

## Session 1

### **“Who Are the Folk in Argentine Folk Music? Romanticizing Indigeneity and Reversing Marginalization through Folk Music,” Theresa Abalos, Carnegie Mellon University**

In the twentieth century, European immigration surged in Argentina, propelling the construction of a white national identity. While scholars have studied this identity’s construction and the subsequent dispossession and marginalization of indigenous people, the role of folk music in these processes has not been studied. Folk music that romanticizes indigeneity creates a space to ignore the present material conditions of indigenous peoples, perpetuating their marginalization: while folk music is considered essential to Argentine identity, the music of indigenous peoples is not.

Therefore, who are the folk of Argentine folk music? First, my project traces representations of indigeneity in folk music. It contextualizes these representations within Argentina’s history to show how indigenous people have been culturally, socially, and politically marginalized by musicians of European descent who, by romanticizing indigeneity, color it white.

Second, I will analyze music of indigenous people as expression of their beliefs, political struggles, and experiences. Then I will examine El sistema, a program that empowers youth of indigenous descent through classical music. With El sistema as a model of reverse appropriation, I will suggest initiatives involving institutional support to integrate indigenous music into Argentine education, promoting an awareness of not only indigenous peoples as part of Argentine identity, but their political goals.

### **“Performing Desi: Music and Identity Performance in South Asian *A Capella*,” Nicole Christine Muffitt, Kent State University**

In 1996, the first collegiate South Asian A Cappella Group, Penn Masala, was founded at the University of Pennsylvania. Over the last twenty-two years, nearly fifty such groups have been founded at colleges and universities across the United States. These ensembles blend western popular music with South Asian music, namely Bollywood film songs. Membership in these groups typically involves participants with South Asian ethnic backgrounds as well as participants from various other ethnic backgrounds. Through a case study with the ensemble Dhamakapella, this paper explores the ramifications and outcomes between the multifaceted essence of South Asian A Cappella and the multifaceted ethnicities of its members, showing how identities are blended, reinvented, and performed in both musical and social settings.

### **“ ‘Lucy and the Fuzz:’ Intersections of Musical Forms, Recording Techniques, Authenticity and Class in the Jam Band Scene of Northwest Ohio,” Katelen Brown, Bowling Green State University**

Participants in the jam band subculture are often expected to fall into one of two camps; coastal elites or “dirty hippies.” Members of the Northwest Ohio jam scene often do not have the kind of economic privilege that is assumed of them based on stereotypes of the larger jam subculture. Not only do these perceptions create difficulties for audience members of the Northwest Ohio scene, but there are added complications for the musicians. This research

explores the challenges of class and scene membership faced by participants in the Northwest Ohio jam scene. More specifically, this paper focuses on the careful musical negotiations that scene musicians must navigate to maintain their jam genre status while dealing with the realities of life in the Rust Belt. In this paper, I argue that improvisation is among the most significant musical factors establishing belonging to the genre on a nationally recognizable level. Reasons for improvisation's necessity oscillate between genre maintenance and the challenges of music-making in the working class. In addition, recording practices also intersect with class and public perceptions of class in the scene. Finally, I explain how musical forms and practices are significant to establishing genre authority in smaller jam scenes.

**“*Samniang Jin*: Chinese Exoticism in Thai Classical Music,” Terry Miller, Kent State University**

Thai composers of “classical” music have been creating compositions in “exotic” styles at least since the seventeenth century, though most were created during the Bangkok period, after about 1800. These are known as *phleng phasa* (language songs) or *phleng samniang* (songs in foreign accents). The great majority were composed for use in stage works that featured characters from “foreign” or “exotic” places, including Cambodia, Burma, Malaysia, Java, the West, northern Thailand, Vietnam, and especially China (*samniang jin*). But as the stage genres declined in popularity, the “exotic” repertory not only survived as instrumental music but came to dominate the music commonly known and played by both professionals and amateurs today, including students. All were created by Thai composers with little or no regard for the actual music of the ethnic groups invoked, some being obvious because they use distinctive instruments or exhibit stereotypes, some being too subtle for non-specialist recognition. Thai composers evolved a system, however, that makes them recognizable to experienced musicians by using certain instruments or drums, specific modes, drum cycles, and instrumental idioms. Rarely do they quote actual melodies borrowed from the named culture, but in the case of *samniang jin*, a small number of compositions are in fact arrangements of Chaozhou Chinese melodies. These were widely known in Thailand, particularly in Bangkok, because during the nineteenth and early twentieth centuries, great numbers of Chaozhou settled in Bangkok. There they formed opera troupes and *sizhu* (silk and bamboo) groups, the former professional, the latter amateur, as well as founded numerous temples with their related rituals and funerals. Several well known Thai instruments, especially the two-stringed fiddles (*saw duang* and *saw u*) and the dulcimer (*khim*) are direct borrowings from Chaozhou music. This paper will explore how Chaozhou traditions have been absorbed into Thai classical music and dance drama.

Session 2

**“Antiphonal Music in the House of Prayer,” Melissa Kuneli, Kent State University at Trumbull**

This presentation discusses a style of music its adherents, including members and leaders of the International House of Prayer, believe was used by ancient Israeli Jews. During the reign of King David, a tabernacle was established for continuous worship. According to Biblical references, continuous musical worship was performed by thousands of musicians employed from the tribe of Israelites designated to maintain temple functions. Some believe these musicians used a model

called “antiphonal worship,” in which one person would read or pray a scripture or statement and musicians would respond by creating a song from that phrase. Today, some Christian groups enact and recreate this style of music in what are often called “Houses of Prayer.” Musicians are employed to improvise round-the-clock daily antiphonal music on specific prayer topics. Drawing from personal participation, fieldwork, and the review of scholarly materials, this presentation will cover adherents’ understanding and recreation of Jewish antiphonal worship, as well as analyze the format, sound and function of its present-day use in these Christian Houses of Prayer.

**“The Mutual Circulation of Sound and Goods in Havana: On Sound, Circulation, and Architecture,” Andrés García Molina, Columbia University**

Sound studies is routinely defined in interdisciplinary terms, with most anthologies and programmatic statements linked to its formation pointing to entry points as varied as history, (ethno-)musicology, media studies, anthropology, sociology, and science and technology studies (Bull and Back 2003; Pinch and Bijsterveld 2011; Sterne 2012; Novak and Sakakeeny 2015). With minor exceptions (Labelle and Roden 1999; Blesser and Salter 2007), architecture is not named explicitly as a relevant discipline in this formation, while questions of space, place, and urbanity permeate a majority of sound studies work. Steingo, for example, engages what he terms an “aesthetics of propinquity” (2015) to relate musical praxis to the particular architectonic arrangement of a South African township and its attendant histories of racialization and sociality. More broadly, in what sense might we excavate a working concept of “the architectural” latent through this corpus of literature? What might it allow? In this paper I approach questions of how architecture might afford and constrain music and sound circulation through a brief review of relevant literature, signaling towards possible entry points that link research in sound and music to questions of infrastructure (Larkin 2013, Steingo 2015) and format theory (Kittler 1999 [1986], Sterne 2012). In order to build on these potential openings, I then engage them through fieldwork I have conducted with ambulatory street-vendors in some Cuban neighborhoods of Havana, where the circulation of goods is intrinsically tied to the circulation of sound (Bauman 2004) within particular architectonic configurations.

**“Nirvana of Chinese Hip-Hop: The Acculturation of Hip-Hop in China,” Shasha Zhu, Kent State University**

The Rap of China, a reality show produced by iQiyi (a Chinese website) in June 2017, brought Chinese hip-hop for the first time to the public, and met with a huge success. Media and audiences rated it the most popular among all music shows at the same period (summer of 2017). These live shows have reached an audience of 100 million, faster than any shows in Chinese entertainment history. The entire season of videos received 2.5 billion views online. Video discussions reached 9.84 million on Sina Microblog and involved related topics. The term “freestyle” instantly became a buzzword and is now widely used by Chinese youth as shorthand for something fashionable. Record sales of Chinese hip-hop reached a new peak, and countless new rappers and music works have sprouted up online. The sudden explosion in popularity of Chinese hip-hop in 2017 sharply contrasts its cultural, commercial, and even political status before The Rap of China. For a long time this Western subculture, due to its players’ appearance, texts, and performing styles, was considered rude, vulgar, not to mention against traditional

Chinese aesthetics and social cognition; thus it had been rejected by mainstream Chinese. As the first show to bring this genre to the public, how did The Rap of China achieve such a great success in such a hostile environment? This study discusses this question, analyzing the evolution of Chinese hip-hop, including several angles of inquiry: How and why was hip-hop underestimated and neglected when first introduced to China from the United States in the 1990s? How then did the Chinese public acculturate to hip-hop so that it easily entered their scope, becoming a part of popular culture? This study explores The Rap of China, demonstrating how Chinese rappers and their music presented a new identity to young Chinese people, one that reflected their ideologies and the ideological deconstruction occurring in Chinese society, and noting the tremendous influence of modern online media on popular music

**“Decentering ‘Western’ Opera: Embracing Musical Hybridity and Cultural Co-Dependence in Post-War Japanese Opera,” Padraic Costello, Independent Scholar**

The concept of “third space” presents a tantalizing framework for contextualizing transcultural interaction and hybridity as a place of harmonic convergence, where cultures coalesce into a “new space.”

However, amidst modern shifting global dynamics, cultural interaction is often more complex, subtle, or even volatile. Opera is assumed as favoring “Western” cultural coding, having originated within a European social climate. However, in Minoru Miki's "An Actor's Revenge" and Toshio Hosokawa's "Matsukaze," both composers utilize the music, form, and aesthetic of Japanese theater as a crucial structural component of their works, challenging the authority placed on opera as an extension of “Western” form and aesthetic. These works also differentiate in what elements constitute contemporary opera or Japanese theater, situating “Japan” and “Opera” as heterogeneous rather than homogeneous constructs. Instead of seeing hybridity as a third space collapsing of “East and West,” these works function as spaces in which two equal sound structures, originally bred in separate places and contexts, are juxtaposed as a way of articulating Japan's past within a modern cosmopolitan context. In creating soundscapes of culturally dissonant-yet-dependent sounds, Miki and Hosokawa look to Japan's heterogeneous cultural present and historical past, weaving opera into the environs of a new cultural home

Session 3

**“Suspiciously Significant Nonsense: Queering John Weinzweig’s *Private Collection*,” Anthony Lomax, Queen’s University**

In my recently defended master’s thesis, I directed four performers as they lip-synced the nine songs of John Weinzweig’s *Private Collection* (1975), recorded by soprano Mary Lou Fallis and pianist Monica Gaylord (1982), on April 29, 2018. The performers recontextualized the songs through a combination of props, costumes, characterizations, gestures, and projected words and images. I used this performance as a site of research, interviewing the performers and surveying audience members in order to analyze some of the meanings that emerged from our rendition of Weinzweig’s highly performative composition.

In this paper, I will show video clips from our performance and quote from survey and interview respondents in order to highlight various ways in which our lip-syncing method

enabled us to queer these recordings. Such work is important for unsettling colonial traditions in musicology. For instance, I will discuss how we problematized Weinzwieg's use of Black and Indigenous musics throughout his career; our queering of the patriarchal relationship between (female) performer and (male) composer; and our complication of human-centred approaches to musicological analysis through a new materialist framework. Through this presentation, I hope to inspire more use of embodied methods of music analysis.

**“Love and Respect: Forming the Bandung Philharmonic Community,” Kevin Alexander Wilson, Kent State University**

In 2018, I had the opportunity to conduct fieldwork on the newly founded Bandung Philharmonic orchestra in Bandung, Indonesia. During this exploration, I spent most of my time trying to figure out what makes this orchestra unique and how it will survive in a time where the symphonic orchestra medium has struggled to remain relevant. What I have found was that the Bandung Philharmonic has taken a distinctive perspective on what an orchestra is and how it should exist within a community. With this perspective, they have accomplished much more in terms of community involvement, outreach, education, and the overall situation of the environment in less time than many western symphonic orchestras. The Bandung Philharmonic has dedicated itself to not only the creation and interpretation of quality music, but a welcoming environment and an identity that Bandung is proud to call its own. The Bandung Philharmonic is focused on education and involving the local community through the commissioning of local composers and the construction of instruments, practices that not only ensure its relevance, but also contribute to a distinctive Bandung identity.

**“Precariously Living in Canada: A Case Study of a Successful, Suzuki-trained Student Musician,” Krystyna Henke, Brock University**

This paper presents the results of an ethnographic case study of a young man who began his musical training as a toddler through Suzuki music education and eventually became a promising student musician at one of the top higher education music schools in North America. Born in an urban centre into an undocumented immigrant family who lived in fear of being deported and struggled to make ends meet, he learned to play a string instrument at a high level, immersing himself in a musical culture that was filled with opportunities for him. Based on recorded, open-ended, private conversations of the researcher with him, his sibling, his parents, as well as with his former Suzuki teacher, his biography along with the socio-cultural and musical elements of Suzuki pedagogy, as they influenced him, are examined. The results of a thematic analysis of the non-formal interviews will be discussed. The theoretical framework for the inquiry includes Bourdieu's (1986) concept of cultural capital. The informants will remain anonymous and will be referred to by their pseudonyms. This case study is part of a larger inquiry into egalitarian values espoused in Suzuki music education for which clearance was granted by the university Research Ethics Board.

**“Beyond the Water: How Pronunciation Affects Melody in the ‘Water’s Birthday’  
Celebration in Ahmand-Abad, Iran” Niousha Eslahchi, Kent State University**

People of Ahmad-Abad, a small village consisting of two parts (north and south) separated by a river in Lorestan in western Iran, pronounced the word water as “OU” up to 500 years ago. Today, people who live in northern Iran pronounce this as “AU,” while people who live in the south say, “EU.” Through my field research, I learned that people in the northern part of this village were cut off by the river from the people in the south for nearly 70 years roughly 300 years ago. Today, people in this village celebrate a ceremony known as, “Water’s Birthday” with the same music and song. In this presentation, I will show how different pronunciations of the word for water can affect and change the same melody of this ritual ceremony in two different parts of Ahmad-Abad.