

**Society for Ethnomusicology Southeast Chapter Program
Feb 21-22, 2004**

(Abstracts)

Saturday, February 21st

8:00-8:30 Registration, coffee

8:30-10:00 — Bridging Traditions

Michael Bakan (Florida State University), Chair

Jinmi Huh Davidson (UNC-Chapel Hill)—Korean Music: What Is its Future?

1945 marked a significant point in the development of contemporary Korean music. With the end of World War II and the liberation from Japanese colonial control, the restraints imposed on the creative activities in Korean music were lifted, along with other censorship on various facets of Korean culture. However, whereas the post-1945 developments in the West saw a period of stylistic transition for composers, with various experimental approaches to the compositional process moving beyond functional tonality, in the impoverished postwar Korea, musicians were faced with the daunting process of reviving Korean traditional music after decades of compromised existence, while also dealing with an insurgence of Western music from all periods without regard to order. Musical forms from Medieval, Renaissance, Baroque, Classical, Romantic, Modern, and present periods were hurriedly introduced.

During this period of acclimation, the two musical worlds existed in disjoint spheres, but since the 1960's the disparity between the aesthetic principles of the two have been narrowing. Composers from both disciplines, *gukak* (traditional Korean music) and *yangak* (Western style music), have begun to converge as the goals of the traditional Korean musicians move beyond preservation solely, and the Western-style composers were no longer interested solely in the *avant garde*, but also took an interest in their own cultural heritage. Contemporary Korean composers, whether traditional or Western, are creating compositions that are neither traditional nor Western, but strive for a new national expression that embodies both musical cultures which came to coexist in contemporary Korea.

This paper will focus on works by Hwang Byung Ki, a *gayagum* performer/composer, and Lee Geon Yong, a composer with Western musical training, in order to better understand the synthesis of traditional Korean music with Western music and the newly emerging national creative identity in Korean music.

Michael B. Bakan (Florida State University) — An Analytical Portrait of Trilok Gurtu's "Living Magic"

Trilok Gurtu is among the most important figures in contemporary "world jazz." Born into a prominent musical family in Bombay in 1951, he grew up studying tabla with leading masters of Hindustani music, while being equally enamored of John Coltrane, James Brown, Jimi Hendrix, and the Supremes. He moved to New York in 1976, and by the late 1980s had achieved international fame as a member of two of the most progressive ensembles of that period: Oregon and the John McLaughlin Trio. Gurtu's virtuosity on his uniquely configured "floor kit," which combined tabla, a jazz drum set, and a plethora of world percussion instruments and "found" objects (brake drums, suspended metal chains, etc.), became the stuff of legend.

With the release of his own album *Usfret* in 1988, Gurtu also established himself as an innovative composer and bandleader. In 1991, he released *Living Magic*, featuring an all-star international cast of musicians including Jan Garbarek and Nana Vasconcelos. The album's title track is a remarkable work. It weaves together *raga*-like formal features, serial techniques, jazz-style improvisation, and highly intricate metric cycles (55/16, 21/16, etc.). Through all the complexity and musical bricolage, the performance achieves impressive compositional coherence and grooves incessantly.

This paper offers a guided tour through the compelling musical landscape of "Living Magic," highlighting its melodic, metric, formal, and globally syncretic musical designs.

Jean Kidula (University of Georgia, Athens)—Isugudi: Logooli Traditional dance/drum negotiating Christian Religious Practice

Isugudi is the traditional entertainment drum and dance of the Logooli people of Western Kenya. Christian music performance practice as introduced to the Logooli denied entry of traditional music styles in Worship. This premise was compromised almost immediately by the practice of spontaneous singing integral to Pentecostal Christianity, the second denomination introduced to this ethnic group. Members as they were "filled with the Holy spirit" composed "spirit songs" rooted in their indigenous musical aesthetics. The songs engendered motion derived from some Isugudi "dance" forms but without the accompanying instruments. Alternative drums were introduced based on Salvation Army models in shape and playing style. Over the years, Isugudi rhythms have been slowly incorporated so that today in some performances, the actual drums will be used even if the most vigorous dance movements are camouflaged.

This paper will examine the process of appropriation of Isugudi drums into Logooli Christian worship and its effect on music compositions and performances for liturgical use.

10:00-10:15 Break

10:15-12:15 —Adaptation and Negotiation,

Jamie Cunningham (Florida Atlantic University), Chair

Chris Goertzen (University of Southern Mississippi)—Emerging Regional Styles in American Contest Fiddling

American fiddling remained vital in the 20th century by adapting to serve a fundamental change in performance context. Our fiddling once consisted of a mosaic of distinctive regional styles, most well-suited for dance accompaniment. These days, most fiddlers in much of America favor Texas style, the fluent variation techniques and high technical standards of which suit fiddling's current main venue, fiddle contests. Although fiddling's survival denies the now-dated bugaboo of cultural grey-out, is that enemy of cultural variety insidiously triumphing within the fiddle subculture? Instead, various mechanisms protect older styles somewhat, and new regional styles are emerging. These nascent subdivisions of contest "superstyle" reflect not just historical and current sociological factors, but also how modern fiddle contests have assumed distinctive shapes in different regions.

In this paper, I'll contrast the touchstone Texas fiddle milieu and style as exemplified in the Texas state contest and the playing of perennial state champion Jimmie Don Bates with the emerging Western contest substyle as exemplified in the Weiser, Idaho "national" contest and the playing of 2002/2003 "national" winner Tristan Clarridge. Tune versions are shorter by contest statute at Weiser, about 2/3 as long as in Texas. Since both fiddlers sometimes compete in the others' bailiwicks, I've collected longer "Texas" and shorter "Idaho" versions of tunes from both. Intimate comparison of performances of the ubiquitous "Dusty Miller" reveals genuine differences in style, differences that exemplify growing rifts in contest-oriented fiddling, and thus illustrate a

resurgence of regional variety in American fiddling.

Eunice Ku (Emory University) —Chinese Theater and the Negotiation of Culture: The Social Significance of *kunqu* in China

The Shanghai *Kunqu* Opera Troupe, one of the six *kunqu* opera troupes in China, bears the responsibility of performing and passing on the 600-year-old traditional art form of *kunqu*. The status of *kunqu* in Shanghai illustrates the survival of a traditional art form in present-day China. Proclaimed by UNESCO in 2001 as a Masterpiece of Oral and Intangible Heritage of Humanity and highly respected by all other operatic forms in China, the full-time performers and instrumentalists in the Shanghai *Kunqu* Opera Troupe nonetheless receive relatively low wages and face considerable difficulty in generating box office income. To what extent does the status of *kunqu* reflect its current political, social and economic context, and to what extent is it a result of its natural path of development? The answers to the above questions carry important implications in determining the efforts and strategies for preserving and even to further develop *kunqu*. This paper aims to trace the developmental stages of *kunqu* in relation to its respective political and economic contexts by examining the factors contributing to *kunqu*'s prosperity during the Ming and early Qing Dynasty, one of which is the replacement of home troupes by professional troupes..

Jonathan Shearon (University of Tennessee, Knoxville) —A Blessing and a Curse: Technology in Southern Baptist Worship Music

As the strictures of technological mediation creep into every facet of American life, traditional modes of cultural discourse are being complicated and altered in innumerable ways. Nowhere is this more evident than in the modern Southern Baptist church, which has simultaneously attempted to reject and embrace the influence of technology and media in an age in which such innovations are omnipresent. This paper, using ethnographic examples from two contrasting Southern Baptist churches, will explore the ways in which technology changes and affects modes of worship, congregational interaction and engagement with the community. A particular area of investigation will be the use and disuse of notation for hymns and songs in comparison with Beverly Patterson's Primitive Baptists in The Sound of the Dove and the distinctions between "professional" and "non-professional" musicianship that are formed by these notational practices. The broadcasts produced by each church for mass consumption via radio and television are also discussed as a factor affecting all elements of the worship service, particularly its musical components.

David B. Pruett (Middle Tennessee State University)—Reconstructing Cultural Experience in the Popular music classroom

With the growing trend of universities to incorporate popular music classes into the curriculum, instructors must often modify their teaching strategies to suit the new subject matter. Unfortunately, there are few, if any, detailed sources in the literature that address the relatively new field of popular music pedagogy. As an alternative, it may be productive to draw upon successful practices from other disciplines. I have discovered that by applying context-based strategies from foreign language instruction to the popular music classroom, students and instructors are able to engage the music from a new, often culturally more significant, perspective. I refer to this strategy as reconstructing cultural experience, which involves immersing the students in a reconstructed musical event of the past in an effort to target meaningful reception learning in contrast to rote reception learning, or the simple memorization of

facts. This process enables students to contextualize large amounts of data, using interactive and communicative learning strategies while creating a positive, if not exciting, learning environment. In this paper, I explain the pedagogical implications of reconstructing musical events in the popular music classroom and provide various examples. I draw upon my own empirical experience and that of other popular music instructors in an effort to demonstrate how students can experience for themselves what it was like to be present at the Bristol Sessions in 1927, an Elvis concert in 1955, to listen to the Beatles' *Sgt. Peppers* album in 1967, and to moonwalk like Michael Jackson in 1983, highlighting the unique opportunity that ethnomusicologists have to contribute to popular music studies.

12:15-1:30 Lunch (SEMSEC Business Meeting)

1:30-3:30 Music and Religion—Strangers Yet Bedfellows Gregory Barz (Vanderbilt University), Chair

PANEL ABSTRACT— In this panel the presenters address issues of music and religion in historic and contemporary contexts. Each paper raises critical issues related to the performance of identity and the positionality assumed by music within religious social institutions. Newell addresses issues of music in Sufi and African American contexts, specifically about music's ability to assign meaning to a given religious community. Sheehan focuses on the historical interstice between the neighboring academic disciplines, more specifically on how they were once bedfellows, but now often strangers. Perkins positions Praise and Worship within an historical trajectory of evangelical revivalism. Barz introduces memory work and memorialization among HIV+ women associated with Muslim and Christian faith-based communities in Uganda and suggests that music passes along issues of identity to children, most of whom will become orphaned at very early ages.

James R Newell (Vanderbilt University) —The Power to Enchant: Meaning and Context in African American and Turkish Religious Music

This presentation compares perceptions of music in African American and Turkish religious practice. I suggest that the tendency of both traditions to understand music as a force that may either enchant the listener in a positive, transcendent way, or in a negative, sensual way, underscores the contextual nature of meaning in musical engagement in these traditions. I discuss the understanding of *Halal* and *Haram* music in Sufism and compare these ideas with the early separation of spirituals and blues, and the later separation of gospel and soul music in African American culture. I further suggest that understanding the contextual frames of both listener and performer in these and other traditions allows us to understand the choices made, whether consciously or not, which assign meaning to music.

Jeffrey Sheehan (Vanderbilt University) —Knowing Culture: The Interdisciplinary Study of Music and Religion

Music and religion share important roles in the performance of expressive culture. Even as they are created by and within a culture, they both define and shape reality for the participants in that culture, marking the passage of time and giving meaning to both the mundane and the exceptional moments in individual and communal experiences. The challenge for a scholar who would do more than collect and display these cultures as collections of exotic sounds and bizarre rites is to experience and express something of the wholeness, the integrated culture, in which music and religion function and have meaning. In this paper, I will focus on the common historical

ground shared by ethnomusicology and religious studies as well as shed some light on some of the factors that may have contributed to the estrangement of these disciplines. Additionally I will address some of the significant developments in reintegrating the interdisciplinary study of music and religion as expressive culture.

David Horace Perkins (Vanderbilt University) —Spiritual Aphrodisiac: Praise and Worship Music and the Re-enchantment of Western Culture

Anyone familiar with current usage of the term *Praise and Worship* (P&W) knows that it denotes a style of contemporary Christian hymnody and a style of worship. P&W is also a trade name. A multi-million-dollar industry, P&W music is big business in record stores, concert halls, and in terms of putting people in church pews. Fueled by commodification and marketing, P&W music is central to the worldwide proliferation of a contemporary liturgical movement. The P&W movement and its music are the product of two and one-half centuries of evangelical revival. Beneath the contemporary sound and look of P&W music is the centuries-old complaint against Enlightenment rationalism by "religion of the heart." As such, P&W music is a late artistic response to the slippage of Christianity from its prime place as a central paradigm of Western culture. Further, it responds to what Max Weber called the "intellectualization" or "disenchantment" of culture, where myth and religious imagination suffer the loss of cultural and intellectual currency. P&W music is a mythmaking enterprise that negotiates religious belief and identity beneath the radar of rationality. To this end, P&W builds on its revival roots taking the cultivation of feeling and religious experience to new heights of sophistication. P&W is a spiritual aphrodisiac crafted to impassion worship and, in its commercial form, to be a re-enchanting dynamic in culture.

Gregory Barz (Vanderbilt University) —“My Children Must Know About HIV/AIDS!': Music, Memory, and Identity in Uganda”

Memory work influences and guides the expressive culture of many HIV+ women in Uganda today. Among East African faith-based NGOs (non-governmental organizations), musical performances and memory books represent processes of remembering and memorializing by reconstituting memory in song texts, introducing different ways of understanding medical interventions, and ensuring continuity through musical memory. “The Memory Project,” a recent initiative, is a highly effective tool used by NGOs such as NACWOLA, the National Community of Women Living with HIV/AIDS, a Ugandan NGO devoted to and run by HIV+ women. Members of NACWOLA and other faith-based organizations provide counseling, emotional support, and practical assistance. Many women now create child-specific Memory Books that include sections on parent’s favorite song(s), important rituals, rites of passage, and music associated with clans and ethnic groups of the mother. In addition, song texts concerning HIV/AIDS as well as hymns and choruses are woven into individual Memory Books for didactic reasons—to educate children to avoid exposure to the virus, coping with issues related to mother-to-child transmission of the virus, and to provide details on how to locate a child’s home village, grandparents, and extended family—all contribute to a musically informed identity. In this paper I will also focus on the contributions of musical performances to individual and communal understandings of and transitions in memory by women in faith-based communities for whom performances function as a process of “re-memorying” and a means for communicating changes in behavior and conceptualizing the virus and disease for children and family members.

3:40-4:40 Embodying Sound Culture and Tango workshop,

Kristin Wendland (Emory University) —Argentine Tango: Music in the Body

Most tango publications to date focus on its historical, sociological, and cultural aspects. In this paper I propose an interdisciplinary approach to studying music that draws on the relationship between gesture and sound to illuminate both the music and the context of its culture, using tango as a case study.

Audience participation is critical to this hands-on session. By translating the music's essence into dance movement, sound, emotions, theoretical knowledge, and cultural experience become one. Participants will be able to literally feel this union for themselves when they follow my dance demonstrations.

First, I will demonstrate how metric and rhythmic patterns in the tango music translate into basic steps and figures of the social dance and signify traits of the Argentine *milonguero* (as well-seasoned tango dancers are called). These basic steps include the quarter note pulse (*marcato*, the solid beat to which tango is walked), eighth-note subdivision (*corrida*, the quicker "running" step), and sixteenth-note syncopations (*síncopa*, a more playful subdivision of the beat).

Next I will demonstrate how the relationship between tango music and dance is evident in the phrase structure. The academic "8-count basic" pattern is ideal for this, because it physically describes the normal 4-bar groups and 8-bar phrases in the music.

Although the *milongueros* I have danced with in Buenos Aires do not adhere to an academic structure, they do translate the essence of phrases into gestures within their stylized improvisation. Mastery of the basic social dance vocabulary is essential to both leader and follower in order to communicate their movements through the music. I will explore how tango is indeed a "conversation without words" and so portrays an important trait of the Argentine social fabric.

4:00-5:00— DOCUMENTARY VIDEO

Martha Ellen Davis: "Pap· Liborio: el santo vivo de Maguana"

Olivorio Mateo ("Pap· Liborio") (1876-1922) was the greatest messianic leader of the Dominican Republic. He arose in the interior southwest of the Dominican Republic--in the same area where the Taíno leader Anacaona had presided at the political and spiritual axis of the island during the time of the Conquest. Liborio was a great traditional healer, viewed by his followers as an incarnation of Jesus Christ, whose fame for this reason led him to also become an advocate of the marginalized peasantry during this period of transition from precapitalistic to capitalistic society. With oral histories and testimonials, the documentary examines the origin of Liborio and "Liborism" or the devotion to Liborio, including its revival in the Movement of Palma Sola (1961-62) and the continuation of this expression of Dominican folk Catholicism today. The work includes extensive examples of the music associated with Liborism: Salves, palos (long-drums), and the Comarca with which Liborio performed his healing procedures.

5:00—6:00 Keynote Address—Regula Qureshi

Sina-ba-Sina (From Father to Son): Writing the Culture of Discipleship in Indian Music

Evening:

7:00—Indian Music Concert—Emory University Campus

9:30 —Tango Milonga

Sunday, February 22nd

8:00-8:30 Coffee

8:00-9:30—Diasporan Musics, Alison Arnold, Chair

Rainer Beckmann (University of Georgia, Athens) —The *Berimbau de Barriga*: An African Musical Bow and its Repertoire in Migration

Since the time of slavery, expressions of African culture have survived in Brazil in a variety of forms and degrees. *Capoeira*, a martial art form incorporating dance and music, and the *berimbau de barriga*, a musical bow, for example, belong to the Angolan heritage in Brazil. While there exists a close relationship between the *berimbau* and its Angolan musical bow ‘ancestors,’ the repertoire of the African musical bow in migration changed considerably.

In this paper, organological aspects of the *berimbau de barriga* are discussed in terms of the instrument’s Congo/Angolan prototypes, African musical bows in Brazil of the nineteenth century documented in contemporary paintings and writings, as well as characteristics of the modern Brazilian bow. Reflection on a cross-cultural experiment of cognitive anthropology is further used to illustrate the differences in repertoire between the *berimbau* and one of the most closely related African bows. The changing social context of performance, leading from private to forms of public entertainment is investigated. Especially, the fact that the *berimbau* became an integral part of *capoeira* in the end of the nineteenth century provides possible explanation for a changing repertoire. In this context, pan-African influences are considered as well as the very nature of *capoeira*.

Alison Arnold (NC State University) —The Creation of a Diasporic Tradition: the Gwalior Gharana in North Carolina

Asian Indians have immigrated to the Triangle region of North Carolina in large numbers over the past few decades, drawn by economic opportunities offered in Research Triangle Park and on university campuses. For Triangle Indians as for Indian communities elsewhere (Dietrich, Maira, Manuel, Myers), music is a vital means of constructing a diasporic cultural identity, by connecting and unifying members, by referencing the homeland, and by demarcating a distinctive cultural space (Dietrich). In this paper I look at the cultivation of an Indian vocal music tradition in North Carolina as a demarcation of Asian Indian cultural space in the U.S. and as an expression of cultural identity. Madhumita Saha, a disciple of vocalists Smti. Babli Bhattacharya and the late Pandit Sitaram Haridandekar in Bihar, North India, teaches over twenty students in her private music studio in Apex, NC; through her vocal style, teaching methods, and public performances, I argue that she both links North Carolina with the oldest stylistic school of Hindustani vocal music, the Gwalior gharana, and is simultaneously establishing a new diasporic tradition of Indian American vocal music.

In 1980, Daniel Neuman wrote that “after the [Gwalior] lineage died out...in 1922 [and] since there is no one of overriding fame...the Gwalior gharana is considered virtually extinct” (p.152). Despite its lack of outstanding artists, the Gwalior tradition has continued through a network of teacher-musicians who, as in the case of Madhumita Saha, have moved the stylistic school overseas and are transforming it at a local, grass-roots level. In this paper I revisit the gharana tradition and explore the strategies by which Saha is building a new family of vocalists, transmitting her vocal style and, along with teachers in other U.S. cities, expanding the Indian American soundscape. This paper contributes to the literature on diaspora and identity formation.

Dietrich, Gregory. 1999/2000. “Desi Music Vibes: The Performance of Indian Youth Culture in Chicago.” *Asian Music* XXXI/1: 35-61.

Maira, Sunaina. 1999. “Identity Dub: The Paradoxes of an Indian American Youth Subculture (New York Mix).” *Cultural Anthropology* 14/1:29-60.

Manuel, Peter. 2000. "The Construction of a Diasporic Tradition: Indo-Caribbean "Local Classical Music." *Ethnomusicology* 44/1: 97-119.

Myers, Helen. 1998. *Music of Hindu Trinidad: Songs from the Indian Diaspora*. Chicago: Chicago University Press.

Neuman, Daniel. 1980. *The Life of Music in North India*. Detroit: Wayne State University Press.

Dale Olsen (Florida State University) — Music, Memory, and Ingenuity: Pathways to Cultural Survival in Japanese Diasporic Subcultures in South America

Music, memory, and ingenuity are pathways to cultural survival among the Nikkei (people of Japanese descent) in South America. Through those pathways, the Nikkei perceive of themselves, remember or learn about their heritage, negotiate their identities, and culturally survive. Their musical stories, as told by themselves and through my words as a musical insider (because I perform Japanese music for and with them), are two types of chronicles (both can be objective as well as subjective). Many Nikkei began to tell me their musical stories in 1979, when I started my fieldwork and performed Japanese music for and with the Nikkei in Peru. They and many other Nikkei musicians from Argentina, Bolivia, and Brazil told me more stories in 1981, 1993, 1996, and 2001, the years when I returned to South America to continue and finally finish my research among a people whose ancestors landed on South American soil over one-hundred years ago. Moreover, during the twenty-five year period of my research and through the process of performing music for and with the Nikkei, I wrote my stories (self reflexive fieldnotes that I call "bimusical participatory reflections"). In this paper I focus on these stories relating to Japanese folk music (*minyô*) in South America, viewed within two contrasting types of collective memory ("cultural memory" and "communicative memory" [Jan Assmann, 1995, "Collective Memory and Cultural Identity," *New German Critique* 65:125-133]), and show how Nikkei ingenuity through musical instrument construction, the development of new *minyô* teaching techniques, and an innate tenacity to perpetuate a tradition from their Japanese motherland, assisted and continues to assist Nikkei cultural survival in their diasporic homelands of Argentina, Peru, Bolivia, and Brazil.

**9:45-11:15—Northern/Eastern Europe,
Rebecca Sager, Chair (Independent Scholar)**

Rebecca Sager (Independent Scholar) — Rhythmic subtlety, musical identity, and regional diversity in contemporary performances of traditional Polish, Swedish, and Norwegian *polska* dance music

This presentation is a report upon new research investigating the regional differences in rhythmic performance practices of traditional Polish dances—*polska*—in Poland, Sweden, and Norway *in comparison* to their very similar looking representations in Western notation. This collaborative study between myself, Ewa Dahlig (of Poland), Dan Lundberg (of Sweden), and Bjørn Aksdal (of Norway) incorporated ethnographic, historical, analytical, and experimental methods and is informed by relevant, cognitive theories concerning the perception and interpretation of musical rhythm. I will discuss the nature of such theories that suggest stylistic differences between the *polska* rhythms performed in different regions are important indicators of local cultural identity. Such stylistic differences are not explicitly reflected in standard notation (though they may be symbolically implied), and yet such scores have been used for dissemination throughout the

genre's 400 year history and continue to serve as primary sources for historical, musicological research.

I will present the results of our cross-cultural experiment designed to (1) identify the specific rhythmic identities of contemporary cultural variants of *polska* and (2) expose the differences between *polska* rhythms within and between cultures. The experiment involved having fiddlers from each of the three countries play from notation a *polska* tune deemed typical of a given region. I then conducted detailed sound analyses of each performance. The experiment illuminates the nature and extent of *polska* rhythmic variants and highlights the limitations, as well as potential, of Western notation to represent, preserve, and communicate salient rhythmic subtleties that give musics their specific cultural identities.

Peter J. Hoelsing (Florida State University)—Estonian National Song Festivals: Modern Identity Negotiation in a Post-Soviet State

Since the end of the Cold War, national song festivals in Eastern Europe have become a major locus for the negotiation of national identity through "cultural performance." This presentation explores the national song festival tradition of one European nation, Estonia. Some attention is given to the smaller festivals between 1869 and 1940: however, the main focus lies in the emergence of Estonia's post-Soviet nationhood, which was manifested in the larger gatherings of the 1990s.

I employ a combination of historical and contemporary perspectives drawn from ethnomusicological scholarship and the works of influential scholars in related disciplines; these vistas offer insight into the cultural power that Estonia appropriates in a process of self-representation. Through an investigation of the Estonian festivals as ritual events and as "spectacles," the study investigates the social and political climates that emerge through these huge gatherings, focusing specifically on dimensions of musical meaning and function relative to the conspicuous display of national identity.

Leslie Gay (University of Tennessee) —Bernhard Christensen and Denmark's *rytmisk musik*

Emerging in Denmark from a 1930s intellectual movement known as the "cultural radicals," Danes have developed the concept of *rytmisk musik* — "rhythmic music" — derived from African diasporic practices, especially African American jazz. In the years since World War II, this concept's growing use parallels the Social-Democratic party's move toward an internationalization of the Danish economy and the country's embrace of a corresponding cultural internationalization. This concept now has become institutionalized into Danish life, for musicians and the general public, in media programming and music education, and in the Danish state's deep support of the arts and its laws governing such support. This paper, based on continuing archival and field research, explores the development and current usage of the concept of *rytmisk musik*, especially the contributions made by the Danish musicologist and composer Bernhard Christensen.

While encompassing familiar North American popular music genres of jazz, rock, pop, and hip hop, *rytmisk musik* extends today to African and Afro-Cuban drumming and dance, among other more traditional forms. Although Danes acknowledge the relationship to our notions of "popular music," significantly, *rytmisk musik* remains distinct from North American concepts even within much music scholarship there. Moreover, while the concept first developed within familiar 20th-century racists and primitivist discourses, Danes' reception of African diasporic forms and practices was not wholly exoticizing. Rather, this reception led to a powerful category to organize and promote specific musical practices and social ideals derived from those of African Americans that continue to shape Danes' lives today.

**11:30-1:00— Music and the Global/Local Nexus,
Gavin Douglas, Chair (UNC-Greensboro)**

**Erin Eldridge (University of Tennessee, Knoxville) — Altered Environments
and Changes in Drum Technologies in the Lower Volta Region of Ghana,
West Africa**

The drumming traditions among the Anlo Ewe of the lower Volta Region in Ghana, West Africa have been the subject of ethnomusicological research since the 1950s. Such studies have elaborated on the integral role of music, and thus musical instruments, in traditional Ewe societies. This paper examines the continuing impacts of environmental change on drum technologies in the lower Volta Region. Specifically, I argue that the pervasiveness of the barrel drum type, rather than the carved type, in this area may be connected to local environmental destruction, rather than mere preference. I also argue that national environmental degradation is currently providing a challenge for barrel drum makers of the lower Volta Region. I address these challenges by connecting drum making resources with broader issues of national deforestation, timber exportation, and associated national and international policies. Such environmental threats to the resources of traditional instrument makers are also threats to the maintenance of traditional musics.

This paper is based on research conducted during the summer of 2003 in Ghana, which mostly involved interviews and participant observation methods. A historical and political-ecological lens is used to analyze data from field results and existing literature. In addition to contributing to the literature on Ewe drums, this research illustrates the intersections of environmental change, global and national environmental and economic policies, and traditional ways of life.

**Joshua Fisher (University of Georgia, Athens) — Retentions and
Transformations of the Mande Griot Tradition**

Throughout time, in cultures that span the globe, there have been oral historians that have kept the past of their people alive. While the vast majority of these traditions have disappeared, the griots of West Africa continue to occupy an essential niche in the communal lives of groups in the Savannah and Sahel regions. They function not only as historians, but are involved in a myriad of tasks, which include providing advice, serving as a spokes person, representing a ruler as a diplomat, mediating conflicts, interpreting of others into different languages, playing music, composing songs and tunes, teaching students, exhorting participants in wars and sports, reporting news, overseeing, witnessing, or contributing to important life ceremonies, and praise singing. From this list we see the dynamic range of the griot occupation. In many ways the griot remains a necessary participant in communal events. In this way they serve as social glue, binding the past and the present, the traditional and the modern. However, with change the roles of the griots must adapt in order to remain important, functional parts of communal life.

Outside of West Africa, knowledge and interest in griots has been greatly impacted by Alex Haley's book and mini-series Roots (1976), which was allegedly based on a genealogy recounted by a griot. While there has been much controversy over the apparent truth behind Haley's work, it did successfully introduce the griot tradition too much of America. This led to collaborations between griots and Western musicians such as Taj Mahal and Phillip Glass. Researchers in a variety of fields also began tuning in to what the griot was doing, what the griot embodied. Demand for griots outside of West Africa increased, while the context for griot performance within West Africa has diminished in many respects. Some scholars refer to the

ethno-sphere and preservation of “traditional” cultures around the world. However, situations become complicated as in West Africa where there is much need for outside help. There is conflict between survival in the physical sense and survival in the identity sense, this is primarily what my research explores.

Holly Wissler (Florida State University) —The Story of an Andean Accordion: The Q’ero Community and Musical Modernization in the Andes

The Q’ero, a Quechua speaking people who live in a remote region of the southern Peruvian Andes, are known for the maintenance of indigenous traditions such as shamanistic healing, textile production, and musical ritual. Up until last year the Q’ero community has used their own Andean flutes and drums in ritual musical performance. In 2003, at their request, the Q’ero community received their first “urban” instrument: the accordion. While this instrument is not new to the Andes, it is to the Q’ero community. This paper will explore the following: (1) the Q’ero’s relationship with the urban world in the context of their participation in *Qoyllur Rit’i*, the largest pilgrimage festival in the southeastern Andes, and the underlying issues for their desired acquisition of the accordion; (2) how Q’ero community infrastructure is revealed in the official reception of the instrument; (3) the week-long learning process of the single musician who was chosen by the community to perform the accordion at the *Qoyllur Rit’i* festival; and (4) How this acquisition of an urban musical instrument is related to the process of *mestizaje*, indigenous cultural modernization in the Andes.