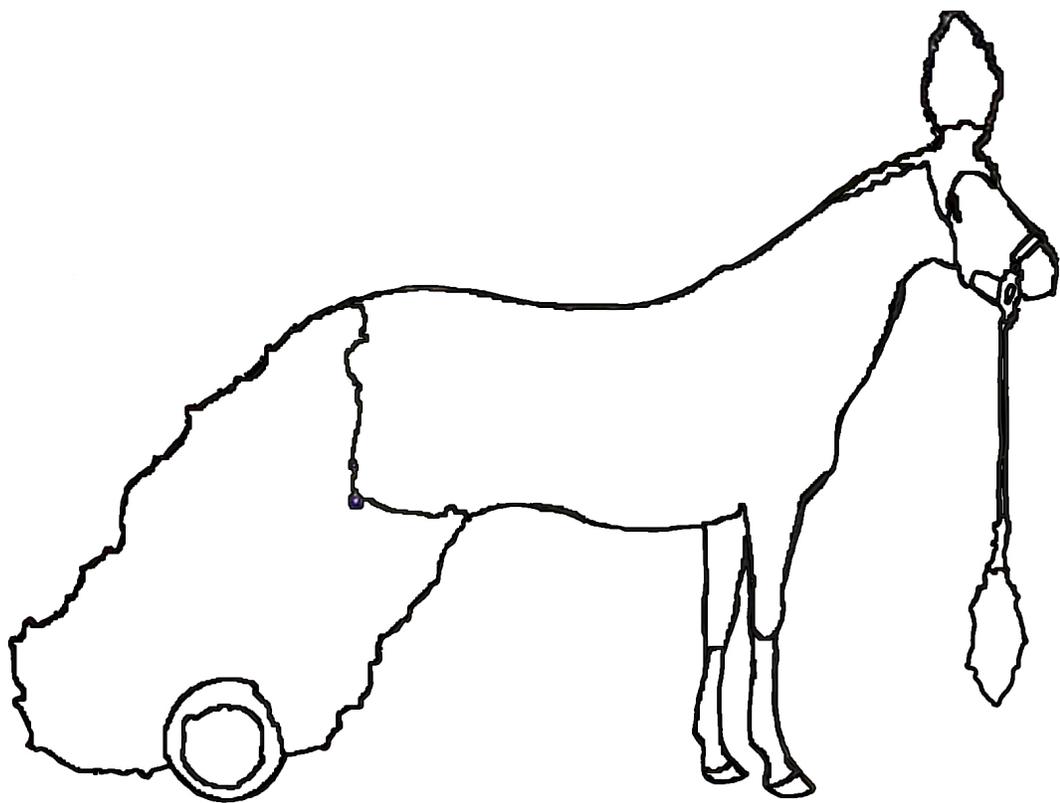


Ex-centric Music Studies

Harvard Graduate Music Forum Conference
February 2-3, 2018



Estelle Barrett
Keynote Address

Ex-centric Music Studies

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Conference Schedule

With the exception of the pre-conference film screening and the second session, all sessions will be held at Room 9, Music Building, 3 Oxford Street, Cambridge MA

Thursday, February 1

7:00pm **Pre-Conference Film Screening [Room 133, Barker Center]**

Nicola Scaldaferrri, University of Milan, Italy

- Screening and Discussion of "Sacred Mountains: Abrahamic Religions and Musical Practices in the Mediterranean Area." Cosponsored by the Musics Abroad seminar.

Friday, February 2

1:30pm Registration and Coffee [Taft Lounge, Music Building]

2:00pm Opening remarks [Room 9, Music Building]

Giulia Accornero & Payam Yousefi

02:15pm **Session 1 — Alternative Pedagogies**

Suzannah Clark, Chair

- "Reverse Chronological and Non-Linear Narrative Approaches to Music Pedagogy" (Dennis William Lee, University of Toronto)
- "The Paperless Classroom: Teaching Through Sound Memory and Embodiment" (Miles Okazaki, University of Michigan)
- "Critical Spirituality: Developing Some Concepts Towards a Humanizing Music Education," (Heloisa Feichas, Federal University of Minas Gerais, Brasil)

Break // 03:45 – 04:15 pm

4:15pm **Roundtable Discussion — Alternative Story-Telling in Music Scholarship**

Richard Wolf, Chair

- Victoria Cheah & Zach Thomas (Score Follower)
- Peter McMurray (University of Cambridge)
- Nicola Scaldaferrri (University of Milan, Italy)
- Braxton Shelley (Harvard University)

Break // 05:45 pm

5:45pm Wine and Cheese Reception [Taft Lounge, Music Building]

7:00pm **Session 2 — Relocating Research: The Core of Practice**
[Holden Chapel, Harvard Yard]
Vijay Iyer, Chair

- "Different Tubes: The Prepared Clarinet Project" (Chiara Percivati, independent performer)
- "Botanical Rhythms: A field Guide to Plant Music " (Carlo Patrao, independent artist)
- "'Recursive piano - a prepared piano for the post-John Cage era" (Elico Suzuki, independent performer)

Saturday, February 3

8:30am Registration and coffee [Taft Lounge, Music Building]

9:00am **Session 3 — New Perspectives on Musical Materials**
Emily Dolan, Chair

- "Exploring Alternative Materials and Processes in Violin Making" (Sarah Gilbert, Florida State University)
- "'Personally curated, yet easily disposable:' Crossing the threshold into the realm of found objects" (Jessica Tsang, McGill University)
- "Functions of Gesture in Music by Gubaidulina and Sciarrino" (Sara Everson, Florida State University)

Break // 10:45 am

11:00am **Session 4 — Speaking of Sounds, speaking with Sounds**
Carolyn Abbate, Chair

- "Noise of Silence Machine: A Case Study of LinkNYC" (Audrey Amsellem, Columbia University)
- "Sounding Authenticity: A Soundwalk to and through The Arab Oud House in Cairo" (Farah Zahra, *Bayt al'ūd al-'arabī* [The Arab Oud House], Cairo, Egypt)
- "An Investigation of Affordances and Limitations in Recent Audio Scores" (Chris Lortie & Charlie Sdraulig, Stanford University)

Break // 12:30 pm

12:30pm Lunch – [Taft Lounge, Music Building]

2:30pm **Session 5 – Suppressed Voices**

Ingrid Monson, Chair

- "Kashmiri 2.0: Performing Protest Through Contemporary Kashmiri Music Videos" (Niyati Bhat, Jawaharlal Nehru University, India)
- "Making 'Digital Folklore': An Interactive Multimedia Experience" (Jeannelle Ramírez, University of Texas at Austin)
- "The T is Silent: Giving a Voice to Transgender Musicians" (Myles McLean, Santa Fe College)
- "Decolonizing Music(ology)" (Rena Roussin, University of Victoria)

Break // 4:30 pm

5:00pm **Keynote Lecture – Estelle Barrett**

(Institute of Koorie Education, Deakin University)

- "Disruptive and Disrupting Paradigms: Artistic Practice and Indigenous Epistemologies as Research"

Conference Abstracts

Session 1: Alternative Pedagogies

Reverse Chronological and Non-Linear Narrative Approaches to Music Pedagogy

Dennis William Lee, University of Toronto

Contemporary scholars in the humanities continue to struggle with the dominance of male-centred, white-supremacist discourses. While we work to include a variety of diverse voices and viewpoints, the norms of research demand we engage with a discipline's agreed-upon origins which are, more often than not, white men. Accordingly, pedagogy generally begins with a discipline's so-called 'roots' and moves forward in time. This is a model of self-perpetuation, necessitating narrative structures that continually reinforce authorities of the past. My paper proposes reverse chronological and non-linear narrativization as alternative pedagogical approaches with the potential to destabilize hegemonic discourses and epistemologies.

The relationship between narrative structure and the construction of values has been explored in both psychology and literary scholarship. The idea of teaching history in reverse dates back to at least the 1950s, though the emphasis has mainly been on student engagement while explorations of counter-hegemonic potential are absent. I suggest that grounding instruction in the present allows us to privilege the multiplicity of voices we know to exist today and underscore their relevance. Tracing these voices backwards in time still allows for necessary engagement with causality and influence but with a different emphasis. Similarly, creating non-linear narratives can allow for more complex understandings of cross-influence and intersectionality in the contemporary world and throughout history. These ideas will be demonstrated as applicable not only to music history but to musical skills and theory curricula as well.

The Paperless Classroom: Teaching Through Sound, Memory, and Embodiment

Miles Okazaki, University of Michigan

For several years as a visiting lecturer at the University of Michigan I have been developing a course that I felt provided useful training for students that learn primarily from sheet music and textbooks. The course, called "Fundamentals of Rhythm," aims to address issues of pulse, timing, groove, feel, phrasing, flow, and general rhythmic concepts that are paramount in performance but in my opinion often neglected in established pedagogy. My musical background includes 20 years of touring and recording and four albums of compositions. My experience in the academic world includes degrees from Harvard, Manhattan School of Music and Juilliard, my current position at UM, and one published book.

My presentation would detail my experiences using methods from oral traditions in a classroom setting. My materials and approach draw largely from my mentorship under masters in African-American and Carnatic music, traditions which are both largely "paperless" in the transmission of information. I will describe the surprising results that I have seen when students learn only from sound, and use only the ear and memory to record and archive this information.

Of course this is not a new idea, as this is this way of passing on information is as ancient as music itself. But I have found that there is a strong demand for an approach that addresses issues related the sensory experience of sound, such as embodiment, entrainment, resonance, gesture, pulse, and especially rhythm. In the most recent version of the course, we spent a full term working on a single rhythm, working towards full internalization of the sound. This type of exhaustive study of very limited material is central to my approach, and moves in the opposite direction of the conventional academic “survey” course.

Over the last four years, what began as an informal office hours meeting has grown into a proper full credit course. This presentation will outline the development of the materials and approach for this course, including successes and failures up to this point. I am still in the beginning stages of this work, so one of my goals in this symposium would be to connect with others working in a similar direction to see if what I have done so far may be useful to the field at large.

Critical Spirituality – Developing Some Concepts Towards a Humanizing Music Education

Heloisa Feichas, Federal University of Minas Gerais, Brasil

This paper will discuss how some concepts about spirituality can be related to alternative pedagogies for Higher Music Education. Firstly, it will be examined concepts about spirituality within music education, followed by a discussion on how the development of human competences in education contexts can lead to spiritual values opening possibilities for a critical spirituality. After that some principles from Paulo Freire’s (2011) ‘Pedagogy of autonomy’ will be shown and connected with alternative pedagogies based on collaborative values. Finally, it will be done reflections about the potential of informal learning for shifting the paradigm from individual basis to collective approach. It will be illustrated how some pedagogical approaches from informal learning practices and non-formal teaching in Brazilian Higher Music Education, contribute to raising consciousness of students and trigger spiritual values. These pedagogical approaches are called “pedagogy of integration” containing aspects of creative and collaborative learning and rooted on Freire’s humanist view of education. It seems that essential elements in Freire’s work – which advocate in favor of conscientization of individuals within the process of education - link with values of spiritual development.

The idea of developing a concept of spirituality in Music Education came during reflections upon Paulo Freire’s (2011a, 2011b, 2011c) pedagogies and my own experiences of teaching in Higher Music Education. I was intrigued with the set of competences (set of knowledge, skills, attitudes and behaviours) necessary for the education of professional musicians and music teachers. Freire’s pedagogies open up a wide scope of human competences leading us to think in a most holistic way taking to account various dimensions of human being. Besides the musical and pedagogical competences, it seems necessary the acquisition of different skills and knowledge that go beyond the musical realm. The artist and music educator must develop social and inter-personal skills also promoting the role of art and its contribution in various functions of society with integrity and attention to ethical values. Only musical and artistic skills are not enough to sustain the new demands of modern life.

Session 2: Relocating Research: The Core of Practice

Different Tubes: The Prepared Clarinet Project

Chiara Percivati, Independent Performer

In this paper I am going to introduce Different Tubes, my artistic research project on clarinet and bass clarinet preparation. As we all know, a musical instrument is not a neutral tool. Its technique and sounds are the repository of the choices performed in historical continuity (or discontinuity), that contribute to the self-making of the “instrumental” idea. The historic process of acoustic instruments’ enhancement to their present day “optimal” appearance if, on the one hand, led to the creation of the musical corpus of our western tradition, on the other hand has as a side effect the atrophy of the instrument as a customizable music “tool”.

Despite the triggering role that preparation had in the development of other instruments’ repertoire and technique, its use on wind instruments, is, to date, extremely rare and sporadic, with very few examples of pieces written for prepared instruments that entered the repertoire. The Different Tubes project, bringing together the musical expertise of performer, composers and luthier, wants to stimulate a research work on the instrument and its technique, and develop a new repertoire for the prepared clarinet family.

In my presentation, I will introduce the collaborative work carried together with the composers so far involved in the project (Maria Teresa Treccozi, Diego Ramos Rodriguez, Luca Valli, Murat Çolak, Cristian Morales Ossio and Gabriele Rendina Cattani), present the concepts underlying this approach, illustrate the so far developed preparations of the instruments (and of the same instrumentalist) and discuss the technical problematics that emerged during our work. The second part of this paper will consist in the performance of short excerpts from *Poética del mecanismo*, by Diego Ramos Rodriguez, and *Ayre*, by Maria Teresa Treccozi, so demonstrating how different approaches to instrumental preparation result in radically different sound and gestures.

The development and personalization of acoustic instruments is a crucial expressive tool in the hands of composers and instrumentalists, and an opportunity for reflection for the whole musical community. I believe that this project, through its active and questioning approach to acoustic instruments, contributes nurturing with fresh stimulus the virtuous interdependence of “tools” and “ideas”.

Botanical Rhythms: A Field Guide to Plant Music

Carlo Patrao, independent artist

Plants are the most abundant life form visible to us. Despite their ubiquitous presence, most of the time, we still fail to notice them. The botanists Wandersee and Schussler call it *plant blindness*, an extremely prevalent condition characterized by the inability to see or notice the plants in one’s own environment. Our bias towards animals, or *zoochauvinism*, has been shown to have negative implications on funding towards plant conservation. Authors argue that artistic practices that engage plants in a sensorial and meaningful way can potentially generate emotional responses and concern towards plant life. This presentation reviews musical and sound art practices that

incorporate plants and discusses the ethics of plant life as a performative participant. Starting in the early 70s, *Music to Grow Plants By* became a small footnote in the history of recorded music. However, it showed how the veiled nature of plants became attached to personal narratives, tastes and social values. In parallel, avant-garde movements interested in amplifying the noises of everyday life started to appropriate the sounding materiality of plants through contact microphones. John Cage's *amplified cactus* became an icon of *indeterminacy music*. Plant-based generative music attempts to take a step forward into the inner life of plants by translating their biological activity. Creative chains linking plants, technology, music and touch can be found in site-specific installations and performances by artists like Mileece, Miya Masaoka, Michael Prime, Leslie Garcia and the collective Data Garden. The recent blooming of plant bioacoustics studies and acoustic ecology have inspired artists to sonically explore plant matter combining artistic and scientific points of view. In the midst of a strong movement to revitalize the role of plants in the field of humanities, concerns related to plants ethics and performance with plants are being debated. The sonification and acoustic amplification of plant life evoke both a sense of connection and the realization of an ontological fracture. However, the act of listening to plant life can be an act of acknowledgment, a possibility for emotional identification and empathy, rendering plant life visible.

Recursive Piano – A Prepared Piano for the Post-John Cage Era

Elico Suzuki, independent performer

The project is a study of how to play a piano using an ever-expanding user interface. It aims to extend the scope of the prepared piano which, following John Cage, has so far only been concerned with expanding the piano away from its tonality into its more percussive-like qualities. My proposal is firstly, to make a presentation about a recent exhibition I made which was constructed around the concept of an expanded user-interface for the piano and, secondly, to then perform using a piano to play a piano with a piano.

Session 3: New Perspectives on Musical Materials

Exploring Alternative Materials and Processes in Violin Making

Sarah Gilbert, Florida State University

The violin is often romanticized purely as an object, separate from its function as a tool for producing musical sound. While most instruments have undergone significant modifications since their inventions, the violin has resisted nearly all change since the transition from the Baroque to the standardized modern form, which is still modeled on body patterns by violin makers such as Stradivari, Amati, and Guarneri. This “objectification” of the violin’s physical form – it is “one of the most perfect instruments,” according to the New Grove Dictionary – has manifested itself not only in performance halls but also in popular culture.

The highly traditional craft of violin making has been challenged in recent years, however, by the declining yield of tonewoods and the subsequent enactment of strict trade and logging restrictions,

affecting the ability of luthiers to procure wood. In January 2017 new restrictions were placed on more than 300 species of timber under an international treaty, creating further concerns. In response, various synthetic and hybrid acoustic materials have entered the market in recent years as tonewood substitutes.

In this paper, I discuss how my own work as a luthier informs my musicological research on this subject. I am currently making a traditional Guarneri-pattern violin and also 3D-printing two other violins (one made of PLA and the other a PLA-wood hybrid) in order to better understand the differences in both process and materials. My aim is not to replicate or improve the instrument, but to learn what is both gained and lost when innovating within a centuries-old craft. Building the Guarneri violin involves choosing and handling tools, navigating wood imperfections, and exerting the entire body in strenuous woodworking. 3D printing involves the trial-and-error process of choosing 3D filaments, testing printers, and adjusting design plans to accommodate machines. Physically engaging with the violin in this kinesthetic, experiential form of research has challenged me with new questions: How much power do the material components themselves have in guiding my own role as maker? At what point in the innovative process does the instrument become something else entirely? What motivates innovation and determines its success?

"Personally Curated, Yet Easily Disposable": Crossing the Threshold into the Realm of Found Objects

Jessica Tsang, McGill University

In an interview preceding a So Percussion concert entitled "American Patterns", one of the members of So referred to the delicate instrumentation of David Lang's *the so-called laws of nature – part 3* as "personally curated, yet easily disposable" – an all-encompassing phrase that has neatly summarized the complexities of one of the key components of percussion music.

Increasingly, contemporary music incorporates "found objects" - non-musical items ranging from the flowerpots and teacups found in Lang's piece to bowed pieces of styrofoam and cardboard. The exploration of sound using these objects both familiarizes and subverts the music to an everyday listener, who may have accidentally grazed a particularly resonant flowerpot or frying pan, but never within the realms of a concert hall. While violinists perform daily on priceless antiques, percussionists are expected to move seamlessly between concert timpani and tuned saw blades. However, this ever-adapting mentality has allowed percussion to transcend any singular instrument, and instead inhabit an entire realm of experimentation.

Found objects call into question the relationship between a performer and their instrument(s), the perception of objects we own and use on a daily basis, and which components make them familiar or unfamiliar. We exist and shape our identities through our objects - as musicians, the incorporation of found objects pushes us to create, curate, explore, and ultimately grow, as a craft and collective. However, the complicated history of this repertoire remains largely unknown.

This presentation will examine the social, philosophical, historical, and regional relationships formed through introducing these objects in a musical context, tracing their history back to the Foley artists of the early 20th century, through works by John Cage, Lou Harrison, Thomas

Meadowcroft, Salvatore Sciarrino, and Frederic Rzewski. It will conclude with a short performance from Christopher Cerrone's *Memory Palace*, a new American percussion solo utilizing a unique mixture of homemade and standard instruments.

Functions of Gesture in Music by Gubaidulina and Sciarrino

Sara Everson, Florida State University

The music of Sofia Gubaidulina, Salvatore Sciarrino, and other members of the post-serial avant-garde is underserved by our predominant analytical methodologies. The high degree of repetition, the subtlety of formal schemes, the intermixture of aleatoric and composed elements, and the use of tonal structures unmoored from tonality serve as common compositional threads among these seemingly disparate composers. Using extensions of Hatten's theory of gesture (2004), and elements of phenomenological and associative analysis drawn from Lochhead (1992, 2015), Hanninen (2010), and Margulis (2014), this paper shows how the interaction between expressive gestures shapes the larger-scale organization in post-serial avant-garde works.

I demonstrate gesture-based analyses of Sciarrino's String Quartet No. 7 (1999–2000) and Sofia Gubaidulina's Duo Sonata for Two Bassoons (1978). In both pieces, repeated gestures acquire new meaning through their changing surroundings and the expressive elements with which they are paired. Example 1 (Sciarrino) shows the use of the gesture types described by Hatten: dialogical (gestural agents that converse with themselves or one another), rhetorical (gestures marked with respect to an otherwise unmarked musical discourse or flow), and thematic (the subject of discourse for a movement). Example 2 (Gubaidulina) shows a moment of structural significance created by the interaction of gestures. Existing motivic material pairs with new expressive elements (articulation, dynamics) such that the dialogical gestures are now interacting not only with each other but also with themselves. Overlapping dialogical gestures become thematic gestures through the process of gestural troping – the process by which gestures are elevated to a higher level – interacting both with their own musical material and that of the other voice to create the structural climax of the piece. Example 3 (Sciarrino) shows the division of gestures in a unison texture. Analysis at this level shows how musical development is driven by repetition and reinterpretation.

I show how gestures operate as the expressive agents within motives to bring about the change experienced throughout a work. By prioritizing the expressive elements, extending Hatten's theory of gesture, and drawing from elements of phenomenology and associative analysis, I show how these works are defined by the gestures from which they are formed. While not defined by pitch or pitch class, these gestures are nonetheless the structural building blocks of this music.

Session 4: Speaking of Sounds, Speaking with Sounds

Noise of Silence Machine: A Case Study of LinkNYC

Audrey Amsellem, Columbia University

In early 2016, the city of New York and the Google-owned company CityBridge launched LinkNYC, a communication network that enables residents and visitors to access Wi-Fi, browse the web, charge their phones, and make domestic calls—all for free. The ten-foot tall kiosks scattered around the city to replace pay phones are equipped with two LCD screens, three cameras, a tablet, speakers, a microphone, and 30 different sensors. Almost immediately after its launch, the public raised several concerns about LinkNYC: noise complaints concerning users listening to loud music, homeless people gathering around the kiosks, moral outrage regarding users watching pornography, as well as the potential threat to privacy the kiosks present.

This paper argues that LinkNYC functions as a neoliberal apparatus of listening and silencing in the public sphere through data gathering practices and restrictions on usage of the kiosk in the name of security, morality and accessibility. Through a cross-disciplinary ethnographic socio-technological study of LinkNYC, I engage ethnomusicological thinking in current discussions about surveillance, using sound studies literature in order to consider how listening functions as a form of both surveillance and silencing. I investigate the marketing strategies of techs carried out by utopic discourses, the current political threat of blurred boundary between public and private interest, and conflicting notions of the public space by historicizing noise containment in New York City, as well as discuss forms of resistance against LinkNYC and its larger neoliberal ideology. Although primarily based on fieldwork, this paper is at the theoretical intersection of sound studies, urban studies, and post-structuralist and legal literatures on privacy and data gathering. Through this case study, I demonstrate how power and control circulate through sound, sound politics, and listening practices.

Sounding Authenticity: A Soundwalk to and through The Arab Oud House in Cairo

Farah Zahra, *Bayt al'ūd al-'arabī* [The Arab Oud House], Cairo

The recent convergence of ethnomusicology, anthropology of the senses and sound studies has challenged the way we perceive, analyze a given musical phenomenon and its sonic and spatial surrounding and the way we theorize about our experience of them. That interdisciplinarity has paved the way for new methods of ethnographic work and field recording. Using Schafer's notion of "soundscape" and the concept of authenticity (*aṣālah*) from the Arabic music tradition, I seek to explore the Cairo based music school, The Arab Oud House's claim to authenticity through an anthropologically informed sound clip. Located at the heart of Fatimid Cairo, the House of Oud occupies the sixteenth century historic House of Al-Harrāwī. The house is a five-minutes walk from one of the most renowned mosques in the Muslim world and the center of traditional Islamic scholarship, Al-Azhar mosque. In the words of the director of the House, Iraqi Oud master Naseer Shamma, the location of the school was carefully chosen to reflect the central and the traditional importance of the instrument and the leading role the school plays in preserving the authentic

musical tradition. The claim to authenticity is thus “sounded” in two spatial settings: the first, the historic urban surrounding of the House of Oud; the second, the House of Oud itself. Before reaching the House of Oud, the audio-clip takes us on a soundwalk through the old alleyways of the bazar behind Al-Azhar mosque where the call to prayer, recorded and live Qur’anic recitation and of the bazar’s lively clamor are intertwined. Once at the Oud music school, the audio clip juxtaposes expressions of two pillars of authenticity in the Arabic music tradition as practiced in the House of Oud: the oral mode of knowledge transmission and the musical repertoire combining pieces and practices from the main three Oud schools: the Egyptian, the Iraqi and the Turkish. The sound-based ethnographic representation is a contemplation on the local notion of sonic authenticity as lived and musical authenticity as expressed at The Arab Oud House in Cairo.

An Investigation of Affordances and Limitations in Recent Audio Scores

Chris Lortie, Stanford University

Charlie Sdraulig, Stanford University

A growing body of contemporary composers produces audio scores where sound is an integral mediator between the artist and performer. While many musical scores deploy some form of symbolic visual representation of sound or movement, audio scores represent information and instructions in the same domain as the performed product. As such, many audio scores invite imitation of sound sources with varying degrees of fidelity.

This article aims to survey the affordances and limitations of audio scores which employ recordings as their primary means of communication. Within this field, we identify two primary sub-categories associated with the temporal relations between performer and audio score: reactive and rehearsed.

Louis d’Heudieres’ *Laughter Studies 1-3* for two vocalising performers (2015-16) is posited as an example of a reactive audio score. Each performer listens to a different recording on headphones and alternates between vocally imitating and verbally describing what they hear. The performers are asked not to familiarize themselves with their audio scores beforehand; rather, they spontaneously react to the often unpredictable changes and transformations between sounds, lending an improvisatory quality to the performers’ efforts. We also discuss Laura Stanic’s *Open Air Bach* (2005) in this sub- category.

A representative example of a rehearsed audio score is Carola Bauckholt’s *Zugvögel* for reed quintet (2011/12). In contrast to *Laughter Studies*, the players’ interactions with the audio score occurs well before the performance. Each player learns to imitate recordings of bird song as closely as possible. Through this process, the recordings provide a multidimensional account of the source material with a specificity that a conventional symbolic representation could only approximate. We subsequently discuss other examples of rehearsed scores where the gestation and embodiment of recorded sounds is emphasized, including Cassandra Miller’s *Guide* (2013).

These primary sub-categories may be combined, weighted, and hybridized to varying degrees. Finally, in light of our survey of the possibilities offered by audio scores, we propose some further avenues of exploration for creative practice.

Session 5: Suppressed Voices

Kashmir 2.0: Performing Protest through Contemporary Kashmiri Music Video

Niyati Bhat, Jawaharlal Nehru University, India

Kashmir has long been imagined as the locus and space of desire in Bombay Cinema and has continued to be depicted in the Indian imagination as ‘heaven on earth’. However, increasing conflict between the Indian and Pakistan states, the demands for Azadi (freedom) by the local population, and heightened militancy and violence from the 1990s onward has changed this imagination from lauding the stunning beauty of Kashmir to seeing the landscape being stained by Kashmiri blood, the “sheer rubies on the Himalayan snow” (Kabir, 2009: 21)¹. This paper responds to this changed and charged contemporary situation in Kashmir with a focus on the years 2000-2017, through the perspective of Kashmiris who are now responding to their context, imagined homeland, and the devastating contours of the everyday through music. The focus is established on the production of music videos and live performances from the valley that speak of citizen rights, freedom and atrocities afflicted on the populace.

This contemporary phenomenon seeks to blend classical Kashmiri music, folk music and poetry with forms like Rap and Hip-Hop turning this music into a powerful tool of protest. Contemporary musicians from Kashmir like rapper MC Kash (new album) and Mu'azzam Bhat (both rap in English-Kashmiri), Ali Saiffudin (Instrumental tracks and Kashmiri songs) and Mohammad Muneem’s band Alif (Kashmiri-Urdu), band Parvaaz (progressive rock set to Kashmiri poetry), the all-female rock band Pragaash (banned after a fatwa was issued by Grand Mufti in 2012) and counter protest- concert titled: Haqeeqat-e-Kashmir (The truth of Kashmir) which was organised in opposition to highly publicised Zubin Mehta concert Ehsaas-e-Kashmir² (The essence of Kashmir) held in Srinagar on 7 September 2013 are included in the study.

A new cultural and political geography of Kashmir is created by an archive of this audio- visual material. This new digital Kashmir is examined through theoretical engagements with works on digital sphere, music, sound and performance. Conclusively, this paper hopes to establish an understanding of digital existence of Kashmir through the use of music to rupture state narratives—providing a narrative different from the popular imagination of it as a ‘paradise’ – one that is boiling and seething with anger, protest and violence and is expressing it through music dispatched directly on the internet.

Making 'Digital Folklore': An Interactive Multimedia Experience

Jeannelle Ramírez, University of Texas at Austin

When conducting preliminary field research in Buenos Aires, I began studying an emergent scene called digital folklore. “Folklore” represents a variety of Argentine traditional music styles, while “digital” represents the mode of composition and performance. This music combines traditional instruments (such as Andean frame drums) and indigenous singing styles with live electronic instruments (MIDI controllers, synthesizers, samplers) and sound manipulation (via Ableton). This scene emerged after the economic crisis of the early 21st century, an economic and political climate where many middle-class Argentines became disillusioned with Eurocentric culture and

development models. Many began to look away from Europe and inland toward the sounds and aesthetics of the poorest sectors of society. At the same time, there was a broad cultural push to embrace the indigenous and mestizo cultures of the northwest provinces. Digital folklore is one example of a newly rooted cultural practice that is also heavily reliant on web-based communities and transnational, global networks. The movement draws from psychedelic, countercultural, retro, and futuristic aesthetics, with an ear to the Andes.

I am presenting a portion of what will become a larger project. My presentation emphasizes collected images, sound, and video. I will present my findings in a mode I'd like to call indeterminate ethnomusicology. Rather than present a paper in a linear fashion, I will provide participants with fragments that can be pieced together in multiple ways. These fragments will be printed, scattered, displayed, recorded, played back, spoken, and manipulated. This project combines the Cagean concept of indeterminate composition and Wayne Marshall's concept of technomusicology; a call for ethnomusicologists to use technology to "music about music" (extending Small's Musicking). Using these ideas, I create an interactive experience inspired by digital folklore performance and composition practices. In doing this, I move toward an evocative, phenomenological mode. This project responds to "ex-centric" questions about how presentation modes shape new ways of thinking (or understanding) and how music studies might bridge gaps between theory, practice, and broader society. The experience is set up such that general audiences, musicians, and scholars can engage with the materials and ideas.

The T is Silent: Giving a Voice to Transgender Musicians

Myles McLean, Santa Fe College

Music scholarship is only beginning to acknowledge transgender experiences. Musicology historically omitted transgender perspectives in its use of queer studies and gender studies alike. In fact, the first major publication to focus on transgender musicians printed in 2017; however, its articles also eschew ethnographic fieldwork in favor of citing journalistic interviews. Few accounts of transgender Western art musicians exist beyond that of concert pianist Sara Davis Buechner, who lost all her performance opportunities in the United States after coming out in 1998, forcing her to leave the country and develop her career abroad. Transition often comes at great social risk, so the current visibility issues make the professional risks of coming out even more daunting.

As a transgender musician and scholar, I have experienced these fears firsthand. However, my story alone cannot convey the diversity of perspectives within the transgender community. As I transitioned, I met fellow musicians who represent a range of transmasculine, transfeminine, and non-binary identities. Of the four who agreed to an interview, three are students in the United States, and one is a professional conductor in the United Kingdom. They each follow a unique transition path, with some more closeted than others, but they all desire better transgender representation in music.

The best way to understand the musicians' experiences is to hear them speak for themselves. Michael Bakan established this new methodology of Re-Presentational Ethnography in his forthcoming 2018 book, *Speaking for Ourselves: Conversations on Life, Music, and Autism*. By blending Bakan's approach with auto-ethnography, I will share the contents of my interviews with

these transgender musicians as well my reflections on my personal experiences to highlight the common themes and the diversity found within our stories. These interviews reveal recurring themes such as issues with gendered dress code in concert ensembles and coping with voice dysphoria. The access to and timing of transition also directly impacted what issues these musicians faced. By sharing these dialogues, I intend to encourage future ethnography of transgender musicians and provide resources to help improve the cultural competence of music professionals who may work with transgender musicians in the future.

"Decolonizing Music(ology)"
Rena Roussin, University of Victoria

Diversity and decolonization in academia are growing areas of interest in musicological discourse. As musicologists strive to create a more diverse and intersectional community of scholars, a growing number of panels and publications have provided suggestions as to how music research might diversify both the types of music under study and the backgrounds of those who study music. These are important and vital developments. Yet as musicology begins to discuss the experiences of musicologists of colour in a "nation of immigrants," it has remained curiously silent about the experiences of North America's (Turtle Island's) First Peoples.

In this paper, I will draw on my experiences as a Canadian musicologist of Métis and Haida background, weaving personal narrative with scholarly literature on indigenous studies and decolonization to discuss the challenge of being an aboriginal who studies European music, and the necessity of considering aboriginal perspectives in music research and performance. In many ways, music scholarship has much to learn from music performance, where attempts to include aboriginal music and representation in the Canadian opera house and concert hall are well underway. Using such examples as Vancouver Opera's 2013 indigenized production of *The Magic Flute*, recent Canadian operas that communicate indigenous stories (Tobin Stokes's *Pauline and Brian Current's Missing*), and Toronto Symphony Orchestra's recent performance of T. Patrick Carrabré's *Inuit Games*, I will discuss how such performances open pathways to create decolonized music history classrooms and open space for decolonized dialogue in music discourse. Ultimately, I seek to interweave narrative, performance, and scholarship in this presentation to look to the future of North American music scholarship, striving to remember the voices we have forgotten and the ways we might include them moving forward.

Participants' Biographies

Keynote Speaker

Estelle Barrett is amongst Australia's most eminent experts on artistic research. Her 2007 co-edited volume, *Practice as Research: Approaches to Creative Arts Enquiry*, has been one of the most influential international publications in developing and articulating a paradigm of artistic research and its pedagogical issues.

Barrett's broad ranging expertise encompasses contemporary critical theory, psychoanalytical theory, trauma studies and new materialisms. Her monograph, *Kristeva Reframed: Interpreting Key Thinkers for the Arts* (2011), brought these discourses into dialogue to offer 'a significant contribution to the extensive body of literature on Kristeva and aesthetics, and to the discussion over the space of the arts within contemporary societies.' In addition to her monograph, numerous book chapters and journal articles, Barrett has published three co-edited books. Currently, Barrett is a team member of the Australian Office of Learning and Teaching's funded project, *Developing New Approaches to Ethics and Research Integrity Training Through Challenges Posed by Creative Practice Research*.

Since 2013 Barrett has been Professor of Research and HDR Coordinator at the Institute of Koorie Education (IKE) at Deakin University. In this role, she has worked with Indigenous Australian researchers to develop a research training pedagogy using relational methodologies built on Indigenous epistemologies that articulate the ethics and protocols for conducting intercultural and Indigenous research.

Roundtable Participants

Victoria Cheah (b. 1988, New York, NY) is a composer working in multiple media and genres, exploring hierarchy, ambiguity, and the concert ritual. She holds a B.A from the City University of New York's Macaulay Honors College at Hunter College and is currently pursuing a PhD in music composition at Brandeis University. Passionate about the production and realization of new music, Cheah has served as the founding executive director of Boston ensemble Sound Icon and is now a co-director and curator with Score Follower.

Zach Thomas is a composer and media artist whose work is characterized by impulse and restlessness. He is a PhD candidate at the University of North Texas where he works as a teaching fellow at the Center for Experimental Music and Intermedia and as a researcher at the xREZ Art+Science Lab. Zach is a co-director of the new music non-profit, Score Follower, which curates and produces online content for the promotion of contemporary music.

Nicola Scaldaferrì is Associate Professor in the Department of Cultural Heritage and Environment at the University of Milano where he founded and directs the Laboratory of Ethnomusicology and Visual Anthropology. He has done extensive ethnomusicological research in Italy, Albania, Kosova, Burkina-Faso, and elsewhere, as well as research on electroacoustic an

20th Century music. Professor Scaldaferrri received his PhD in musicology from the University of Bologna and a degree in composition from the Conservatory of Parma. He was Fulbright scholar at Harvard University and a Visiting Professor at St Petersburg State University.

Braxton D. Shelley a musicologist who specializes in African American popular music. His research and critical interests, while currently focused on African American gospel performance, extend into media studies, sound studies, phenomenology, homiletics, and theology.

After earning a BA in Music and History from Duke University, Shelley received his PhD in the History and Theory of Music at the University of Chicago. While at the University of Chicago, he also earned a Master of Divinity from the university's Divinity School. His 2017 dissertation, "Sermons in Song: Richard Smallwood, the Vamp, and the Gospel Imagination," developed an analytical paradigm for gospel music that braids together resources from cognitive theory, ritual theory, and homiletics with studies of repetition, form, rhythm and meter.

Recipient of the 2016 Paul A. Pisk Prize from the American Musicological Society and the 2016 Graduate Student Prize from the Society for Christian Scholarship in Music, he has presented his research at Amherst College, Duke University, Northwestern University, and Tufts University, as well as at the annual meetings of the Society for Christian Scholarship in Music, Music Theory Midwest and the American Musicological Society.

His publications include the following essays: "Sounding Belief: 'Tuning Up' and The Gospel Imagination," in *Exploring Christian Song*, "'This Must Be The Single': Valuing The Live Recording in Contemporary Gospel Performance," in *Living the Life I Sing*, and "Gospel Goes To Church (Again): Richard Smallwood's Hybridity as Liturgical Compromise," in *Readings in African American Church Music and Worship*, vol 2. His current projects include an article on the poetics of gospel vamps, an article on music and protest in the North Carolina-based Moral Mondays movement, and a book-length study of African American gospel performance.

Peter McMurray is an ethnomusicologist, saxophonist, and media artist. His research focuses primarily on the intersection of Islam and sound, including recitation, liturgy, theology, and architecture and he is currently completing a book and media project, *Pathways to God: The Islamic Acoustics of Turkish Berlin*. He has also published on various aspects of the history of sound recording, especially tape and YouTube music. He is currently researching music and the refugee crisis in contemporary Europe and Turkey as well as intersections of sound, media and empire in the 19th century. His media practice includes extensive non-fiction audio and video work.

For over 10 years he has worked as the Assistant Curator of the Milman Parry Collection of Oral Literature and continues to do research on oral poetry, the history/theory of orality, and them voice. As a performer, he has a longstanding interest in jazz and experimental improvisation. He also has been a part of Harvard's metaLAB and Sensate Journal.

He completed a PhD in Ethnomusicology at Harvard, with secondary emphasis in Critical Media Practice. He also holds degrees in music composition (MFA, Brandeis) and Classics (Greek) and Slavic Literature (BA, Harvard). After his doctoral studies, he held postdoctoral fellowships at

MIT (Mellon) and Harvard's Society of Fellows (through spring 2018). Currently he is a Lecturer in Music at the University of Cambridge.

Conference Presenters

Dennis William Lee is a professional musician and former public-school teacher. He is currently completing a master's degree in ethnomusicology at the University of Toronto with a research focus on Indonesian Death Metal.

Miles Okazaki is an American guitarist and composer based in New York City, originally from Port Townsend, Washington in the Pacific Northwest. He has released four albums of original compositions, published a book "Fundamentals of Guitar" on Mel Bay, and has toured for two decades with artists including Steve Coleman, Kenny Barron, Jonathan Finlayson, John Zorn, Amir El Saffar, Dan Weiss, Jane Monheit, Darcy James Argue, Jen Shyu, Rajna Swaminatham, and Matt Mitchell. He has received grants from Chamber Music America, the Jerome Foundation, and the Mid-Atlantic Arts Foundation, holds degrees from Harvard University, the Manhattan School of Music, and the Juilliard School, has taught at the Banff Institute, The New School, Queens College, and is currently a visiting lecturer at the University of Michigan in Ann Arbor.

Heloisa Feichas, PhD in Music Education, from Institute of Education, University of London. Senior Lecturer at Music School of Federal University of Minas Gerais (UFMG) in Brazil. She is also a pianist performing mainly Brazilian Popular Music in different ensembles. Her main research interests are on Popular Music Education, Sociology of Music Education and recently on Spirituality and Education.

Chiara Percivati, clarinetist and performer, is an interpreter dedicated to the music of our time. A passionate researcher, she enjoys collaborating with composers to develop personal approaches to instrumental music. Chiara collaborates with the Ensemble Modern, the EMO (Ensemble Modern Orchestra), the Estonian National Symphony Orchestra and the Orchestra and *Ensemble XX secolo* of the Accademia del Teatro alla Scala".

Carlo Patrão is an independent researcher and radio artist based in New York City. His radio work includes documentary features and sound collages exploring the fringes of science, sound, and music.

Elico Suzuki (aka. suzueri) is a Tokyo based sound artist. She studied Fine Art at Musashino Art University in Tokyo and Media Art at the Institute of Advanced Media Arts and Sciences (IAMAS) in Ōgaki, Gifu, Japan. Her recent interests have centred on the exploration of the gaps and narrative aspects between the interaction of instruments and particular embodiments, for which she both performs and makes art work - these involve her making complex interfaces with various handmade devices that play with pianos and other instruments . She is also well known as an improvised musician and recent releases include, "Live at Ftarrri" with Roger Turner, Tetuzi Akiyama, and Makoto Oshiro (Ftarrri, 2016); and "Two Before the Fourth" with Edward Lucas (IKLECTIK, 2017).

Sarah Gilbert is a PhD candidate in historical musicology at Florida State University. She studies the tradition of violin making in the U.S., especially in relation to the use of environmentally sustainable materials and methods.

Jessica Tsang is a percussionist dedicated to the creation of new interdisciplinary works. Equally fascinated by the worlds of contemporary music, poetry, and the culinary arts, Jessica views percussion as a flexible field with endless possibilities for intersection. She is a founding member of guitar and percussion duo, Party of One. Jessica is currently pursuing her Master's degree at McGill University and holds a B.M. from Mannes College in NYC.

Sara Everson is a first-year doctoral student of music theory at the Florida State University. She completed her bachelor's degree in saxophone performance at the University of Toronto. Her current research interests include ideas of gesture in atonal music, phenomenology, contemporary chamber works, and issues of gender in contemporary music analysis.

Audrey Amsellem is a second year PhD Candidate in Ethnomusicology at Columbia University. Her research interests include: music and property, copyright law, music piracy, politics of access to music, sound and surveillance and hacktivism.

Farah Zahra: I am a student at The Arab Oud House in Cairo (*Bayt Al-'Ud Al-'Arabi*) where I am currently enrolled in the Oud performance program. I earned my masters in Theological Studies from Harvard Divinity School where my research focused on devotional music and musical cultures in the Muslim world.

Chris Lortie is a Doctoral Student in Musical Composition at Stanford University. His compositions regularly involve the use of live electronics as a means of augmenting and disrupting both sonic and visual cues; as such, Chris's music often explores the subjects of trickery, deceit, and illusion in the electroacoustic domain.

Charlie Sdraulig composes social interactions in music at perceptual and physical thresholds. In addition, he researches timbre perception and contingency in musical contexts. He is a Doctoral Candidate in Composition at Stanford University.

Niyati Bhat is a Kashmiri writer, poet, translator and cinema scholar based in New Delhi, India. She is currently writing her final thesis for an M.Phil in Cinema Studies at Jawaharlal Nehru University under the supervision of Prof. Ira Bhaskar. She obtained her B.A. (Hons.) in Mass Media and Mass Communication from University of Delhi and her M.A. in Arts and Aesthetics from Jawaharlal Nehru University. She was the 2014 Media Fellow at Metta Center for Non-Violence, USA and the recipient of Hindi Akademi Award for Outstanding Essay (2009). Her work has appeared in *Asymptote Journal*, *Scroll.in*, *Coldnoon: Travel Poetics*, *Mithila Review*, *Hindustan Times* and *Al Jazeera*. Her research interests lie in the documentation of exilic, diasporic media production and trauma studies with a special focus on music and sound studies in conflict regions.

Jeannelle Ramirez is a PhD student in ethnomusicology with a focus on popular music. Her current research is on transnational Latin Alternative music, and particularly the creative use of

technology in the construction of alternative and emergent Latin/o American identities. Her other research interests include gender, artificial intelligence, copyright, sound, and the music industry.

Myles McLean is a percussionist, an ethnomusicologist, and an adjunct professor at Santa Fe College. He earned his Bachelor of Music, Master of Science in Management, and Master of Music from the University of Florida, where he served as director of the Guatemalan ensemble, Marimba Ayin and assisted the steel drum band, Brazilian music ensemble, and Afro-Cuban ensemble. As a scholar, he explores the use of non-Western instruments in Western concert settings, specializing in the development of the Afro-Brazilian berimbau de barriga outside of its capoeira context.

Rena Roussin is in her final semester of an MA in Musicology at the University of Victoria, where she has served as the School of Music's Lead TA and as editor of the graduate student journal *Musicological Explorations*. Her research usually focuses on the music of Haydn and Beethoven, and constructions of gender and sexuality in opera and Lieder throughout the long nineteenth century. However, as a queer Native musicologist, she has recently begun to explore questions of identity, belonging, and representation in academia.

Acknowledgments

We would like to sincerely thank our keynote, Estelle Barrett, who kindly accepted our invitation, and has offered to this conference her exciting interdisciplinary perspective. Additionally, we want to thank Victoria Cheah, Zach Thomas, Peter McMurray, Nicola Scaldaferrri, and Braxton D. Shelley for taking the time to participate in our roundtable discussion: The discussions that arise from their diverse disciplinary backgrounds and emphases cuts to the core of the many issues this conference hopes to address.

From the beginning of the planning process we were lucky to have the support of a vibrant graduate student presence. We thank Alex Cowan, David Forrest, and Julio Zúñiga for their direct role in the initial process of refining the theme of this conference. Additionally, we thank last year's conference co-chairs, Laurie Lee and Ian Copeland, for providing support and counsel that guaranteed the success of this year's conference. Many of our friends and colleagues kindly assisted us in taking on various responsibilities in planning, organization, abstract selection, hosting presenters, and designing promotional materials: We are truly grateful for this collective effort and thank Afsaneh Aynesazi, James Bean, Katie Callam, John Dilworth, Ganavya Doraiswamy, Hayley Fenn, Elaine Fitz Gibbon, Samantha Jones, Sarah Koval, Giulio Minnitti, Felipe Ledesma- Núñez, Elena Rykova, Uri Schreter, Jacob Sunshine, Rajna Swaminathan, Zeynep Toraman, Julien Vincenot, Anna Wang, Etha Williams, and Jeff Williams.

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