



ANNUAL MEETING
NORTHEAST CHAPTER, SOCIETY FOR ETHNOMUSICOLOGY

April 8, 2006 Trinity College

8:30 **REGISTRATION, COFFEE**

PANEL 1

- 9:00 “Social Synergy and Mutual Musiking: Audience-Artist Interaction, Intermediation, and Improvisation in Jazz Performances”
 Tom Greenland (University of California, Santa Barbara)
- 9:30 “The 1960s in Brazilian Popular Music: The Paths of MPB”
 Irna Priore (University of North Carolina, Greensboro)
- 10:00 “Musically Expressed Ideas About Music: Techniques and Technologies for Performing Ethnomusicology in the Digital Age”
 Wayne Marshall (University of Wisconsin, Madison; Harvard Extension School)

10:30 **BREAK**

PANEL 2

- 10:45 “The Impact of the Seventy-Two Melakarta-s in South Indian Music”
 B. Balasubrahmaniyan (Wesleyan University)
- 11:15 “Indonesian *Musik Kontemporer* and the Question of ‘Western Influence’ ”
 Christopher J. Miller (Wesleyan University)
- 11:45 “ ‘Keepin’ It Real’ - *Changgo* on the New York *Madang* (A Case Study)”
 Hae Joo Kim (Wesleyan University)

12:15 **LUNCH ON YOUR OWN**

1:45 **BUSINESS MEETING**

2:15 **BREAK**

PANEL 3

- 2:30 “*Cajón al Muerto*: Musical Transculturation in Afro-Cuban Reverence for the Dead”
 Nolan Warden (Tufts University)
- 3:00 “*Jaliciense, Abajeno, Michoacano, Huasteco, and Jarocho*: Variations and Transformation of the
Mexican Son in the Mariachi Ensemble”
 Marcela Garcia (University of Texas Pan American)
- 3:30 “New Traditions in the Djembe Ensemble of Bamako, Mali: Local Change on the Margins of
Globalization”
 Nicholas Hockin (Wesleyan University)
- 4:00 **BREAK**
- 4:15 **BRAZILIAN SAMBA WORKSHOP AND PERFORMANCE**
 ERIC GALM AND THE TRINITY SAMBA ENSEMBLE
- 5:15 **RECEPTION**

Northeast Chapter, Society for Ethnomusicology – Annual Meeting

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ABSTRACTS

- 9:00 **“Social Synergy and Mutual Musiking: Audience-Artist Interaction, Intermediation, and Improvisation in Jazz Performances”**
Tom Greenland (University of California, Santa Barbara)

Artist-audience interaction is a vastly under-appreciated aspect of musical performance and is often neglected in critical ethnographies. Jazz improvisation, because of its spontaneous and flexible nature, facilitates mutual feedback and communal interactivity between players and “playees,” affording ample opportunity to explore the nature of such collective negotiation. On the one hand, sensitive musicians attend to, interact with, and ultimately synchronize their playing with the larger social environment. Similarly, the virtuosic jazz audience, a highly discerning and perceptive in-group thoroughly acculturated and acclimatized to the subtleties and nuances of the art form, expresses its own attitudes and understandings through active listening, vocal and visual feedback, kinesthetic entrainment, and even in the length and quality of its silences. In this paper, based on two years of fieldwork in nightclubs and other informal jazz venues in New York City, I explore the interaction and intermediation of artists and audiences in the course of performance. Through a series of interviews with jazz “villagers,” including musicians, singers, club owners, fans, tourists, photographers, promoters, critics, and other regular “jazzers,” I consider multiple perspectives on and commentary about live jazz. My research indicates that like the African proverb “It takes a village to raise a child” suggests, jazz performances are mutually mediated and collectively enacted. I argue that significant communication between artists and audiences creates a shared space in which the borders between them become blurred, where performers listen and listeners perform.

- 9:30 **“The 1960s in Brazilian Popular Music: The Paths of MPB”**
Irna Priore (University of North Carolina, Greensboro)

Brazilian Popular Music has a reach history of artists and styles. Commonly speaking, the music is usually discussed by individual performers and not by genre. Names such as Chico Buarque, Caetano Veloso, Gilberto Gil, Elis Regina, and several others are considered simply MPB artists. Any categorization usually results in broad classifications, such as authentic or foreign-influenced. These categorizations, although not completely wrong, miss the distinction and ignore the frictions that occurred among groups of musicians that either identified with both or with neither. It was precisely these frictions and group membership that led to a fusion of styles that only later became known as MPB. For this reason, it is common to find *Tropicália* confused with rock music or *Nueva Canción*; *Jóvem Guarda* and the group *Os Mutantes* as part of the same rock-oriented trend, and etc.

I would like to identify five currents in Brazilian popular music that co-existed as separate camps during the 1960s. They were: the samba groups, *Bossa Nova*, the Protest Song, the *Jóvem Guarda*, and *Tropicália*. Hostility among members of different groups was common, considered justified, and enforced by the groups themselves. By the end of the decade and into the early 1970s, new sub-categories of styles began to emerge, and soon distinctions among styles became blurred, animosity decreased, and new artists appeared. These new artists often incorporated several styles at the same time and/or freely migrated from one style to another, something that was inconceivable during the heated middle period of the 1960s.

10:00 **“Musically Expressed Ideas About Music: Techniques and Technologies for Performing Ethnomusicology in the Digital Age”**
 Wayne Marshall (University of Wisconsin-Madison, Harvard Extension School)

Recent advances in music-making software and digital technologies of distribution and communication present ethnomusicologists with a bewildering array of possibilities for producing and sharing their work. From employing music-making programs for pedagogical purposes, to producing expressions of one's research that are creative as they are critical, to engaging in wider public discussions about music and its meanings via the Internet, such technologies offer new opportunities to advance ethnomusicological methods and perspectives, especially for those of us interested in popular music—much of which is today produced on computers and distributed online. In particular, I am interested in what we might call "musically expressed ideas about music" (i.e., compositions, performances, or remixes with an explicit—and audible—critical thrust) as providing a novel, compelling approach for engaging with the music we study and expressing our ideas about it. Although text-based research will always have its advantages, music-based expressions, especially when explicated via text or verbal cues, can articulate ideas and musical relationships that do not lend themselves so easily (nor so effectively) to prose description or graphical transcription. While such methods may raise questions, or at least eyebrows, as they challenge various norms of scholarship and copyright, their value to the contemporary study of music is, I argue, immediately audible. This paper will consider several types of "musically expressed ideas about music," from thematic mixes to mash-ups, as well as the various forums appropriate for such work, from the blogosphere, to the classroom, to the club.

10:45 **“The Impact of the Seventy-Two Melakarta-s in South Indian Music”**
 B. Balasubrahmanian (Wesleyan University)

One day during a lesson with T.Brinda, a highly respected Karnatak vocalist, she asked me to sing *alapana* (an improvisatory section) in Varali raga. Because of her intimidating reputation, I was little hesitant to sing in front of her. I asked her to teach me. She taught me about fifteen minutes of Varali raga alapana with beautiful and solid phrases and finally added, “if you want to sing Varali alapana you should sing like that, other wise sing the raga Shanmukhapriya.” I just did not understand what she meant and questioned why she had said that. That enquiry led me to know that there are two types of ragas: phrase based and scale based. Varali raga is phrase based and pre-dates the melakarta system, but Shanmukhapriya is much more recent, the 56th among the seventy-two *melakartas*.

Venkatamakhin (17th CE) devised the seventy-two *melakartas* (Sanskrit: parent raga) using combinations of notes in an octave to generate the maximum number of scales. Although it has become popular among musicians, musicologists, music students and the audience, the melakarta system is considered unorthodox by traditional musicians. Many ragas that pre-date the system of seventy-two melakartas have been eclipsed, or worse, these older ragas are now grouped under the seventy-two melas.

My investigation will examine the negative impact of the seventy-two melakarta system on the issues of gamaka (ornamentation), aesthetics, and improvisation from the viewpoint of singers and *rasikas* (lovers) of the older, phrase based approach to South Indian Music.

11:15 **“Indonesian Musik Kontemporer and the Question of ‘Western Influence’”**
 Christopher J. Miller (Wesleyan University)

Western influence is commonly regarded as a major factor in the existence of contemporary art music in Asia. Yet in the case of *musik kontemporer* by traditionally-based Indonesian composers, several observers have commented on their lack of familiarity with Western new music. Conversely, acknowledging a long colonial history and forces of modernization, scholars such as Becker, Sutton, and Sumarsam have drawn attention to conceptual and technological forms of Western influence on

Indonesian music. These discrepancies follow in part from disciplinary understandings of influence. The humanities focus on individual artists, texts, and matters of style, while the social sciences give greater attention to social and cultural forces and phenomena. I argue, with reference to *musik kontemporer*, that it is crucial to be specific about the kind and extent of influence, the path that influence travels, and most importantly the degree of what I term “ethnological valence.” For example, sound amplification is arguably less Westernizing and more ethnologically neutral than the symphony orchestra, though both are Western inventions. More complex in this respect and most pertinent to *musik kontemporer* are the concepts and attitudes associated with experimentalism. Having traveled to traditionally-based and Western-oriented scenes by distinct and parallel paths, experimentalism is variously abstracted or associated with Western models and practices. Specificity and conceptual clarity are thus crucial to the evaluation of the role of Western influences on modern arts in postcolonial contexts, in order to avoid reinforcing the notion of the all-powerful West without resorting to simplistic disavowal.

11:45 **“ ‘Keepin’ It Real’ - *Changgo* on the New York *Madang* (A Case Study)”**
 Hae Joo Kim (Wesleyan University)

Recent scholarship on Korean traditional music has been concerned with definitions of “tradition” and “folk” as they relate to shifting contexts of modernity. Practitioners of Korean music continue to negotiate how a “traditional” art can find contemporary meaning in an urbanized generation that has left behind the lifestyles of an older Korea. At the heart of these discussions lies the question of *engagement*—how can such traditional art forms speak to a contemporary folk? A large part of this answer can be found in the aspect of performance, i.e. where, how, and for whom the art is being performed.

On the public platforms of New York City, a street musician plays the *changgo* (Korean hourglass drum) each weekend, preserving in a real way, the essence of Korean drumming in its communal context and significance. This paper is a case study of this Korean musician who performs in the open spaces of New York through an arts program administered by the Metropolitan Transportation Authority. It will offer a profile of how this music remains true to the Korean concept of *madang*, or “open area,” which is crucial to the philosophy behind Korean folk music. At the intersection of various cultures and identities, Korean drumming is radically recontextualized here. Yet even as this musician crosses boundaries, he opens up the relationship between performer and audience to create a natural flow of energy within the platforms of New York, or what can in Korean terms, be called the New York *madang*.

2:30 **“*Cajón al Muerto*: Musical Transculturation in Afro-Cuban Reverence for the Dead”**
 Nolan Warden (Tufts University)

Cajón al muerto ceremonies are relatively unknown compared to other forms of Afro-Cuban folkloric music and religion. A “syncretic” ceremony of musical reverence to the dead, it combines elements of *Espiritismo*, *Palo*, and *Regla de Ocha (Santería)*, thus serving as a common ground for adherents of otherwise separate religions. As such, *cajón* ceremonies may be the ultimate example of hybridism in Afro-Cuban music and religious practice. Grupo Cuero y Cajón, a group of musicians from Marianao, Cuba, will serve as the particular case for the study of this phenomenon.

With the aid of my own field recordings, I will speak about the rhythms and songs used in these ceremonies, and their pragmatic and spiritual significance. Analysis reveals that the music used in *cajón* ceremonies is a product of personal creativity on the part of the musicians who draw from multiple ethnic musical traditions in Cuba, a fact supported by information gathered during my fieldwork in Cuba.

In addition to presenting a musical ethnography, I intend to show the usefulness of the theory of transculturation when considering “hybrid” music and culture. *Transculturation*, a neologism created by Cuban scholar Fernando Ortiz, is a semantic correction of *acculturation*, a word defended by

Melville Herskovits but problematic since it is often used as a synonym for assimilation. Starting from the definitions of this process created by Ortiz and Herskovits, I intend to show how the music of Grupo Cuero y Cajón can expand current conceptions of this theory.

3:00 **“Jaliciense, Abajeno, Michoacano, Huasteco, and Jarocho: Variations and Transformation of the Mexican Son in the Mariachi Ensemble”**
 Marcela Garcia (University of Texas Pan American)

During the first decades of the twentieth century in Mexico, mariachi ensembles from the western rural areas were elevated to national status and became a symbol of Mexican identity. The core repertoire performed by early mariachi ensembles was the Mexican *son*. However, as the *son* developed and got established as a genre, certain variations started to appear according to region of origin and specific performance practices. Some of these variations of the *son* include the *abajeno*, *Michoacano*, and *jaliciense*. In addition, modern mariachi ensembles also include in their repertoire *sones* from the eastern region such as *huastecos* and *jarochos*.

Currently mariachi ensembles include guitars, *vihuela*, *guitarrón*, violins, trumpets, and in some cases the harp. The voice, the violins, and the trumpets play a melodic role, while the *vihuela*, the *guitarrón*, and the guitar are in charge of the rhythmic section. Despite the fact that most types of *sones* make use of *sesquialtera* (an alternation between 6/8 and 3/4 meters), the strumming patterns of the *vihuela* for each type of *son* vary, and the different accentuations and ornamentations of these patterns give the *sones* their unique characteristics.

After establishing the main historical developments of the mariachi ensemble and the *son*, the present paper will discuss the differences between the various types of *sones* performed by mariachi ensembles, according to the strumming patterns of the *vihuela* as leader of the rhythmic section. The presentation will include transcriptions and live performances of the *vihuela* patterns.

3:30 **“New Traditions in the Djembe Ensemble of Bamako, Mali: Local Change on the Margins of Globalization”**
 Nicholas Hockin (Wesleyan University)

Much recent ethnomusicological discourse has been concerned with globalization and its impact. Bamako, capital city of Mali, West Africa, displays many signs of a globalized economy, and some djembe players work in the city's budding cultural tourism industry. However, since at least the mid-twentieth century, local djembe traditions have modernized along a distinctive trajectory characterized by inter-regional migration patterns, national government cultural policies, and shifting urban identity signifiers.

The instrumentation and repertoire of the djembe drum ensemble in Bamako today are unique in many ways. The particular constellation of drums and bells, and the vast assortment of rhythms played, constitute a rich diversity of influences, revealing a fascinating modern urban socio-historical mosaic.

Through the use of maps, charts, photographs, and video, this paper presents a case study tracing the historical and geographical paths of one rhythm, four drums, and four hereditary ethnic/craft sub-groups, from mostly rural village environments, across hundreds of miles and several generations, to a contemporary urban music ensemble. The rhythm is Marakafoli; the drums are the *jubude*, the *n'tamani*, the *jelidunun*, and finally the djembe; the ethnic/craft sub-groups are the blacksmiths (*tagé*), the ex-blacksmith drummers (*sunbunu*), and the wordsmith-musicians (*gesere*) of the Soninké people from the Kaarta region, and the wordsmith-musicians (*jeli*) of the Khassonké people from the Khasso area. The ensemble is the Bamakois djembe group led by Karim Coulibaly.