SOCIETY FOR ETHNOMUSICOOLOGY
SOUTHEAST AND CARIBBEAN CHAPTER

PEAKS AND VALLEYS

MARCH 13-14, 2015
NATALIE L. HASLAM MUSIC CENTER
UNIVERSITY OF TENNESSEE, KNOXVILLE
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Our conference theme—“Peaks and Valleys”—signifies a wide range of scholarly and poetic meanings. It evokes the geographical specificity of the Appalachian region that surrounds Knoxville, and of other mountainous regions like the Andes and Himalayas. The theme also alludes to the visual representation of sound on an oscilloscope—the peaks and valleys of amplitude and frequency. As such, our conference promises creative interdisciplinary interpretations of the theme drawing together scholarly practices in ethnomusicology, historical musicology, sound studies, and other disciplines.

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All events at the Natalie L. Haslam Music Center, School of Music, University of Tennessee, 1741 Volunteer Boulevard, Knoxville, TN 37996-2600

Friday, March 13, 2015
7:30 a.m.: Registration Opens (Room G25)

8:00 a.m.: Welcome: Jeffrey Pappas, Director, UT School of Music (Room G68)

8:30 a.m.: Session 1 (Room G68)
Exploring the Range: Musical Forms and Political Provocation on German and American Theater Stages (Organized Panel)—Chair: Maria Stehle, University of Tennessee, Knoxville

• Blackface and Blackness in the Weimar Republic: Negotiating Race in Jonny spielt auf
  Catherine Greer, University of Tennessee, Knoxville
• A Festive Phantasmagoria: Spectacle and Subversion on the German & American Stage
  Joy M. Hancock, University of Tennessee, Knoxville
• “Only the Young Sing:” Political Critique through Music in Steven Sater’s Spring Awakening
  Noah Soltau, Carson-Newman University

10:00 a.m.: Coffee Break (Room G25)

10:15 a.m.: Concurrent Sessions 2a & 2b
Session 2a (Room G22)
Transforming Southern Cityscapes—Chair: Rachel Golden, University of Tennessee, Knoxville

• The Orangeburg MusIC Project: Studying Musical Traditions in a Changing City
  Akilah Morgan, Claflin University
• Symbolic Construction, Memory, and Performative Experience at Whiskey River Wild
  Marek Rosinski, University of Tennessee, Knoxville
• Stance, Community, and Eclecticism: A Study of Preservation Pub’s Open Mic Night
  Sarah Holder, University of Tennessee, Knoxville
Session 2b (Room G68)
Tourisms and Other Public Representations—Chair: Jorge Variego, University of Tennessee, Knoxville

• Postcolonial Creolizations in Three St. Lucia Festivals
  Jerry Wever, Spelman College

• The Subaltern Speaks: Dance as Performative Mimicry in the Central Peruvian Andes, the Case of the Tinantada of Jauja
  Candy Hurtado, Florida Atlantic University

• Performing the Marketplace: Heritage Tourism, the South Carolina Lowcountry, and Gullah Geechee Music
  Douglas Dowling Peach, University of South Carolina

11:45 a.m.-1:30 p.m.: Lunch (on your own)

1:30 p.m.: Featured Performance, Sandra G. Powell Recital Hall (Room 101)
Dom Flemons, “American Songster”

Dom Flemons is the “American Songster,” pulling from traditions of old-time folk music to create new sounds. A multi-instrumentalist, Dom plays banjo, guitar, harmonica, fife, bones, bass drum, snare drum and quills, in addition to singing. He incorporates his background in percussion into his banjo playing.

As a founding member of the Carolina Chocolate Drops, an African-American string band, Dom was able to explore his interest in bringing traditional music to new audiences. The band won a GRAMMY for its 2011 album Genuine Negro Jig and was nominated for its most recent album, Leaving Eden, in 2012.

2:30 p.m.: Concert Reception, Sandra G. Powell Recital Hall Atrium

3:15 p.m.: Concurrent Sessions 3a & 3b
Session 3a (Room G22)
Spiritual and Psychological Health—Chair: Joni Pappas, University of Tennessee, Knoxville

• Womansong: Appalachian Women Singing for Health
  Felicia Youngblood, Florida State University

• A Tale of Two Churches: Forming and Expressing Appalachian and Gender Identities through Church Music
  Elizabeth Williams, University of Tennessee, Knoxville

• Soothing Sounds for Baby: Electronic Satire of a Modernist Sonic Hygiene
  Ryan McCormack, University of Tennessee, Knoxville
Session 3b (Room G68)

Appalachian Places and Spaces—Chair: Elizabeth Ozment, Georgia Gwinnett College

- Imagining Place in Bluegrass Music
  Lee Bidgood, East Tennessee State University
- Contrasting the Mountain with the Valley in Bluegrass Fiddle Tunes
  Gregory Hansen, Arkansas State University
- Old Harp Singing in Sevierville, Tennessee: Family Traditions and Rural Identity
  Corey M. Blake, University of Tennessee, Knoxville

4:45 p.m.: Coffee Break (Room G25)

5:15 p.m.: Keynote Address, Sandra G. Powell Recital Hall (Room 101)

Jonathan Ritter

“Deep Rivers, Vigilant Mountains: Sonic Geographies of War in the Andes”

Jonathan Ritter, Associate Professor of Music and Director of the Latin American Studies Program, University of California, Riverside, is an ethnomusicologist whose research focuses on the indigenous and Afro-Hispanic musical cultures of Andean South America. His work, as both a scholar and a teacher, addresses broad questions of how musical expressions are implicated in the work of cultural memory and political activism, particularly during times of political violence.

His book, We Bear Witness With Our Song: The Politics of Music and Violence in the Peruvian Andes (Oxford University Press, forthcoming) explores these themes as they emerged within the traditional and folkloric music of Ayacucho, Peru, in the context of the Shining Path guerrilla insurrection and ensuing conflict that took place in that country.
Saturday, March 14, 2015
8:00 a.m.: Registration Opens (Room G25)

8:30 a.m.: Session 4 (G68)
Growth and Adaptation in the New South—Chair: Gregory Hansen, Arkansas State University

- Finding a Blend: Contemporary Worship Music and Spiritual Hearing in an East Tennessee Methodist Church
  Nathan Kent Reeves, University of Tennessee, Knoxville
- “The Barriers are Down; Rules are Out, No More Orthodoxy”: Collaboration as Mediator for the Composer/Performer Dichotomy in Robert Beaser’s Mountain Songs
  Heather Paudler, Florida State University
- New Tradition-Bearers: Motivations of Young Adult Musicians in Central North Carolina Old Time Communities
  Holly Riley, University of North Carolina, Greensboro

10:00 a.m.: Coffee Break (Room G25)

10:15 a.m.: Concurrent Sessions 5a & 5b

Session 5a (Room G22)
Representing African American Voices—Chair: Loneka Wilkinson Battiste, University of Tennessee, Knoxville

- Analyzing the “Black Voice” in African American Gospel Singing
  Terri Brinegar, University of Florida
- Is music about the music? Intangible heritage politics in an Afro-Descendant Latin American musical compilation
  Rodrigo Chocano, Indiana University
- Representations of African American Fife and Drum Music in North Mississippi
  Kat Danser, University of Alberta, Edmonton

Session 5b (Room G68)
Marginalized Identities: Asian Case Studies—Chair: Elizabeth Clendinning, Wake Forest University

- “Indian Idol-2007”–Popular Media and Struggle for Identity at the Margins of Sub-Himalayan Northeast India
  Angsumala Tamang, University of Tennessee, Knoxville
- Zomian Music: State Making and Unmaking in Highland Southeast Asia
  Gavin Douglas, University of North Carolina, Greensboro
- Songbirds Behind the Curtain: Female Playback Singers Negotiating Space, Identity and Stardom in Kollywood
  Nina Menezes, University of Florida
Noon-1:30 p.m.: Lunch & Business Meeting (Room 110)

1:30 p.m.: Session 6 (Room G68)

Musical Undergrounds—Chair: Michael O’Brien, College of Charleston

- F the President: Reactions to George W. Bush in Popular Music
  Sarah J. Dietsch, University of Memphis
- A Century of Noise: Machines, Musicality and the Democratization of Music after Russolo
  Justin Patch, Vassar College
- Voices of a Rebellious Generation: Cultural and Political Resistance in Iran’s Underground Rock Music
  Shabnam Goli, University of Florida
- Deadhead Economy: Sharing and Preserving the Legacy of the Grateful Dead Concert Experience through Tape Trading
  Hannah Gunderman, University of Tennessee, Knoxville
Friday, March 13 — 8:30 a.m.: Session 1

• Organized Panel: Exploring the Range: Musical Forms and Political Provocation on German and American Theater Stages

This panel features three papers that discuss musical forms and their stage adaptations in the German and US-American context. These three examples—one historical, one contemporary, and one contemporary adaptation of a historical play—illuminate a range of cultural connections between German theater traditions and the American (musical) theater. All three papers focus on theatrical political provocations and the effects such provocations generated in different national contexts. The papers also illustrate that musical forms play a central role in these political provocations: either as elements of transculturation in the first paper, as a frame of reference and comparison in the second paper, or as a way to bring historical texts into a contemporary and different national political context in the final presentation. In the context of the conference theme, these papers explore the musical and political peaks and valleys of their particular historical contexts and national receptions.

• Blackface and Blackness in the Weimar Republic: Negotiating Race in Jonny spielt auf—Catherine Greer, University of Tennessee, Knoxville

Following its 1927 Leipzig premiere, Ernst Krenek’s Jonny spielt auf became widely popular throughout Germany and Austria. The opera inspired a brand of “Jonny” cigarettes in Austria and Krenek’s jazz-influenced score became representative of Weimar’s “golden age” of music. While considerable research has focused on the work as the first “jazz opera” and its later designation as “degenerate art” during the Third Reich, scholars have failed to explore the issue of race in the opera and the role Blackness played in its generally positive reception in the Weimar Republic. Recent scholarly research on the role of Jonny draws strong comparisons to the American minstrel tradition, and I argue that this interpretation led to social acceptance and popularity of the opera in the Weimar Republic as it could be viewed not as a threat to German culture, but rather an element of Amerikanismus. Also taking the schwarze Schmach am Rhein (the postwar stationing of African troops) into account, I explore the prevailing cultural and historical attitudes toward blackness in the Weimar Republic. Drawing upon the work of Tina Campt and Eric Lott, I argue that the success of Krenek’s opera relies on imported American musical and racial stereotypes and the simultaneous fear and fascination with Blackness in the Weimar Republic.

• A Festive Phantasmagoria: Spectacle and Subversion on the German and American Stage—Joy M. Hancock, University of Tennessee, Knoxville

On October 28, 2006, a groundbreaking work of post-dramatic theater opened at the Hamburg Thalia Theater: Marxist feminist Elfriede Jelinek’s controversial Ulrike Maria Stuart. The play relates a convoluted power struggle between the members of the Rote Armee Fraktion, a terrorist cell active in Germany in the 1960s and ’70s. Drawing a literary comparison to playwright Friedrich Schiller’s tragedy Maria Stuart, Jelinek’s spectacle relies on and exemplifies the deeply conflicted German past through on-stage brawls, cross-dressing, and bizarre song and dance numbers. While many current scholarly works focus on Ulrike Maria Stuart’s portrayal of RAF founding member and journalist Ulrike Meinhof, this paper examines the play’s role in Jelinek’s so-called called “theatre of subversion.” Employing Mikhail Bakhtin’s theory of subversion as a celebrated festive form, I draw a parallel between Ulrike Maria Stuart’s dissident politics and improvisational jazz, which, like Jelinek’s play, subverted cultural norms to political effect. Jelinek utilizes a venerable work of the German
canon as a “front” to gain access to Germany’s collective memories of terrorism. Similarly, in the 1920s, speakeasies and related establishments employed jazz bands to camouflage illegal activities behind the scenes in the 1920s. As improvisational jazz signified a reordering of American theater during a time of social revolt, so Ulrike Maria Stuart seeks to upset the “natural” order of bourgeois institutions with its flashy and discordant political message. Jelinek has merely replaced the saxophone with the electric guitar and the tuxedo with the trench coat in her call for a modern revolution.

• “Only the Young Sing:” Political Critique through Music in Steven Sater’s Spring Awakening—Noah Soltau, Carson-Newman University

Steven Sater, Duncan Sheik, and Michael Mayer’s 2006 spectacular Broadway adaptation of Frank Wedekind’s often-banned 19th-century revolutionary drama “Frühlings Erwachen” offers a compelling example of theater’s political potential. Sater and Sheik rupture a piece of German high art with a pop-punk concert, and the extradiegetic elements that comprise the synchronic concert expose the moments in the play when social and political forces become too great for its characters to bear. They transcend their drab, 19th-century German bourgeois setting (which has eerie similarities to neo-conservative undercurrents in contemporary American culture) and engage and implicate audiences in political debate through song and the aesthetic juxtaposition between the exterior action of the play and the interior—that is, intellectual and emotional—action of the concert.

These breaks in the aesthetic landscape, the peaks and valleys of the characters’ emotional lives, rely on instrumentalizing German culture as a stand-in for the audiences’ own. The spectacle then critiques that culture not only musically, but also with the apparatus of the theater—the physical and intellectual space—relying primarily on the lighting and sets to inscribe difference between that which is young, free, musical, and good, and that which is old, oppressive, prosaic and bad. I support this analysis of the spectacle with innovative readings of some Frankfurt School theorists, in particular Theodor W. Adorno, Max Horkheimer, and Siegfried Kracauer, to show how Spring Awakening subverts the Broadway musical form to progressive political ends.

Friday, March 13 — 10:15 a.m.: Session 2a
Transforming Southern Cityscapes

• The Orangeburg MusIC Project: Studying Musical Traditions in a Changing City—Akilah Morgan, Claflin University

“Orangeburg is a dead city,” goes the typical complaint from college students on three campuses in town. “If you want to play music, get out of Orangeburg.” Locals echo these statements. This paper will work towards dispelling the many myths about the city of Orangeburg, as well as understanding the historical reasons for the cultural divides within the community. The Orangeburg Musicians’ Integrative Community (MusIC) Project focuses on musical histories and living music cultures in Orangeburg, South Carolina. The Orangeburg MusIC Project is the first university-based research infrastructure in the state of South Carolina to open field research opportunities for cultural survey work to undergraduate students. The project uses three main methods: 1) archival research, 2) a community cultural survey, and 3) in-depth ethnographic interviewing with simultaneous research infrastructure development. By attracting new resources to Orangeburg, documenting living musical traditions in Orangeburg County, and using this data to create new platforms for collaboration, the Orangeburg MusIC Project will foster community interaction and measurably enhance the unique characteristics of the Orangeburg community. These preliminary results demonstrate the different pockets of music and musical communities previously unknown to many within the city and county.
This paper analyzes the symbolic construction of Whiskey River Wild, a working class nightclub in Knoxville, TN. In creating this site for rock and roll, blues, and country music performances, the owners saturated the premises with memorabilia, guitars, and other physical artifacts reflective of the music venue's sociability. Drawing on my experiences as a gigging guitarist, I employ Geertz's (1973) concept of cultural interpretation to unpack a rich resonance of meaning using a photograph of Stevie Ray Vaughan hung on the stage as a metaphoric axis. The interaction of space and place, as conceived by Lefebvre (1991) and Tuan (1977), constitute the framework of my social and material analysis. Further utilizing Tim Ingold's (2011) notion of the “dwelling perspective” and Jeff Todd Titon's (2008) concept of unitive musical experience, I trace the ongoing conversation between individual and collective symbolic memory, performance and its materials, and phenomenological reflexivity.

In interpreting the symbolism suggested by the Stevie Ray Vaughan photograph, I consider layers of meaning and memories that form a constant discourse between the past and present. I argue that these elements operate both within abstract space and within the physical temporal boundaries of present place. Finally, as musical artifacts suggest sound, I position Stevie Ray Vaughan's performance of Hendrix's “Little Wing – Third Stone from the Sun” as a descriptive leitmotiv for the club, embodying memory and representing transcendent performativity.

The construction of musical communities is often a topic of discussion among ethnomusicologists. Typically, there is a unifying factor, such as economic status or cultural background. However, how can a community be built when there is seemingly no common tie? This is the question I sought to answer through my research at Preservation Pub, a bar whose Open Mic Night is host to a tremendously eclectic group of regular musicians who perform every style of music from folk to rap.

My research focuses specifically on Harris Berger’s concept of stance (2009), which he uses to phenomenologically explain how individuals interact with expressive culture. Every person interacts with items of culture, such as texts, performances, items, or practices, differently. Therefore, stance can be seen as the engagement with these elements of material and ideological culture that produces meaning and experience. However, the study of stance does not limit itself to human involvement with inanimate objects and ideas. It is also common to have a stance in regard to another person or even to have a stance in relation to another’s stance. It is through this lens of stance that I focus on Preservation Pub. Specifically, I examine how the performers’ stance on music, fashion, and the material objects of the bar come together to form individual interpretation. With Preservation Pub these individual stances are the unifying factor through which a community is constructed.
discussion develops recent breakthroughs in creolization theory, festivalization, and the nexus of music and tourism (something I have previously called sonic tourism).

- **The Subaltern Speaks: Dance as Performative Mimicry in the Central Peruvian Andes, the Case of the Tunantada of Jauja**, Candy Hurtado—Florida Atlantic University

  The people of the central Andes have been exceptionally adept at maintaining, adapting and propagating their cultural traditions through time, with dance playing a key role in constructing a collective identity for the people of the Mantaro valley. Based on archival research and ethnographic fieldwork, this paper suggests that dance dramas such as the Tunantada are most often used as tools of enunciation that in turn revise official history. It is inferred from this, that dancing in the Andes has served not only as a mechanism of identity construction, but for survival and that by redefining social structures and contesting power, both the dancers and their “audiences” continually challenge existing notions of subalternity. The Tunantada, due to its social context within the city of Jauja, a historically commercial and cultural hub, represents in its enactment different peoples of different ethnicities and social standing, that lacking a choreography, it finds within each dancer’s own individuality and through their conjunction, harmony. It, like Jauja, challenges notions of the subalternity of either the Indigenous or the mestizos, the Tunantadas imply exists, as if residing in Homi Bhabha’s third space. In exploring the permanence of Central Andean folkloric dance-dramas such as the Tunantada, this paper advocates radically rethinking existing post-colonial approaches to subalternity, specifically contesting Gayatri Spivak’s definition of the subaltern as an inescapable condition of one who cannot speak. Instead it finds that the Tunantada itself creates a liminal space where identity is formed, history is recorded and agency is restored.

- **Performing the Marketplace: Heritage Tourism, the South Carolina Lowcountry, and Gullah Geechee Music**—Douglas Dowling Peach, University of South Carolina

  Tourism has long been an important source of revenue for South Carolina, but in 2012, its economic impact soared to $17.6 billion; the highest amount to date. Much of this tourism is directed to the state’s southeast coast, known as the Lowcountry. This area is home to Gullah Geechee people, African Americans who have retained the highest number of West and Central African cultural retentions in their foodways, music, material culture, and spiritual expressions. Increasingly, Gullah Geechee history, culture, and their connection to the Lowcountry are used as marketing tools for South Carolina’s heritage tourism industry. Various Gullah festivals, tour companies, and professional performance groups have arisen in order to meet this demand.

  In this paper I investigate a particular Gullah Geechee performance group, Aunt Pearlie Sue and the Gullah Kinfolk, led by Anita Singleton-Prather, to explore how the group uses their “historio-musical” performances and its accompanying aesthetics to mediate the heritage tourism industry, principally in the town of Beaufort and its surrounding Sea Islands. Building on ethnographic research, I seek to present and interpret Anita Prather’s character, Aunt Pearlie Sue, in order to elucidate how she uses the archetype of the “mammy” in ways that both free her to operate within the tourist market, yet reinforce stereotypes of Southern African American women. The larger goal of this research is to contribute to the body of literature surrounding heritagization and to critique the South Carolina tourist industry’s socio-political effect on Gullah Geechee people and their representation.

**Friday, March 13 — 3:15 p.m.: Session 3a**

**Spiritual and Psychological Health**

- **Womansong: Appalachian Women Singing for Health**—Felicia Youngblood, Florida State University

  Womansong is an Asheville based women’s community choir that has sonically reflected the surrounding peaks and valleys of the North Carolina mountains for the last twenty-seven years. This colorful chorus consciously fosters a village design...
that promotes communal musicking and facilitates a space for health and healing, fulfilling the lives of its members and addressing the needs of the surrounding area.

I engaged in fieldwork with Womansong as a participant observer over a two-year period, during which their most notable performance was a twenty-fifth anniversary concert that took place in November 2012. At this concert, the choir sang traditional and new musical selections that were emblematic of Womansong’s collective identity and aspirations. My work begins with an analysis of this symbolic event and relates it to the experiences of individual choir members and to concerns shared by the group, such as feminism, community, health and healing, and social contribution.

Womansong’s village design facilitates a space for health and healing by providing participants with opportunities to strengthen personal identity, create shared identities, and engage in communitas. In this presentation, I will discuss two select pieces—“Heal Me” and “I Will Carry You”—that were composed by choir members and sung at the anniversary concert. I will further relate these performances to my interlocutors’ narratives and to the broader concepts of music and healing, communal musicking, and gender to demonstrate how this small mountain-town collective has made large impacts in the lives of its members and the Asheville community.

• A Tale of Two Churches: Forming and Expressing Appalachian and Gender Identities through Church Music—Elizabeth Williams, University of Tennessee, Knoxville

Music performance in two Appalachian churches reflects the churches’ attitudes towards regional and gender identity and reinforces their ideals. Church services in Westminster Presbyterian Church in Johnson City, TN, and Belle Meadows Baptist Church in Bristol, VA, were attended as a participant observer, and email questionnaires were sent to each music director and another church musician to assess the churches’ individual musical style and attitudes about the church and its music. Both churches hold differing degrees of patriarchal theology, which becomes evident in gendered hymns and leadership positions in the church. Because women cannot hold positions of doctrinal authority, they often find music as a way to express their worship and devotion within the church. As gender is a difficult topic to discuss in these churches, a sense of Appalachianness or a lack thereof arose as the primary theme. Westminster, as an urban congregation, eschewed the notion of being an Appalachian church, despite the fact that bluegrass and other Appalachian musics are performed there. The church musicians focused instead on the traditional hymns and high-church music performed as the core musical identity of the church. Belle Meadows, hosting a more rural congregation, embraced an Appalachian identity as an island of Christian faith in a secular country, expressing this through performing gospel and bluegrass music. Although both churches are located in the Appalachian region, there is an idea of Appalachia that transcends geographical borders to represent a specific culture and set of values, reflected in the music performance at each church.

• Soothing Sounds for Baby: Electronic Satire of a Modernist Sonic Hygiene—Ryan McCormack, University of Tennessee, Knoxville

American composer Raymond Scott’s Soothing Sounds for Baby (hereafter SSB) was a 1964 anthology commissioned by the Gesell Institute of Childhood Development that sought to use ambient, repetitive electronic music to “entertain” children up to two years of age. Though long considered a pedagogical and financial failure, the series has attained cult status since the late-1970s amongst aficionados of modern electronica. When the albums were rereleased in 1997 by the Dutch label Basta, they came with one notable change: cover art featuring the striking image of a chaotic sound wave entering the ear of a disembodied baby head, emerging on the other side as a filtered waveform. On one hand, the new image hints at the complicated relationship between the Gesell Institute and the discredited progressive eugenics movement in the early 20th century that sought to create hygienic environments of social development for impoverished children. Yet, this rather problematic history is at odds with the contemporary reception of these songs, highlighted by those who lampoon the series’ attempts at developmental psychology. The disjunction between intent and consumption, I argue, creates a space where the provocative image and mechanistic, repetitive textures of SSB can be heard as satire critiquing the long bourgeois fascination with modernist social engineering. The visual and aural veneer, in essence, come off as so “hygienic”
that SSB’s original intent can only be seen as conceptually ludicrous to the core. Does such an argument adequately mediate the ethical tensions inherent in listening to SSB regarding its fraught history?

Friday, March 13 — 3:15 p.m.: Session 3b
Appalachian Places and Spaces

• Imagining Place in Bluegrass Music—Lee Bidgood, East Tennessee State University

“Bluegrass” has been connected to senses of place in many ways since the term was adapted from its geographic designation to refer to music made and propagated by Bill Monroe. Bluegrass-related music-making emerged from and speaks to experiences of dislocation and transience, as musicians, audiences, and other stakeholders have used and transformed it, both in US and international expressions. I focus this study on how bluegrass projects afford participants with interpretations and re-soundings of place. I use ethnographic narratives and analysis of recordings to illustrate ways of knowing and imagining space in bluegrass music.

I draw on existing scholarship to introduce some patterns that emerge in ways of knowing bluegrass music and the sorts of places it often evokes (Titon 2008). I provide examples of understanding-oriented knowledge of bluegrass and its lyrical and sonic landscapes through discussing fox hunting (as it appears in the work of John Hartford and Wendell Berry) as a “bluegrass” activity that links place to sound. Competing forms of explanatory knowledge in technique, stage talk, and use of technology pose bluegrass as less bound to certain kinds of places, and thus more able to assimilate and adapt to new locales. My final example of a Czech adaptation of the song “Orange Blossom Special” allows me to make my final argument about how most bluegrass-related activities include a balance of both kinds of knowledge in imagining space where the sound resonates.

• Contrasting the Mountain with the Valley in Bluegrass Fiddle Tunes—Gregory Hansen, Arkansas State University

Bluegrass music often is connected to Appalachian mountain music. The music evokes nostalgic images of preindustrial America, and the mountain cabin serves as a dominant symbol in numerous tunes. The genre, however, wasn’t created in the Appalachians, and it’s too simple to characterize bluegrass as “mountain music.” Rather, its history better reflects a system of relationships that are more resonant with life in small towns, and even, urban areas. Within this history, the music is centered more on life in the valleys. In this sense, the valley symbolizes places where residents work to negotiate connections with modernity rather than strive to maintain an isolated, rustic lifestyle that is too facilely connected with mountain life. The tension between the isolation of the mountain cabin versus the vibrancy of community life in the valley is present in the lyrics—and even the origin stories—of numerous tunes associated with fiddling. Bill Monroe’s “Uncle Pen” and the oft-performed “Orange Blossom Special” provide two salient examples of these different ideas about rural life.

Comparing these two bluegrass standards suggests how the genre’s appeal is related to a musical soundscape that was adapting to changes created by early radio broadcasting and the nascent recording industry. These changes involve both the dissemination of dominant images of mountain life as well as major influences on ways that the music was performed in mountains, valleys, and other communities across the nation.
Old Harp Singing in Sevierville, Tennessee: Family Traditions and Rural Identity, Corey M. Blake, University of Tennessee, Knoxville

The Old Harp Singers of Sevierville, Tennessee continue a long tradition of shape-note singing in Appalachia. Along with several other areas in the region, Old Harp singing thrives due to its firmly established presence as a community-based custom rooted in rural, religious identity. As in many smaller communities, this rich tradition has remained strong in the past due to the families who continue to participate in it. Today, even though the tradition remains strong, blood-related families no longer predominate involvement within the group. Additionally, through the experience of group singing, these communities maintain their rural, religious identities. In this paper, I argue that the Sevier County Old Harp Singers shape their rural identities and maintain community participation in the group through the prevalence of the notion of family, in which members see themselves as metaphorical brothers and sisters of each other.

Research for this project relies heavily on ethnographic research that explores concepts of music making, such as Thomas Turino’s (2008) examination of participatory and presentational music, and the creation of rural identities. For rural identities, I draw from scholars of Sacred Harp, in addition to other rural, community-based traditions. Much of the data emerges from months of reflexive ethnographic research in conjunction with deep analyses of the Old Harp songbook and group practices. A deep investigation of this rich, rural custom in East Tennessee and the significant role of community in maintaining it show the importance of family in the Appalachian musical tradition.

Saturday, March 14 — 8:30 a.m.: Session 4
Growth and Adaptation in the New South

Finding a Blend: Contemporary Worship Music and Spiritual Hearing in an East Tennessee Methodist Church — Nathan Kent Reeves, University of Tennessee, Knoxville

Contemporary worship music has become a thriving practice among evangelical Protestant congregations. The popularity of this music has led ethnographer Monique Ingalls (2008) to argue for a “translocal evangelical imaginary,” a community formed through a shared discourse rooted in the language of contemporary Christian music. However, within many of these churches, contemporary worship operates alongside “traditional” forms of Christian music, which together negotiate the spiritual needs of diverse age groups. In these “blended” services, spiritual forms of listening are democratized and individualized, and contemporary worship music works to simultaneously create and subvert communal subjectivities of sound and sense.

This study examines contemporary Christian praise and worship music as part of social ritual practice at Faith United Methodist Church, a small congregation in Knoxville, Tennessee. Specifically, I am interested in the collaborative process through which worship leaders and worshippers become musically sensitized to spiritual states of affect. As a member of the church’s worship ensemble, I consider my performative experience vital to this phenomenon. Utilizing the situational phenomenology of Harris Berger (1999), I explore the dynamics between individual spiritual experience and communal identity occurring in contemporary worship music at Faith. In this ritual, partially shared spiritual experiences become contested and negotiated within what Merleau-Ponty (1980) termed an interworld. This reciprocity of affective states constitutes a shared practice of “spiritual hearing,” in which participants collectively determine aspects of aesthetic value, communal memory, and religious identity. Through this phenomenology of listening, the congregation of Faith constructs their interworld and “finds a blend.”
Institutional intervention into the long-standing dominance of the Western canon has led to the inclusion of increased musics that coexist equally in musicology, at least in theory. The decades of cultural relativism that helped in this endeavor have not as quickly affected the Romantic folk version of the singular, creative genius surrounding the concept of “composer.” Many composers, and performers alike, still engage in this ideology, further affirmed by the traditional institutional separation of performance and composition in Western art music. Conceptualizations of music production still heavily reify these roles, often predetermining the roles of music participants by their “separate” artistic disciplines. Our fashionable rhetoric of the “innovative” and “interdisciplinary” are often contradicted in practice by the preexisting, inflexible roles of performer and composer.

Feeling that the “sanctioned choices [for a composer] felt impossible narrow,” Robert Beaser questioned the institutional and cultural boundaries that defined his discipline while a young composer in the 1970s. As an important figure among the “New Tonalist” composers, Beaser sought to adopt a new tonal grammar that blended Western traditional and American vernacular musics, realizing that “it was the context, not the musical elements, that need[ed] to be ‘new’.” Beaser’s *Mountain Songs*, largely based on Appalachian folk tunes, is a collection of eight “songs” written for classical guitar and flute in 1985, and commissioned by its debut performers, Eliot Fisk and Paula Robison. Using recent interviews with Beaser, Fisk, and Robison, this paper explores how the spirit of collaboration affected the shape of the work.

**New Tradition-Bearers: Motivations of Young Adult Musicians in Central North Carolina Old Time Communities**—Holly Riley, University of North Carolina, Greensboro

This ethnography provides a brief case study of old-time musicians ages 18-25 in central North Carolina and explores the ways they participate in traditional folk music communities and the reasons that they do so. Old-time music in North Carolina is a genre of folk music indigenous to several areas of the state, and is often seen as the music of older tradition-bearers with decades of experience in the idiom. Old-time music and its ancestors have traditionally marked some tension between rural and urban communities. How do young people who are not from rural communities, who live or work in major cities, and who were not born and raised in the old-time music tradition navigate this history and find a sense of community within the music? This research is largely based around individual interviews with old-time musicians in North Carolina between the ages of 18 and 25. The study also details my observations of performance venues where these young old-time musicians participate and perform, including fiddler’s conventions and festivals, square dances, jam sessions, and local gigs. Participants were motivated by a variety of community and family-based factors and found fulfillment in jamming with other musicians. Young adult old-time musicians also tended to be heavily involved with other young adults within the community, and many found fulfillment in old-time-influenced modern folk, alternative, or jazz bands.

**Saturday, March 14 — 10:15 a.m.: Session 5a**

**Representing African American Voices**

- Analyzing the “Black Voice” in African American Gospel Singing—Terri Brinegar, University of Florida

Research in the field of African American music has typically resulted in a descriptive examination of its historical origins, or ethnomusicological studies placing racial ideologies within the context of social analyses. Additionally, the multiple genres of African American music spanning through several centuries tend to be subsumed under the single general category of “black music.” Because inquiries of American jazz music have dominated African American musicological discourse, singing styles’ assessment in mainstream music has been generally neglected. Through a comparative taxonomy of thirty vocal characteristics, which are unique to gospel singing, and by examining three distinct eras of gospel music and recognizing the voices of singers Arizona Dranes, Mahalia Jackson, Aretha Franklin, and Tasha Cobbs to trace this evolution, this research
paper assesses the sound aesthetics and vocal timbre inherent in the “black voice.” By distinguishing unique characteristics evolved from a blues-influenced “shout” to a smooth, contemporary R&B-influenced genre in each era, and linking the “black voice” to cultural and social experiences, it further reveals how specific stylistic vocalizations became inherent in and assigned to African American singing. This new framework recognizes the unique characteristics of black sacred singing practices and how the “black voice” has been used to portray cultural elements linked to formation, representation, and cultural identity in African American gospel singing.

• Is music about the music? Intangible heritage politics in an Afro-Descendant Latin American musical compilation—Rodrigo Chocano, Indiana University

In 2012, CRESPIAL issued the album *Cantos y música Afrodescendientes de América Latina*, which compiles music of Afro-Descendant communities from 13 countries in Latin America. It was the first product of an international project aimed to safeguard the intangible heritage of Afro-Descendant communities in Latin America, which involves the ministries of culture of 13 countries.

The process behind the production of this album provides a privileged view of musical heritagisation processes in Latin America. First, this album is the product of an international debate about which music should be included in this compilation, involving musicians, researchers, activists, bureaucrats and politicians discussing musical aesthetics, safeguarding opportunities and political interests. Second, it involves the formal and informal political negotiations held in order to translate this debate into an actual production. And third, it shows the complex national and international bureaucratic dynamics involved in heritagisation processes.

In this paper, through the study of this musical production, I explore the relationship between music and Afro-Descendant heritage politics in Latin America. I argue that musical initiatives held under the framework of intangible cultural heritage are sites in which different ideas about traditional musical aesthetics, goals of heritage safeguarding and political interests towards heritage conflate and are contested. I also argue that products like this album, rather than achieving a single safeguarding goal, are the result of complex political negotiations and therefore meet the objectives of several agents at different levels, which are not necessarily related to music.

• Representations of African American Fife and Drum Music in North Mississippi—Kat Danser, University of Alberta, Edmonton

How do the Rising Star Fife and Drum musical and oral traditions remain meaningful despite radical changes to its structure, context, and leadership? The African American fife and drum music tradition is rooted in cross-cultural exchanges of folklore, musical instruments, melody, and lyrical text between Anglo and African Americans during both the Revolutionary and Civil Wars of the United States. By 1970, many African-American fife and drum ensembles were recorded throughout the Southern United States—forty years later; only the Rising Star Fife and Drum ensemble, consisting of members from the Turner family of North Mississippi Hill Country, remains.

Based on intensive, on-site fieldwork research and comparative analysis of representations of the African American Fife and Drum tradition in North Mississippi, I trace the ways this music is shaped by the ideologies, aims, methods, and social positions of the person(s) in primary control of representation. My research explored and interpreted audio, video, and film representations of fife and drum including simultaneous and separate engagement with sound and image in each representation. This allowed for detection of the producer's stylistic approach, motivation, and interpretation. The results of my research demonstrates the ways that representations of this musical tradition are imbued with layers of power and politics. These layers interact with the producer's idiosyncrasies culminating in a frame of the subject matter that reinforces stereotypes about its origins, “black authenticity,” gender, and religion.
Saturday, March 14 — 10:15 a.m.: Session 5b
Marginalized Identities: Asian Case Studies

- “Indian Idol—2007”—Popular Media and Struggle for Identity at the Margins of Sub-Himalayan Northeast India
  —Angsumala Tamang, University of Tennessee, Knoxville

Darjeeling, located in sub-Himalayan India, is well-known for tea and tourism. However, despite Darjeeling’s repute, Gorkhas, the ethnic group of Darjeeling, suffer marginalization and mis-representation, both economic and cultural. Economic because the tourist and tea industries, controlled by corporate powerhouses of India, employ Gorkhas as low-paid manual labor, and cultural because located literally and figuratively at India’s margins and speaking Nepali, a language also spoken across the border in Nepal, Gorkhas are misconstrued as “foreigners” in their own homeland.

Foreclosure of Gorkha identity is expressly noticeable in India’s leading audio-visual media—the television. National integration programs broadcast by state and private television channels consistently negate Gorkhas in India. However, it changed when reality television arrived in 2004. Focusing on an unprecedented event when Prashant Tamang, a Gorkha from Darjeeling, was selected for the reality singing competition, ironically titled “Indian Idol,” my paper discusses the role of agency and imagination in representing identity for borderland minority communities bearing the brunt of rejection and exclusion. In so doing, I posit the work of imagination appropriates culture both in terms of a “politics-of-identity” based on prescribed differences and “culturalism,” which according to Arjun Appaduari involves mobilizing and experimenting with differences in “identity politics” at national and/or transnational levels. Hence, I suggest the marking of Gorkha identity in India not only entails the examination of media, agency, and imagination in linking local with global, but the interrogation of disjunctures that allow for contesting/re-working the peaks and valleys of structures of domination, identity, and belonging.

- Zomian Music: State Making and Unmaking in Highland Southeast Asia—Gavin Douglas, University of North Carolina, Greensboro

In the huge highland massif of Southeast Asia known as Zomia, far away from the centers of national politics, live over 100 million people that speak upwards of 200 different languages. Separated from the lowland governments by the “friction of terrain” these communities present a challenge to the dominant academic paradigms that are bounded by the historical, ideological, and political limits of the nation-state. In his wildly controversial book The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia (2009), James Scott depicts the communities in these areas as deliberate state avoiding systems. Scott asserts that many minority groups were outcasts by their own intention, using culture, farming practices, egalitarian political structures, and their non-literate historiography to put distance between themselves and the states that wished to absorb them.

How does music study contribute to the current debates about Zomia? This paper will present the beginnings of a musical ethnography of Kengtung, Myanmar. This high altitude region of the northeast is home to an immense variety of ethnicities whose relationship to the Burman political authority is tenuous and inconsistent. Interviews with Akha, Lisu, and Shan elders and video recordings of local musicians will show how musical practice both contributes to and challenges these debates. Not unlike Appalachia the people found throughout the peaks and valleys of Zomia have long had a reputation for being uncivilized, yet it is their very “marginal” status that allows for novel musical sounds and practices.

- Songbirds Behind the Curtain: Female Playback Singers Negotiating Space, Identity and Stardom in Kollywood—Nina Menezes, University of Florida

In the late 1940s, the institutionalization of playback singing in Indian cinema marked a clear distinction between actor and singer. Entering a male-dominated sphere, female playback singers began to negotiate their identity, and some women gained exceptional recognition and star status. While scholars in the last decade have written extensively about Bollywood, relatively less attention has been paid to India’s regional cinemas. In this paper, I focus on female playback singers in
Kollywood, South India’s regional Tamil language-based cinema. M.S. Subbulakshmi (1916-2004), P. Susheela (b. 1935), and Chinmayi (b. 1984)—three women from three different generations gained iconic status as Tamil playback singers. How did their voices become audible? Over the last 80 years, various technological and ideological factors shaped these voices. I locate their literal singing voices as well as the agency of their voices within a variety of local “scapes” of musical production. These women provided role models and sometimes challenged social conventions. Were these women expressing their true identity and agency, or were they merely fashioned by the technology and ideologies of their time? Do female playback singers today experience an environment that is more free and creative than their predecessors? I examine how these women negotiated space, identity and stardom in Kollywood. I include my own experiences as a singer in the film industry, as well as my preliminary ethnographic research in Chennai, India from the summer of 2013.

Saturday, March 14 — 1:30 p.m.: Session 6
Musical Undergrounds

• F the President: Reactions to George W. Bush in Popular Music—Sarah J. Dietsch, University of Memphis

“Your enemy is not surrounding your country; your enemy is ruling your country.” In his 2003 State of the Union address George W. Bush addressed these words to Iraqi citizens but they ironically echoed the sentiments of people around the world watching America under the Bush administration. He was one of the most polarizing presidents in American history and popular musicians of all genres seized the moment to express their frustration. Using absurdity, rationality, irony, and obscenity, artists from P!nk to Public Enemy articulated their views on the president and his policies. Dissenting artists were received differently based on their timing and core audience. Some—most infamously the Dixie Chicks—paid the price for their opinions with public criticism or career failure while others met with acclaim and success.

This paper explores songs that protested President Bush and his administration through musical and lyrical analysis. Based on the main lyrical themes, the songs fall into general categories of complaints reflecting the range of societal response over the course of his presidency. I will discuss how these reactions were framed in popular music and whether they resonated or clashed with the cultural climate of the audience and the nation. This study builds on previous research of post-9/11 music by focusing on one of the most prominent themes found therein. Because of its proximity, it offers information that is of broad cultural significance and contributes to the limited but expanding musicological studies of popular music, protest music, and post-9/11 music.

• A Century of Noise: Machines, Musicality and the Democratization of Music after Russolo—Justin Patch, Vassar College

The century following the publication Luigi Russolo’s The Art of Noises has seen mechanized music travel myriad incarnations and social meanings. The legacy of noise and machine-generated music tramps through the sound-splicing and mixing of Pierre Henri to the mid-century European and North American experimental sound labs through DJ and remix cultures, analog synth, and the advanced development of digital recording and sound processing. Increasingly schizophrenic sounds are shared solely through electronic media and are manipulated and processed in ways that challenge conventional definitions of musicality and musicianship. In re-examining Russolo, along with Italian Futurist contemporaries, and their polyvocal calls for innovating and democratizing music through the machine, key questions arise: Are we now approaching an age where conventional musicianship, along with the structures and institutions that controlled and delegated musicality, is truly surpassed by the musicality of the machine? Have machines, the laptop in particular, replaced conservatory instruments as ideal Futurist machines, creating sounds that incite emotions beyond what older forms capable of? In the age of the Anthropocene does the soul resonate to noise and electronic waves? How does the increasing accessibility of machines and sound manipulation software alter fundamental concepts of freedom, expression, property, identity, and community that music is an integral part of? This paper will reflect on these changes in light of debates about musicality—
the player piano through Guitar Hero—and contemplate the potential and peril of realizing Futurist democratization of music.

• **Voices of a Rebellious Generation: Cultural and Political Resistance in Iran’s Underground Rock Music**—Shabnam Goli, University of Florida

This article explores Iran’s emergent Underground Rock Music (URM) as a vehicle for the expression of socio-cultural and socio-political resistance in modern Iranian society. I argue that while previous research has focused on the circumstances under which URM is produced and disseminated, it has overlooked URM’s significant role as an expression of youth rebellion and defiance. Understanding rock music as inherently resistant, defiant and confrontational and perceiving URM fans and musicians as an identifiable, unified, discrete, and subordinate social group helps clarify that URM is not a mere imitation of Western rock music in a developing country. URM has become a means of expression for the Iranian youth who face state’s censorship in various aspects of their lives. This article employs an analytical and interpretive approach to the study of URM that will lead to a better understanding of underground rock musicians’ agendas and socio-political purposes. This study uses the data gathered from informants through interviews, observations, documentaries as well as musical and lyrical analysis of six sample songs. This research shows that the role of rock music in Iran has been transformed since its arrival in the early 1960s, from a dance genre associated primarily with entertainment to a genre for raising consciousness and prescribing avenues for social and political resistance.

• **Deadhead Economy: Sharing and Preserving the Legacy of the Grateful Dead Concert Experience through Tape Trading**—Hannah Gunderman, University of Tennessee, Knoxville

The Grateful Dead was an American band whose career spanned from 1965 to 1995, producing music that merged styles including psychedelic jams, blues, folk-rock, and bluegrass. Often touted by scholars and fans as a rich musical phenomenon that is difficult to describe, the Grateful Dead were unique in that they achieved most of their financial prowess through live performances rather than record sales, as was common for most mainstream artists during this time. Scholars have explored the strong bond existing between fans and the Grateful Dead’s music as a product of the communal, supportive atmospheres surrounding their live performances. For many Deadheads, the term ascribed to followers of the band’s musical culture, the experience of a Grateful Dead concert transcended auditory performance and facilitated an atmosphere of experimentation and acceptance. Accordingly, thousands of Deadheads taped these live performances, enabling a repeatable auditory experience which allows not only enjoyment of the setlist but also evokes the unique memories formed during the concert.

Although the Grateful Dead no longer tour or produce music, the band’s legacy perpetuates as Deadheads continue to place advertisements online and in magazines inquiring about trading tapes from different concerts, whether to relive a show or to experience missed performances. This cultural economy of both shared and unique experiences created through tape trading highlights alternative sound production and music creation in which the Grateful Dead originally created the music preserved on the tapes, but an informal tape economy conserves the memory and emotions of the Deadhead experience.
The Dale A. Olsen Prize is awarded annually to the best student paper presented at the annual SEMSEC meeting. The prize is named in honor of Dale A. Olsen, founding member of SEMSEC and Professor Emeritus of Ethnomusicology at Florida State University. The award is only given if the committee identifies a deserving student paper that meets the criteria of the prize. A student shall be defined as a person pursuing an active course of studies in a degree program. This will include persons who are engaged in writing the doctoral dissertation, but not those who are teaching full time while doing so.

The award of $100 will be split 50/50, with funds provided by Dale Olsen and the SEMSEC budget. The SEMSEC treasurer will send a check to the awardee.

Each year, the SEMSEC leadership will appoint 3-5 people from different institutions, drawn from people who plan to attend the meeting, such as SEMSEC officers and session moderators. The program committee may serve as the prize committee, providing all program committee members attend the conference. Prize committee members should not be students. The program committee chair will also serve as the award chair, provided he or she attends the meeting.

Award Procedures
Submission: Students wishing to be considered for the award should submit papers to the SEMSEC Vice President/Program Chair/DAO Prize Chair electronically within seven (7) days after the final day of the annual meeting. Contact information should appear clearly within the e-mail, including name, institutional affiliation and phone number.

Format: Papers should be attached to an e-mail in .pdf format. Because the award will be based on oral and written versions of the paper, sound and video files may be embedded and/or students may submit a separate file with presentation slides, also in .pdf format. For purposes of uniformity and due process, the committee cannot accept other file formats.

Paper evaluation process: The VP/Program Committee Chair will collect all submissions within seven (7) days after the final day of the SEMSEC annual meeting. That person will compile the submissions before sending them out to members of the prize committee. The committee will evaluate the submissions within sixty (60) days after the receipt of the submissions. If scoring leaves the winner ambiguous, the committee chair may request written comments and/or facilitate discussion of the front-runners in order to clarify the winning submission.

At the discretion of the chair and by consent of the committee, committee members may be asked to provide written feedback to students. There is a strong precedent within the Chapter to encourage ongoing scholarship through this kind of feedback.

Announcement: The prize will only be awarded if a deserving paper is submitted. Winners will be announced on the chapter website, in the SEM Newsletter, and at the business meeting during the next SEM annual meeting.

Award Criteria
Committee members rank papers on a scale of 1 to 5, 1 being the best score, according to the following criteria. Note: the award must be based on both written and oral presentation.

Written Presentation
• Clarity of problem statement
• Knowledge of previous research

Organization
• Coherence of argument
• Originality of research and contribution to the field of ethnomusicology
• Oral presentation

Effective use of time
• Oral communication skills (pace, eye contact, clearly articulated)
• Organization
• Effective overall presentation, including use of handouts, AV (if applicable)

Revised February 2014 by the committee.