



ANNUAL MEETING
NORTHEAST CHAPTER, SOCIETY FOR ETHNOMUSICOLOGY

April 17, 2004

Wesleyan University

8:00 REGISTRATION, COFFEE

PANEL 1

- 8:30** "Reconstructing Haitian Identity Through The Music and Dance of Emerante de Pradines Morse"
Kera Washington (Brown University)
- 9:00** "Beyond Race: Black Identity in Brazilian Music"
Lisa Feder (Cornell University)
- 9:30** "'It Always Happens': Forgetting, Maintaining, and Belonging in Boston's Reggae Scene"
Wayne Marshall (University of Wisconsin-Madison)
- 10:00** "Living Spaces/Lived in Spaces: Music in the Milano Night Club Scene During Men's Fashion Week, June 2003"
Gavin Steingo (New England Conservatory of Music)

10:30 BREAK

PANEL 2

- 10:45** "Curriculum, Canon and Creativity: Youth and Arab Music Transmission in Cairo "
Anne Elise Thomas (Brown University)
- 11:15** "The Fixed and the Open in Early 20th Century Turkish Makam Recordings"
Robert Labaree (New England Conservatory)
- 11:45** "The Tension Between Professionalism and Amateurism Among Singers in a Rhode Island Chorus"
Duncan Vinson (Brown University)
- 12:15** "The Solkattu Diaspora"
Douglass Dineen (Wesleyan University)

12:45 LUNCH ON YOUR OWN

2:00 BUSINESS MEETING

2:45 BREAK

3:00 KEYNOTE ADDRESS: Martin Stokes (University of Chicago)
"Sentimentalism as Cross-Cultural Category"

4:15 BREAK

PANEL 3

- 4:30 "Playing in Barns and Ballrooms: The Music Of Clarence Lockwood of Saratoga County, New York, Circa 1900"
Trisha Maust-Blosser (Cooperstown Graduate Program, History Museum Studies)
- 5:00 "Tradition: An Inquiry into its Meanings and Uses in Ethnomusicological Studies on African Music"
Nicholas Hockin (Wesleyan University)
- 5:30 "'Radical Traditionalism': Reconfigured Connections between the Experimental and the Traditional in East Asian Music"
Chris Miller (Wesleyan University)
- 6:00 "Cosmopolitan Country: Language, Regionalism, and the Aesthetics of Bluegrass Music in Northern Thailand"
Jane Ferguson (Cornell University)
- 6:30 **RECEPTION AND PERFORMANCE:**
South Indian music featuring B. Balasubrahmaniyan and David Nelson.

**Northeast Chapter, Society for Ethnomusicology – Annual Meeting
April 17, 2004, Wesleyan University**

ABSTRACTS

**8:30 "Reconstructing Haitian Identity Through The Music and Dance of Emerante de Pradines Morse"
Kera Washington (Brown University)**

This paper explores the fluidity of Haitian-ness defined through and fundamental to the artistic work of Emerante de Pradines Morse. Throughout Haitian history, Haitian-ness has been contested and resolved in musical and artistic spaces. During the foundation of folkloric dance in the 1930's and 40's, the Haitian government simultaneously defined Haitian-ness through African retentions while attempting to eradicate the existence of these Africanist practices. The Haitian government, under pressure from Catholic missionaries, aggressively persecuted *Vodou* and its practitioners, and financially supported *Vodou* as a staged folkloric relic of the past, performed to reflect approved notions of Haitian-ness. In this context, Emerante de Pradines Morse negotiated political, racial, and religious boundaries and contradictions to create her own voice within Haitian folkloric music and dance. Madame Morse used her knowledge of *Vodou* to inform her study of modern dance and the development of her own folkloric dance techniques and musical arrangements. Her recordings with Smithsonian Folkways in 1953 and 1954 defined her voice as Haitian, a voice that emphasized Africanisms intertwined with the Western European art music also bequeathed to Haiti. Madame Morse resisted the cultural constraints of politics, religion, race and class, and, through her work, redefined Haitian-ness; the contradictions inherent to Haitian folkloric dance find expression and coexistence in the music and dance of Madame Emerante de Pradines Morse.

**9:00 "Beyond Race: Black Identity in Brazilian Music"
Lisa Feder (Cornell University)**

The idea that Brazil is a racial democracy has been highly controversial in recent decades. Racial distinctions in Brazil are not as polarized as American distinctions thus, racism is more conspicuous. This paper will advance an idea proposed by Paul Gilroy and expanded upon by Livio Sansone that ambiguity in black identity [in Brazilian music] may be seen as an asset in combatting racism. Gilroy explains that reinforcing the color line re-constitutes the framework for racism, suggesting we look "beyond race" in order to tackle social problems. Similarly, in *Blackness Without Ethnicity*, Livio Sansone concludes that the unique character of Brazil's ambiguous racial distinctions could be used as an advantage to combatting racism. This paper will apply these ideas to the study of the revitalization of black identity through afro blocos in Bahia to see how they might already be at work.

In the 1970s, new of civil rights, and funk, soul, and reggae music streamed into Brazil from abroad, spurring the development of Bahian afro blocos. These blocos, such as Ilê Aiyê and Olodum used pan-African aesthetics in music, lyrics and presentation to valorize a black identity. More recently, afro blocos moved from controversial racial distinctions, diversifying both their sounds and their audiences. Critics say blocos have compromised their black identity for the global market. But in many cases the blocos' involvement in their communities and positions on social issues suggests a continued commitment to racial/social problems. In the spirit of Paul Gilroy and Livio Sansone's suggestions, I will explore how afro blocos' behavior might been a step toward moving "beyond race" in their commitment to combatting social problems. This paper is based on academic research as well as my fieldwork in Salvador, Bahia.

9:30 "It Always Happens": Forgetting, Maintaining, and Belonging in Boston's Reggae Scene"
Wayne Marshall (University of Wisconsin-Madison)

Reggae offers a range of compelling and sometimes contradictory significations outside of Jamaica. It is at once righteous and repressive, rebellious and routine, universal and black, exotic and familiar. Due in part to a large West Indian community, reggae has enjoyed a significant presence in Boston's soundscape for some time now, and the Boston reggae scene long expanded beyond Dorchester, even if the Caribbean Cultural Center at 1000 Blue Hill Ave remains its touchstone venue. Boston-area reggae selectors—i.e., those who play records and encourage audiences at local clubs—have adopted a number of strategies through which to maintain reggae performance practices in a meaningful and “authentic” manner, despite the inherent difficulties of staying connected to a music scene based in Jamaica. These tensions increase when issues of race, class, and local geography become salient in debates about what is appropriate, authentic, or ideal for reggae-selector performance. Frequently, Boston-area selectors—especially those that consider themselves somehow embattled—tend toward a conception of performance practice that is more “classic” than contemporary, more “hardcore” than frivolous. Through significant, if subtle, departures from reggae-selector orthodoxy, these selectors attempt to create some space for themselves locally in order to participate in a larger, transnational conversation. Nevertheless, debates continue about cultural propriety, and divisions exist even among those who occupy seemingly similar subject positions—e.g., white, middle-class, Cambridge-based performers. Combining an analysis of performances, interviews, and Internet discussion threads, this paper will explore various ways that local selectors negotiate tensions surrounding the performance of reggae in Boston.

10:00 "Living Spaces/Lived in Spaces: Music in the Milano Night Club Scene During Men's Fashion Week, June 2003"
Gavin Steingo (New England Conservatory of Music)

Every year 3000 male models arrive in Milan for Summer fashion week, the most important fashion event of the year. Models from all over the world - America, Brazil, Japan, Denmark, South Africa, Australia - "invade" the city, attempting to get prestigious modeling jobs, working for top designer labels like Gucci, Prada, and Armani. Of course, the almost mythical Milano fashion week also promises to be a crazy (and schizophrenic) event: for most people, fashion in Milan seems like an unreal world, filled with sex, drugs, money, and beautiful people.

This paper is an ethnography of night clubs in Milan during men's Summer fashion week in 2003, when I worked for Flash Model Management. I pay special attention to the role that music plays in defining both meaning and activity. In the last few years several ethnographies of dance clubs have been published (e.g. Thornton 1994, Rietveld 1998, Malbon 1999, Huq 2002). These ethnographies of dance clubs do not deal with the fashion world directly, however, they offer useful theoretical frameworks which I use to understand the Milano scene. In this paper I discuss the Deleuze and Guattarian "body without organs" as it has been applied to music in dance clubs (by Jordan 1995); music, meaning, and the performing of the model identity; the way that sound shapes space (i.e., the soundscape); and the aestheticization of space by music, which I find especially intriguing in the example of Milano fashion week.

10:45 "Curriculum, Canon and Creativity: Youth and Arab Music Transmission in Cairo "
Anne Elise Thomas (Brown University)

Since the early 20th century, institutions for musical training have played a significant role in the training of Egyptian instrumentalists and, to a lesser extent, singers. These institutions have grown in importance over the last 50 years, owing particularly to the music industry and its demands for musically-literate instrumentalists, composers, and orchestrators. Students at these institutes take courses in music theory (Arab and Western), solfege, instrumental and vocal training and the muwashshahat, a body of classical Arabic songs thought to embody the full variety of scales and rhythms used in the Arab music repertoire.

Certain elements of musicianship, however, are notably absent from the curricular offerings of the conservatory, including improvisational techniques, the instrumental accompaniment of singers, and perhaps most strikingly, the core repertoire of classic mid-20th century songs that make up the main body of concert programming. In order to succeed as performing musicians, students must develop these areas through their own efforts.

How does a young musician go about developing these extra-curricular skills? In what ways do teachers and students conceptualize both the process of becoming a musician and the roles of teachers, institutions, and individual students in this process? Based upon ethnographic fieldwork in Cairo, Egypt, I examine Arab musical transmission as socially situated practice and discuss the implications of this perspective for an analysis of musical continuity and change.

11:15 "The Fixed and the Open in Early 20th Century Turkish Makam Recordings"
Robert Labaree (New England Conservatory)

The familiar interplay of *beste* (pre-composed pieces) and *taksim* (improvisation) is an important feature of the Turkish makam tradition distinguishing it from many of its neighboring traditions in Africa and Europe. Beginning in the early 20th century, attempts to present consumable fragments of Turkish makam on 78 RPM records document a continuing cultural bias favoring, not the dominance of either fixed or open forms, but rather an equilibrium between the two. Within the time limits of these early recordings a balance seems to have been struck between fixed and open tendencies, with performer-controlled forms like *taksim* and *gazel* usually present (though often unadvertised) alongside the fixed and authored compositions on the record label.

This paper will follow a series of scattered clues in a variety of Middle Eastern sources which suggest a provisional outline of what might be called an ecology of improvisation and composition in makam repertoires. Clues for an understanding of this ecology will be found in selected musical and non-musical sources, some of which center around the elusive Ottoman terms *mutlakat* and *mukayyedat* ("absolute" and "limited") as they were used in music theory, in the science of Ottoman *divan* poetry, and in certain writings of Islamic mysticism. Of special interest are clues associated with the influential conventions of koranic chant: in its general prohibition against the application of rhythmic cycles (*iq'a*, *usul*) and precomposed melodies to koranic performance, in the rules of koranic recitation (*tajwid*), and in koranic ideologies of spiritual authenticity which contribute to the very definition of *musiqa* itself.

11:45 "The Tension Between Professionalism and Amateurism Among Singers in a Rhode Island Chorus"
Duncan Vinson (Brown University)

American choral singers face a dilemma. On the one hand, the culture of Western art music is highly professionalized. The most influential composers and performers make a living as full-time musicians and often have advanced degrees in their specialties. Arts administrators and marketers also come from a background of credentialed, specialized expertise. On the other hand, choral singers often say that their music has value precisely because it does not share the professionalism of a symphony orchestra. They speak of a "sense of community" or a "family spirit" which animates choruses. Singers often become involved in each others' lives to a far greater extent than professional necessity would dictate. The original meaning of amateurism - doing something for the love of it - is an apt description of this ideal.

If a chorus is content to have a small budget and a strictly local following, amateur values can prevail without much compromise. In more ambitious choruses, however, the values of professionalism and those of amateurism are bound to collide. In order to raise funds from distant corporations and foundations, one must demonstrate professionalism through auditions, recordings, collaborations with professional orchestras and soloists, tours of prestigious venues, and so forth. But efforts toward a professional reputation cannot go so far as to exclude the local singers and audiences who provide the chorus's human capital. My paper examines these issues from the standpoint of my fieldwork with The Chorus of Westerly in Rhode Island.

12:15 "The Solkattu Diaspora"
Douglass Dineen (Wesleyan University)

Solkattu is the rhythmic solmization that underpins the South Indian rhythmic system. Its roots can be traced to ancient texts such as the *Natyasastra* and are evident in Hindu creation mythology. While Indian music has a long history in the West, recent changes have facilitated the spread of solkattu outside of India. In North America, we have seen the development of a Carnatic music tradition primarily based in Universities and festivals. In this new geography, solkattu has begun to appear in various non-Carnatic settings including western music pedagogy, composition, and performance. In these cases, solkattu has assumed a variety of roles that diverge in varying degrees from its historic usage.

Within this investigation, I have termed the migration and adaptation of solkattu outside of the Carnatic idiom as the 'solkattu diaspora.' To understand this phenomenon, I begin with a brief overview of the historic characteristics of solkattu in India. With this in mind, examples from the diaspora are used to demonstrate the diversity and directions of the trend. This analysis highlights the solkattu diaspora's relationship to South Indian rhythmic structures and the directions that are developing from this relationship. The study reveals a dynamic and growing rhythmic presence with the potential to have a major impact on non-Carnatic music systems.

4:30 "Playing in Barns and Ballrooms: The Music Of Clarence Lockwood of Saratoga County, New York, Circa 1900"
Trisha Maust-Blosser (Cooperstown Graduate Program, History Museum Studies)

This paper documents the transition from traditional (folk) to popular music in the early twentieth century as it relates to an individual performer at the crossroads of urban and rural areas. Clarence Lockwood (1879-1937) lived in Greenfield Center, a rural town in Saratoga County, New York, and later Saratoga Springs, a resort community with connections to urban locals. Clarence Lockwood kept a diary from 1896 to 1921 and noted details of each performance, such as fellow musicians, location, and the purpose of the event, frequently social dances. Other primary sources include Lockwood's collection of sheet music, instruments, and dance invitations.

Research indicates Clarence Lockwood first played in a traditional style like his father, George Lockwood, using the fiddle and playing familiar Anglo-American jigs, reels, and dances. In the 1910s he began playing a different style of music, Tin Pan Alley, which reflected new dance steps, the arrival of World War I, and the rise of popular music. A comparison of the music, musicians, and performances across Lockwood's musical career documents the changing technology, music, and social contexts Lockwood experienced.

Even as Clarence Lockwood explored new music styles and venues in Saratoga Springs, he continued to play the older music at the familiar rural venues. As an amateur musician, Lockwood represents how an individual dealt with change by reconciling national musical trends and local musical traditions. The transition from traditional to popular music was not a linear progression for Clarence Lockwood, but rather like a tune with repeating sections or choruses interspersed with new material.

5:00 "Tradition: An Inquiry into its Meanings and Uses in Ethnomusicological Studies on African Music"
Nicholas Hockin (Wesleyan University)

The term traditional appears throughout the ethnomusicological literature on West Africa. It is used to signify temporal distance, to denote generational difference, as an emblem of authenticity, and as a symbol of historically rooted belonging. Tradition is often associated with rural, land-based lifestyles. Modern urban musics, sometimes labeled as popular, are often contrasted with traditional musics in scholarly works. In much of the discourse, the absence of one allows the existence of the other; each is bounded by the realm of the other. Where do authors draw the line between the two? When does a music become designated as traditional, and what transformations occur in order to receive the label of modern? Is there a temporal continuum from traditional to modern, or are they mutually exclusive terms? How do

the concepts of continuity and innovation inform these issues? Is there any evidence of a genre that is described as popular traditional urban music in West Africa? Is such a category possible?

This paper undertakes a critical examination of the term "tradition" as it appears in ethnomusicological works dealing with African music. I do not seek to establish a single monolithic definition to anchor scholarly needs for identifying the persistence of the past in the present, but rather to explore the semantic range of the term as manifest in the writings of scholars from the early 1900's to today.

5:30 "Radical Traditionalism": Reconfigured Connections between the Experimental and the Traditional in East Asian Music"
Chris Miller (Wesleyan University)

This paper examines work resulting from two collaborations between composer/performers involved in experimental music and performers of traditional Asian musics. Singer and composer (and playwright, actress and novelist) Liu Sola has produced two CD recordings with pipa player Wu Man, featuring several pieces consisting mostly or entirely of material drawn from traditional pieces. Composer and pianist Yuji Takahashi (who in the 1970s was one of the leading exponents of the postwar avant-garde) turned his attention in the 1980s to composing for traditional Japanese instruments.

While this work fits squarely within the realm of the avant-garde, it goes beyond a juxtaposition or fusion of Asian traditional and Western classical or avant-garde sensibilities, or the transference of a modernist musical language onto Asian instrumental resources. Instead, both projects are examples of what might be called "radical traditionalism." Sola draws upon Wu Man's embodied relationship to traditional repertoire in a process that is akin to sampling, but that goes far beyond mere quotation. Takahashi deeply engages with the physicality of instrumental techniques by studying the instruments he writes for, and then applies this experience to decidedly experimental works for specific performers.

In addition to a discussion of these particular examples, the paper will also pose questions about the potential significance of such work. Though too idiosyncratic and particular to the individual artists involved to form the basis of a new genre or style, the approaches taken do, I suggest, stand as models for a more relationship between the experimental and the traditional.

6:00 "Cosmopolitan Country: Language, Regionalism, and the Aesthetics of Bluegrass Music in Northern Thailand"
Jane Ferguson (Cornell University)

Popular understandings of mass media often suggest that the conquest of local markets by the global "cultural industries" has led to increased cultural homogeneity. On the other hand, some ethnographers will argue that global forms are meted out and interpreted at the local level, and in context-specific ways.

In Chiang Mai, Thailand, there are dozens of restaurants with live music, including three that showcase both Northern Thai folksongs and Western bluegrass music. The Northern Thai bluegrass bands play instrumental standards, rock songs (at the request of patrons) and the occasional Northern Thai song re-interpreted in bluegrass style and rhythm. Although the massively popular lookthuung music, which is music from the impoverished Northeast, is considered to be the equivalent of "country" music for many Thais, sometimes artists will use Western music to make analogies to rural, village life, or to an "authentic" Thai past. For some of the musicians, the crossover of styles is explained by their idea that both genres are phleng phuen baan, or local (village) music.

Based on interviews carried out in Chiang Mai, Thailand, in January, 2004, this paper will identify and describe the meaning of "country" and "folk music" as they are understood by Northern Thai musicians that play them. To further illustrate these genres, this presentation will include clips from the author's upcoming documentary video, "Kentucky Lemongrass".