



# 2014

**Mid-Atlantic Chapter of the Society for Ethnomusicology  
33rd Annual Conference**

**University of Pennsylvania  
March 29-30**

**All MACSEM events take place in the Rose Recital Hall, 417 Fisher Bennett Hall, on the corner of 34<sup>th</sup> and Walnut Streets in Philadelphia.**

## **SCHEDULE OF EVENTS**

### **Saturday, March 29**

**8:00-8:45 AM Food and Registration**

Coffee, Tea, Bagels, Danish, Muffins

**8:45 AM Welcome, Andy (MACSEM President) and Carol (Local Arrangements Chair)**

**9:00-10:30 Session 1: East-West Connections**

Chair: Eric Hung, Rider University

Sounds Like "Home:" Musical Expression and National Identity in U.S. World War II Sites of Forcible Civilian Containment

(Alecia Barbour, Stony Brook University)

Love, Sex, and Tannhäuser in Occupied Japan

(Brooke McCorkle, University of Pennsylvania)

Britten and Pears in Southeast Asia: Musical Exchange and (Post-) Colonial Modernity

(Eli Marshall, Chinese University of Hong Kong)

**10:30-10:45 Break**

**10:45-11:45 Session 2: Performing Spirituality**

Chair: Bethany Collier, Bucknell University

Amnesia and Anamnesis: Voicing an Alternative Modern Christian Subjectivity in South Korea  
(Bo kyung Blenda Im, University of Pennsylvania)

Possession as Place in the Acoustemology of Indo-Caribbean Madras Religion  
(Stephanie Jackson, CUNY Graduate Center)

**11:45-1:00 Lunch Provided by Penn Music Department, concurrent Arab Music Ensemble Workshop**

**1:00-2:30 Session 3: Musical Migrations**

Chair: Tim Rommen, University of Pennsylvania

Lost My Dog, Lost My Truck, Lost My Cailín: “Country and Western” sean nós Song  
(Scott Spencer, Villanova University)

Fuego Verde: The Emerald Wars and the Localization of Mexican Corridos in Colombia  
(Patrica Vergara, University of Maryland, College Park)

“With an Open Mind and With Respect”: Klezmer Music as a Site of the Jewish Fringe in Germany in the Early 21st Century  
(Joel Rubin, University of Virginia)

**2:30-2:45 Break**

**2:45-3:45 Session 4: Remaking Popular Musics**

Chair: Kendra Salois, University of Maryland, College Park

“Reload!” Remixing Live Dancehall Reggae  
(Dean Reynolds, CUNY Graduate Center)

My Homies Still Pump That Bass”: Traditional Bounce Music in the Modern Mainstream  
(Benjamin DuPriest, University of Pennsylvania)

**3:45-4:00 Break**

**4:00-4:45 Film Session:** Drumming for Ganesh: Music at Pune’s Ganpati Festival  
(Peter Manuel, John Jay College/CUNY Graduate Center)

**4:45-5:00 Break**

5:00-6:00 **MACSEM 2014 Keynote:** Kate Pourshariati

“FILM SOUND/SOUND FILM: Some preliminary notes on the histories of sound in documentary and ethnographic film.”

Reception provided by Penn Music Department: Cheese, Crackers, Fruit, Drinks

**DINNER AND PERFORMANCES ON YOUR OWN OR IN GROUPS**

Please see enclosed list of local restaurants.

**Sunday, March 30**

**Rose Recital Hall, Fisher Bennett Building**

8:00-9:00 **Coffee, tea, muffins**

9:00-10:00 **Session 5: Folkloric Music and Identity Politics**

Chair: Fernando Rios, University of Maryland, College Park

Musical Soundscapes as Objects of Contemporary Indigeneity  
(Beatriz María Goubert, Columbia University)

Voices of the Americas – The Sounds of Folk Music Radio Programs in Brazil and the US under  
Pan American Politics (1936-1945)  
(Rafael Velloso, Fulbright Visiting Scholar/CAPES-Brazil/University of Maryland)

10:00-10:15 **Break**

10:15-11:00 **MACSEM Business Meeting in Rose Recital Hall, Fisher Bennett Building**

11:00-11:45 **BRUNCH HERE—eat before you leave!**

11:45-1:15 **Session 6: Festivals and Communities**

Chair: Jim Sykes, University of Pennsylvania

Belonging and (Bio)politics in a Vancouver Musical Community  
(Lee Veeraraghavan, University of Pennsylvania)

Crank and Groove: Changing the Public Perception of Go-Go Music in Washington, D.C.  
(Allie Martin, American University)

Stage Fright: Popular Music Festivals as Venues for the Performance and Consumption of Social  
Risk (Morgan Brown, Georgetown University)

**\*\*\*PANTALEONI PRIZE COMPETITION\*\*\***

MACSEM awards the Pantaleoni Prize each year to the best student paper delivered at the annual meeting, as determined by the vote of an ad hoc committee of faculty present at the meeting, appointed by the President. The Pantaleoni Prize was established in 1990 in memory of ethnomusicologist Hewitt Pantaleoni, and carries a cash award.

*All graduate student MACSEM presenters are strongly encouraged to enter their papers into the competition.*

#### HOW TO APPLY:

Email a copy of your paper (AS READ) by 1pm on Sunday, March 30, 2014 to [amcgraw@richmond.edu](mailto:amcgraw@richmond.edu).

Please include in the email subject line: Pantaleoni Prize

### KEYNOTE SPEAKER



### FILM SOUND/SOUND FILM

Some preliminary notes on the histories of sound in documentary and ethnographic film.

The late 1920s were a remarkable period in film technology engineering, particularly in the world of sound recording and its marriage to the moving image. Some early attempts were made to bring field-recorded sound to the travelogues, expeditionary films, and other (pseudo) documentaries in which cultures of other worlds were depicted, before the technology came to a stand-still as WWII began. This talk will introduce some of these early films in the context of technology development and regarding early visual anthropology, and then what is being done

today to bring archival materials back to source communities. Reference materials to films to be discussed can be found here: [penn.museum/sites/mattogrosso](http://penn.museum/sites/mattogrosso). A rough timeline of film sound recording technology is at this site: <http://www.timetoast.com/timelines/8456>

## **ABOUT KATE**

Kate Pourshariati is a film archivist at the Penn Museum where she works with a range of culturally and historically significant motion picture films, dating from 1913 to the 1990s. Kate has been involved with restoration of (likely) the first documentary sound film, *Matto Grosso, the Great Brazilian Wilderness* (1931), the seminal series *Navajo Film Themselves* (1966) and *Native Life in the Philippines* (1913). In addition to the cataloging, restoration and digitization of films, she has been working with source communities to share back the Museum's historic film materials for re-interpretation and revision. Most recently, she has been curating cultural documentary screenings at the Museum, including a new occasional series called *Live From the Archives!* which consists of films made using Museum archival footage. Kate studied visual anthropology with several principal filmmakers of the field; Jean Rouch, Richard Leacock, and Tim Asch, at Harvard. Among other works, she has written on the film works and photographs of the anthropologist Frank Speck, for an upcoming festschrift. She is currently also working with the Margaret Mead and Gregory Bateson films of Bali and Papua New Guinea and other Mead films for the Library of Congress. For a preview or background on the topic of the talk, please visit the Matto Grosso site [[penn.museum/sites/mattogrosso](http://penn.museum/sites/mattogrosso)].

## **ABSTRACTS** (in order of presentation)

### **Sounds Like “Home:” Musical Expression and National Identity in U.S. World War II Sites of Forcible Civilian Containment**

Alecia Barbour, Stony Brook University

Attending to the role of musical sound and expression in the imagining of and allegiance to a national “home,” this presentation elucidates a few of the myriad and conflicting meanings ascribed by different listeners to the music-making of forcibly contained civilians in the U.S. during the Second World War. With an emphasis on the lived experiences of separated families and of populations who were transferred between programs and jurisdictions, this presentation details specific instances of music making and music listening from sites of Japanese American incarceration under the administration of the War Relocation Authority and Wartime Civil Control Administration, and from specific internment camps for internees of multiple nationalities that were overseen by the various agencies of the Enemy Alien Control Program. Though national and “racial” identities were initially inextricably intertwined for many listeners, including camp administrators, observers, and even some camp “residents,” such identities were neither fixed nor were they uniformly understood. Offering examples from civilian containment facilities in New York, New Mexico, California, and Arizona, I demonstrate that music in these places provided contained civilians with a means through which they could imagine complex and evolving connections to geographically removed loved ones as well as to a literal and metaphorical “home” outside of the barbed-wire confines of camp. While at all times politically charged for

camp administrators, I argue that for contained civilians, such a “home” was necessarily defined by familial ties and was at times both nostalgic and representative of an imagined future.

### **Love, Sex, and *Tannhäuser* in Occupied Japan**

Brooke McCorkle, University of Pennsylvania

Wagner’s influence on cultural activity has been documented in countries ranging from Russia to Brazil. Likewise, since the composer’s own lifetime, Wagner’s music has been associated with the erotic. But there is a case outside Western culture that is particularly bizarre and rich: the 1947 premiere of *Tannhäuser* in Tokyo. In this paper, I reconstruct the production from archival documents, arguing that its popularity lay not in its execution but rather in its symbolic function as an artwork in which female sexuality could be observed and contained. The American Occupation brought radically new notions of male-female relations in Japan and, for the first time, female sexuality was a topic deemed worthy of public attention. It was in this atmosphere that a pair of goddesses appeared on the Tokyo stage. In the winter, a young woman performed a striptease as a Botticellian *tableaux vivant* in a show called “The Birth of Venus,” and this drew immense crowds throughout the year. In the summer, Wagner’s *Tannhäuser* received its Japanese premiere at the Imperial Theater, performed in Japanese, with an all-Japanese cast and crew save German orchestra conductor Manfred Gurlitt. Its Venus competed for the attention of the Tokyo audience, and though this doppelgänger was fully clothed, she was no less popular than her lascivious counterpart. All twenty-five performances were sold out, a first in Japanese opera history. The two depictions of Venus, though catering to different audiences, both showed how Western artistic culture impacted notions of female sexuality in postwar Japan.

### **Britten and Pears in Southeast Asia: Musical Exchange and (Post-) Colonial Modernity**

Eli Marshall, Chinese University of Hong Kong

The performance and research tour of Asia (1955-56) by English composer Benjamin Britten and tenor singer Peter Pears has been rightly identified as an important event in post-WWII global musical exchange, as well as a critical influence on Britten’s compositions later in life. While essential research has connected Britten’s output to his encounters with traditional music from certain of those cultures (particularly Bali and Japan), much less has been written about the tour’s influence on local communities, or the lingering creative effects of performing for Asian audiences (as a visiting “outsider”) on Britten himself. This paper takes as its departure point the socio-political, historical, and artistic contexts of the primary locales of Southeast Asia visited during the tour, where the duo spent nearly two months in early 1956. In this respect, Indonesia, Singapore, and Hong Kong emerge as contrasting cases of (post-) colonial societies coming to terms with modernity. A key aspect of this study is the enquiry into the immediate and lasting effects of Britten’s and Pears’ performances in Asia. Using primary sources published in those three areas in English, Indonesian, and Chinese, the contextualization of Britten’s music and the duo’s performance is examined in terms of recital conditions, audience, and the print and broadcast media. This study considers how Britten’s artistic statements – widely understood as those of a societal outsider within England – might have been received differently by local, foreign, and expatriate communities during the tour, and addresses the resonance of Britten’s works, and classical music in general as a social agenda, for societies grappling with a “modern” musicality.

## **Amnesia and Anamnesis: Voicing an Alternative Modern Christian Subjectivity in South Korea**

Bo kyung Blenda Im, University of Pennsylvania

What ideals of modern subjectivity are articulated in songs of faith? This paper examines the intervention of gospel music group Heritage Ministries in the South Korean soundscape. In his ethnography of Korean Presbyterians in Seoul, cultural anthropologist Nicholas Harkness (2014) demonstrates how the “clean” voice, that is, singing in the bel canto Western classical style (*sōngak*), has come to symbolize South Korea’s spiritual enlightenment and ethnonational progress. Notwithstanding the significant place of *sōngak* in the musical experiences of upper- and middle-class urban Protestants, practices that occur outside authorized Sunday morning time-spaces deserve critical attention. Such musical practices voice countermelodies that sound against the teleological narrative of Enlightenment modernity.

This paper demonstrates how Heritage Ministries re-negotiates the sounds of black American spirituality to articulate an alternative modern Korean Christian subjectivity. Heritage, whose sonic signature is clearly distinguishable from the “clean” style of *sōngak*, has since 1998 insistently promoted a musical style that differentiates itself from the authorized sounds and ethics of Korean Protestant worship. By reading multiple primary sources alongside secondary literature ranging from Korean historiography to Caribbean theory, this paper demonstrates how Heritage Ministries counters the *amnesia*, or collective misremembering of colonial modernity, by promoting the *anamnesis*, or collective remembrance of suffering. By re-historicizing the heart-mind complex (*maūm*), Heritage facilitates a confrontation with and embrace of multiple aspects of modernity at a crucial juncture in Korean history.

## **Possession as Place in the Acoustemology of Indo-Caribbean ‘Madrasi Religion’**

Stephanie Jackson, CUNY Graduate Center

I present a “diasporic religion” (Tweed 1997; Johnson 2007) based upon ethnographic research conducted at Indo-Caribbean temples in Guyana, Trinidad, and New York City over the last two years. Distinct practices characterize this Indo-Caribbean transnational religious network referred to as “‘Madrasi Religion.’” These include the veneration of the goddess Kali or Mariyamman and non-orthodox “village” deities, spirit possession, animal sacrifice, flagellation, and fire walking. Most distinct, however, is how devotees experience *Madrasi* religion through a deeply felt visceral soundscape of *tappu* drumming, conch shells, chanting, and singing in the Tamil language. “Performing *puja*” correctly provides individuals physical, mental, and emotional healing, and affords a sense of selfhood affirmed within community. Such perceptions are inextricably linked to a sense of origin highly desired by Indo-Caribbeans who have been subject to the racialized stigma of *Madrasi* religion in the both Caribbean and North American context. I propose that analyzing how individuals perceive place through sound is crucial for theorizing diaspora. I draw from scholars who theorize the affective and emergent qualities of performance and subjectivities (Randy 2004; Massumi 2002; Stewart 2007) in the production of a “diasporic imaginary” (Axel 2002). I turn to Edward Casey’s analysis of the body serving as “the specific medium for experiencing a place-world” (1996:23-4) as well as Steven Feld’s work on place and the “sonic presence” (1996). I argue how spirit possession becomes place, not a destination, but a

state of travel and transportation that produces a diasporic consciousness as enacted through embodied performance and multi-sensory experience.

**Lost my Dog, Lost My Truck, Lost My Cailín: "Country and Western" *sean nós* song**

Scott Spencer, Villanova University

Irish traditional music has often been considered by scholars and practitioners to be an unchanged form of oral culture with Celtic origins. During the formation of the Free State, leaders of the Gaelic League often turned to the west and to traditional musicians from the various *gaeltachtaí* as they constructed a new Irish national identity in opposition to British or continental influence. One of the most important genres of traditional music continually used in this quest for an indigenous Irish identity is *sean nós* - the "old style" of unaccompanied singing in the Irish language. So, what will scholars make of the new movement of respected *sean nós* singers singing "Country and Western"-style songs *as Gaielge*? Though the style still employs the Irish language, and the themes are much the same as traditional songs, this new country style borrows aspects of the American musical genre. This paper will explore "Country and Western" *sean nós*, and will frame it as a new important hybrid in traditional song through the words and music of the practitioners themselves. With an understanding of this modern movement, we will also view the changing nature of Irish identity, the role of technology in traditional music, and the parallels between mythologies of the west in Ireland and America.

***Fuego Verde: The Emerald Wars and the Localization of Mexican Corridos in Colombia***

Patricia Schone Vergara, University of Maryland

During the 1980s, organized mafias of the emerald trade in Colombia came into violent confrontation over control of the mines and of the international commerce of the gem, one of the most profitable in the world. Amidst the generalized violence that involved existing leftist guerrillas and the rise of illegal paramilitary squads, the Colombian mining regions also provided the context for the emergence of a new music scene, as some musicians found unprecedented work opportunities and adapted their repertoires to suit the demands of their patrons. Adapting Mexican corridos - musical narratives that feature tragic endings and comment on the ephemerality of life - to the Colombian context with new lyrics and, later, with new musical content and style, this new local scene drew from an emerging transnational genre and resignified it to fit local experience and expression. The case of Colombian *corridos prohibidos*, as the local genre became known, adds to studies of translocal music scenes in which no significant movements of people have occurred, and to a growing scholarship on the intersections of music and violence. This analysis is done from multiple angles: considering the prominence of several mass-media technologies in the spread of Mexican cultural products in Colombia, looking at the appeal of notions of Mexicanness among the Colombian emerald societies in the 1980s, and taking into account the development of multidirectional economic and cultural routes between Mexico and Colombia that intensified since the 1980s with the growth of the transnational trafficking of illicit drugs.



## **“With An Open Mind and With Respect”: Klezmer Music as a Site of the Jewish Fringe in Germany in the Early 21st Century**

Joel Rubin, University of Virginia

The dominant narrative addressing klezmer music in Germany has focused on its performance and consumption by non-Jewish Germans. Popular and academic discourses have viewed this seeming dichotomy primarily through the lens of *Vergangenheitsbewältigung* – coming to terms with the German past – as well as *Versöhnung* (reconciliation). According to some, klezmer in Germany both appropriates Jewish culture and contributes to locating Jews in a vanished world that no longer exists. Within this context, klezmer represents a safe means for Germans both to deal with things Jewish and confront the Holocaust. This paper offers a more nuanced account of the klezmer scene in Germany which takes into account both the lived experiences of participants as well as the music that they are making. Moving away from the predominant narrative, I analyze how klezmer has come to serve as an important medium connecting and entangling Jewish and non-Jewish Germans, as well as Americans and other nationalities present in Germany’s klezmer scene in the early twenty-first century. In this context, dichotomies that frame klezmer simply in terms of the binary Jewish *or* German do not apply. Rather, contemporary klezmer transcends such rigid categories and represents what sociologist Y. Michal Bodemann terms the “proliferation of the Jewish fringe.” Here it functions as a meeting-ground where “the cultural expressions and the thinking of Jews and non-Jews about Jewish matter are sometimes ‘virtually’ identical.” My work exploring this phenomenon is based on ongoing ethnographic work with musicians currently living in Germany.

## **“Reload!” Remixing Live Dancehall Reggae**

Dean Reynolds, CUNY Graduate Center

Jamaican dancehall musicians are widely recognized as pioneers of many now widespread practices of deconstructing and reconfiguring previously recorded music. Such practices were cultivated as recorded media circulated rapidly among producers, engineers, deejays, and sound system operators, and they came to include a range of activities, from studio remixing techniques collectively known as “dub” to dancehall practices like abruptly stopping and restarting records during playback. While these practices were initially developed by exploiting the resources of recording and playback technologies, they are now commonly incorporated into the performances of live reggae bands—especially those that specialize in the early dancehall style—in the absence of recorded media. Drawing on my experiences observing, rehearsing with, and performing with one such band in Brooklyn, I demonstrate how these practices are creatively adapted by musicians to the opportunities and constraints of a typical live reggae ensemble, including drum kit, keyboard, electric guitar and bass, percussion instruments, horns, and voice. I also show how the ensemble employs them in performance through collective improvisation, as musicians interact not only with one another but also with the dancehall crowd. I argue that the reinterpretation of these techniques is essential in order to maintain the valued aesthetics of the music and thus to create meaningful experiences for musicians and audience members. I also suggest, drawing on insights of the developing literature of sound studies and related fields, that these meaningful experiences are produced partly through a blurring of the distinction between “live” and “recorded” music.

## **“My Homies Still (Pump That Bass)” :Traditional Bounce Music in the Modern Mainstream**

Benjamin DuPriest, University of Pennsylvania

New Orleans rapper Lil Wayne’s music represents the stylistic inheritance of the once underground hip hop genre “bounce,” a dance music that began in 1991 and almost immediately became the primary stylistic marker of the city’s early rap scene. Steeped in the conventions of Dirty South hip hop, bounce was a marginal subgenre, but the music of Lil Wayne and a handful of other New Orleans artists brought bounce into the American rap mainstream. A close look at early bounce music reveals a connection to the rhythmic tradition of second line drumming, an integral part of New Orleans’ jazz heritage and its Creole-Caribbean cultural identity. Lil Wayne’s music upholds the stylistic authenticity of his city’s hip hop history, sometimes strictly adhering to the basic elements of the original form, and sometimes manipulating them almost beyond recognition. Using Alejandro Madrid’s theory of “Performative Composition,” as well as widely developed ideas about the signification of meaning in black music and art, this paper will examine the production of Lil Wayne’s backing tracks and beats as a distinct performance of the city of New Orleans. An analysis of four songs: “Bring it Back,” “Fireman,” “Hustler Muzik,” and “A Milli” will reveal a close engagement with the lineage of New Orleans hip hop, and as such, the city’s larger musical and cultural heritage. This performative construction sheds significant light on the creation of meaning in New Orleans hip hop, thus complicating the pervasive view of dirty south rap as musically obtuse and overly-simplistic.

## **“Drumming for Ganesh: Music at Pune’s Ganpati Festival” (FILM)**

Peter Manuel, John Jay College/CUNY Graduate Center

Every September, Hindus celebrate the annual Ganesh (or Ganpati) Festival with great vigor in several cities and towns in Maharashtra. The city of Pune (Poona), a few hours from Mumbai by car, is the most renowned site for this event, which was cultivated since around 1900 as an expression of nationalism and Hindu unity. Today, it serves primarily as a vehicle for worship, merriment, and music-making, especially in the form of the more than one hundred dhol-tasha drum ensembles that play in processions and other contexts over the course of the ten-day event. With groups typically comprising around a hundred members, over ten thousand people—especially young men and women of middle-class background—participate in the drumming. Many thousands more take part in theatrical events, street dancing, and statue-immersion rituals, all performed in a spirit of abandon and family fun. The dhol-tasha ensembles are a modern tradition, conceived and promoted for school groups in the late 1960s. They have since developed a standardized repertoire and have become icons of Pune’s sense of modernity and cultural vitality. This 17-minute video, filmed in 2013, provides an overview of the festival, focusing on its various forms of music-making, and especially the dhol-tasha ensembles.

## **Musica Soundscapes as Objects of Contemporary Indigeneity**

Beatriz María Goubert, Columbia University

In the early 90s, as part of the rise of multicultural politics, the Colombian state granted legal recognition to a group of families who identified themselves as descendants of the Muisca in Bogota. The Muisca are remembered by Colombians as one of the most advanced indigenous civilizations of Latin America violently annihilated during colonization in the name of Catholic religion and the search of gold. However, most of the citizens are shocked with the recent re-emergence of five Muisca communities in Bogota and the neighboring towns because they recall the Muisca as a "culture of the past", and consider that the recovery process is inauthentic. In this paper I analyze three Muisca soundscape compositions developed by a group of Muisca youths in 2013 to promote indigenous identity among the new indigenous generations. In the compositions, a voice-over narrates stories on the recovery of ancestral culture. It is accompanied by musical instruments similar to the colonial Muisca, which produce ancestral-like nature sounds, and still images of golden archaeological pieces. I define these pieces as soundscape compositions that demonstrate the community's own understanding of cultural recovery. I argue that the elements of the compositions were built not only by incorporating elements from the ancestral Muisca traditions documented on ethnohistorical and archaeological records as the literature shows, but also by incorporating elements from other traditions available to them. Also, I argue that these strategies of cultural recovery validate their current practices as authentically Muisca.

### **Voices of the Americas - The sounds of Folk Music Radio Programs in Brazil and the US under Pan American politics (1936-1945)**

Rafael Velloso, Fulbright Visiting Scholar/CAPES-Brazil/University of Maryland

The aim of this paper is to present the initial results of my doctoral research, which focuses on the relationship between the trajectories of Radamés Gnattali and Alan Lomax and on their interests in the folk and popular music of Brazil and the US, respectively. From an ethnomusicological perspective, this study concentrates on the analysis of documents from private and public archives related to folk music radio programs, which helped construct national identities in Brazil and the US against the backdrop of the Pan-American politics in the late 1930s and early 1940s. The main goal of this presentation is to discuss how these radio programs, in which musicologists and musical educators interacted with composers and radio producers to combine rich text and original music, became an important part of the political negotiation between these countries before and during World War II. With the samples of two programs, one from the series *Wellspring of Music*, written and produced by Lomax that was part of the project *American School of the Air*, and one from the series *Aquarelas do Brasil* [Wellspring of Brazil], produced by Radamés Gnattali and sponsored by Pan American World Airlines, this presentation will discuss how the radio technology had an important role in the transmission of sounds and texts and how these soundtracks became a symbol of the national identity in these countries.

### **Belonging and (Bio)politics in a Vancouver Musical Community**

Lee Veeraraghavan, University of Pennsylvania

Vancouver's Downtown Eastside neighborhood faces an uncertain future, due to simultaneous pressure from gentrification and quarantine. Music's capacity to create community is mobilized

strategically to counter these neoliberal forces and present a pathologized neighborhood in a favorable light. This is accomplished through two strategies: by grounding lower income communities in a place historically, and by appealing to notions of health. In this paper, I juxtapose an ethnography of the Heart of the City music festival, which takes place in the Downtown Eastside, with fieldwork undertaken among anti-gentrification activists in the community over the past year. I contextualize the community's musical strategies against the backdrop of rapid gentrification: a product of the neoliberalization of British Columbia and Canada; and show how musical strategies incorporate the lower income community into a political body defined by liberal multiculturalism. I also argue that practices amounting to medicalization and quarantine function as a further political limit, laying the grounds for a more adversarial politics that is framed as explicitly repulsive. The contrast, then, is between the politics of recognition and an emerging politics of tastelessness. While musical studies often present communities forged by music as intrinsically ethical, the example of the Downtown Eastside suggests that this is largely intelligible from within the interpretive frame of liberal multiculturalism. Meanwhile, the politics of tastelessness throws into relief parallels between musical interventions and public health interventions, revealing ways in which expression can function as a disciplinary technique.

**Crank and Groove: Changing the Public Perception of Go-Go Music in Washington, D.C.**  
Allie Martin, American University

Go-go music is one of the only forms of music indigenous to Washington, D.C. Pioneered by artists such as Chuck Brown, go-go's percussion heavy sounds have fueled the Chocolate City for more than 40 years. Although go-go is cherished by the African-American residents that created it, gentrification and socioeconomic segregation have created the situation that go-go music finds itself in today: Its performers, promoters, and audiences are trying to regain a solid foothold in a changing city with different priorities than protecting its indigenous music. Over the years, due to violence both inside and outside of concerts, go-go has developed a negative reputation, which diminishes its opportunities to thrive within the city. This paper is centered around an ethnographic case study of Crank and Groove: A Go-Go Love Story, an event held at the Atlas Theater in Washington, D.C. in September of 2013. Crank and Groove combined go-go music and storytelling, providing audiences with atmosphere that was both welcoming and authentic, dispelling the aura of black criminality that has surrounded go-go music since the 1980s. Using interviews with storytellers, audience members, and my own observations, I present Crank and Groove as a potential solution for the public perception problems that constantly plague the go-go community. In exploring go-go music as a reflection of the African-American experience in Washington, D.C., this paper aims to discuss the connections between go-go, gentrification, and the ramifications of a negative reputation in a rapidly changing city.

**Stage Fright: Popular Music Festivals as Venues for the Performance and Consumption of Social Risk**  
Morgan Brown, Georgetown University

When hip consumerism developed under late capitalism, counterculture became an expensive commodity that glorified an alternative way of life. But the growing mass of images, film, literature and other narratives suggest that this cultural product soured due to the outburst and violence that took place at the Altamont rock concert in December 1969. Today, popular music festivals mediate ways in which attendees perform counterculturality. This paper examines how contemporary, popular music festivals are venues that provide attendees opportunities for controlled risk-taking, resulting in the performance of countercultural idiosyncrasies without violence. Those most discussed include Coachella Valley Music and Arts Festival, Lollapalooza, Bonnaroo, and the Outside Lands Festival—festivals chosen based on high attendance numbers and levels of profit. After exploring factors that contributed to an overwhelming desire to consume countercultural ideologies in the late 20<sup>th</sup> century, this paper details a form of controlled risk-taking that connects festivalgoer practices to the construction of festival space. Festival producers construct spaces that maintain a particular order to social performance. Primary data comes from discussions with festival attendees, producers, and musical performers. Sociologist Stephen Lyng's concept of controlled-risk, or edgework, provides insight into how risk occurs within social settings. Timothy Rice and Kay Shelemay offer constructive models for understanding this communal musical experience and space. The paper reconciles tensions within festival communities—inspired by cultural nostalgia of a counterculture yet directed by cognizant, corporate hands. It is out of cooperation between attendees and organizers that a particular kind of experience of risk develops.

**Program Committee, MACSEM 2014:**

Bethany Collier, Bucknell University  
Eric Hung, Rider University  
Jim Sykes, University of Pennsylvania  
Fernando Rios (Chair and MACSEM Vice-President),  
University of Maryland, College Park

**For More Information, Please Contact**

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## **MACSEM 2014**

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The University of Pennsylvania Music Department  
Business Administrator Maryellen Malek  
Venue Organizer Mike Ketner

The Center for Ethnomusicology at  
Columbia University