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ABSTRACTS

“FEM”: Sounding Politics in Nigeria’s EndSars Protest

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The year 2020 amid social injustice, the COVID-19 lockdown, and cases of police brutality that led to the ENDSARS protest in Nigeria marked a period of socio-political barbarity, distress, and destitution in Nigeria. That November, David Adeleke, a leading Nigerian Afrobeats musician popularly known as “Davido” released his album “A Better Time.” The album’s lead single, titled “FEM” translates colloquially to “shut up” or “keep quiet” in Nigerian pidgin English. The lyrics of this song signaled a confrontation between Davido and another musician, rumored to be the Afrobeats artist “Burna Boy.” African popular music has long been a device for advancing personal propaganda and vendettas (Street 2003). However, “FEM,” subsequently took on its meaning. It was redefined as a political statement during the protest and was defiantly used to “shut” politicians up. This meaning was spontaneously and organically established when the Lagos State Governor, Babajide Sanwolu was addressing the protesters about the state’s situation; the DJ at the protest played “Davido’s FEM” and the protesters assertively sang along. Since then, “FEM” has remained a political song in the Nigerian political context. In this paper, building on existing discourse on protest music, I use “FEM” as a case study to discuss the intersectionality of audience and music agency, their role in producing/projecting new musical meanings, and the tripartite relationship between the artist, the audience/protesters, and the politicians.

Brazilian Landscape - Ney Rosauo: A Leading Voice in Cultural Exchange

Gabriel Albertus – University of Arizona

The focus of this research paper is to highlight the different ways Brazilian composer and percussionist Ney Rosauo has accentuated South American culture through his compositions. While selecting a singular piece to examine proves difficult, utilizing his Vibraphone solo *Brazilian Landscape* as a focus point accentuates the importance of sharing this music through a portrayal of the musical genre of Baiao. A thorough historical background surrounding Baiao and its primary influences is incorporated to further understand the unique history that surrounds this rich genre. It is imperative to assess the impact that Rosauo’s compositions have had on the modern percussion art form from a musical performance perspective to deepen our cultural appreciation. Latin American music has been growing in popularity since the early 20th century, with many Latin American artists and musicians that have helped popularize numerous genres of music across the globe. However, there is a lack of documented musical material to make these new genres accessible to other musicians outside of the respective culture. The focus on Ney Rosauo highlights the impact of his musicianship to the percussion community throughout the 20th and 21st century. Through this research, it is appropriate to proclaim Rosauo as one of the most prominent Brazilian born percussion composers. Combining both his music and cultural

influence to cater his music to a younger generation, Rosauro has set a new trajectory for cultural appreciation and expression of Latin American music.

Klezmer and Argentine Tango: An Analysis of Giora Feidman's "El Choclo" as an Example of Argentinian Jewish Musical Fusion

Kalanit-Liat Chalstrom – University of Arizona

Giora Feidman (b. 1936) was born in Buenos Aires, Argentina. Currently residing in Israel, Feidman's career has largely centered around Eastern European-style klezmer music. Feidman has released dozens of albums dedicated solely to klezmer, the most recent in 2022.¹ However, Feidman's third album from 1990 is one of the only albums to break from the klezmer genre. Entitled *Clarinetango*, this album focuses solely on Argentine tango. This curious diversion may be more than just a nod to Feidman's Argentinian heritage. But what exactly is klezmer, and how could it possibly relate to Argentine tango? This paper aims to explore the unique rhythmic structures, formal functions, and brief musical histories of Argentine tango and klezmer to explore how they may be related on a deeper level than typically associated. The music of Giora Feidman may be an example of this surprising link between an Eastern-European Jewish musical tradition and Argentinian tango, specifically in the rhythmic structures and melodic content of a live version of "El Choclo" from *Clarinetango*, leading to a broader understanding of how Argentinian Jewish music blends seemingly unrelated styles into a totally unique, regional genre.

Punake and Community Music Practices in the U.S. Tongan Diaspora

Heather Cooper – University of Arizona

The musicking traditions in the Tongan diaspora characterize a way of life focused on community and the preservation of language and culture. The historical source of their musical knowledge is the punake, a master teacher, composer, culture bearer, and orator. While Tongans living today in diasporic communities are establishing new ways of living, they are also concerned about their identity as Tongans. Drawing from fieldwork in the US and Tonga, my research focuses on how punake in the US diaspora use music and dance to preserve language and culture and how the homeland motivates those in the diaspora to preserve their Tonganness. My study focuses on the punake's teaching methods and the historical knowledge shared in their communities in preparation for a 75th reunion on the island of 'Eua in July 2023. My study fills a gap in research by examining the punake in the 21st-century diaspora. With frequent and steady migration of Tongans out of Tonga worldwide, there remains much to learn and share in the diaspora. To date, prior research on Tongans in the diaspora has not focused on music practices. Although second-generation Tongans' social and cultural interests are changing, travel to Tonga reinvigorated members of Generation Z with a stronger pull toward their homeland. However, some concern remains for the loss of language, culture, and the tradition of punake in the US.

An Exploration of the Concepts of Isolation and Alienation in Classic Heavy Metal

Amir Davarzani – University of Colorado Boulder

This paper provides an in-depth examination of classic heavy metal music, focusing on its depiction of isolation and alienation from the late 1960s to the early 1990s. The research investigates the genre's portrayal of both physical and emotional separation, which echoes a sense of disenchantment with various societal institutions, including family, education, government, and religion. The unique capacity of heavy metal to express these themes is analyzed through its lyrical and musical elements, with an emphasis on key tracks that powerfully convey the experience of solitude. The paper also considers the psychological effects of these themes on the audience, emphasizing how heavy metal music has created a sense of belonging among those who feel estranged from their surroundings. Furthermore, the study reflects on the ironic comfort found in music that mirrors solitude and alienation. In its final discussion, the paper highlights the lasting allure of classic heavy metal and its vital role as a cultural medium for expressing intricate emotions related to isolation and alienation, demonstrating its continued profound impact on listeners across various generations.

Down in the River to Play: Animism in Nordic Fiddling

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In a contemporary Western world quick to prescribe binaries between the living/non-living, organic/inorganic, and animate/inanimate, Animism provides an alternative, even antagonistic worldview which prescribes spirit, life, and agency into the beings and land around us. Animism establishes and cultivates a mode of relation-building to the world we inhabit, and thus has been gaining more popular attention and imagination in recent years as an antidote to these modern ideological binaries which enable the exploitation and abuse of the non-human realm. In search for evidence of animism in European cultural heritage, traces of animism and animist worldview are indeed present throughout ancient Nordic history in the myths and sagas, and have received increased attention from scholars in recent years. However, the relationship between animism and traditional Nordic fiddling in particular has curiously been left out of the conversation, despite the fiddler's customary role as tradition bearer or cultural custodian of their community, and thus a living source of lore and legend. River and waterfall both weaves throughout the lore of Nordic fiddling and its legends such as Myllarguten and Ole Bull, with river trolls perceived as devils so ingrained in the tradition as to cause tension between fiddling customs and the church in the 1800s. By investigating this animist agency of the river spirits *fossegrim*, *bäckhäst*, and *näck*, and their roles as teachers, mentors, and antagonists to aspiring fiddlers, this paper aims to bring the animist story-world of Nordic fiddlers into the ever-growing conversation of Nordic animist perspectives.

Transmission of *Íkòrò* Musical Traditions Among the Ndoki People of Nigeria

Ubochi Igbokwe - University of Colorado Boulder

Using ethnographic data and music analysis, this paper will explore the processes of intergenerational transference of the esoteric knowledge of *Íkòrò* as fundamental to the

sustenance of ancient purposes of this revered tradition. *Íkòrò* is an umbrella term for a musical festival and an ensemble featuring seven slit drums, with the largest being the *Íkòrò Obù*. *Íkòrò Obù* is a gigantic instrument that is housed in the community commons along with the rest of the ensemble for safekeeping and by a collective responsibility. The dominance of *Íkòrò Obù* in the community drum room, a sacred rallying place, attests to its status as an emblem of bravery, communal history, and the soul of the community. As an instrument that imitates human speech patterns and is imbued with spiritual attributes, the Ndoki culture custodians impose restrictions on the eligibility of who can perform on the instrument and respond to their calls and messages. Furthermore, the ambivalent nature of this type of communication inspires the sourcing of construction materials for the instruments from the divine. In this paper, I argue that the esoteric knowledge of *Íkòrò* is transmitted through a flexible, robust, and rote system knitted in indigenous ethos. I further suggest that the sound of *Íkòrò*, even in its sonorous state, remains elusive to unintended recipients.

Tune Family Resemblance in a New Mexican Penitente Alabado

Isaac Johnson - University of Colorado Boulder

Is “tune family” a useful term, and what does it offer music scholars? This term refers to classes of (commonly folk) melodies which are similar but not quite the same. Recent scholarship has preferred to examine “family resemblances” in tune families, which relax criteria for “tune family membership,” but also open the door to a lack of scholarly consensus. This paper examines five recordings of a New Mexican Penitente alabado, “Adios acompañamiento,” as a case study of family resemblance in tune families. In the mid-twentieth century, the concept “tune family” was developed by scholars of folk music such as Samuel Bayard, George List, and James Cowdery, evolving from an idea of “archetypal” melodies with a presumed single source to conjectures of polygenesis and looser concepts of tune family-membership criteria. With the infusion of philosopher Ludwig Wittgenstein’s ideas of “family resemblance,” more recent scholars such as Anja Volk, Peter van Kranenburg, and Celia Pendlebury no longer argue that there are necessary and sufficient criteria for tune family membership. New Mexican alabados have been studied for over a century by scholars including Juan Rael, Thomas Steele, and J.D. Robb, but rarely transcribed. I transcribe five archival recordings from the University of New Mexico Center for Southwest Research John Donald Robb Field Recordings and conclude that the Wittgensteinian “family resemblance” paradigm is useful. We can see how these five melodies are related to each other without raising questions of authenticity, parameters of similarity, originality, formulaic recomposition or memorization, or the march of time.

South Korean Nationalism and Diegetic *Pansori* in *Seopyeonje* (서편제)

Johnette Martin – University of Colorado Boulder

My work as a Korean American researcher serves as a vehicle of reconnection with my identity. My great-grandparents and grandfather lived through the Japanese occupation, informing my sense of identity and topic choice. This project demonstrates how Im Kwon-taek’s *Seopyeonje* (서편제) (1993) achieved a nationalistic status as a form of cultural reconnection for South Korea through the concept of *han* as well as the diegetic employment of the traditional South Korean folk music genre of *pansori*. *Han* is at times defined in English as “lifelong regret.”

Korean American Journalist, Euny Hong describes *Han* in her article, “Kimchi Temper,” as a collective sentiment of oppression and isolation while facing insurmountable odds indicating aspects of lament and injustice because of inequitable power in a relationship. I detail the effects of the Japanese occupation and Western music dominance on South Korean culture, resulting in *pansori*’s near extinction. I argue that secondary identification and incorporation of *pansori* in *Seopyeonje*’s film soundtrack is an emblem of post-occupation South Korean identity. Through musical analysis, I demonstrate how *Seopyeonje*’s film score conveys the concept of *han* through the *pansori* vocal technique and text. Lastly, I illustrate the effects of *pansori*’s survival and resurgence on South Korean cultural nationalism after the release of *Seopyeonje*, taking place 48 years after Korea’s Independence Day, August 15, 1945. My work contributes to film music scholarship by highlighting the cultural significance of Im Kwon-taek’s narrative in the resurgence and sustainment of the musical style, *pansori*, an area yet to be explored in the Western film music scholarship and to ethnomusicology scholarship with my self-ethnographic research through my mixed insider and outsider perspective as a Korean American researcher of *pansori*.

From Private Education to the Private Sector: Utilizing Critical Skills to “Make It Work”
Malia Odekirk – University of Denver

What does it mean to move from education to industry? After completing a master’s degree at the University of Denver, entering into another institutional space felt fraught with uncertainty. I faced questions that many burgeoning professionals wonder: Will I obtain a collegiate job after finishing a PhD? Can I afford tuition and the cost of living when I must let both the pedigree of a school and their decision to accept me decide my next location? Will a research degree reward me for the skills and labor I offer? Instead of diving into these uncertainties, I pivoted to the private sector, opting to adapt the skill sets I developed in my undergraduate and graduate education. Some skills pertain to music, such as my instrumental knowledge, score-reading, teaching experience, and ability to determine musical difficulty. Other skills developed through the broader process of collegiate learning, such as organizational skills, attention to detail, critical thinking, and networking. With these skillsets, I landed a job with Alfred Music Publishing. In this discussion, I expound upon the value of critical thinking and skill application in both institutional settings and the private sector. I also reflect on the pressure students face to move seamlessly through the institutional pipeline, only to face an oversaturated job market. By investigating this pressure, I hope to unveil that more opportunities exist for scholars and musicians to both make a living and use the skills they have spent countless hours and dollars investing in. We do not have to sacrifice our identities as researchers by exploring other opportunities, even if they are impermanent.

Compelled Idealized Labor: How Capitalist Society Conditions the Meanings of Contemporary Classical Music
John Phippen – Colorado State University

This paper analyzes how the compulsion to labor in a capitalist society impacts contemporary classical music. Ensembles specializing in this music are registered as non-profits. Their income

comes from performances, donors, grants, and residency activities, including teaching in universities. They are not obviously capitalist, producing little to no profits. While contemporary classical music has been analyzed with Bourdieu's class theory, it has not been rigorously located within a capitalist society. As a result, musicians working in non-profit sectors may appear to be outside of the social class structure. This appearance is reinforced through idealizations about music coming from musicians themselves, from the marketing of arts training programs, and from the ways that neoliberal ideologies idealize all labor as a project of self-realization. My paper critiques this appearance by applying theories from the Feminist Marxist tradition, namely Social Reproduction Theory (SRT). SRT expands on Marx's arguments by examining spaces of life such as teaching that are not always organized toward the production of surplus value. SRT clearly demonstrates, however, that such labor is in fact required for the reproduction of society and for defining the meaning of work. Contemporary classical musicians portray themselves as "living the dream" of securing livelihoods through musical work. Applying SRT reveals contradictions between this portrayal and the compulsion to work to live. By critically studying musical labor, I analyze fantasies that inform contemporary classical music work and situate those fantasies and musicians themselves within the social life and class structure of capitalist society.

Keynote Address: "Who is Bruno Nettl?" and Other Historiographical Concerns

Brenda Romero - University of Colorado, *Emerita*

Ethnomusicology is a very young discipline that was profoundly shaped by a few scholars of the 1950s in Indiana. One of them was Bruno Nettl, whose work led us to a deeper dive into the meanings and significances of musics of the world. Among his numerous contributions, Nettl pioneered the study of music of Indigenous North Americans and the music of Iran. Central in his work were the lessons Nettl modeled about compassion and humility, having survived the Nazi genocide through a daring family escape in 1939. A lifelong learner, over the years Nettl openly challenged his own early ideas in ways that few scholars are capable of doing. The first part of the presentation pays tribute to the late Professor Nettl and to his mentee, Professor Emerita Victoria Levine, whose many accomplishments include furthering the study of North American Indian music, as well as the study of Hispano music of southern Colorado and northern New Mexico. Most importantly, Levine has continued the legacy of compassion and humility that Nettl, her mentor, modeled for the discipline.

The second part of the presentation will focus on the process of compiling an online annotated bibliography on the Danza de Matachines and festive culture in New Mexico, Mexico, Colombia, and Peru, the subject of my long-standing research and forthcoming monograph. As I have worked on the bibliography, various issues have arisen regarding its organization, mainly due to the importance of contextualization to our interdisciplinary field. I will foreground this organizational process as an aspect of ethnomusicological method and ask the audience to evaluate the approach and make suggestions to better address the issues discussed.

Revolutionary Resonance: The Influence of Nueva Canción in the Hip Hop Protest Music of Ana Tijoux

Clarissa C. Smith - University of Arizona

The emergence of nueva canción in the late 1950s, a genre blending folk music with American rock 'n' roll, played a significant role in celebrating native traditions and championing justice and equality in Chile. Artists such as Violetta Parra and Víctor Jara, embraced indigenous musical styles and incorporated them into their work, fostering a sense of cultural pride and connection to native Chilean roots. Connected to leftist politics, their lyrics often sought to amplify the voices of marginalized communities and advocate for social justice. The optimism of the early 1970s was abruptly halted by the US backed *coup d'état* in 1973, resulting in increased censorship and violent repression under Pinochet's military dictatorship. This led many artists of nueva canción to produce more explicitly political protest music. More recently, Ana Tijoux's groundbreaking album "1977" (2009) infuses the tradition of nueva canción into hip hop and stands as a testament to nueva canción's enduring aesthetic and intellectual contributions. The titular track serves as a poignant introspection on Tijoux's identity, exploring themes of belonging, resilience, and self-discovery in the face of oppression. This paper considers the relationship between the tradition of nueva canción as Chilean protest music with the global phenomenon of hip hop protest music. I analyze Ana Tijoux's song "1977", demonstrating how she rearticulates the political and moral charge of nueva canción through the medium of hip hop, and thus provides a rich site for examining the interplay of global hip hop and regional protest music in the twenty-first century.

Preserving the Qiqiao Festival: Unveiling Folk Culture, and Preservation Strategies

Jiayi Wang - University of Arizona

This research focuses on the Qiqiao Festival, originating from Northwest China, and explores the dynamics between folk cultural and heritage preservation. Celebrated as the Magpie Festival or Chinese Valentine, the festival honors women through music-making. As urbanization threatens this cultural heritage, the study employs ethnographic methods to engage cultural bearers, musicians, and local authorities in safeguarding this heritage. The study emphasizes the urgency of preserving intangible cultural heritage, proposing strategies encompassing recognition, formal/informal education, and multimedia integration. It discusses the role of multimedia in preserving folk culture, highlighting the fusion of tradition with contemporary trends for broader accessibility and appeal. However, the study raises concerns about the potential threat to authenticity, driven by industrialization and media attention. To safeguard this heritage, the research recommends shielding its metaphysical and aesthetic dimensions from non-indigenous commercial influences that potentially undermine its authenticity (Hafstein, 2018). It also urges critical reflection on preserving cultural significance beyond mere focus on commercial music forms, emphasizing broader cultural contexts within the community. This research contributes to ethnomusicology by providing insights for preserving traditional cultures globally. It serves as a valuable resource for scholars and communities dedicated to sustaining the vitality of these cultures, offering an understanding within the broader context of traditional festivals and the interplay between tradition, contemporary society, and cultural meaning-making.

Aural and Literate Jazz Pedagogy of the Greater Salt Lake Area: An Ethnography

Jens Watts – Brigham Young University

Paul Berliner's seminal ethnographic work *Thinking in Jazz* presents an effective picture of the learning and teaching of jazz improvisation in the mid-twentieth century. Since the advent of the Real Book and the educational works of Jamey Aebersold, approaches to learning jazz improvisation likely have tended towards the usage of written materials. Scholarship on jazz in Utah (rather than the Utah Jazz) has historically been very sparse, with Yorgason 2009 being an important exception in the field of history. This paper seeks to add to this body of research by comparing trends in jazz pedagogy in the Greater Salt Lake area with the methods included in Berliner's study. Methods include interviewing local professional musicians to document how they have learned jazz improvisation in their formative years and how they in turn teach others this skill. The research also includes recording these musicians playing well-known jazz standards, with the goal of finding specific differences in improvisational style that arise from different attitudes about improvisation. The eventual comparison of this sample and Berliner's promises to reveal important changes in pedagogical methods over time and differences associated with the region being researched.

Workshop/Performance: GenCAK Bali

I Made Lasmawan – Colorado College

In this workshop, we will learn about Balinese vocal music chanting (kecak) and traditional folk music from East Bali (genjek). Participants will have the opportunity to sing, chant, and learn basic movements alongside jaged bumbung instrumental accompaniment from Singaraja in North Bali.