

**Society for Ethnomusicology  
Niagara Chapter  
Annual Meeting  
14 April 2018  
Podium Building, 3rd Floor  
Ryerson University, Toronto**

**8:15 – 9:00**

**Registration (on-site only)**

3rd Floor, Podium Building

\$5 CAD Students

\$10 CAD Faculty

**9:00 – 10:30**

**Session 1A**

POD 368

1. Reconceptualization of *Yellow Music*, Mo Li
2. Chinese Traditional Music in the Communist Era: Representing a New National Identity, Wenzhuo Zhang
3. Nirvana of Chinese Hip-Hop: The Acculturation of Hip-Hop in China, Shasha Zhu

**Session 1B**

POD 358

1. The Soundscape of Islamic Populism: Sala, “the Nation”, and Democracy in New Turkey, Nil Basdurak
2. “We are the Partisans of Our Time”: Affective Politics of Music after Yugoslavia, Ana Hofman
3. Queer Musicking: The Role of Music in Community Cultivation at Ingy’s Piano Bar, Nicole C. Muffit

**10:30 – 10:45**

**Coffee**

**10:45 – 12:15**

**Session 2A**

POD 368

1. Improvisation in Neurorhythmics: Participatory Culture, Keith Loach
2. Specifically Generic Accompaniments: Clump Vectors in Guinean Malinke Dance Drumming, Tiffany Nicely
3. Sing Your Self Free, Carey West

**Session 2B**

POD 358

1. Re-“righting” the wrongs of Louis Riel’s Kuyas, Sophie Bisson
2. *Butterfly* in Bombay: Towards a History of Imperial Operatic Culture, Trevor R. Nelson
3. “Not Leaving the Music Behind”: Responding to Wong’s “Sound, Silence, Music: Power,” Andrew Janzen

- 12:15 – 1:30**                    **Lunch (on your own)**
- 12:15 – 12:45**                **SEM Niagara Chapter Business Meeting**  
 POD 368
- 1:30 – 2:30**                    **Keynote Address**  
**Humour, Parody, and The Politics of Musical Regionalism in Poland**  
**Dr. Louise Wrazen, York University**  
 POD 358
- 2:45 – 4:15**                    **Session 3A**  
 POD 368
1. On Ethnomusicology without Music, Joshua D. Pilzer
  2. Tradition, Authenticity, and Baul Music in Bangladesh, Golam Rabbani
  3. Cut from the Same Denim and Leather: The “New” and the “Traditional” in the New Wave of Traditional Heavy Metal in Toronto, Anastasia Udarchik
- Session 3B**  
 POD 358
1. Afrofuturistic Trap: The Dystopian Soundscapes of Metro Boomin, Ty Hall
  2. Reverberation, Reflections, and “Jazz Steel”: The Social Resonance of Digital Acoustics at the “House of Swing,” Tom Wetmore
  3. The Beating Heart of Bali: Contemporary Resonances of the “Great Gong,” Mary McArthur
- 4:15 – 4:30**                    **Coffee**
- 4:30 – 6:00**                    **Session 4A**  
 POD 368
1. #MeToo: Sound and Silence in Feminist Hashtag Activism, Allison Sokil
  2. Pop Music Parity in Practice, Gillian Turnbull
  3. Testing the Limits, Raising the Bar: The Rise of Sexuality in Thai Luk Thung Music through Implicit Expression, Nattapol Wisuttipat
- Session 4B**  
 POD 358
1. Shia Rituals, Popular Music, and Questions of Agency in Iran, Hamidreza Salehyar
  2. UNESCO’s 2017 Inscription of Lao Khaen Music: A Proclamation Fraught with Political, Historical, and Practical Challenges, Terry Miller

3. When John Cage Visited Shiraz: A History of Sound Art in Iran, Mehrnaz Rohbakhsh

7:00

### Post-conference Gathering at The Blake House

## Abstracts

### Session 1A

#### Reconceptualization of *Yellow Music*

Mo Li

This project is the first part of my thesis, “A History of Jazz in Beijing: its Popularity and the Identity of Jazz Musician in China.” In searching for the reason why jazz could not survive in modernization era China, this part explores the moral codes of Chinese musical ideology behind the term *yellow music*.

Before the colonial expansion of the West reached East Asia in the middle of nineteenth century, yellow was a sacred color for Empire China. However, since 1945, this color started a journey of disgrace, and finally reached the land of taboo in the vocabulary of contemporary Chinese. More than four decades in Mainland China since 1945, Yellow music (黄色音乐), referred to obscene or immoral music, was not only the accusation for jazz, but also the title for a broad category of condemned music. This term, although bewildering for English speakers concerning its implication, did not appear until the American phrase *yellow journalism* was imported in the twentieth century. Ironically, its use reached a peak in Cold War period, as a denouncement towards capitalist culture by the communist China. These facts behind the connotation of yellow music reveals the instability of morality and an unreliable colonial modernism of China in which the basic concepts were built on calques. And this historical context, combined with endless wars and insurgences, finally excluded jazz from the tolerance of the Chinese authorities in 1950s.

#### Chinese Traditional Music in the Communist Era: Representing a New National Identity

Wenzhuo Zhang

Chinese traditional musical styles such as *Jiangnan sizhu* and *Cantonese music* used to be part of the social and cultural activities of China’s lower classes. Now, however, they are considered to be *minzu yinyue*, meaning “music of the nation.” In my paper, I analyze how this transition took place after 1949, when the Communist Party established the People’s Republic of China and became engaged in forming a new national identity under communism. I examine how national policies and speeches given by the nation’s leaders, such as Chairman Mao Zedong, contributed to classicizing and institutionalizing traditional music. As a result of the communist political agenda, I suggest that traditional music after 1949 portrayed a new national identity that emphasized core communist values. My paper begins by identifying which national policies enacted by the communist government. Next, I address how the central government reformed the professional performance groups and the patronage system. Finally, I illustrate how repertoires represent a particular emphasis on the integration of communist ideologies. I conclude by discussing how these historical developments lead to new understandings of communist nationalism in the musical activities of modern China.

## **Nirvana of Chinese Hip-Hop: The Acculturation of Hip-Hop in China**

**Shasha Zhu**

*The Rap of China*, a reality show produced by iQiyi (a Chinese website) in June 2017, brought Chinese hip-hop for the first time to the public, and met with a huge success. Media and audiences rated it the most popular among all music shows at the same period (summer of 2017). These live shows have reached an audience of 100 million, faster than any shows in Chinese entertainment history. The entire season of videos received 2.5 billion views online. Video discussions reached 9.84 million on Sina Microblog and involved related topics. The term “freestyle” instantly became a buzzword and is now widely used by Chinese youth as shorthand for something fashionable. Record sales of Chinese hip-hop reached a new peak, and countless new rappers and music works have sprouted up online. The sudden explosion in popularity of Chinese hip-hop in 2017 sharply contrasts its cultural, commercial, and even political status before *The Rap of China*. For a long time this Western subculture, due to its players’ appearance, texts, and performing styles, was considered rude, vulgar, not to mention against traditional Chinese aesthetics and social cognition; thus it had been rejected by mainstream Chinese. As the first show to bring this genre to the public, how did *The Rap of China* achieve such a great success in such a hostile environment? This study discusses this question, analyzing the evolution of Chinese hip-hop, including several angles of inquiry: How and why was hip-hop underestimated and neglected when first introduced to China from the United States in the 1990s? How then did the Chinese public acculturate to hip-hop so that it easily entered their scope, becoming a part of popular culture? This study explores *The Rap of China*, demonstrating how Chinese rappers and their music presented a new identity to young Chinese people, one that reflected their ideologies and the ideological deconstruction occurring in Chinese society, and noting the tremendous influence of modern online media on popular music.

## **Session 1B**

### **The Soundscape of Islamic Populism: Sala, “the Nation”, and Democracy in New Turkey** **Nil Basdurak**

This paper examines the soundscape of rising Islamic populism (Albertazzi and McDonnell, 2008) in Turkey with a focus on the attempted coup organized by a faction within the Turkish Armed Forces on July 15, 2016 to overthrow the ruling neoliberal-Islamist Justice and Development Party (AKP). Systematically regenerating discursive modes of rhetoric, passion and affect to mobilize publics and counter-publics; and strategically utilizing the notions of democracy, martyrdom and “the nation”, the AKP cultivated an antagonistic identity politics based on the pre-existing secular-Islamist dichotomy as a response to the attempted coup. In this paper, I explore the ways in which the AKP appropriated sonic/aural qualities of Islam—particularly the public recitation of sala (a form of Islamic call to prayer)—in rechannelling “ethical listening” (Hirschkind, 2010) of religious sound into a politically (re)functionalized listening practice in the production of an “Islamist” soundscape. Drawing on Althusser’s theory of interpellation; and Islamic comprehension of the notions of şehadet (martyrdom) and millet (the nation)—rooted in the Islamic concept of ummah (community of believers)—I argue that the AKP governmentalized urban soundscape to consolidate its power and engraved a moment of Islamist constructed soundscape in the collective memory of “the people” of secular Turkey.

### **“We are the Partisans of Our Time”: Affective Politics of Music after Yugoslavia**

### **Ana Hofman**

In this paper I aim to demonstrate both potentials and limits of theorizing the capacity of music and sound in the production of political subjectivities in the current crisis of political agency in the post-socialist context of former Yugoslavia. I focus on the phenomenon of post-Yugoslav activist choral movement, which call for a more active deployment of the music legacy of Yugoslav antifascist resistance as a response to current socio-political challenges, primarily the restoration of capitalism and its consequent crisis. By analyzing choirs internal structures, performance strategies, and repertoire politics, I discuss the role of affective politics of sound in shaping alternative socialities beyond a given social positioning. I aim to theorize two strategies in which a collective sensory experience of sound contributes to our understanding of political potentialities: first, by analyzing the practice of “singing out of tune,” which calls for the importance of thinking and acting beyond a subject-centered sense of personal agency. The second aspect is what I call “radical amateurism,” emerging from politicizing a field of leisure as a response to the contemporary reconstitution of the work-leisure relationship through commodification and market-led individualism. Both aspects put under scrutiny the tensions and struggles inscribed in sonic productions of interpersonal political agency.

### **Queer Musicking: The Role of Music in Community Cultivation at Ingy’s Piano Bar**

#### **Nicole C. Muffit**

The community of Ingy’s Piano Bar congregates weekly on Sunday evenings for a collaborative singing experience at Tear-EZ, a bar that primarily serves a gay clientele, in Akron, Ohio. Stacks of music books rest on tables, allowing participants to perform a variety of pop, jazz, and musical theatre selections, while pianist Deborah “Ingy” Ingersoll serves as the focal point and facilitator, encouraging people to find their voice through song. Embracing the essentialist view point of queer theory, this paper considers the role music plays in cultivating community cohesion and individual identity among the participants at Ingy’s Piano Bar through fieldwork experiences as a participant-observer in this environment.

## **Session 2A**

### **Improvisation in Neurorhythmics: Participatory Culture**

#### **Keith Loach**

Neurorhythmics is an area of study focused on the effect of sound, music and movement on the brain. From research in Gamma brain waves and dopamine pathways to studies in bouncing balls and iPod programs, participation in musical activity has been shown to produce positive results with not only gait, speech and memory issues, but also with more serious medical ailments such as Parkinson’s disease, Alzheimer’s and fibromyalgia syndrome. Research using fMRI scanning equipment during the act of musical improvisation has revealed increased brain activity in the creative (self-expressive) areas of the brain and decreased brain activity in the evaluative (self-monitoring) areas of the brain. This has implications for using improvisation for not only the development of creativity, but also for addressing the self-consciousness pervasive in our Eurocentric presentational-versus-participatory culture. Improvisation in Neurorhythmics is part of a dissertation work-in-progress currently in the form of an academic review of recent research regarding musicking and its relationship with community, science and health. What is the cultural position of musical improvisation in Western society? Can a return to our improvisational roots help

improve our quality of life? This paper will explore improvisation through a number of perspectives: historically, socially, practically, mentally, and scientifically.

### **Specifically Generic Accompaniments: Clump Vectors in Guinean Malinke Dance Drumming**

**Tiffany Nicely**

Guinean Malinke dance drumming incorporates three types of musical parts within a polyrhythmic fabric of four to ten simultaneous patterns: a background of multi-use supporting accompaniments, a middleground of melo-rhythmic themes specific to each piece, and a foreground of licks and improvised passages in dialog with the dancers and unique to each performance. All parts are contextualized by multiple isochronous and non-isochronous temporal layers, including a steady tactus embodied in the dancers' feet, at least one layer of tactus subdivisions, and a timeline. This analysis examines the ways in which background stock accompaniments played on bells, *kenkenis* (small stick drums), and djembes shape the musical landscape by providing a context of specific musical relationships.

My analysis is based on two fundamental aspects of this genre: that rhythmic motives have quantifiable shape and direction relative to the multiple temporal layers that contextualize them, and that this momentum often simultaneously inhabits different envelopes relative to different layers, creating musical complexity and depth. I focus on “clumps;” pairs of attacks moving at the fastest increments of the texture, analyzing each clump via a three-digit vector reflecting the relative “to-ness,” “from-ness” and “neutral-ness” of each clump relative to all context layers.

### **Sing Your Self Free**

**Carey West**

Given that our identities are ever-evolving performances how can the practice of vocal improvisation allow us to imagine new possibilities for ourselves? Based upon my previous research and professional experiences as a music educator, in accordance with the emerging area of research into *improvisation* as demonstrated by the work of Guelph Professor Ajay Heble (see, for e.g., 2004; 2017; etc.) and the *International Institute for Critical Studies in Improvisation* (IISCI) I explore the value of vocal improvisation as pedagogical approach used for moving from shame and discomfort to affective growth. Considering educationist Herbert Kohl's (1995) theory of “creative maladjustment” (*I Won't Learn From You*) vocal improvisation requires non-normative behavior. However other scholars highlight the importance of pedagogical risk-taking to create intimate connections and embodied presentations of self [Goffman 1959; Noddings 1992; Kolk 2014]. Feminist Musicologist Suzanne Cusick (1994) reminds us that the embodied practice required in music making necessitates play with power dualities. This direct engagement allows for the discovery that “...much of the pleasure in music is afforded by the opportunity it gives us to play ourselves free...” (20). *Attending to both creative and resistant outcomes, my research inquiry examines pedagogical risk-taking in vocal improvisation.*

## Session 2B

### Re-“righting” the wrongs of Louis Riel’s *Kuyas*

**Sophie Bisson**

*Kuyas*, the lullaby sung by Marguerite to her child in the opera *Louis Riel*, was first premiered as the test piece for the Montreal International Voice Competition in 1967. From 1967 to 2005 *Louis Riel* was presented a handful of times both in Canada and in the United States. However, it is only in preparation for the 2017 Canadian Opera Company production that long over due conversations about song protocol and the appropriation of Indigenous material used in the composition of *Kuyas* came to light publicly. This presentation will trace *Kuyas*’s journey, from its sacred origins and its use in the opera *Louis Riel* as well as discuss its struggle, and hope, for healing and restoration.

### *Butterfly in Bombay: Towards a History of Imperial Operatic Culture*

**Trevor R. Nelson**

Ethnomusicologists and music historians alike have sought to uncover the makeup of musical life during the British *Raj*. Such scholars as Raymond Head, Richard Leppert, and Ian Woodfield have argued that the performance of Western art music in occupied India played a crucial role in the creation of the British imperial imagination (Head 1985, Leppert 1989, Woodfield 2000). These analyses, however, primarily cite chamber and symphonic music performances, leaving opera by the wayside. This is a particularly questionable move considering the cultural cache of Italian opera in nineteenth-century Britain.

My paper addresses this imbalance through a reconstruction of operatic life in Bombay from 1860 to the 1920s. I draw from the coverage of opera in the *Times of India*, the largest English-language newspaper on the subcontinent. I show that British expatriates in Bombay had a hunger for the art form—a desire eventually leading to the construction of Bombay’s Royal Opera House. I argue that opera served as a potent symbol of Western modernity for Britons separated from the metropole. In addition to informing the global history of music, this paper illuminates a neglected aspect of identity formation during the height of British imperialism.

### “Not Leaving the Music Behind”: Responding to Wong’s “Sound, Silence, Music: Power”

**Andrew Janzen**

In 2014, Deborah Wong boldly proclaimed she was “leaving music behind.” She called the article polemical, but it actually articulates tensions long debated within ethnomusicology. Since her ‘polemic’ is oft-cited when discussing new directions in the discipline (Pettan 2015, Hunter 2015, García 2015, Western 2017), it deserves a critical response. Taking seriously her concerns about institutions defining “music,” this paper nevertheless explores how music in/as culture can remain central to a (re)vitalized ethnomusicology. Though Wong convincingly highlights her relative powerlessness within a department of music, she overlooks ethnomusicology practiced by “neglected peers” outside of academia (Seeger 2006) exemplified by applied ethnomusicologists and music activists (Pettan and Titon 2015). These people, and many others remain invested in the category of “music” for tactical reasons (De Certeau 2002). Among them are Indigenous groups who perform for political aims (Povinelli 2011, Coulthard 2014). Within these and other musicking communities, furthermore, it is nonsensical to advocate for a decentering of music.

Among Brazilian Indigenous peoples, for instance, music is foundational to “relationships between kinds of beings and realms” (Seeger 2006), while in Christian communities worldwide, music is integral to weekly worship services and within everyday life.

## **Session 3A**

### **On Ethnomusicology without Music**

**Joshua D. Pilzer**

This paper explores the two-fold notion of an *ethnomusicology without music*. First, this refers to an approach which came about when I found myself, an ethnomusicologist, in a fieldwork setting devoid of practices typically considered to be music. It is an attempt to appreciate people’s expressive practices other than what is typically considered ‘music’ using the tools I have gained as an ethnomusicologist. Secondly, ethnomusicology without music means something like what philosopher Timothy Morton means by *Ecology without Nature* (2007): that the concept of music has become fixed in certain ways that make it difficult, ironically, to appreciate the world of music. Bringing these two senses together, I argue that a flexible concept of music as a quality of human action allows ‘music’ to become a perspective which can illuminate a whole range of human practices that are not conventionally considered to have anything to do with music. I investigate this possibility based on my ongoing fieldwork since 2011 with Korean survivors of the atomic bombing of Hiroshima and their children, many of whom have physiological, psychological, and cultural reasons for refraining from participating in conventional musicmaking. I draw examples from several non-musical activities: walking, pottery, and writing.

### **Tradition, Authenticity, and Baul Music in Bangladesh**

**Golam Rabbani**

The Bauls are a heterogeneous group of people from Bengal, which includes the state of West Bengal in India and the country Bangladesh. Bauls are mystic singers of rural Bengal, and their songs in Bengali are a significant part of the South Asian folk culture and spirituality. Since the end of the nineteenth century, Baul poetry and music have increasingly become part of the urbanized consumer culture in Bengal. This paper aims to examine Baul music in Bangladesh through the concepts of tradition and authenticity. Some scholars define tradition and authenticity as “invented” for political, economic, and colonial reasons, for example, the “great” and “little” traditions, while some believe these concepts evolve based on the communal experiences, such as the “oral” and “folkloric” traditions. This paper aims to argue that the concepts of tradition and authenticity in Baul music are multivalent and fluid, and they are in dialogue with the evolving popular and consumer culture in Bangladesh. The paper will draw the theoretical framework from the ethnomusicologists on South Asian music and many other scholars and present the complexity of tradition and authenticity in urban and rural musical culture in Bangladesh.

### **Cut from the Same Denim and Leather: The “New” and the “Traditional” in the New Wave of Traditional Heavy Metal in Toronto**

**Anastasia Udarchik**

This paper focuses on a specific subcultural music scene in Toronto, Canada: the New Wave of Traditional Heavy Metal (NWoTHM). NWoTHM is an overt reference to, and revival of, the



New Wave of British Heavy Metal of the late 1970s and early 1980s, popularized by groups such as Iron Maiden and Def Leppard. Participants of Toronto NWoTHM consider themselves and their scene “traditional” in terms of musical style, use of material and visual culture, and performance practices – all of which reference a constructed past that artificially connects Toronto’s scene to its 40-year-old namesake. This paper uses research from fieldwork conducted during 2013-2016 to answer: What is the dynamic between tradition and modernity in the construction of this scene’s music and culture? How do scene participants imagine the NWoTHM past, and how do these imaginings conceptualize their present? And finally, what new meanings have “traditional” NWoTHM musical and social practices been infused with? I argue that the heavy metal traditions practiced in the Toronto NWoTHM scene are not only “invented” (Hobsbawm 1983), but their establishment and maintenance is driven by a process of restorative nostalgia (Boym 2001), giving the various facts of the historical reconstruction new self-serving functions for its makers.

## **Session 3B**

### **Afrofuturistic Trap: The Dystopian Soundscapes of Metro Boomin**

#### **Ty Hall**

In 2017, producer Metro Boomin topped the list of the most successful songwriters in the US and his production style has come to define ‘trap’, the most dominant sub-genre of today’s rap music (Music Business Worldwide 2017). In his collaborations with chart-topping artists, Metro Boomin’s beats have been described as ‘surreal, vaguely dystopian soundscapes’, with some critics placing him in the category of Afrofuturism (Babb 2016). Afrofuturism is a concept most commonly expressed through music that blends science fiction, philosophy, spirituality, and radical political critique. The term first appeared in Mark Dery’s 1994 essay *Black to the Future*, where he described Afrofuturism as ‘speculative fiction that treats African-American themes and addresses African-American concerns in the context of 20th century technoculture’ (Dery 1994, 182). In this paper I explore the sonic features of Metro Boomin’s productions and how they reflect Afrofuturistic concerns of racism, oppression, and liberation. Previous studies have examined the relationship between rap music and Afrofuturism, however, there is little research on this relationship that focuses on the trap sub-genre. Drawing on research concerning technology, race, gender, class, and representation, I will attempt to address the aspects of Metro Boomin’s trap soundscapes that place his music within the realm of Afrofuturism.

### **Reverberation, Reflections, and “Jazz Steel”: The Social Resonance of Digital Acoustics at the “House of Swing”**

#### **Tom Wetmore**

Drawing on sound studies, cultural geography, and jazz studies, this paper explores applications of sonic technology to mediate the multiple modalities of space and place that constitute Jazz at Lincoln Center (JALC) as an institution and a physical complex of architectural structures. Based on fieldwork at concerts, sound checks, and technical demonstrations, this paper interrogates the use of “digital variable acoustics” to psychoacoustically condition auditors’ perceptions of space, time, and their relations to others and their environment. I interrogate how this technology operates in complex articulation with the institution’s “jazz steel”—the walls, the glass, the building itself—exploring JALC’s purposeful attempts to conjure a space of exceptional sonic “purity”

acoustically segregated from the urban soundscape beyond its walls, a sonic aesthetic commensurate with the institution's ideological vision of jazz's as "high art." I complicate such ideals by tracing connections with racialized histories of urban development, racialized spatial segregation, and cultural appropriation, while emphasizing the role of technology in mediating experiences of intimacy, communality, human/nonhuman interaction, and collective affect. I argue that critically rehearing jazz through sound technology may inspire new approaches to thinking through how humanly produced sound sediments, reinforces, and complicates boundaries of spatial segregation and social difference.

### **The Beating Heart of Bali: Contemporary Resonances of the "Great Gong"**

**Mary McArthur**

In studies of traditional Balinese music, the gong is often described as a source of vital resonance. While scholars have remarked on the instrument's musical, ritual, and symbolic functions in traditional gamelan ensembles, there has been little discussion of the gong's centrality in Balinese contemporary music. In this paper, I situate the gong as the primary locus of progress, experimentation, continuity, and divergence in the Balinese contemporary music scene, in which an emerging generation of professional musicians is increasingly challenging inherited notions of tradition and identity through the genres of *kreasi baru* and *musik kontemporer*. I argue that the gong, as the musical lodestone and spiritual center in traditional gamelan repertoire, serves as a marked object in emerging musical genres, making it a primary point of contestation between conservative and progressive impulses in Balinese contemporary art music. In my analysis, I attend to how the gong is reinterpreted and recontextualized in the pursuit of particular aesthetic and cultural goals within a larger context of nationalism, globalization, and cultural commodification.

## **Session 4A**

### **#MeToo: Sound and Silence in Feminist Hashtag Activism**

**Allison Sokil**

Tracing intersecting histories of feminism, activism, social media, and sound, this paper explores the role of the sonic in the recent #MeToo movement in the United States. Initiated by Tarana Burke in 2006, "Me Too" was originally proposed as a way to foster "empowerment through empathy" among young women, particularly young women of colour and poor women, affected by histories of sexual abuse, assault, and exploitation (2013). Unaware of this precedent, actor Alyssa Milano unintentionally sparked a mass #MeToo movement on Twitter in 2017, highlighting the magnitude of the problem of sexual harassment and assault in the media industries and the lives of millions. Creating a resounding and performative "intimate public" (Berlant 2011), Milano's #MeToo tweet fueled 500 000 responses in twenty-four hours, transforming into a transnational movement encompassing eighty-five countries (2017). I argue that this "intimate public" relies heavily on concepts of coming to voice (hooks 1989) and breaking silence. Shaped by James' work on performative resilience (2015), this paper will examine specific #MeToo performances of coming to voice and breaking silence in the re-release of the anthemic "Quiet" (2017) by singer-songwriter Milck and Kesha's collective performance of "Praying" at the 2018 Grammy Awards.

## **Pop Music Parity in Practice**

**Gillian Turnbull**

Ethnomusicological practice often springs from a point where research, pedagogy, and music industry labour intersect. Nowhere is this truer than the popular music studies classroom, in which the external labour of the instructor and students informs the discourse as much as the body of literature under investigation. As an adjunct professor teaching music electives to non-music majors, I'm tasked with two duties: one, to offer students a critical survey of the pop music canon, and two, to bring real-world experience into an ever-shifting analysis of the culture industries.

This presentation will explore the challenges of putting parity into practice. In my work as a festival founder, I am continually responding to calls for gender parity in programming, and I bring that experience to my classroom through discussions of the North American music industry. This is amplified by my ongoing attempts to establish equal representation in teaching the popular music canon. These conscious efforts have been met with strong support from my female students, to the point where we have established a collective to create the first all-female podcast dedicated to exploring pop music. Although this presentation captures a moment in a larger constellation of projects, its purpose is to lay the foundation for how pedagogy can respond to the normalization of parity.

## **Testing the Limits, Raising the Bar: The Rise of Sexuality in Thai *Luk Thung* Music through Implicit Expression**

**Nattapol Wisuttiapat**

*Luk thung* is the most famous popular music genre in Thailand with two prominent characteristics: its identification with working-class people and expression of sexual desire. The latter, in particular, is conveyed implicitly through hidden message and innuendo in lyrical texts, enabling it to be performed publicly. However, some female *luk thung* artists whose songs contain strong hidden sexual message pose a challenge to existing acceptable sexual references, raising it in the process. As a result, sexuality in *luk thung* music today has become more overt and extends beyond lyrical text to visual aspect, which contrasts with the Thai tenets about women. This paper explores how sexuality in *luk thung* music is expressed implicitly and intensifies over time, before discussing the social mechanism behind such proliferation.

## **Session 4B**

### **Shia Rituals, Popular Music, and Questions of Agency in Iran**

**Hamidreza Salehyar**

The incorporation of popular music aesthetics and musical elements into Shia *maddahi* rituals has generated great controversy in recent years in Iran. While *maddahi*, as a form of Muharram mourning rituals, has been promoted by the Iranian state to advance its ideological agendas, *maddahi* performers sometimes adopt elements of Iranian popular music, which has strong associations with the previous secular regime, Western culture, and Iranian exiles. Such practices have been also criticized by religious-political authorities as deviations from true Islamic teachings. How does *maddahi* rituals' inclusion of popular music elements reflect tension and interaction between individual agency and structures of domination in present-day Iran? Considering that agency is culturally and historically specific, my paper examines instances of change in *maddahi* performances that have adopted popular music elements, demonstrating how their po-

etic and musical innovations cannot be merely understood in terms of either resistance or subordination to larger normative structures. *Maddahi* performers negotiate their agency while their actions are still conditioned by the socio-political realities of their society. Such practices challenge normative understandings of Shia Islam as sanctioned by religious-political authorities, yet they operate as a powerful medium that both reproduces and transforms structures of power in present-day Iran.

### **UNESCO's 2017 Inscription of Lao Khaen Music: A Proclamation Fraught with Political, Historical, and Practical Challenges**

**Terry Miller**

Early in 2018 UNESCO announced the inscription of “Khaen Music of the Lao People” for 2017 on the “Representative List of the Intangible Cultural Heritage of Humanity.” Congratulations are in order, I guess. The inscription, however, is fraught with problems stemming from the historical relations between the PDR Lao and Kingdom of Thailand as well as the way Laos has long politicized music and managed the public presentation of Lao arts. With a population of less than 5 million, only half of whom are ethnic Lao, Laos neglected to mention that the vast majority of Lao speakers, *khaen* (free-reed mouth organ) players, and makers live in northeast Thailand (*Isan*). Though the latter's ancestors had been forcibly moved to Isan from Laos in the nineteenth century resulting from Laos being on the losing side of numerous wars and skirmishes, and therefore relatives of the Lao in Laos, they are viewed by the Lao as Thai citizens. Further, Thailand views Isan as a region of Thailand having no relationship to Laos and therefore was not part of the application. I will explore the implications of all these factors.

### **When John Cage Visited Shiraz: A History of Sound Art in Iran**

**Mehrnaz Rohbakhsh**

Analyzing the contemporary experimental sound art scene in Iran, this paper will focus on its sudden outbreak in the last decade, where the trajectory may be lead to the legendary Shiraz Arts Festival of the 1970's. An international one week performance festival, it ran for eleven consecutive years under the Pahlavi Dynasty in Shiraz, where the likes of Karlheinz Stockhausen, Iannis Xenakis and John Cage had performed amongst the ruins of Persepolis. Coming to an end with the Islamic Revolution of 1979, thereafter censorship became common practice with music in Iran, causing most of it to repress in secrecy underground. Whereas sound art had been able to escape the boundaries of Sharia Law, due to its absence of perceivable voice and language. This sonic art evolution that has risen above censorship will be compared to the origins of Sufi practices, where Persian dervishes were able to divert around the strict theocratic laws of music, by claiming that music and dance were a mode of reaching enlightenment. Throughout the paper, the theories of Brandon LaBelle and Miwon Kwon on place and site in relation to sound will be analyzed by addressing the sonic works of contemporary Iranian artists Sote, Porya Hatami and Siavash Amini across their interdisciplinary practices of electronics, acoustics, field recording and performance.