# Contested Frequencies

## Sonic Representation in the Digital Age

### Richmond Virginia

### February 22-24 2019

**9:45-10:00**     **Welcome**
**North Court**     Patrice Rankine, Dean of the School of Arts and Sciences
**Choir Room**

**10:00-12:00**     **Mediating Difference**
**North Court**     Chair: Joanna Love (University of Richmond)
**Choir Room**

- Decolonizing Game Audio and Approaching Sound in Digital Storytelling
  Kate Galloway (Wesleyan University)

- Colonial Encounters, Alien Languages, and the Exotic Music of Denis Villeneuve's *Arrival*
  Paige Zalman (West Virginia University)

- Decolonizing Disability: "Muteness," Music, and Eugenics in Screen Representation
  James Deaville (Carleton University)

- Untamed Vocalities: Eliding Difference through Vocal Discipline in *Operatunity*
  Allison Smith (Boston University)

**12:00-1:00**     **Lunch**

**1:00-2:30**     **Hybridities**
**Perkinson**     Chair: Andy McGraw (University of Richmond)
**Recital Hall**

- Performance and Discussion: Bhajan and String Quartet
  Reena Esmail (Pasadena, CA) and Rosette

- Politics-Identity-Globalisation-A Personal Account
  Shirish Korde (College of the Holy Cross)

- Rethinking Transpacific Boundaries: Analyzing Miyata Mayumi's Solo Shō Performance
  Toru Momii (Columbia University)

**2:30-2:45**     **Coffee/Tea Break**

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| **2:45-4:15**<br>**Perkinson**<br>**Recital**<br>**Hall** | **Representing Oppression and Change**<br>Chair: James Deaville (Carleton University) |

- Performance and Discussion: Excerpts from a new work on Confederate monument removal
David Kirkland Garner (University of South Carolina)
Performers: Jennifer Lawson, Thomas Schneider, Rachel Velvikis, led by David Niethamer (University of Richmond)

- Performance Possibilities: Digital Repatriation and the Musical Archives of Slavery
Mary Caton Lingold (Virginia Commonwealth University)

- Mapping the Sonic Geography of Social Change in Richmond, VA
Andy McGraw (University of Richmond)

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| **4:15-4:30** | **Coffee/Tea Break** |

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| **4:30-6:00**<br>**North Court**<br>**Choir Room** | **Contested Meanings**<br>Chair: Jessie Fillerup (University of Richmond) |

- "We Are Nothing without the Other": Shifting Meanings and the Uses of the Music of the Aymara Among a Transnational Community of Andean Music Revivalists
Daniel Castelblanco (Elon University)

- "Affrilachian" Rhythm and Essentialism in U.S. Old-time Music
Landon Bain (University of California San Diego)

- Compositional Agency and Strategic (Anti-)Essentialism in the Global Song Repertoire
Marissa Glynias Moore (Yale University)

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| **6:00-7:30** | **Dinner** |

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| **7:30-9:30**<br>**Camp**<br>**Concert**<br>**Hall** | **Richmond Symphony Orchestra Concert**<br>Featuring South Asian connections and works by Reena Esmail and Shirish Korde |

**Saturday, February 23**

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| **9:00-10:30** | **Walking tour of Richmond monuments** |
| | Led by Julian Hayter (University of Richmond, Jepson School of Leadership Studies). Transportation provided by shuttle |

**10:30-12:30**
**North Court**
**Choir Room**

**Forging Communities**
Chair: Kendra Salois (American University)

- All Black Everything: Self-Determination from the Streets to the Void
  Andrew Kluth (UCLA)

- Hymn Parodies and the Metatextual Resonance of Anti-Slavery Songsters
  Erin Fulton (University of Kentucky)

- Represent: Recordings Made in the Richmond City Jail
  Members of the Richmond City Jail Studio Program

**12:30-1:30**          **Lunch**

**1:30-3:30**
**Perkinson**
**Recital Hall**

**Contesting Exoticism**
Chair: Jessie Fillerup (University of Richmond)

- Multimedia Performance: *Lanna Dream. The Tourist Gaze in Northern Thailand*
  Waewdao Sirisook (Chiang Mai University)

- Exoticism Upside-down: Otherness in Messiaen's *Île de feu I & II*
  David Wolfson (Hunter College)

- Politics of Extraction in Moroccan Heritage Pop
  Kendra Salois (American University)

- American Blackness in Berlin: Race and Nationality in Contemporary Jazz Performance
  Bertram D. Ashe (University of Richmond)

**3:30-4:00**          **Coffee/Tea Break**

*Exhibit of selected items from the Dr. and Mrs. Wyatt Tee Walker Collection*

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| **4:00-5:30**<br>**North Court**<br>**Choir Room** | **Decolonialization**<br>Chair: Mary Caton Lingold (Virginia Commonwealth University) |

- The Limits of Representation and the Silence of the Law
  Lee Veeraraghavan (University of Pennsylvania)

- Rupture, Remembrance, Reform: Operatic Decoloniality in *The Head and the Load*
  Juliana Pistorius (University of Huddersfield)

- Indianist Music and Decolonizing Methodologies: Rethinking Indigenous Agency
  Victoria Clark (University of Virginia)

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| **5:30-7:30** | **Dinner** |
| **7:30-9:00**<br>**Camp**<br>**Concert**<br>**Hall** | **Frederick Neumann Lecture: "Hide/Melt/Ghost: Writing the Early History of African-American Music"**<br>Guthrie P. Ramsey (University of Pennsylvania)<br>with Bridget Ramsey and Vince Anthony |

## Sunday, February 24

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| **10:30-11:00** | **Coffee/Tea** |
| **11:00-1:00**<br>**North Court**<br>**Choir Room** | **Panel discussion: Inclusivity and Change in the Richmond Music Scene**<br>Moderator: Sarmistha Talukdar (Virginia Commonwealth University) |

- Jafar Flowers

- Mitchie Shue

- Kenneka Cook

- Heaven Imanchinello

- Mars El-Tahir

# ABSTRACTS

## MEDIATING DIFFERENCE

### Decolonizing Game Audio and Approaching Sound in Digital Storytelling
Kate Galloway (Wesleyan University)

The video game *Never Alone (Kisima Ingitchuna)* (2014) explores the potential for digital storytelling–a narrative form that combines storytelling, digital tools, audio culture, and humanities scholarship–to participate in aural cultural storytelling. *Never Alone* follows the quest of a young Iñupiaq girl and an arctic fox through the remote landscapes of the Arctic in search of the source of an eternal blizzard threatening their community. As the first game developed in collaboration with the Iñupiaq, digital storytelling and video games are effective interactive media formats for the transmission of cultural and geographic heritage. By employing different kinds of digital storytelling in game creation and community outreach, Indigenous heritage and the soundscapes of the multivalent "North" are expressed through game audio–the combination of music, sound effects, and voice acting–and environmental sound, and conveyed to the communities who are directly implicated and impacted. I examine *Never Alone* as an expression of digital Indigenous modernity, intangible cultural heritage, and soundscapes, which conveys and circulates aural heritage to new generations of Indigenous youth and game players through new media, sonic environments, and digital audiovisual storytelling, ultimately articulating the sonic complexity of the lived Circumpolar North. Drawing on spatial ethno/musicology, which examines the relational interplay among music, sound, and spatiality, I explore how game studies, digital ethnography, and ethno/musicology converge in productive ways to study how interactive game audio is used to represent, remediate, and map the sonic geographies of the Circumpolar North and decolonize game audio.

### Colonial Encounters, Alien Languages, and the Exotic Music of Denis Villeneuve's *Arrival*
Paige Zalman (West Virginia University)

Playing on familiar science-fiction tropes concerning threats of warfare, domination, and colonization by non-human intelligent life, Denis Villeneuve's *Arrival* (2016) considers the possible dangers of miscommunication between humans and extraterrestrials. An adaptation of Ted Chiang's short story, "Story of Your Life" (1998), the film's artistic visuals and musical score contribute to these negative depictions of the extraterrestrials, ultimately portraying the visiting cosmic beings as inhuman, threatening Others. In this paper, I deploy postcolonial theory as a lens through which to understand the ways that

Jóhann Jóhannsson's experimental score for *Arrival* and Max Richter's sorrowful musical work "On the Nature of Daylight" (which frames the entire film) reinforce colonial narratives within the film. Richter's emotional string piece represents the human experience through its recognizably tonal, familiar Western timbres, heard only in scenes involving the film's protagonist, Louise (played by Amy Adams), and her family. Alternatively, Jóhannsson's ambient score blends electronically-distorted human voices and non-Western elements to create a startling musical alterity that portrays the alien Others as frightening and strange. Drawing upon insights from such texts as Ania Loomba's *Colonialism/Postcolonialism* (2015) and Olivia A. Bloechl's *Native American Song at the Frontiers of Early Modern Music* (2008), I explore the similarities between historical, cultural, and musical representations of non-Western Others and *Arrival*'s extraterrestrial Others, suggesting that the juxtaposition of Jóhannsson and Richter's contrasting musical idioms creates a drastic auditory difference that echoes the past while also exemplifying prevailing colonialist ideologies in the late Space Age.

## De-Colonizing Disability:
## "Muteness," Music, and Eugenics in Screen Representation
## James Deaville (Carleton University)

Disability in its various forms—physical and mental—is a ubiquitous feature of American film and television: even a cursory survey reveals how these "bodies of difference" inhabit all types of cinematic and televisual storytelling. (Kohrman 2005) From *King Kong* to *The King's Speech*, screen media have (mis-)represented characters with disabilities (Norden, 1994), whose cinematic stories have served as "narrative prostheses" to prop up the primary narrative of normativity and able-bodiedness (Mitchell & Snyder, 2000). In the films' denouement, the order of sameness disrupted by the disability is restored and the eugenicist paradigm of "cure or kill" prevails for the disabled character (Bathes 1972, 151; Garland-Thomson 2001, 355).

This paper makes a contribution to de-colonizing disability by uncovering the complicity of music, the "ultimate hidden persuader" (Cook 2000: 122), in the eugenicist solution for one screen disability, the lack of speech (historically known as "muteness"). Film directors have a penchant for non-speaking characters who can hear (Chion, 1999), which puts an extra burden on the music to serve as a surrogate voice. Through the examples of Ada in *The Piano* (1993) and Elisa in *The Shape of Water* (2017), however, we will observe how the soundtrack reinforces the ableist Hollywood trope about voicelessness, despite music's potential for resisting and contesting harmful narratives. Such exercises in exposing music's surreptitious role in shaping attitudes toward disability can lead to a greater public awareness of the problem and may result in more critical listening to film among audiences.

**Untamed Vocalities: Eliding Difference through Vocal Discipline in *Operatunity***
**Allison Smith (Boston University)**

The English National Opera (ENO) produced *Operatunity*, a 2003 docu-reality series that conducted a nationwide search to find someone within the United Kingdom without formal opera training who could be coached to sing in a professional production of Verdi's *Rigoletto* with a year's training. The series yielded two winners, neither of whom were able to maintain professional opera careers due to their amateur vocalities. This paper argues that the ENO, via *Operatunity*, desired to tame rather than market the amateur vocalities of the two winners, Jane Gilchrist and Denise Leigh, in adherence to its power-laden conception of an amateur vs. professional vocality dichotomy. Firstly, drawing from scholars in media and cultural studies, I will further the concept of the 'ordinary celebrity' to interrogate the short-lived elevated status of such celebrities. To do so, I will mobilize Ana María Ochoa Gautier's concept of grammar alongside accent theory to illustrate the power inherent in taming what are perceived by the Western elite to be primitive vocal qualities. Lastly, in order to illustrate the power inherent in such rigid dichotomies, I will use Marilyn Strathern's work on nature and culture, in which she argues that the positioning of both elements in dichotomies are in flux, according to who holds power. Through exploiting rather than celebrating amateur vocality for marketing profits associated with 'ordinary celebrity', I argue, the ENO elides the unique qualities of amateur vocalities by foregrounding difference as such. Drawing from this evidence, I conclude that, in order to stay relevant in the twenty-first century, opera should ask itself what it can learn from vocal differences, rather than attempting to tame them.


# HYBRIDITIES

### Rethinking Transpacific Boundaries:
### Analyzing Miyata Mayumi's Solo Shō Performance
### Toru Momii (Columbia University)

My paper considers how shō player Mayumi Miyata's solo performances, which feature both classical tōgaku and contemporary repertoire, contest the dichotomies of Japan/West and traditional/contemporary. While previous studies on the hybridization of traditional Japanese and contemporary Western music (Motegi 1999; Everett 2005) have focused primarily on compositional strategy, the contribution of performers has received little attention. To fill this gap, I situate Miyata as an active agent in the shaping of a musical work (Lochhead 2016) to examine how her performance exhibits multiple forms of cultural hybridity. I analyze two of Miyata's recorded performances—*Hyōjō-no-chōshi*, a traditional tōgaku prelude, and *One9*, a collaboration between Miyata and John Cage—to demonstrate how Miyata articulates transcultural processes through considerations of dynamics, articulation, and sound-producing gestures.

I argue that Miyata's performance of *Hyōjō-no-chōshi* as a self-standing solo work in a modern concert hall setting invites new expressive meanings for traditional repertoire. I first draw attention to melodic, timbral, and gestural features within the shō part that would have been obscured in a traditional ensemble performance of a chōshi. Through a spectrographic analysis, I demonstrate how Miyata's execution of dynamics and articulation accentuate the chōshi's melodic lines. My analysis of *One9* suggests that traditional pitch structures and fingering patterns inform both Miyata's performance decisions and Cage's time bracket meta-structure for *One9* (Popoff 2010). By highlighting Miyata's role as a key collaborator in the composition of the work, I contend that her performance creates an intercultural space shared between avant-garde and traditional Japanese music.

# REPRESENTING OPPRESSION AND CHANGE

### Performance and Discussion: Excerpts from a new work on Confederate monuments removal
### David Kirkland Garner (University of South Carolina)

*Red hot sun turning over* is a concert-length, multimedia piece for mezzo soprano, wind ensemble, archival sound and film, exploring Southern monuments, myths, and histories. Using music, sounds, and images from the Civil War era and the early 20th century, the music erects monuments and tears them down, writes and re-writes histories, exposes the complex web of myths, and confronts the nostalgia and pain surrounding Confederate monuments in the South. Bookended by a prologue and epilogue, the concert-length work features four types of movements. "Four Pedestals" warp Civil War-era band music. "Four Monuments" present sonifications of data on monument dedications over the 157 years since the Civil War. "Arias" present four nostalgic and bittersweet popular songs from the Civil War era, with the music, lyrics, and accompaniments scrambled by faulty memory. And finally, "Four Interludes" draw on archival recordings from the 1939 Lomax "Southern Mosaic" archive housed in the Library of Congress.

### Performance Possibilities: Digital Repatriation and the Musical Archives of Slavery
### Mary Caton Lingold (Virginia Commonwealth University)

Colonial travel literature constitutes one of the largest and most problematic archives of early Afro-Atlantic music. One such book, Hans Sloane's *Voyage to the Islands…* (1707) includes a lengthy excerpt of musical notation that attempts to portray performances of enslaved Africans from three distinct ethnic groups living in early British Jamaica. In a digital project, *Musical Passage: A Voyage to 1688 Jamaica*, my

collaborators Laurent Dubois, David Garner, and I attempt to transform the pages from this historical book into an audible story about early Jamaican music. We hoped to bring greater attention and understanding of this rare artifact, and to make it possible for a wider range of scholars, musicians, and the general public to engage with the document musically. Recently the website has led to performances in Jamaica, as a Rastafarian Nyabinghi ensemble, Inna da Yard, led by Earl "Chinna" Smith, and the University of West Indies - Mona University Chorale, have both interpreted the historic music in live performances.

In this presentation I discuss these performances in the context of historical memory and slavery while engaging with debates about "digital repatriation." Traditionally, repatriation efforts return physical objects from colonial institutions to their communities of origin whereas digital repatriation brings this same ethic to immaterial artifacts like sound recordings and performance archives. This presentation will explore some of the opportunities and obstacles surrounding digital approaches to decolonial music history. Ultimately, I argue for the value of thinking about digital scholarship as a performance methodology that is concert with much broader, sonically-rich and historically-informed knowledge traditions.

## Mapping the Sonic Geography of Social Change in Richmond, VA
## Andy McGraw (University of Richmond)

This presentation describes an ongoing sound mapping project called *AudibleRVA*. The project includes several map layers plotting: noise violations, soundscapes, music venues, and oral histories. In combination with census and redlining data from UR's Digital Scholarship Lab, *AudibleRVA* maps the sonic geography of Richmond, Virginia. In this presentation I refer to oral histories with local musicians—primarily James "Plunky" Branch—to describe the ways in which the scene has, and has not, changed since the Civil-Rights era. The sound of Black Richmond remains in many ways sonically segregated from the rest of the city. Sonic segregation in Richmond results from racist housing policies but also as a consequence of more subtle laws, regulations and ordinances through, for instance, ABC (alcohol) regulations, dance-hall permits and noise ordinances. Finally, I describe how this history has posed challenges for the development of a new digital "community music calendar" in Richmond, intended to encourage communities to listen across difference.

# CONTESTED MEANINGS

**"We are nothing without the Other": Shifting Meanings and Uses of the Music of the Aymara among a Transnational Community of Andean Music Revivalists**
**Daniel Castelblanco (Elon University)**

This paper examines how the meanings and uses that Aymara musicians ascribe to music radically shift when performed by the participants of a transnational community of music revivalists whose activities focus on the interpretation of Andean musical instruments, especially the pan flutes known as *sikus*. The *sikuris* (i.e., *sikus* players) claim to faithfully reproduce certain indigenous musical and ritual practices that they imagine to promote values emphasizing solidarity, but perceive as threatened by globalization. Despite their aspirations of authenticity, in the process of transferring such practices from faraway agricultural hamlets in the Andes to the cosmopolitan contexts of Buenos Aires, Santiago, and Bogota, they transform them -- both consciously and unintentionally. These transformations involve aesthetic changes but, most importantly, include shifts in the meanings and uses indigenous peasants originally ascribe to music production. For instance, while Aymara farmers may play *sikus* or *tarkas* with the purpose of manipulating the weather to ensure the success of their crops, cosmopolitan *sikuris* perform in their neighborhoods to promote more satisfying social relationships, or in demonstrations to repudiate social injustices. In short, the new connotations and purposes the *sikuris* give to Andean ritual and music are functional to their own social, cultural, and political agendas. Based on my own involvement in this transnational community, both as a *sikuri* and a researcher, I analyze a variety of case-studies that illustrate these complex intercultural processes of musical and cultural transference.

**"Affrilachian" Rhythm, and Essentialism in U.S. Old-time Music**
**Landon Bain (University of California, San Diego)**

In recent years, there has been a revival of public interest in what is commonly referred to as the "black string band tradition," or more generally, "Affrilachian" US old-time music, due in large part to the success of the Carolina Chocolate Drops (CCD). "Affrilachia," a term coined by poet Frank X Walker in the 1990s, pushes against the stereotyping of Appalachia as overtly white and poor, drawing attention to the diversity of the thirteen-state region gathered together under the rubric of Appalachia. Much of the discourse surrounding Affrilachian old-time music has emphasized its ostensibly "African" rhythmic and timbral qualities, in contradistinction, it can be inferred, to a "white" old-time music style.

These descriptors are often used in reference to the music of the CCD, as well as the band's mentor, North Carolina fiddler Joe Thompson. While there are other ways of understanding rhythmic drive in the playing of Thompson and the CCD – approaches that emphasize regional specificity over claims of racial essence – the notion of a unified "black" old-time style has nonetheless played an important role in promoting cultural visibility. This paper traces the development of the idea of black musical essence in contemporary scholarship and argues for an "anti-anti-essentialist" approach based on the work of Paul Gilroy, Ronald Radano, and Jennifer Lynn Stoever. I contend that "Affrilachia" has facilitated new political and cultural formations while simultaneously reinscribing racialized notions of musical style.

### Compositional Agency and Strategic (Anti-)Essentialism
### in the Global Song Repertoire
### Marissa Glynias Moore (Yale University)

"Global song" refers to a repertory of non-Western Christian music that is sung by mainline Protestant communities in North America. Although the term "global song" seems to imply a celebration of musical diversity across the Christian world, the repertoire has been carefully constructed by a small transnational community of composers, clergy, and church musicians, who wish to avoid the imperialistic implications of Western musical influences through their curation. Composers identified with global song often write music that intentionally draws on the "traditional" music of their cultural origins, often as a pathway towards indigenizing their own worship spaces. Once the music travels to North America, however, these select instances of strategic essentialism are broadly misread as representative of all non-Western Christian musical practice, resulting in a repertoire of "traditional" music that leaves little room for hybrid or adaptive compositional practices.

I therefore suggest that the North American appetite for non-Western "traditional" music creates conflicting priorities for composers navigating this Euro-American repertory. Drawing on interviews conducted with composers Simei Monteiro and Swee Hong Lim, alongside writings by several other composers, I show that the privileging of "traditional" music allows composers to reap the financial benefits of a seemingly transnational network of song transmission—even when their music is ignored in their local contexts. Yet, it also embroils them within a North American publication system that only makes space for essentialist musical materials, thereby restricting their compositional agency to produce new expressions of their Christian faith.

# FORGING COMMUNITIES

## "All Black Everything": Self-Determination from the Streets to the Void
### Andrew Kluth (UCLA)

Found in hip-hop releases by Jay-Z, Soulja Boy, Young Jeezy, Rapsody, and others, the phrase "all black everything" is often read as a linguistically self-referential play on self-worth, bravado posturing, or self-determination. Illustratively, Lupe Fiasco's "All Black Everything" (2011) deployed the phrase to describe a dreamed reality wherein an African-American subjectivity was informed by legacies of egalitarianism rather than subjugation. In these cases, "all black everything" suggests a contemporary, culturally-situated recovery of agency and celebration of identity.

Conversely, on the concept album *Splendor & Misery* (2016), experimental hip-hop trio CLIPPING deploys the phrase to make a play on identity and agency in a distinctly African-American, but post-humanist context. Improbably, on the track "All Black" the phrase is repeatedly deployed in a science-fiction setting by an enslaved narrator left to decide his own fate on an interstellar cargo ship. With Daveed Diggs' flow and gospel music from guest vocalists Take 6 juxtaposed against minimalist electronic beats, the usually utopian ideals of Afro-futurism are cast in a distinctly dystopian frame.

This paper investigates how this novel deployment of "all black everything" mediates the emcee's physical and mental existential crisis beyond the socioculturally specific, contemplating the all black void of space alongside the human struggle to make meaning. Refiguring the pan-Africanist theme of self-determination, CLIPPING enlarges the scope of "all black everything" from the urban to the cosmic and encourages listeners to embrace the labor of freedom as self-determination in any context.

## Hymn Parodies and the Metatextual Resonance of Anti-Slavery Songsters
### Erin Fulton (University of Kentucky)

During the 1830s and 1840s, anti-slavery advocates in the United States published numerous songsters—cheap booklets of lyrics that express sympathy for the enslaved and support of the anti-slavery cause, often set to preexisting melodies. Many of those songs either borrow the tunes of well-known hymns or parodize their texts. By referencing musico-textual repertoires associated with Christian worship, compilers of anti-slavery songsters borrowed the rhetorical and sentimental power of mainstream hymnody to uplift the "musical image" of black Americans. While Karen Anton has argued that this preponderance of hymn parodies indicates the compilers' fear of appearing inflammatory, anti-slavery music often ironically contradicts or radically intensifies the sources on which it is based. To socially and religiously engaged Americans who shared a deep

knowledge of the Anglo-American hymn repertoire, these parodies would have represented one of the "radical expressions of sympathy" that Mary Cathryn Cain has found characteristic of pre-1850s anti-slavery activism. Compiled by both black and white authors, these songsters also capitalize on the fact that the same hymn repertoire was widely sung and studied by both black and white Christians. At a time when many white anti-slavery activists described black people as helpless children in need of rescue, anti-slavery hymns instead elevate and sacralize their (imagined) experiences, even equating the abuse of black bodies to the abuses suffered by Christ. By borrowing from and parodizing the hymn repertoire, anti-slavery activists elided the perceived experiential gap between races and painted respect for "your brother, the slave" as a sacred duty.

### Represent: Recordings made in the Richmond City Jail
### Members of the Richmond City Jail studio program

Members of the Richmond City Jail Studio Program send along a message in sound. Three (or so) original tracks will be broadcast to the participants along with a message about the power of music in carceral institutions. Music is a catalyst for and site of community-making in otherwise alienating carceral spaces. According to the participants, we cannot substantially address the problems of mass incarceration if we cannot hear, and do not listen to, the expressions of those directly experiencing it. Music is a medium through which they can represent and share their experiences. Listening to the carceral soundscape is a step towards imagining the sonic architecture of social change.

## CONTESTING EXOTICISM

### Multimedia Performance: *Lanna Dream. The Tourist Gaze in Northern Thailand*
### Waewdao Sirisook (Chiang Mai University)
### Music by Torpong Samerjai

*Lanna Dream* is a dance theater performance that reflects the choreographer's perspective on the recent historical progression of arts and culture in the Lanna region. Within the context of Central Thai/Siamese culture dominating the nation's socio-political identity from the late 19th century to the present, Northern Thai/Lanna people have had an archetypal and stereotypical image imposed on them from outside and inscribed into their everyday surroundings and lives. This has also led to Lanna people inventing strategies for preserving and re-imagining their own regional identity in the face of intra-national hegemony. This has, in turn, resulted in an ambivalent practice by Lanna cultural producers and practitioners of self-commodification and exotification for the tourist gaze, especially since the 1980s, when the "Lanna Renaissance," a critical and commercial movement towards "Neo-Lanna" cultural identity, began.

Composer Torpong Samerjai constructed the sound to accommodate the idea of "exotic and nostalgic Lanna": as viewers often expected Lanna to be both holy and sweet, Torpong combined both traditional Lanna instruments such as *Salor*, *Siung*, *Nae*, and *Klong*, then re-constructed by adding on more modern electronic sound and effect, though, through the viewer's perception, they will not recognize that this is not a traditional music, first because of their experience of Lanna music and secondly because of their certain expectations of Lanna music.

In the middle part of the performance Torpong utilizes the famous Western theme song, using the Lanna instruments to represent the influence of Western culture on Lanna culture, and, on the other hand, how Lanna culture got colonized by Westerners. Towards the end of the performance, Torpong again turns a famous romantic tragic love song from the Lanna epic *Noi Jai Ya* into rock music, using all Western instruments to portray a complete change of the era and culture in Lanna; nonetheless, Lanna essence is instilled in the dancer's body.

Through a series of dance, monologue sequences, and changes of music that gradually deconstruct the commodified image of the exotic and passive Lanna female, *Lanna Dream* directly addresses and critiques this cultural movement while also acting as a metaphor for larger issues around oppression, resistance, and self-knowledge. Writer, director, choreographer, and lead performer Waewdao Sirisook and composer Torpong Samerjai are two of the leading artists of the Neo-Lanna movement for the last 15 years and fully embody the show's themes. They have created this performance not specifically as an ethical statement, but rather to speak from direct experience as a Lanna cultural representative who ambivalently desires the future of the Lanna people living their own "Lanna Dream."

## Exoticism Upside-Down: Otherness in Messiaen's *Île de feu I & II*
### David Wolfson (Hunter College)

Messiaen's *Quatre Ètudes Rhythmiques* for piano, written during his "experimental" phase in the late 1940s, are known primarily for the two inner movements, which are among the first music ever to organize duration and intensity with serial methods. However, the lesser known outer movements, *Île de Feu I & II,* "dedicated to the people of Papua New Guinea" and using blatantly exoticist, ostensibly Papuan themes, offer a rare opportunity to study a clash of musical vocabularies and its effect on the listener. These outer movements are unique in juxtaposing these striking, simple primitivist melodies with the structured complexities of both Messiaen's own unique musical vocabulary and, in the case of *Île de Feu II,* with his new experimental modes. I contend that, contrary to what one might expect given the use of the "island" themes, it is the highly structured "experimental" music that is heard as other, not the primitivist modal melody.

I examine the results of this juxtaposition of materials, drawing on reception theory, reviews of the pieces and a demographic examination of the likely audience for Messiaen's music to create an esthesic analysis of the pieces, looking at how they are heard rather than how their elements are structured (which has been thoroughly documented by Messiaen himself, among others). The analysis I present here has implications for the study of the receptions of similar elements in later, separate works, which are juxtaposed far more loosely in audience members' minds, but surely subject to the same comparisons and reactions.

## The Politics of Extraction in Moroccan Heritage Pop
### Kendra Salois (American University)

Moroccan tourist imaginaries leverage cultural products and practices first circulated by French colonialism to represent Morocco to international audiences as a "modern," "tolerant" Muslim nation. The critical role of popular music in the tourism industry, both in drawing international and internal tourists to events and in promoting future tourism through musical exports, is a powerful factor prompting Moroccans to relate to their own traditions as "heritage." Using recent examples from pop, hip hop, and fusion, this paper demonstrates how some elite, urban musicians use sounds identified with women, Jews, and the Gnaoua to promote messages of inclusion and concern for the other. By resignifying indices of marginalization within western-identified frameworks, artists adopt the logic of 1980s and 1990s "world music" productions. In doing so, they showcase their cosmopolitanism to trans-Saharan, trans-Mediterranean, and trans-Atlantic audiences. While the ambiguity of heritage pop allows people from different social locations to hear themselves in popular songs, in the examples I discuss in this paper, the potential for identification is made more possible, not less, by the structural displacement of heritage sounds within the composition itself. As Anibal Quijano notes, colonial practices of difference-making are maintained in today's post-colonial life through forms of global capitalism (1992). Thinking through the politics of musical extraction described here can help us consider how individuals' market orientation—the disposition towards creating desirable, salable objects from the generation and representation of difference—helps to maintain social hierarchies and influence postcolonial subjectivities.

**American Blackness in Berlin:**
**Race and Nationality in Contemporary Jazz Performance**
**Bertram D. Ashe (University of Richmond)**

Call and response, rhythmic orientation, and improvisation are at the core of the black American vernacular tradition that birthed jazz music. What Ralph Ellison refers to as "true" jazz music cannot be played—or listened to—without those key black vernacular aspects as fundamental to the performance space. So the question must be asked: what happens to jazz performance when jazz is played by people—in front of an audience of people—who, collectively, were born and raised outside the nation and the cultural tradition from which the music originally came? What does it mean to play a black American music not only with nobody black and American in the room, but an overwhelmingly German presence in the room? Does nationality and acculturation make a difference to those playing and listening? What does the audience *see* on-stage? What sort of cultural drama is in play while the music plays?

Resulting from attendance at multiple performances and several interviews with a cross-section of jazz musicians—American, German, male, female, black, white, Asian, bi-racial, Afro-German, queer, younger, older—I explore these questions from the perspective of an African-American audience member paying critical attention to the cultural reality inside various venues in Berlin, Germany, during the summer of 2018.

# DECOLONIALIZATION

### The Limits of Representation and the Silence of the Law
### Lee Veeraraghavan (University of Pennsylvania)

Sound has an ambiguous status where the law, one of the state's primary domains of representation, is concerned.  Not only is sound slippery in an evidentiary sense, it is simultaneously upheld and repressed in terms of the everyday practices of the justice system. This ambiguity produces a tension with contemporary demands for greater representation of marginalized groups, which has an analogue in acoustic ecology's call for a "positive program" for sound. In other words, when "more sounds" are seen as a desirable thing, there is a tension between the law and political culture. This paper explores the limits of sonic representation where colonial law meets the demands of extractivist industry. Using the example of sustained protests during the fall of 2014 in British Columbia over Kinder Morgan's TransMountain pipeline, protests that led to the arrests of over a hundred people, this paper juxtaposes sound recordings made during the confrontation with legal transcripts to produce a critical account of the conflict. At the heart of the matter is the question of stolen Indigenous land: colonial law works to overwrite Indigenous law and the sound practices

through which it is constituted. By examining contemporary practices of sonic *refusal* that draw on anarchist theory and practice (instead of liberal representation), and that are firmly contextualized within the history of Indigenous resistance, the contours of political possibility become clearer. How do we talk about sound when an emancipatory politics might mean the refusal to be inscribed in the representative order?

### Rupture, Remembrance, Reform: Operatic Decoloniality in *The Head and the Load*
### Juliana Pistorius (University of Huddersfield)

Conceived to commemorate the thousands of Africans who lost their lives as porters during the first World War, William Kentridge's *The Head and the Load* (2018) transgresses the boundaries of human, musical, and aesthetic form. Combining opera, gumboot dancing, military drills, visual art, digital projection, theatre, and a range of African musical styles, the work undermines Western ideals of unity and control. Composers Philip Miller and Thuthuka Sibisi have conceived a score that reflects this heterogeneous impulse: it presents a collage of minimalist opera, South African township jazz, traditional lullabies, marching band music, quotations from music by Schoenberg, Satie, and Johann Strauss II, and noise. Here, the breakdown of musical form is gathered into an aesthetic whole, simultaneously unintelligible *and* coherent. This is *Gesamtkunstwerk* adapted for a continent ravaged by ideals of hegemony, hierarchy, and control—a continent on which rupture becomes an aesthetic force unto itself.

In this paper, I consider *The Head and the Load* as a decolonial opera, which fractures the category even as it invokes it. I shall demonstrate how the work reflects on the oppressive heritage of the operatic form, but also how it renders this form suitable to the decolonial context of South Africa. This 'post'-operatic genre, I shall argue, itself functions as a force of political responsibility. Finally, I shall reflect on the capacity of such multiple and hybrid aesthetic agency to disrupt colonial mappings of race, culture, and nation.

### Indianist Music and Decolonizing Methodologies: Rethinking Indigenous Agency
### Victoria Clark (University of Virginia)

Arthur Farwell's *American Indian Melodies* (1901) marks the end of American Indian Romanticism and the beginning of a more cohesive Indianist movement. The Indianists, composers who borrowed American Indian song, disengaged from "vanishing Indian" nostalgia and instead borrowed "real" transcriptions of Indian song from new ethnographic collections of Indian music. This methodological transformation coincided with the rise in humorous depictions of American Indians in popular music, sharing many of the same musical and poetic qualities. Given those similarities, I argue against a composer-centric analysis of the Indianists to avoid privileging non-indigenous nationalist philosophies within the contentious aural space of indigenous exoticism shared between various musics.

This paper offers an alternative research model for Indianist music. Rather than analyzing non-indigenous imagined indigeneity as exotic nationalism, my project investigates the distant links to very real indigenous interlocutors. I investigate possible reconciliations for indigenous agency within the process of ethnographic encounter, to transcription, to composition. In doing so, I explore how to decolonize the history of American Indians in early 20th century music by reframing and deconstructing musicological narratives of indigenous musical representations.

By analyzing the Indianists in this way, I urge musicologists to engage with indigenous studies and form decolonizing projects as a political necessity in the 21st century, as indigenous communities continue to fight for recognition and sovereignty. This paper is a decolonizing project, but also adds sound to the literary and historical field of indigenous studies. This interdisciplinary approach bridges the gap that has silenced indigenous voices in both fields.

## FREDERICK NEUMANN LECTURE
### Hide/Melt/Ghost: Writing the Early History of African American Music
### Guthrie P. Ramsey  (University of Pennsylvania)

The lecture is drawn from my current book-in-progress, *Soundproof: Black Music, Magic and Racial Intimacies*, which is my take on the history of African American music from the slave era to the present.  It features live music and includes a film component. I write about how the musical practices of the enslaved were deployed as an important sign of humanity, a melting pot for the diversity of African cultural groups that would become African American people, and as soundtrack for paranormal events such as spirit possession. Music did not and does not just reflect community values, it "makes" communities and creates social bonds.

The literary, musical and visual aspects of this lecture represent my attempt to reach broader, more diverse audiences for my academic work.  It also combines my activities as a scholar, musician, activist and my interests in film making.

# About the Dr. and Mrs. Wyatt Tee Walker Collection

The Dr. and Mrs. Wyatt Tee Walker Collection contains manuscript material, audio recordings, film recordings, photographs, photographic slides, digital material on floppy disks and CDs, posters, trophies, awards, textile objects, and bound volumes. These items cover over half a century of Dr. and Mrs. Walker's lives, including topics such as their involvement with the Freedom Rides, SCLC, and subsequent civil rights work; Dr. Walker's ethnomusicology work, including the influence of African music on modern popular and Christian music traditions; Dr. Walker's personal relationship with Dr. Martin Luther King Jr., Nelson Mandela, and other significant figures; the family's travel and work across five continents; and more. The collection is currently closed for processing, with some digitized material available online at https://richmond.access. preservica.com/. Updates on the collection's status can be found on the *Something Uncommon* blog at http://rarebooks.urlibraries.org/

*Selected items from the Walker Collection will be displayed during the afternoon coffee/tea break on Saturday, February 23*

**Guthrie P. Ramsey, 2019 Frederick Neumann Lecturer**

Dr. Guthrie P. Ramsey, Jr. is a pianist, composer and the Edmund J. and Louise W. Kahn Term Professor of Music at the University of Pennsylvania.  He's the author of *Race Music: Black Cultures from Bebop to Hip-Hop* and *The Amazing Bud Powell: Black Genius, Jazz History and the Challenge of Bebop, African American Music* (Grove Kindle Editions) and Samuel A. Floyd, Jr., with Melanie Zeck and Guthrie P. Ramsey, Jr., *The Transformation of Black Music: The Rhythms, the Songs and the Ships of the African Diaspora*. He is currently completing two new books, a collection of mid-career essays titled *Who Hears Here?* and *Soundproof: Black Music, Magic and Racial Intimacies*, a history of African American music from the slave-era to the present.

As the leader of the band *Dr. Guy's MusiQology*, he has released three recordings and has performed internationally at legendary venues such as The Blue Note in New York. Among his other musical works is "Someone Is Listening," a commission written with poet Elizabeth Alexander and commemorating the 100th anniversary of the NAACP. His documentary film *Amazing: The Tests and Triumph of Bud Powell* was a selection of the BlackStar Film Festival in 2015. He co-curated the 2010 exhibition *Ain't Nothing Like the Real Thing: How the Apollo Theater Shaped American Entertainment* for the National Museum of African American History and Culture, Smithsonian Institute and was a contributing scholar to the Museum of Modern Art's recent exhibition *One-Way Ticket: Jacob Lawrence's Migration Series and Other Works*. Ramsey is the founder and editor of the popular blog, *Musiqology.co*m, which takes on musical issues of the day. He received a doctorate in musicology from the University of Michigan and taught at Tufts University before joining the University of Pennsylvania faculty in 1998.  He was a Thurgood Marshall Dissertation Fellow at Dartmouth College, a DuBois Institute Fellow at Harvard University, and has held visiting professorships at Princeton University and Harvard University.

He is now expanding the MusiQology banner to include a record label, *The MusiQ Department* and a community arts program called *MusiQology Rx*. Through his musical ventures and academic studies, Ramsey hopes to reach the youth in his community and help them recognize and achieve their artistic goals and endeavors.

# Performer Biographies

**Rosette** is a Richmond-based string quartet comprised of four women who love to make meaningful connections through music. Violinists Ellen Cockerham Riccio and Treesa Gold, violist Kimberly Ryan, and cellist Stephanie Barrett came together in November of 2015 for a Classical Revolution RVA event which explored spiritual elements in music by Bach, Beethoven, and Dvořák. Since that memorable evening, the group has performed numerous times in Richmond's galleries, bars, bakeries, churches and homes. They enjoy easing into 9am rehearsals with coffee and avocado toast.

**David Niethamer** is the director of the University of Richmond Wind Ensemble. From 1979-2002 he was the Principal Clarinet of the Richmond Symphony.

**Bridget Ramsey** is a singer-songwriter influenced by jazz, R&B, reggae and classical music. She received her Bachelor of Arts in music from Spelman College and went on to perform in venues like The Blue Note in New York City and SOUTH, L'Etage, & The Painted Bride in Philadelphia. She released her debut EP *B-Eclectic* in April 2016, and her second project, *Jazz Nonstandards* in November 2018.

In addition to being a recording artist for MusiQology, Bridget is also on the Events and Planning Committee for MusiQology Rx. She hopes to be influential as a woman in music to young girls who are interested in pursuing the arts. As the daughter of the creator, Dr. Guthrie Ramsey, she hopes the special connection she shares with her father will motivate parents in her community to encourage their children to engage in the arts.

**Vince Anthony** is a singer-songwriter and music producer. He just released his first EP, *Black Child: A Song Cycle*, a meditation on Black coming of age in November 2018. He's sung and worked with Ronnie Burrage, Tasha Cobbs, Dorinda Clark-Cole, Nandi Smith, and Bridget Ramsey to name a few. He has had a breadth of musical experience from being classically trained at Swarthmore College through the Chester Children's Chorus as well as steadily building a repertoire in hip-hop, R&B, electronic and acoustic soul over the last 15 years.

In addition to being a recording artist and producer for MusiQology's *The Music Department*, he also manages the Events and Planning Department for MusiQology Rx. Through MusiQology Rx, Vince hopes to help young artists further develop their skills in producing and writing their own music as well as be a role model for young Black children in his community. An example of his contribution is teaching and directing Freedom School at the St. Paul's Baptist Church in Philadelphia, PA. He attended Indiana University of Pennsylvania from 2005-2010 and currently works as an administrative assistant to Dr. Guthrie P. Ramsey at The University of Pennsylvania.

**Inclusivity and Change in the Richmond Music Scene: Panelist Biographies**

**Sarmistha Talukdar** is a multi-instrumentalist composer, performer, improviser, visual artist, scientist, and activist. She co-founded Womajich Dialyseiz, an experimental improv collective that aims to provide creative safer spaces for women, femmes and gender non-conforming artists. She is also a member of Grimalkin Records, a collective that organizes music releases, shows and fundraisers for community grassroots organizations. In her solo project, Tavishi, she uses disparate elements (scientific research data, Indian music, Western noise, ambient and industrial elements) to create noise and drone based compositions, often to raise awareness about social issues.

Musician, DJ, and artist **Jafar Flowers** is co-founder of ice cream support group that provides safer spaces for POC and queer folks to pursue different interests and be joyful. She is curator and resident artist of the ice cream social party, and performs as DJ Jafar Flowers and in the band BLVCPUNX.

**Mitchie Shue** is a musician, curator, promoter, organizer and artist, as well as a founding member of the Great Dismal Collective, that works on providing safer DIY creative music spaces.  They perform in nationally renowned bands Truman, Samarra, and gif from God.

Richmond native **Kenneka Cook** performs melodic vocals in nationally renowned beat driven jazz ensembles.

**Heaven Imanchinello** is a musician, curator, organizer and artist, and a member of collectives Great Dismal and Womajich Dialyseiz.
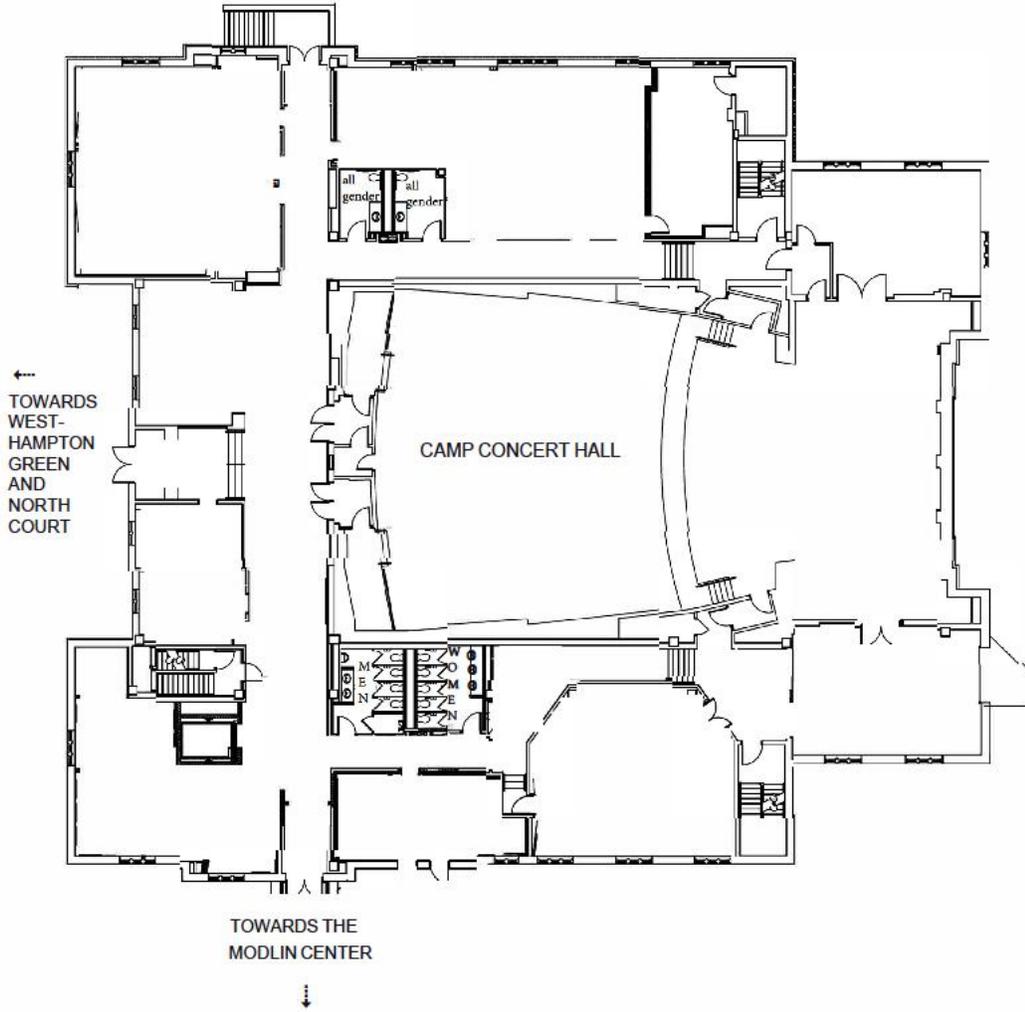
Musician, DJ, and artist **Mars El-Tahir** is a member of Soft Web studio collective, a collective that supports POC and queer artists in several creative healing and learning ways. Performs as DJ Auradjinn and as a vocalist in Listless.
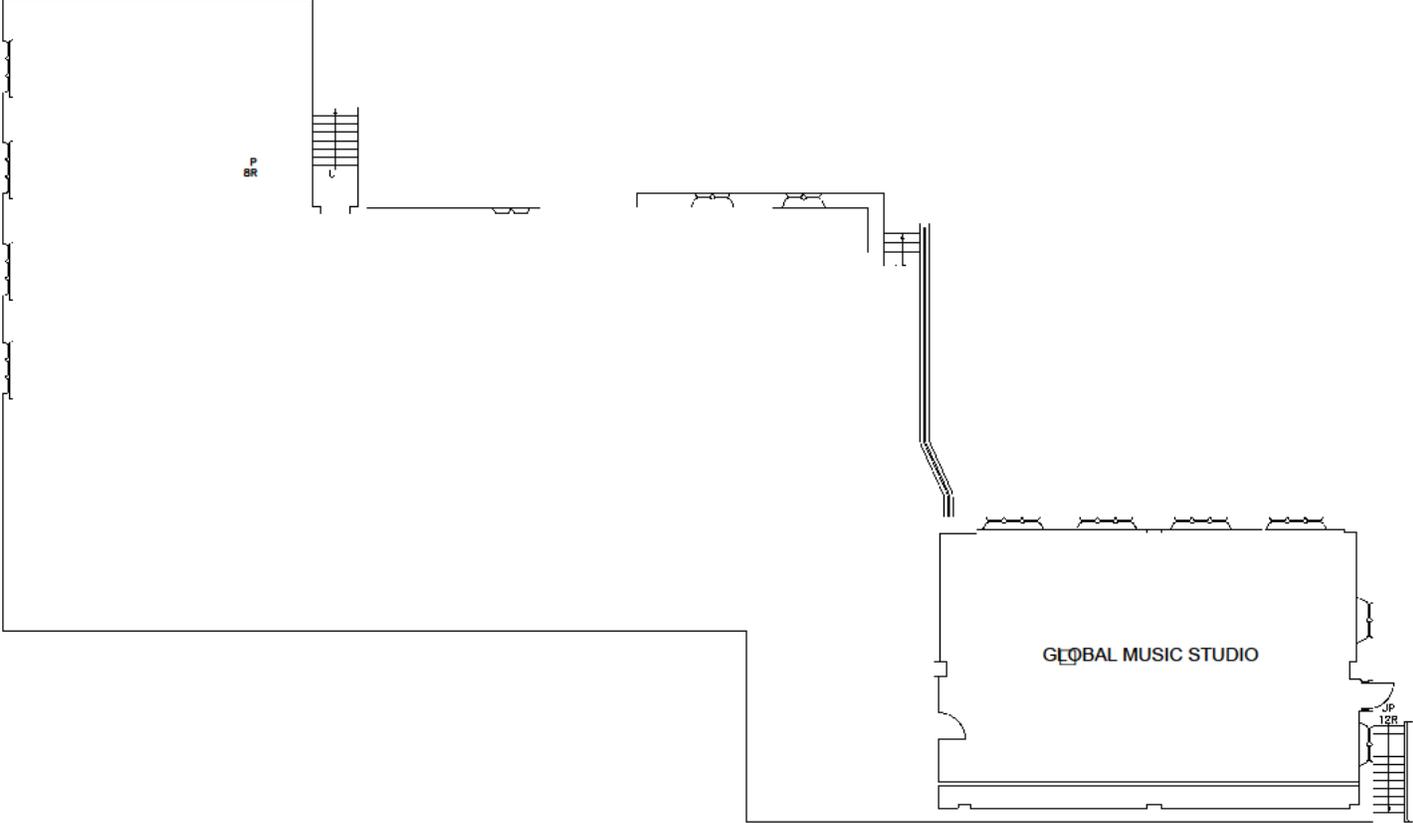
# CONFERENCE PARTICIPANTS

Bertram D. Ashe (University of Richmond)

Landon Bain (University of California San Diego)

Daniel Castelblanco (Elon University)

Victoria Clark (University of Virginia)

James Deaville (Carleton University)

Reena Esmail (Pasadena, CA)

Jessie Fillerup (University of Richmond)

Erin Fulton (University of Kentucky)

Kate Galloway (Wesleyan University)

David Kirkland Garner (University of South Carolina)

Andrew Kluth (UCLA)

Shirish Korde (College of the Holy Cross)

Mary Caton Lingold (Virginia Commonwealth University)

Joanna Love (University of Richmond)

Andy McGraw (University of Richmond)

Toru Momii (Columbia University)

Marissa Glynias Moore (Yale University)

Juliana Pistorius (University of Huddersfield)

Guthrie P. Ramsey (University of Pennsylvania)

Kendra Salois (American University)

Waewdao Sirisook (Chiang Mai University)

Allison Smith (Boston University)

Sarmistha Talukdar (Virginia Commonwealth University)

Lee Veeraraghavan (University of Pennsylvania)

David Wolfson (Hunter College)

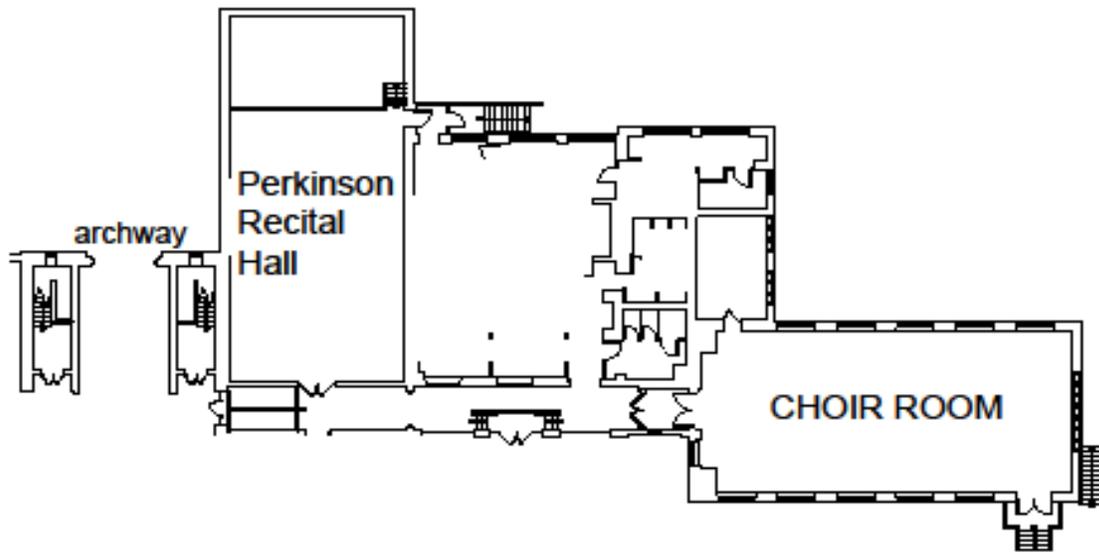Paige Zalman (West Virginia University)

# BOOKER HALL

all gender    all gender

CAMP CONCERT HALL

MEN

WOMEN

NORTH COURT BASEMENT LEVEL

P
BR

GLOBAL MUSIC STUDIO

UP
12R

FACING WESTHAMPTON WAY

# NORTH COURT FIRST FLOOR

**Perkinson Recital Hall**

archway

**CHOIR ROOM**

# IMPORTANT CONTACTS

**Campus Police (emergency)…………………..…………………804 289-8911**

*Use this number instead of 911. Our campus straddles two jurisdictions, so simply dialing 911 may increase response time.*

**Campus Police (non-emergency)…………………..……………804 289-8715**

**Heilman Dining Center……………………………..……………804 289-8522**

**Weinstein Recreation Center…………………………..……...............804 289-8361**

**Computer Help Desk…………………………………………..804 287-6400**

**Groome Transportation (airport taxi service)………..…………….804 222-7222**