music classes, he described and demonstrated his instruments in English, and performed various song types in Ukrainian, thereby effectively reinforcing the cherished position of the instruments in Ukrainian culture while providing exposure for non-Ukrainians to the tradition of Ukrainian music. Although in Ukraine the *bandura* has expanded into pop culture, Juriy's tour symbolizes the paradoxical position of the instrument in the American diaspora.

### **The Emergence of Indian Classical Music in Central Texas: Community and Anti-Community in Action**

Stephen Slawek, University of Texas at Austin

In this presentation I will address the efflorescence of a vibrant presence of Indian classical music (ICM) in Austin, Texas, a scene that has been growing since the 1970s, but which received new momentum when I was appointed as a faculty member of the graduate program in ethnomusicology at the University of Texas at Austin in 1983. My presentation will combine historical and ethnographic information first to trace out key moments in the evolution of the ICM scene in Austin and, second, to analyze the relative contributions of various key players (myself included, presented through auto-ethnographic analysis) in establishing and ensuring the continuation of the scene. In the course of my presentation, various issues will arise, including, but not limited to 1) the role of the university campus and relevant departments and units in providing economic support and outreach to promote the presence of ICM on and off campus; 2) concepts regarding musical custodianship and who might be considered authoritative in making decisions regarding the promotion of ICM and its exponents; 3) the role of heritage students at

UT-Austin (sometimes referred to as ABCDs; i.e., American Born Confused Desis) as a bridge between the two major loci of Austin's ICM scene (i.e., the UT-Austin campus and the local Indo-American community); 4) the sources of contention that occasionally interfered in maintaining a harmonious joint effort of all components of Austin's ICM community in advancing the presence of Indian classical music in central Texas.

### **The Hereness of the There: Making Sense of Gamelan in the United States**

Henry Spiller, UC Davis

In the 1990s, Richard Taruskin argued that the so-called "historical" performance of early music "is in fact the most modern style around." Michelle Dulak summarized Taruskin's complex arguments into three statements: historical performance is modern because (1) it "is a contemporary construction," (2) "tailored to please modern ears," which (3) "owes its aesthetic precepts and its ideological foundations to modernism." In this paper, I adapt Dulak's framework to examine how the performance of non-Western musics by Americans with no heritage connections to the music in question—in particular *gamelan* music from Indonesia—is similarly rooted in modern Western ideals and aesthetics, with only superficial connections to its Indonesian origins. I demonstrate how American gamelan performance practice (1) overwhelms contextual elements taken from the Indonesian sources with newly-invented, wholly American features, (2) mutes Indonesian aesthetic principles that are not compatible with American musical values while amplifying those that are consistent with modern tastes, so that the practice can (3) satisfy social needs peculiar to the American condition. It is not my goal to denigrate such musical practices, but rather to reconsider the motivations, advantages, potentials, and repercussions of gamelan communities in the United States.

### **Hip-Hop Culture Among Mongols in Mongolia and China: The Development of a New Tradition throughout the Mongolian Diaspora**

Thalea Stokes, University of Chicago

Mongolian hip hop culture is one that combines adventurous dancing, fierce ethnic pride, unabashed borrowing and innovation, and brave social and political critique. Mongolian hip hop artists in Mongolia are both cultural and counter-cultural agents: they feel free to express their full range of emotions and attitudes uninhibitedly while also reaping the benefits that come with being the majority ethnic group. Meanwhile in China, Mongolian hip hop is a vastly more curated form of artistic expression, where it can turn quickly from an enjoyable pastime to grounds for government investigation.

Following a trajectory of popular acceptance similar to that in the US but at a much faster pace, shapers of the Mongolian hip hop community have quickly adapted to and adopted new influences, drastically growing the culture's fan base. Perhaps most importantly, Mongolian hip hop has served a vital role in constructing contemporary Mongolian identity, proposing a Mongolianness that is historically grounded, that is able to easily keep pace with an ever accelerating world, and that has the potential to act as a cultural bonding agent between Mongols in Mongolia and in China.

In this paper, I examine how hip hop culture among Mongols in Mongolia transformed from imported to indigenized, how this process has been replicated among the Mongolian community in China, and what effect this indigenized hip hop culture has had and continues to have on cross-national relations—both in personal experiences and the popular imagination—between the two groups.

### **Trekking Distant Musical Worlds: Community Music (Making) and the Scottish Gamelan** Heather Strohschein, University of Hawai'i West O'ahu

Community music making is a powerful tool of expression: individual, cultural, national, and global. Community gamelan groups however—particularly those without a regular Indonesian leader or members who have spent a significant amount of time in Java—have been largely overlooked in ethnomusicological literature. Naga Mas, a Javanese gamelan ensemble made up of Scots and Americans in Glasgow, is one such group. This eclectic ensemble, the only one of its kind in Scotland, regularly creates performances which blur the boundaries between Javanese and Scottish music and culture and, in so doing, create a “Scottish” gamelan coherency. In December, 2014, they staged “Gamelan Untethered,” a visual and musical offering that suggested, not merely connections between cultures, but humanity’s “relationship... [to] the cosmos” (program notes). The show was triply inspired by Bruce McCandless’ 1984 untethered spacewalk, the Voyager Golden Record—which included the Javanese gamelan piece *Puspawarna*—and *Star Trek: The Next Generation*. Through analysis of “Gamelan Untethered” as a holistic performance, this paper elucidates the complexities, considerations, and affinities that serve to maintain a viable amateur community gamelan. I explore the members’ personal negotiations that both affected musical performance and exemplify Naga Mas’ attitudes toward gamelan, music making, and community in Scotland. Rather than implying that Naga Mas itself is “untethered”—that is, disconnected from Java and therefore unbound by tradition or authenticity—I suggest that “Gamelan Untethered” reveals how these community musicians negotiate issues of cultural appropriation and work to create a coherent place for gamelan in Scotland.

### **Representing Rambax / Rambax Represents**

Patricia Tang, MIT

In recent decades, African performance ensembles have gained increasing visibility on the campuses of North American universities (Dor). In addition to their curricular importance, these ensembles often serve as meaningful musical communities for the students involved. On yet another level, the ensembles also become part of the public face of many schools, playing an important role in various ceremonial events. This paper explores and problematizes the ways in which these ensembles serve both curricular and community-building purposes, yet can also be used to represent the university, whether by serving as cultural ambassadors, or by taking part in historically significant university exercises. Using Rambax, MIT’s Senegalese drum ensemble, as a case study, I will explore the strategic ways in which a university performance ensemble gets “used” by its members, its directors, and the university itself – often in unexpected ways.

### **Narrowing the Aperture: Focus on Cyclic Music**

Michael Tenzer, University of British Columbia (Keynote Speaker)

Cycles—repeating groups of sounding events with distinctive *quale*—comprise a high-level musical category. They are so plentiful and manifold that to cordon and study them, one must initially narrow the aperture to focus on a strategic subset of them, in search of shared features. But by what criteria shall some cycles be prioritized over others? A hunch is that some music is more *essentially* cyclic; why not begin there? “There” draws one into the long history of human music, during which cycles were undoubtedly among the earliest, most ubiquitous, basic, and significant types of structures. Such cycles are restricted in extent by the processes of short-term memory, low-level grouping, and contextual awareness. As long as their duration does not exceed these limits, they can emanate from the body as musical impulses without requiring external structural support from narrative tales or myths, or technologies of notation. This body-centered capacity sets a baseline. As we scan the traditional musics documented in the last century, we find a rich multitude of cycles of this type, from all over the world, ranging in length from 2 to circa 30 seconds.

There are corresponding limitations on pitch that restrict such cyclic music to comfortable vocal ranges, or to the attenuated pitch collections of drums and other traditional instruments, spanning an octave, more or less. There are extensions, such as may be achieved through vocal falsetto or overtones, intentional contrasts of male and female registers, or flute overblowing. Pitched idiophones also tend to have restricted ranges, though they may combine in different ranges to create multiple strata.

Certain characteristic musical features providing distinctive *cyclic experiences* emerge from the combination of these norms of range and duration. The experiences are partly determined by principles of cognition that help explain what we hear under these musical conditions. Naturally the diversity still boggles, but in this presentation, through a series of brief analyses, I propose some commonalities, and explore their aesthetic potentials.

### **“A Bird from a Foreign Land”: Global Searches for Meaning through Indian Mystical Folk Songs**

Vivek Virani, University of North Texas

Near the end of the 20<sup>th</sup> century, villagers from Malwa, North India began gathering in the thousands to hear the legendary 15<sup>th</sup>-century saint Kabir’s mystical poetry performed in *bhajans* (spiritual songs). This “*bhajan* revolution” emerged from broader reform movements in rural Malwa; singers from disadvantaged castes repurposed Kabir’s penetrating denunciations of social inequality and sectarian violence to comment on modern society. A few of these singers rose to the status of national cultural heroes over the next few decades. Today, the provincial style of Malwa *bhajans* represents Kabir’s *vānī* (voice) throughout India and has begun to do so globally.



In Summer 2018, singer Prahlad Tipanya, often described as India's "living Kabir," toured the US, performing and discussing *bhajans* among diverse audiences. University academics, Indian-American temple-goers, white American "yogis," and revered gurus were all eager to host Tipanya and hear Kabir's voice, but each interpreted that voice through remarkably different (often contradictory) ideological frameworks. In this paper, I discuss the tour to examine how a distinctively regional style is not only serving diverse global communities' searches for meaning, but is also generating dialogue between disparate networks. I also examine what realms of meaning may be lost, as the social and moral concerns that brought Kabir to prominence within Malwa disappear behind globalized narratives of spirituality and culture. Finally, I reflexively consider my own role in the tour as a translator and liaison, to address the responsibility that scholars have in shaping the parameters of discourse about and between global communities.

### **Taiko in Europe: socio-musical conditions for community formation**

Kate Walker, University of Sheffield

In February 2016, some 90 players from 41 taiko groups based in 15 countries (including the USA and Japan) travelled to southwest England for the inaugural European Taiko Conference (ETC). The four-day event culminated in mass shared performances by participants so that – in the words of conference director Jonathan Kirby – 'everyone has a chance to play together as part of the international taiko community'.

This paper presents and analyses the socio-musical conditions that have enabled the rapid spread of taiko and the formation of a musical community since its introduction to Europe in 1989. I draw upon large-scale, quantitative data collected, analysed and published by me as part of the Taiko Community Alliance Taiko Census (2016) and ETC evaluations (2016, 2017 and 2018). I examine how the reported viewpoints and experiences of European players – vis-à-vis motivation, access to instruction and connections to Japan – manifest in both programming and performance decisions at ETC. In particular, I highlight '*Shimabayashi*', one of the aforementioned pieces performed at the closing ceremony of ETC, and analyse its transmission in the European context. While ETC stipulates a goal of 'developing the community, developing the art form', I ultimately argue that the realisation of this objective is wholly reliant on what Etienne and Beverly Wenger-Trayner label 'system convenors', namely 'people who forge new learning partnerships in complex landscapes'. By presenting quantitative data in the context of an ethnographic case study, I highlight the factors that enable Europeans to learn, perform and teach taiko both locally and internationally.

### **"Between Community and 'Colectividad': Jewish Party Music on the Periphery of the Americas"**

Lillian Wohl, UCLA Herb Alpert School of Music

In this paper, I argue that Jewishness serves as a performative affect in the negotiation of Jewish embodiment and cultural production in processes of localization and musical transculturation in Buenos Aires, Argentina. Rather than analyzing Jewishness in music on the basis of formal characteristics represented in sound, I address the performance of Jewish music as a set of personal and collective values that manifest in performance practices defining the notion of

*“colectividad,”* or collectivity in Jewish Argentinian communal life. While discussing the historical origins of Argentina’s best-known Jewish party band, the Orquesta Kef, I examine how musical materials migrate within the Americas to produce Jewish musical communities in public religious festivals in Buenos Aires. Although the Orquesta Kef was once denied non-immigrant, P-3 visas to perform at the “Fiesta Hanukkah” party at the Skirball Center in Los Angeles in 2010, their case highlights a moment of critical awareness in which the question of Jewish embodiment led to the redefinition of the evidentiary standard of “culturally unique” in the United States, thus allowing for “fusions” to be considered as legitimate forms of cultural expression. Jewish music, which represents musical “fusions” throughout its history, remains tied to the question of the politics of Jewish embodiment. As such, this paper draws from ethnographic fieldwork conducted primarily between 2010 and 2014 to discuss the limits of racial, religious, and ethnic understandings of Jewish music, while highlighting the ways in which songs and melodies move between temporal and geographical spaces throughout the Americas.

### **Taiko Everywhere**

Deborah Wong, University of California, Riverside

Taiko is well into a process of deterritorialization and destratification that reflects its location in late capitalist circuits of dissemination in precisely the manner posited by Deleuze and Guattari (1987). Both inside and outside Japan, taiko groups proliferate, but its practitioners generally sidestep fraught matters of class, commoditization, ownership, and mediatization. I deploy ethnography to address this process, focusing on specific people, places, and moments to understand how *kumi-daiko* is becoming less tied to place. Ethnomusicologists and musicologists are only slowly beginning to address how and why certain specific musical practices go global. Some, like K-pop, were practically designed to do so. Taiko wasn’t and isn’t, but it has gone global, unevenly and nonarbitrarily. The relationship between late capitalist racial fantasy and commodified heritage is precisely what makes taiko so uncontrollably popular, rendering replication easy and relying on Asian American practitioners for authenticity.

### **Turkish Art Music Choirs in London: An Ethnography of Communities of Respect**

Audrey Wozniak, Harvard University

While scholars have considered musical communities and identity-making processes in relatively homogeneous diasporic contexts, less well-studied are processes of belonging-making that occur despite segmentations of identity within diasporic communities. I examine these phenomena in the context of Nevabuselik and Hoş Seda, London-based Turkish art music choirs which consist of members from Turkey, Cyprus, Northern Cyprus, the UK, and US. These choirs are social and transactional hubs as well as microcosms of dialectics of ethnicity, religion, birthplace, and politics from which emerge London’s Turkish-speaking diasporic networks. My paper is based on three years of participant-observation with the choirs, including rehearsing, performing, and socializing as a violinist, coupled with fieldwork in Turkey.

Attempting to delineate a population of “British Turks” falsely connotes an essentialist inclusivity which disaffirms the diverse identities of its apparent members and misrepresents the so-called community. Nonetheless, attempts by the choirs to assert shared group identity rely on conflicting norms about expectations of individuals and collective choir identity, articulated through musical binaries including heavy/light, musician/singer, Ottoman/Republican, academic/social, and serious/entertaining. Using Helm’s “communities of respect,” I suggest that the choirs generate and observe norms that arise through modes of belonging perpetuated in their practice and discourse of music. The deliberate incongruity of prismatic norms about participation and musical output create the conditions for feelings of shared belonging and reveal an unrealized desire to achieve a collective identity. Examining music, diaspora, identity, and belonging, this paper sheds light on community- and identity-making processes in multicultural contexts.