

*Friday, March 25, 2022*

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**1:30 Opening Remarks**

Eloy F. Ramirez and Sharri K. Hall, Co-Chairs

**1:45-3:15 PM EST**

**Popular Subalterity**

Chair: Alexander W. Cowan

**3:30-5:00 PM EST**

**Voices from the Margin**

Chair: Siriana Lundgren

**5:15-6:45 PM EST**

**Faculty Roundtable Discussion**

Moderator: Yvette Janine Jackson

Participants: Alex E. Chávez, Ana María Ochoa Gautier  
Noriko Manabe, Shana Redmond, Trevor Reed,

**8:00-9:30 PM EST**

**Resourcefulness**

Chair: Cana McGhee

*Saturday, March 26, 2022*

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**10:00-11:45 AM EST**

**Decentering Europe**

Chair: Christina Misaki Nikitin

**12:15-1:30 PM EST**

**Black Decolonialities**

Chair: Jonathan Gómez

**2:45-4:30 PM EST**

**Keynote Address by Dr. Daphne A. Brooks**

Chair: Suzannah Clark

**4:30-5:15 PM EST**

**SPS Session**

Stephen Ai, Sara Viola Speller

**Friday, March 25, 2022**

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**1:45-3:15 PM EST: Popular Subalterity**

Chair: Alexander W. Cowan

**The Dionysian Orpheus of Thiago Pethit: homoerotism, indie music, and tropicalism**

joão marcos copertino; Department of Romance Languages and Literatures, Harvard University

Orpheus is the myth of music, figure of immense creativity and an inspirational myth for many operas. When Brazilian songwriter Thiago Pethit decided to create his album *Mal dos Trópicos* (*Queda e Ascensão do Orfeu da Consolação*), he engaged with a vast tradition on topic, from Gluck's opera to Jean Cocteau's works. The unfolding of the myth, however, stressed the homoerotism present in the mythical construction, associating to a tropicality inherent to carnivals celebration in Brazil. However, carnival, usually a more Dionysian party than Apollonian, is also a tool that Pethit uses to subvert predicaments within both the idea of Orpheus and the continuous looming decay that follows the idea of being a nation from the tropics. The continuous sense of decadence associated with tropical environment, especially to Brazil, is transformed through a cannibalization of the Greek myth, and its subversion: a death followed through ascension, only possible through a homoerotic carnival. Pethit, then, crafted a multimedia project, in which music language – as all arts – is progressively becoming impure. Contradicting other forms of Orpheus in Brazil, as Black Orpheus, *Mal dos Trópicos* presented a new reflection on both the queerness of Latin America in its appropriation of European Culture, and the subversion of the myth.

**The Shape of Cumbia to Come, Neo Macondismo or Colombian Avant-garde?**

Nico Daleman

The notoriety of Colombian music releases such as Lido Pimienta's "Miss Colombia" and Meridian Brother's "Cumbia Siglo XXI" has placed an imaginary of sophisticated Tropicalia tailored for the global (north) market demands. Nevertheless, Cumbia's appearance in the global musical scene is not the start but rather the culmination of a lengthy process of exploration and reinterpretation of Caribbean music that has been taking place in Colombia for the past thirty years. Borrowing the concept of "Macondism" from the literary studies, this presentation explores the dynamics of romanticization and commodification of Caribbean culture while considering the processes of regional, cultural and class appropriation. Through pragmatic creolization, RoloET or Cumbia Tropicana define a musical genre that transcends musical stereotypes and challenges the hegemonic binaries between pop and art music, kitsch and good taste, and urban and folk. A deeper analysis begs the question: Is the shape of cumbia to come a genuine avant-garde language that avoids previously imposed clichés, while sounding uniquely Colombian, or is this a renaissance of "World Music" disguised as queer, diverse and postcolonial?

**Hyperpop: An Unbridled Queer Sonic Space**

Zane Larson; University of Iowa

An unholy conglomeration of clanging pots and pans, chipmunk voices, and chaos. Hyperpop has been described as having these attributes by many who have happened to stumble across it.

However, this musical microgenre has found its home in many queer spaces, garnering a cult following in LGBTQ+ communities. Furthermore, many artists that create hyperpop music identify as queer (especially gender non-conforming), adding another intrinsically linked queer layer to this genre.

I focus on defining the microgenre of hyperpop and the nuances of its musical attributes. My analytical exploration of this genre will focus on vocal manipulation and hyperpop's refusal to adhere to previously established musical normative structures. Vocal manipulation by means of intentional auto-tune and pitch-shifting is used by artists to create a salient aesthetic with capabilities to reach extremes of vocal ranges and blur the boundaries between voice and instrument.

Alterations to previously established structures of form, rhythm, and harmony are also a vital aspect to this genre that give it a distinct identity. Additionally, I examine how hyperpop interacts with queerness, specifically focusing on the concepts of camp and queer phenomenology (Ahmed 2006), the idea that disorientations disrupt and reorder expectation. I use music from a diverse set of artists that expands on these ideas, but predominantly focus on the music of 100 Gecs, Namasenda, and Charli XCX.

These musical attributes and stylistic markers of hyperpop have bloomed into to a new art form deeply entrenched in queer sensibilities. In this genre, creators and fans alike can explore queer idiosyncrasies within the music itself and the culture surrounding it. Hyperpop provides a path forward that breaks from the traditionally heteronormative sect of pop music and pop music culture, designating a postgender and unbridled queer sonic space.

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### **3:30-5:00 PM EDT: Voices from the Margin**

Chair: Siriana Lundgren

#### **“The Jew in You”: Recent Yiddish Protest Songs and Diasporic Identity**

*Nathan Friedman; University of Toronto*

Protest songs have been an important part of Yiddish culture since the days of the General Jewish Labour Bund in late-19th century Eastern Europe and they have remained integral to the broader repertoire of the Yiddish revival that began in the 1970s. Since the late 1980s, Yiddish artists have adapted pre-existing songs and written new ones to engage with contemporary issues, often expanding their subject matter to be more inclusive concerning gender and sexuality within Judaism as well as more concerned with topics affecting both Jews and their non-Jewish neighbours, a process that has intensified in recent years.

In this paper, I examine songs in Yiddish and English by artists such as Daniel Kahn, Geoff Berner, Brivele, and Tsibelev that engage with issues such as economic inequality, police abolition, and anti-fascism. Scholarship on Yiddish has noted the language's ability to build a bridge between historical and contemporary injustices, and I explore how these artists draw explicit links between recent political developments and their historical antecedents prior to WWII. I also draw on recent Jewish cultural theory on diaspora, both to explain the model of society that these artists advocate in their songs, and to explain how they relate to contemporary notions of Jewish identity. Several scholars have identified Yiddish culture as an emerging avenue for identity construction for Jews in North America and Europe, specifically one that is dependant on neither religion nor on ties to Israel. Ambivalence or hostility towards Zionism was a central feature of pre-WWII Bundism, and is reflected in both the historical repertoire and the more recent songs discussed in this paper.

## **Communicating Rage: Multifaceted Resistance as Sonic Protest in Rage Against the Machine's Self-Titled Album (1992)**

Patrick S. Mitchell; College-Conservatory of Music, University of Cincinnati

Rage Against the Machine (RATM) is an interracial alternative-rock band widely known for their eclectic musical style and polemic protest lyrics. The Los Angeles group released their self-titled debut album *Rage Against the Machine* (1992), in the months following a revolutionary moment of racial tension and civil unrest during the Rodney King Riots. Political unrest fueled RATM's critique (or rage) of issues surrounding capital accumulation, systematic racism, and U.S. imperialism. Sociologists Andrew Green (2015), Nick Holm (2007), and Jeffery Hall (2003) have considered RATM's protest in their study of the band's lyrics as the main vehicle of resistance—however, have reduced their music to descriptions of “genre-bending.” These studies fail to observe the significance of the genres prevalent in RATM’s sound (i.e., funk, metal, rap and rock). Funk and rap were tools of protest in predominantly Black working-class communities while metal and rock, mainly performed by White musicians, resisted hegemonic White bourgeois society. This begs us to consider the question: How did RATM sonically communicate their rage towards systems of oppression? My study of RATM’s self-titled album considers both the band’s music and vocality to articulate the full depth of their protest. I argue that RATM constructed a sonic protest through means of synthesizing interracial musical genres. My investigation reveals the inherent rebellion instilled in the fabrics of funk, metal, rap, and rock within the context of RATM’s music. Specifically, I identify the band’s use of funk riffs (Morant 2010), metal breakdowns (Susino 2019), rap flow (Komaniecki 2019), and timbral distortion. Funk riffs function as harmonic ostinatos, metal breakdowns complicate the rhythmic structure, rap flow establishes consistency of prose, and distorted guitar timbres from a range of genres complicates the sonic experience. Moreover, I use Kate Heidemann’s technique for describing vocal timbres (2016) in my analysis of singer Zack de la Rocha’s enraged vocality. My examination of RATM’s album demonstrates that their music.

## **Vocality in Exile: The Indigenization of Scottish Bagpipes in a Palestinian Refugee Community**

Jessie Rubin; Columbia University

In this paper I will situate the Sumud Guirab, a mixed-gender bagpipe troupe located in the Palestinian refugee camp Burj Shemali in Tyre, Lebanon. The troupe illuminates the complexities of musical repertoire and instrument circulation that result from colonial military presence and indigenous adaptations. Though there are myriad folk stories that make claims about the origin of the bagpipe in the region, it is commonly accepted that the Highland bagpipe gained traction in Palestinian communities as a result of Scottish military presence during the British Mandate era from 1923–1948, and subsequently remained popular in Palestinian communities in exile. The Sumud Guirab highlights a paradoxical power dynamic: though the Scottish were part of the British occupying force in Palestine in the 1920s through the early 1940s, performers in the troupe express solidarity with contemporary Scottish resistance against the British occupation of Scottish land. That being said, the music of the Sumud Guirab does not simply represent some symbolic connection between Scots and Palestinians manifested at a sonic level but also represents a consequential material practice. In this presentation I will draw from my own ethnographic research and historical inquiry to demonstrate the multifactorial effects of colonialism in its history: we see that a Palestinian population has mined the dominant culture for their *own* anti-imperialist resistant cultural forms. The bagpipe, then, is a complex signifier: it is a domesticated “foreign” object curated and

reconfigured to become a part of a newly-invented tradition, carrying a repertoire with distinct meanings in place.

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### **5:15-6:45 PM: Faculty Roundtable Discussion**

Moderator: Yvette Janine Jackson

Participants: Alex E. Chávez, University of Notre Dame

Ana María Ochoa Gautier, Columbia University

Noriko Manabe, Temple University

Shana L. Redmond, University of California, Los Angeles

Trevor Reed, Arizona State University

Roundtable participants will each provide a short meditation on the theme of the conference, decolonization and decoloniality, and/or post-colonialism, followed by relevant discussion.

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### **8:00-9:30 PM: Resourcefulness**

Chair: Cana McGhee

#### **Un-listening the Archive, or How to Listen After the End of the World**

Jessie Cox; Columbia University

I begin my theoretical project with a thinking of listening as resource intensive, a notion of listening teased out in relation to AI technologies by Kate Crawford and Vladan Joler in “Anatomy of an AI System.” Their analysis points to the hidden resources necessary to make this listening technology work: from the minerals mined, to the labor used to mine both minerals and data to train the AI, to global networks of commerce and the spaces articulated by such movements.

In this paper I think through different investments and mined resources necessary for listening as it pertains to music. From the materials to build instruments to the training and dissemination of “repertoire” for musical understanding, which is to say the archive that, after Jacques Derrida, allows for analysis, or, more generally, hermeneutics, as well as of course being the possibility to deposit musical works somewhere so as to be listened to. If the question of listening is tied up in questions of global resource networks that make archives possible then how can one think this with the question of blackness, as that which structures the body of the archive? How the extraction of for example lithium, widely known to damage our planet as well as being lethal to many black lives, is not only a facilitator for the creation of smartphones, but also structures our notion of music through the formation of an archive and how such is accessible. This technology then in turn allows for both the continuation of anti-black ideological reproduction but also allows for the inspiration for political action to fight an anti-black world (e.g. Black Lives Matter protests).

#### **Adapted Concert Programming: Best Practices for Neurodiverse Populations**

Jenna Richards; University of Ottawa

Attending a concert may be daunting for neurodivergent individuals and those who support them (Umeda and Jirikowic 2019; LaMarre et al. 2019; Thompson et al. 2020). While traditional performance environments may not feel welcoming or amenable for neurodivergent individuals, such as those on the autism spectrum, with FASD, or Down Syndrome, arts organizations have recently made efforts to produce concerts that address barriers to accessibility (Shiloh and LaGasse

2014). These adapted concerts, most frequently labelled Sensory Friendly Concerts (SFCs), attempt to create environments suitable for neurodiverse communities, supporting individuals and groups who are often underrepresented in performance contexts. This paper explores adapted music performances for neurodiverse communities, reflecting on social constructs of disability and outlining how SFCs aim to improve quality of life and rights for individuals with disabilities.

Derived from 1990s theatre practices (Shiloh and LaGasse 2014), SFCs focus primarily on environmental and physical adjustments. Contributing a set of best practices (Bretschneider et al. 2005; Kempe 2018) for SFCs, recommendations stem from an interdisciplinary content review assimilating Community Music Therapy (Stige 2004; Ansdell 2005), music and disability studies (Howe et al. 2015), and inclusivity and accessibility in performance (Shiloh and LaGasse 2014; LaMarre et al. 2019; Umeda and Jirikowic 2019). Additionally, a focus on the lived experiences of neurodiverse groups aligns these practices with disability theories (Bakan 2008; Hadley and McDonald 2018; Hayhoe 2018).

Modifications include various seating options, tactile stimulation, stretch breaks, noise-cancelling headphones, and silent rooms. Visual aids and preparatory materials are recommended to introduce and familiarize concert elements to attendees, alleviating certain anxieties for neurodivergent individuals and their families. Future areas of research include accessibility practices for normative performance opportunities, not only those specifically designated as sensory friendly. Equally relevant is the integration of disabled performers in SFC context, which is yet to be surveyed.

### **Breathing-With: A Microbial Song**

Shelley O'Brien; York University

This video essay thinks-with microbes and sound, and queers the relationship between colonization and settler breath/voice, entangling the breath/vocals of a settler scholar with ideas of animus and microbial interpenetration. With a wordless cycling song and time-lapse microbe Petri dish art, the project troubles Western, anthropocentric ideas of air in a pandemic.

In the field of soundscape ecology (pioneered by Bernie Krause), many scholars have shown that human anthropogenic noise has crescendoed at the expense of the biophony. I thus breathe/voice a ‘biophonic’ niche in an ‘anthrophonic’ setting, sowing the playing-field of multi-species and multi-entity kin relations right in the thick of things (ever-present anthropogenic noise — “productive” sounds of capital, colonialism, and the freedom convoy).

While the above entities come with assumptions that time is linear, space is empty and individual is king, breathing-with microbes can re-tune this body to biophony. The voice in this essay re-members and re-sonates the relationship between microbes, breath, air, aerosols and humans, and suggests a re-configuring of matter(s).

This video essay also offers a re-playing of breath/voice in the (apocalyptic/pandemic) west, where there is heightened focus on (the contamination and contagion of) breath and aerosols, and hardened separation of self-from-world. Breath is animus, breath is life (and life is a dirty and entangled affair) — it contains microbes even as it carries words and sound. We were never pure/alone.

Finally, this piece keen in response to an inability to listen. It honours the jurisdiction of microbes, breath and biophony, amplifying their increasingly sanitized decrescendo. It screams into chasms of defensive indifference to myriad oppressions and injustices that characterize this time-being. It sings with an otherwise-possible: that this perpetuation of violence can and will one day no longer be endlessly replicated.

*Saturday, March 26, 2022*

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**10:00-11:45 AM EDT: Decentering Europe**

Chair: Christina Misaki Nikitin

**The Nostalgic Modernists: Tradition and Pop in Por Por Music of Accra, Ghana**

Bai Xue; The Graduate Center, The City University of New York

In the region of La, Accra in Ghana, local truck drivers have been performing ensemble music using squeeze-bulb honk horns called Por Por at drivers' funerals since before Ghana's independence (in 1957). This genre of music remained unknown by the world until 2005, when American ethnomusicologist Steven Feld collaborated with Ghanaian photographer Nii Yemo Nunu and recorded the world's first Por Por music album, *Por Por: Honk Horn Music of Ghana*. This essay is an analytical study of the Por Por music genre, emphasizing analysis of tracks from the album and drawing connections between Por Por and African highlife music as well as the Kpanlogo dance. I argue that Por Por music is a hybrid of nostalgia and modernism: on one hand, it is deeply rooted in African traditional music; on the other hand, it shows strong influences from African popular music.

First, I shall provide an overview of the Por Por genre, arguing that it is a significant part of the culture and community of La, Accra, and should never be removed from this cultural context. Next, I argue that Por Por horns function as pitched instruments instead of percussion instruments, citing my transcriptions of the tracks from the album and my interview with Steven Feld. After a digression on the tuning of the Por Por horns, I present my observations of the album, focusing on the African Standard Pattern, the highlife time line, the Kpanlogo time line, and the five-stroke Clavé pattern. My aim is to argue that the Por Por music displays fundamental duality: it possesses the seriousness of African rural ritual music and the casualness of African urban recreational music.

**Volga Guazú. The Controversial Origins of Chamamé**

Eugenio Monjeau; Graduate School of Education, Harvard University

Chamamé is a folk music genre from the Argentine northeast. Although popular in the entire country, its heart lies in the province of Corrientes, part of the Argentine Litoral. Thousands of people listen to chamamé every day, but the genre was relegated to a marginal place in Argentine musicology for many years. This started to change only recently. In 1992 the Argentine musicologist Rubén Pérez Bugallo published a seminal work in the Latin American Music Review. There, Pérez Bugallo went into great lengths to integrate chamamé to other, more "prestigious" expressions of Argentine folk music.

His hypothesis was that all Argentine folk music shares a common origin, namely, the music brought by the Spanish conquerors to the American continent. Each Argentine region (or Peruvian, Bolivian, Paraguayan) found its own way of expressing that heritage. Chamamé would be a mixture between that Spanish origin (the so called Cancionero Ternario Colonial) and the polkas and mazurkas brought to Argentina by Polish, Ukrainian, Hungarian immigrants in the 19th century. These people not only brought their rhythms and dances, but more especially the instrument of chamamé par excellence: the accordion.

Pérez Bugallo's hypothesis, as captivating as it is, has its shortcomings. It specifically denies any Guarani origin to chamamé. This denial contradicts what two important groups of people have to say about the subject: firstly, chamamé musicians, who usually resort to the alleged Guarani origin of

the genre in their search for artistic inspiration, as if they were looking in the past for the music of the future. Secondly, Correntino immigrants in Buenos Aires. These immigrants consistently speak of the Guarani origin of chamamé, as a mythology of sorts which can help them cope with being away from home. In this lecture I will explore these tensions between musicology, musicians, and audiences.

### **From KOMUSO to MONSTER: Electroacoustic Collaborative Works for Shakuhachi**

Devon Osamu Tipp; University of Pittsburgh

Since the 1970's the shakuhachi has enjoyed a growing presence in global art music. Despite the instrument's tremendous impact, it has a limited presence in spaces concerning electro-acoustic composition and live processed sound, a potentially limitless field of musical and artistic collaboration. Composers who approach shakuhachi, those with and without personal experience with non-Western instruments, sometimes fear criticism from vanguard performers, scholars, teachers, and audiences. However, my current collaborations show that electronics often calmed the nerves of possible collaborators, as writing for non-Western instruments without prior exposure can be daunting. This lecture-recital ponders issues of ethics in cross-cultural collaborations and ponders the meaning of hybridity and synthesis in global art music. It is my hope that my collaborations with composers/musicians from a wide variety of backgrounds will result in hybrid works that do not merely imitate source materials but seek to transform them into new unique artistic works.

My lecture recital MONSTER presents excerpts from four recent compositions: "An Ocean" by Gleb Kanasevich, "MONSTER" by Mark Micchelli, "A Fire that Never Dies" by Ryan Garvey, and "!rule the world!" by Cullyn Murphy. These works use musical idioms from Japanese and Western art music, free jazz, and noise music. These composers cleverly utilized fragments and rudiments from traditional source materials that are recombined and mutated through electronic means to become hybrid musical beings (Everett 2004). These works manipulate shakuhachi sounds through fixed media and live processing, which in my view represents a sonic manifestation of the expanding global art music scene as described by Luigi Antonio Irlandini (2018), as well serve as a microcosm of my continuing dialogue with traditional Japanese music and experimental music.

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### **12:15-1:30 PM: Black Decolonialities**

Chair: Jonathan Gómez

#### **The (Black) Mysticism of Tim Maia and Jorge Ben**

Rômulo Moraes; The Graduate Center, CUNY

In 1974 and 1975, two Brazilian musicians went on to release records that would forever stun their audiences: Tim Maia's Racional, and Jorge Ben's A Tábua de Esmeralda. Both were conceptual pieces that appealed to deeply esoteric sensibilities. Racional was a work of propaganda for a niche cult that Tim Maia had joined a year before, one that employed a mix of alien conspiracies and umbanda to claim the supremacy of the Portuguese language. A Tábua de Esmeralda, on the other hand, combined more traditional occultist elements of Christian theology, Medieval alchemy, and the philosophy of Hermes Trismegisto.

An analysis of these strange – and highly celebrated – albums cannot ignore that both Tim Maia and Jorge Ben were Afro-Brazilians and explicitly integrated aspects of the black diaspora into their art. For Fred Moten, there is a clear relation between blackness and mysticism insofar as the black experience is unintelligible, transcendent and even anterior to any ontology. In this case, it would

seem that both Racional and A Tábua de Esmeralda are symptoms of a black consciousness that finds no way to express itself if not through a cosmic supercodification. In the context of Brazilian society, where the myth of "racial democracy" is widespread, the emergence of such black mysticisms is even more relevant. Explaining Tim Maia's Racional and Jorge Ben's A Tábua de Esmeralda through a comparative lens can then be a gateway to explaining the existential situation of Afro-Brazilians themselves, then and now.

### **It's About Musicianship, Pedagogy, and Lineage: Reflections on a Historically Black College and University Music Department Ecosystem**

Kevin P. Green; University of California San Diego

Aesthetically speaking, there are spaces in which "musical blackness" exists in formal educational settings, and others where it is undervalued. This blackness can be defined by choices of repertoire, the use of particular performance practices, the implementation of certain pedagogical methods, or by integrating formalized learning with knowledge gained in various venues outside of academia. Presently, music as part of a compendium of cultural practices for Historically Black College and University (HBCUs) marching bands is receiving mainstream attention, however, the modes of training and playing within HBCU music departments as a whole, and the connections student musicians forge within the vicinities where these institutions reside, is being ignored.

Mirroring the style of scholars Ruth Behar and Jessica B. Harris, I offer a series of interconnected autoethnographic vignettes in order to help listeners understand how attendees of these programs learn, what we learn, and the ways music as lived culture is a reflection of African American life in general. I contend that in a time where culturally relevant pedagogy is being investigated, versions of this have already existed for a number of musicians who chose to attend HBCU institutions. These writings are penned from my perspective as a drummer, percussionist, and Jackson State University music education student in the early 1990s, and the musical interactions I had with this community of musical beings. My observations detail my time within the musical ecosystem of Jackson, Mississippi, and the intersections of formal departmental training, "church training" within the black church, and "street training," while playing gigs on the Chitlin' Circuit and other venues, or through establishing ties to Malaco Records recording artists. These areas of music making, and the identity of being both student and working musician, did not exist in isolation of each other, but were intertwined through a series of networks and ideas that included students, working players, and faculty. These musings detail the lineage in pedagogy, practice, and musicianship that was and is shared amongst us.

### **Camilla Williams, the "Black Butterfly": Rethinking Race in Madama Butterfly**

Annie Kim, Brown University

On May 15, 1946, lyric soprano Camilla Williams made her operatic debut as Cio-Cio-san in the New York City Opera production of *Madama Butterfly*. With this historic performance, Williams became the first regularly contracted Black singer with a major American opera company and the first Black singer to sing the role of Butterfly. Williams recalled of her debut, "I just walked on and started singing and moving. All my lessons throughout my life, all my performances, even the toe-dancing I had done as a child came in to buttress my performance. All I know is that I became Butterfly." This paper explores Williams's performance and its unsettling of "sonic blackness," which Nina Eidsheim has characterized as the perception of an essential and racialized Black voice. Building upon Eidsheim's work as well as scholarship in voice and performance studies, I analyze contemporaneous newspaper reviews and Williams's personal autobiography to argue that her

performance revealed the constructed, white Western racial imaginations that are at the heart of both sonic blackness and Cio-Cio-san's exoticized Asianness.

Significantly, Williams understood her successful performance as one that was not despite her Black womanhood and body, but because of their very materiality. In contrast, audiences often conflated Cio-Cio-san's scripted Asianness with Williams's Blackness as interchangeable Others. Though her performance could be seen as yet another example of typecasting, to consider it only in this way would be to perpetuate the problematic flattening of racial difference. Therefore, this paper attends to the complexities of Williams's historic yet vastly understudied debut, focusing on how she negotiated between ideas of Blackness and Asianness while embracing her liminality as a "black butterfly."

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**2:45-4:30 PM EDT: Keynote Address**

Chair: Suzannah Clark

**"Alive and Kicking": In the Archive, in the Round and in the Key of Insurgent Sonic Study**

Daphne A. Brooks, Yale University

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**4:30-5:15 PM EDT: Southern-Pian Society Session**

Chairs: Stephen Ai, Sara Viola Speller

*Please note that this event is intended for those who identify partially or wholly as people of color, including and especially queer people of color. We ask you respect the space we are carving for ourselves.*

Harvard's Southern-Pian Society (SPS) will host a meeting for the scholars of color attending the conference. Pour yourself a cup of coffee or tea – or whatever you'd like – and join us for a time of decompression and fellowship. This is an optional, casual event where we will provide space for feedback, conversation, and contemplation.

## ***Speaker Bios***

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### **KEYNOTE SPEAKER**

#### **Dr. Daphne A. Brooks; Yale University (she/hers)**

Daphne A. Brooks is William R. Kenan, Jr. Professor of African American Studies, American Studies, Women's, Gender, and Sexuality Studies, and Music at Yale University. She is the author of *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910*, winner of The Errol Hill Award for Outstanding Scholarship on African American Performance from ASTR and *Jeff Buckley's Grace*. Her most recent book, *Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound* (Harvard UP, 2021) is the winner of the 2021 Museum of African American History Stone Book Award, the 2021 Pen Oakland Josephine Miles Award for Nonfiction, the 2022 Prose Award in Music & the Performing Arts, and the 2022 Harry Shaw and Katrina Hazzard-Donald Award for Outstanding Work in African American Popular Culture Studies. She has written liner notes to accompany the recordings of Aretha Franklin, Tammi Terrell, Prince, and Nina Simone as well as stories for the *New York Times*, *The Guardian*, *The Nation*, *Pitchfork*, and numerous other press outlets.

### **ROUNDTABLE SPEAKERS**

#### **Dr. Alex E. Chávez (he/him/his)**

Artist-scholar-producer, **Alex E. Chávez** is the Nancy O'Neill Associate Professor of Anthropology at the University of Notre Dame, where he is also a Faculty Fellow of the Institute for Latino Studies. His research explores articulations of Latinx sounds and aurality in relation to race, place-making, and the intimacies that bind lives across physical and cultural borders. He is the author of the multi-award-winning book *Sounds of Crossing: Music, Migration, and the Aural Poetics of Huapango Arribeño* (Duke University Press, 2017)—recipient of the Alan Merriam Prize from the Society for Ethnomusicology (2018). And in 2016 he produced the Smithsonian Folkways album *Serrano de Corázón* (Highlander at Heart). He has consistently crossed the boundary between performer and ethnographer in the realms of both academic research and publicly engaged work as an artist and producer. Chávez has recorded and toured with his own music projects, composed documentary scores (most recently Emmy Award-winning *El Despertar* [2016]), and collaborated with Grammy Award-winning and Grammy Award-nominated artists. He is co-editor of the forthcoming edited volume *Ethnographic Refusals / Unruly Latinidades* (S.A.R. Press), which grows out of an Advanced Seminar he co-chaired at the School for Advanced Research in 2019. In 2020, he was named one of ten Mellon Emerging Faculty Leaders by the Institute for Citizens and Scholars (formerly the Woodrow Wilson National Fellowship Foundation), and also recently concluded a National Endowment for the Humanities Long-Term Fellowship at the Newberry Library in Chicago. He currently also serves as a Governor on the Chicago Chapter Board of the Recording Academy.

#### **Dr. Ana María Ochoa Gautier (she/hers)**

Ana María Ochoa is Professor of Music and the Center for the Study of Ethnicity and Race at Columbia University (currently on leave) and visiting professor in the Newcomb Department of Music, the Department of Communication and the Department of Spanish and Portuguese at Tulane University. Her work is on histories of listening and the decolonial, on sound studies and

climate change, and on the relationship between the creative industries, the literary and the sonic in Latin America and the Caribbean. Her current projects explore the bioacoustics of life and death in colonial histories of the Americas and the relationship between sound, climate change and the colonial. She has been a Distinguished Greenleaf Scholar in Residence at Tulane University (2016) and a Guggenheim Fellow (2007-2008). She has served on the advisory boards of the Society for Cultural Anthropology, and the Smithsonian Center for Folklife and Cultural Heritage. Her book, *Aurality, Listening and Knowledge in Nineteenth-Century Colombia* (Duke University Press, 2014) was awarded the Alan Merriam Prize by the Society for Ethnomusicology. She is also the author of *Músicas locales en tiempos de globalización* (Buenos Aires: Norma 2003) and *Entre los Deseos y los Derechos: Un Ensayo Crítico sobre Políticas Culturales* (Bogotá: Ministerio de cultura, 2003) and numerous articles in Spanish and English.

**Dr. Noriko Manabe (she/hers)**

Noriko Manabe is associate professor of music studies at Temple University and visiting associate professor of East Asian Languages and Cultures this year at Stanford. Her research concerns music in social movements/ and popular music, particularly in Japan and the US. Her first monograph, *The Revolution Will Not Be Televised: Protest Music after Fukushima*, won the John Whitney Hall Prize from the Association for Asian Studies, the BFE Book Award from the British Forum for Ethnomusicology, and honorable mention for the Alan Merriam Prize at the Society for Ethnomusicology. She has published articles and chapters on Japanese hip hop, Kendrick Lamar, music and chants of the Resistance, music addressing the atomic bombs in Hiroshima and Nagasaki, mobile internet and streaming media, and the music industry in Japan and the US. She is editor of 33-1/3 Japan, a book series on Japanese popular music, and co-editor of the *Oxford Handbook of Protest Music* (with Eric Drott).

**Dr. Shana L. Redmond (she/hers)**

Shana L. Redmond is an interdisciplinary scholar of music, race, and politics. Prior to receiving her combined Ph.D. in African American Studies and American Studies from Yale University, Redmond studied Music and African American Studies at Macalester College where she trained as a vocalist. Throughout her education and career, music has been at the center of her thinking—as subject, agent, and method—and activates her research and teaching interests in racial formation, political cultures, nationalism, labor, and decolonization. Her focus has been to understand the ways in which music is used as a strategy within the liberation politics and social movements of the African world.

**Dr. Trevor Reed (he/him/his)**

Trevor Reed is an Associate Professor of Law in the Sandra Day O'Connor College of Law at Arizona State University, where he teaches courses in Property, Intellectual Property, and Federal Indian Law. Dr. Reed's research broadly explores the social impacts of intellectual property law on individuals and their communities. His current scholarship focuses on the linkages between creative production and Native American sovereignty. Dr. Reed is currently advancing community-partnered projects to assist Indigenous peoples as they protect and promote their cultural heritage, traditional knowledge, traditional cultural expressions, and other intellectual properties by strategically drawing on tribal, federal, and international law. Prior to joining the faculty at ASU, Reed taught in Columbia University's Core Curriculum and worked for Columbia's Copyright Advisory Office on the development of intellectual property rights automation.

**PRESENTERS**

**joão marcos copertino (he/him/his)**

joão marcos copertino is a graduate student at Harvard in romance languages. He is mostly working with intersections between race, literature, and desire in Brazilian culture. Prior to Harvard, he received formal training as a lyric singer (Escola Municipal de Música de São Paulo). Currently, he is working in a Brazilian history of emotions and desire debating the impacts of slavery and slave-trade in Brazilian society.

**Jessie Cox (he/him/his)**

Jessie is a composer, drummer, and scholar, currently in pursuit of his Doctorate Degree at Columbia University. His scholarly writing has been published in Critical Studies in Improvisation, American Music Review, Array Journal, amongst others. A publication is forthcoming in liquid blackness published by Duke University Press. At Columbia University, Cox is a co-organizer of the Comparing Domains of Improvisation, a group that facilitates talks by prominent and emerging scholars so as to engage in interdisciplinary meetings around improvisation; as well as being a co-founder of openwork an interdisciplinary journal published by Columbia University libraries.

**Nico Daleman (he/him/his)**

Nico Daleman (Bogotá 1989) is a Colombian-born musicologist, researcher and sound artist based in Berlin. His interest in contemporary music and sonic practices tie together discourses of sound studies, musicology, science technology studies and music science. His writings have been published in MusikTexte, Positionen and the Berliner Festspiele Blog. He is the host of "The Rest is Music", a monthly show on Cashmere Radio that explores practices of contemporary music and experimental electronic music on the periphery of the canon. Nico studied Audio Engineering, Musicology and Sound Studies & Sonic Arts in Bogotá, Boston and Berlin.

**Nathan Friedman (he/him/his)**

Nathan Friedman is a composer, performer, and scholar from the unceded territories of the Tk’emlúps te Secwépemc (Kamloops, British Columbia). He has degrees in composition from the University of Victoria and Wesleyan University and is currently pursuing an MA in Musicology from the University of Toronto.

**Kevin P. Green (he/him/his)**

As a four-part practitioner, Kevin P. Green has over thirty years of experience as a freelance musician, music educator, and emerging scholar. Throughout his career he has created content, performed in live settings, taught students from ages four to adult, and presented at conferences in the United States and abroad. His areas of emphasis include: Hip-Hop culture; jazz; the music of Cuba, Jamaica, and Brazil; music pedagogy; and marching music ensembles. Mr. Green is presently at the ABD stage in the Integrative Studies program, within the department of music, which he entered as a Strategic Enhancement of Excellence Through Diversity (SEED) Fellow. In his dissertation, he will explore how Hip-Hop has influenced and is interpreted by musicians, educators, and arrangers within the show style marching ensemble and Historically Black College and University music department ecosystem.

**Annie Kim (she/hers)**

Annie Kim is a first-year Ph.D. candidate in the Musicology & Ethnomusicology program at Brown University. Her research lies at the intersection of voice and sound studies, and she is particularly interested in issues of race, gender, materiality, and technological mediation. Prior to attending

Brown, Annie received an M.A. in Musicology from Tufts University and a B.A. in History and Music from Boston College.

### **Zane Larson (he/him/his)**

Zane Larson is currently a PhD student in Music Theory at the University of Iowa. He holds a MM in Music Theory from Florida State University and a BA in Music Performance (vocal) with a minor in education from Luther College. Zane's primary research areas include pop music, musical theater, and choral music. Additionally, he looks at how musical analysis and identities are intertwined. Some other interests of his are music theory pedagogy and ethnomusicology.

### **Patrick S. Mitchell (he/him/his)**

Patrick Mitchell is a second-year master's musicology student at the College-Conservatory of Music at the University of Cincinnati. Prior to his start at UC, he graduated with an Honors Bachelor of Musical Arts in vocal performance from the Chicago College of Performing Arts at Roosevelt University. Since the early 2010's, Patrick has been touring, recording, and writing music in Chicago's emo and DIY scenes. Although his connection to DIY music remained separated from his academic pursuits, his experience has inspired him to focus his graduate scholarship on popular music of the last 30 years. Under the advice of Shelina Brown, Patrick is currently writing his master's capstone on masculinity in 2000's emo music.

### **Eugenio Monjeau (he/him/his)**

Eugenio Monjeau was born in Buenos Aires, Argentina in 1985. He has a BA in Philosophy (Universidad de Buenos Aires) and will soon receive an MA in Arts in Education (Harvard University, Class of '22). He has worked as an artistic programmer and producer in different venues, such as the Teatro Colón of Buenos Aires. He was a presidential advisor in public policy communication under President Mauricio Macri. He co-authored *La mala educación*, a book about the Argentine education system, with Helena Rovner (World Bank). His articles and essays on politics, culture, education, and the arts have been published in Argentine and international media. He is currently self-employed as a music appreciation professor. He has given several lectures on chamamé, and his work on the subject has been published at the Revista of the David Rockefeller Center for Latin American Studies (Harvard University). He lives in Princeton, New Jersey.

### **Rômulo Moraes (he/him/his)**

Rômulo Moraes is a Brazilian writer, sound artist and ethnographer. PhD candidate in Ethnomusicology at The Graduate Center, CUNY with a Fulbright/CAPES Scholarship, he holds a Masters in Culture and Communication from UFRJ and has worked and taught at The New Center for Research & Practice. He is the editor of &&& Journal and author of "Casulos" (Kotter, 2019). Currently, he's researching phenomenologies of imagination, post-mediatice maximalism, the entwinement of pop and experimental, and the cosmopoetics of crate digging.

### **Shelley O'Brien (she/they)**

Shelley O'Brien is a PhD candidate in the department of Environmental and Urban Change at York University. Her research thinks-with fungi and air, death, sex and time. As a musician, mother and zen practitioner, her methodology reflects these artistic, embodied and contemplative practices in processes of research creation.

**Jenna Richards (she/her/elle)**

Jenna Richards embraces a demanding schedule as a portfolio musician, including performance, research, and arts administration. She has performed from Toronto to Salzburg, organized national research projects, and programmed 750+ musical events. Jenna holds nine consecutive Nova Scotia Talent Trust awards and is currently pursuing her PhD, Interdisciplinary Research in Music with OGS funding.

**Jessie Rubin (she/hers)**

Jessie Rubin is a second-year ethnomusicology PhD candidate at Columbia University. Two summers of working with the organization Learning for the Empowerment and Advancement of Palestinians (LEAP) in Tyre, Lebanon became the seed of the fieldwork for her paper, “Vocality in Exile: The Indigenization of Scottish Bagpipes in a Palestinian Refugee Community.” Rubin continued to explore articulations of hybridity and themes of sonic circulation and in her Masters’ thesis, which examines queer New York-based reformulations of MENA (Middle East/North African) cultural practices within an electronic dance party network.

**Devon Osamu Tipp (he/they)**

Devon Osamu Tipp is a *shakuhachi* player, composer, and visual artist, whose research and performance endeavours focus on the intersections between traditional Japanese music, contemporary musical praxis, and microtonality. His work draws influence from his Japanese and Eastern European roots, his experiences as a jeweler and painter, improvisations with plants, and his studies of gagaku and hōgaku in the US and Japan. His recent compositions focus on rhythmic and timbral transmutation of cyclical materials, controlled improvisation, and morse code. His compositions have been performed in the US, Europe, Australia, and Japan. He has presented his research and performed at venues such as the International Shakuhachi Festival Prague, the University of Pittsburgh Music on the Edge series, the Oulu Music Festival (Finland), New Music on the Point (Vermont, USA), Charlotte New Music Festival (USA) and universities and other festivals in the US, Asia, and Europe. For more information, please visit [www.greengiraffemusic.info](http://www.greengiraffemusic.info).

**Alice (Bai) Xue (she/hers)**

Alice (Bai) Xue is a second-year doctoral student at CUNY graduate center. She teaches music theory at Hunter College.

**SESSION CHAIRS****Stephen Ai (he/him/his)**

Stephen Tian-You Ai is a pianist, toy pianist, and music theorist with a strong inclination towards early music, new music, and their intersections. He has appeared in concert with the BlackBox Ensemble, Horizon Ensemble, the Berkshire Symphony, the San Diego Symphony, and the Los Angeles Bach Festival Orchestra. His primary teachers include Ms. Doris Stevenson, Dr. Judy Huang, Ms. Mariam Nazarian, and Ms. Anna Stal. Stephen is currently a doctoral student and GSAS Presidential Scholar at Harvard University, where he studies pop music, queer theory, and early modern keyboard tuning and temperament. He holds degrees from CUNY Queens College, Clare Hall at the University of Cambridge, and Williams College. You can follow Stephen’s past and ongoing projects at [stephenai.com](http://stephenai.com).

**Alexander W. Cowan (he/him/his)**

Alexander W. Cowan is a 6th year PhD candidate in Historical Musicology at Harvard University. He holds an MMus in Musicology from King's College, London, and a BA in Music from St. Hugh's College, Oxford. His dissertation, "Unsound: A Cultural History of Music and Eugenics," explores how ideas about music and musicality were weaponized in British and US-American eugenics movements in the first half of the twentieth century, and how ideas from this period survive in modern music science and the rhetoric of the contemporary far right. His research has been supported by the American Musicological Society, the Society for American Music, and the Charles Warren Center for American Studies.

**Cana McGhee (she/her)**

Cana (KAY-nuh) is a PhD candidate in Historical Musicology. A native Atlantan, she earned her BA from Emory University. Her undergraduate studies culminated in an Honors thesis about the role of French-language art song in conversations in linguistic nationalist movements in fin-de-siècle France and Belgium. Currently, her work revolves around musical engagements with natural science, climate change, and environmentalism. Her dissertation project will focus on the spectrums of silence and the identities rendered audible across a range of domestic plant care practices. Apart from her academic life, Cana also enjoys choral singing, long runs, and writing short stories.

**Jonathan Gómez (he/him/his)**

Jonathan Gómez is a Ph.D. Candidate in Music with a secondary field in African and African American Studies at Harvard University. His research is focused on Black American music of the twentieth and twenty-first centuries. His dissertation project, "*The Way We Play*: Black American History, Humanity, and Musical Identity" explores how Black Americans hear and represent themselves in musical sound from the early twentieth century to the present. Jonathan is a jazz saxophonist and holds an M.A. in Musicology from Michigan State University, and a B.M. in Studio Music and Jazz from the University of Miami's Frost School of Music.

**Siriana Lundgren (she/hers)**

Siriana is a third year PhD student whose research focuses on intersectional feminist critique of musicking throughout the American West. She is also dedicated to public scholarship and has curated digital exhibits on the life and legacy of Dr. Eileen Southern and gender in the American West. Siriana also has a secondary interest in girlhood, capitalism, and music on the internet, primarily realized through an obsession with TikTok. She holds a B.M. in Vocal Performance and Gender Studies from St. Olaf College, which mostly means that she just loves to sing. But, when she's not singing, she can likely be found watching *Star Trek*.

**Christina Misaki Nikitin (she/hers)**

Christina is a doctoral student in ethnomusicology at Harvard University. Working at the intersections of music studies, performance studies, feminist and queer theories, and post-/decolonial thought, her research examines the politics and aesthetics of musicking in queer underground music scenes in Japan, South Africa, and the United States. Outside of academia, she also has experience as a K-12 instructor, independent consultant, and administrative assistant at various educational organizations in Tokyo, Japan. She received a B.A. with honors in Feminist, Gender, and Sexuality Studies and Comparative Literature from Stanford University.

**Sara Viola Speller (she/hers)**

Sara is a doctoral student in historical musicology. Her research interests concern the philosophy of music, specifically aesthetics, pedagogy, and historiography of “Western art-music” from the late-19th century onward. She looks at ways to interrogate the institutional biases and rigidities buried within presiding narratives of music analysis and pedagogy, and how these narratives may or may not (actively) enforce supremacist ideology. She is interested in approaches that refigure composers and their music as case studies within the material and political world of their times, which allows for experimental historiography, including but not limited to contextual music analyses that situate ‘standard canon composers’ as the Other. Before entering this department, Sara received a BA in Music from Yale University, as well as an MPhil in Musicology from University of Oxford. She has overwatered every cactus that has ever crossed her path.

**CONFERENCE CHAIRS****Sharri K. Hall (she/hers)**

Sharri is a doctoral student in Historical Musicology and a Presidential Scholar studying Christianity, the ethics of listening, and twentieth century Germanic music traditions. Her research focuses on affect, agency, and ethics in the music of conservative Evangelical traditions in the United States, especially concerning issues of race and politics. Sharri holds an M.M. in Flute Performance from Oklahoma City University and a B.M. in Flute Performance from Cedarville University. When not researching, Sharri can be found tending to her 100+ plant collection and crocheting.

**Eloy F. Ramirez (he/his)**

Eloy is a graduate student and Kaplan Fellow at Harvard University pursuing a Ph.D. in Historical Musicology with a secondary field in American Studies. His research interests include sound as resistance, mobility and memory, decolonial methodologies, and U.S. experimentalism from the mid-20th century onward—with a primary focus on the San Francisco Tape Music Center and the Chicano Movement. Recent projects involve the efficacy of sound for healing and resistance in 1960s counterculture movements in the San Francisco Bay Area. Eloy seeks to examine issues including cultural formation, settler colonialism, and social perceptions of gender, race, and ethnicity within local histories to better understand larger American cultural norms. He received his bachelor's degree with honors in music education and bassoon at Texas State University before obtaining his MM in Musicology at the University of Arizona. As a first-generation U.S. citizen, expanding the literature of musicians belonging to marginalized groups and decentering European epistemologies is central in his research.

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From the beginning of the planning process we were lucky to have the support of a vibrant graduate student community through the Harvard Graduate Music Forum. We especially acknowledge the hard work of our program committee: Stephen Ai and Haley Heinricks, who helped create our program. Additionally, we thank previous conference co-chairs, Cana McGhee and Siriana Lundgren, for providing support and counsel that guaranteed the success of this year's conference.

The fruition of this conference merits a special thanks to the Harvard Music Department, as without their financial support this conference would not be possible. Furthermore, we are in debt to the Harvard Music Department graduate students— Alexander W. Cowan, Siriana Lundgren, Cana McGhee, Jonathan Gómez, Christina Misaki Nikitin—and faculty—Suzannah Clark and Yvette Janine Jackson—who have kindly volunteered their time to serve as panel chairs, as well as Stephen Ai and Sara Viola Speller, Southern-Pian Society chairs, who have graciously agreed to host a concluding event for persons of color.

Finally, we also thank the Music Department Staff: especially Nancy Shafman, Kalan Chang, Eva Kim, and Kyra Davies. Your invaluable presence assisted and guided many of the essential logistics of the conference from its initial planning stages guaranteeing its success, and every day we are grateful for your presence.

Thank you, also, to VITAC for providing us with live captioning services for the duration of the conference.