While the historical record is rich with mention of women Andalusian musicians of the 9th-13th centuries CE, there is a notable scholarly void documenting the existence and significance of Andalusian women’s ensembles during the seven centuries that followed. What became of these female musicians and their traditions?

The classical Andalusian musical repertoire is thought to have descended directly from the courtly music of Islamic Spain (711-1492 AD). It is considered by many scholars to be one of the longest continuous traditions of art music in the world. With few exceptions scholarly literature on Andalusian music focuses exclusively on the male version of the tradition. And yet, women musicians are connected to the very “origins” of Andalusian music, the search for which has been the central concern of much of the scholarship related to Andalusian music. Did they cease to exist? Were they collectively forgotten or simply deemed unworthy of remembrance?

This presentation explores how both recent and older Iberian memories continue to influence the dynamics of collective assembly; in this case gender-separated women’s Andalusian events involving music. It documents the phenomenon of female ensembles and explores factors that have contributed to their persistence over the centuries. Based on historical and ethnographic fieldwork in Morocco that included interviews with dozens of ensemble musicians, I explore the special status that independent women’s ensembles hold in Moroccan society, the intersections of gender and music tradition, and what the presence of these ensembles suggests about broader socio-political and religious arrangements in Islamic Morocco. I contend that the existence of women’s musical traditions, previously undocumented by Arab and Western scholars, should lead us to reconceptualize intersections of history, memory, music, religion, gender and identity.
The three papers on this panel examine the production of gendered identities through the performance of music and dance. The presenters contribute to musical scholarship by using analysis of bodily action to underline the cultural and ideological work performers do through performance of dance and its music. The first paper examines men's performance of female-style dance in Java as a means to define alternative senses of maleness and femaleness. The second paper investigates the ways performers use fusion belly dance in Seattle to produce senses of self by negotiating Orientalist stereotypes on the one hand and pressures to perform "authentically" on the other. The third paper explores the gendered and transgendered performance style of New Orleans bounce music.

9:45 “Defining Maleness and Femaleness Through Cross-Gender Dance in Reformation Era East Java.”
Dr. Christina Sunardi, University of Washington

In Malang, East Java, older musicians and dancers consistently criticize men who have been actively performing since the 1990s for executing female-style dance in too manly a manner. Strikingly, performers of previous generations are not bothered by the transvestism on stage, but by the failure of the 1990s generation to perform female-style dance, particularly the dance Ngremo Putri, “correctly” and convincingly. Drawing on ethnographic fieldwork and analysis of music, dance, and costuming, I posit that the dancers of the 1990s generation assert their own right to define maleness and femaleness by intentionally performing alternative senses of femininity. Building on Judith Butler’s, Judith Halberstam’s, and Tom Boellstorff’s theoretical frameworks that emphasize the constitution of different senses of maleness and femaleness through practices and discourses, I first situate constructions of gender articulated by older generations in the dominant discourses of their times. These discourses include national gender ideologies promoted by the Indonesian Old Order (1945-65/66) and New Order (1966-98) regimes. I then examine the strategies that the 1990s generation employs to challenge such constructions both on and off stage. In the context of a new socio-political period—the Reformation Era (1998-present)—this younger generation of dancers maintains cultural spaces in which men may embody both their maleness and their femaleness in diverse and sometimes controversial ways. By producing alternative senses of gender on stage, a younger generation of dancers also creates alternative possibilities for lived experience off stage, complicating notions about what it means to be a man in a Muslim society. [250 words]

10:15 “Negotiating History, Dancing Self: Fusion Belly Dance in Seattle, WA”
Leah Pogwizd, University of Washington

This paper focuses on fusion belly dance—which combines costumes, music, and movements from traditional belly dance and other performance genres—and its performers in Seattle,
These dancers must navigate two distinct power structures in their performances. First, they have to contend with long-standing, Orientalist perceptions in American culture of belly dancers as exotic harem girls dancing for male pleasure. On the other hand, there is also pressure within some American belly dance communities for the dance to be an ‘authentic’ performance of Middle Eastern culture. I argue that fusion dancers are negotiating both of these tensions by shifting focus in belly dance from the ‘other’ (whether as an Orientalist subject or an ostensibly authentic imitation) towards the ‘self’ through artistic expression. Fusion, which incorporates multiple sets of cultural knowledge, allows for individualized performances that challenge Orientalist tropes. Its performance is strategically ‘inauthentic;’ it acknowledges, through the use of elements from American popular culture, that the dance is not a Middle Eastern form, but rather a product of the American experience. Furthermore, by incorporating elements from their own experiences, dancers are better able to articulate their own identities through dance. Dancers can perform feminine sexuality in ways that are neither directed towards the Orientalist or male gazes of some audiences, nor restrained by notions of authenticity that dictate ‘correct’ performances of gender and sexuality. How then can discourse surrounding the dance acknowledge the pleasure of expressive performance for its practitioners while also addressing its historical controversies? [247 words]

10:45 “Bounce”
Virginia Gregory, Lewis and Clark College
The New Orleans music scene is largely defined by the musics that are exported from it rather than regional musics which are performed mainly by and for New Orleanians. One such indigenous music is an energetic genre of hip-hop called Bounce. Bounce has emerged from the city’s wards and projects and owes much of its success to the loyalty of artists to their home neighborhoods and vice versa. Bounce is defined by a highly conserved sampling repertoire as well as the distinctive and gender-segregated styles of dance in which men and women participate. Bounce lyrics are sexual and dance-based, as the performance and enjoyment of Bounce music is nearly inextricable from the dance styles associated with it. Through dances and lyrics, Bounce has created a unique place for gender expression not seen in other regional hip-hop genres. Women have been involved in Bounce since its inception, responding to and trading explicit requests right alongside male artists. Within the past decade, however, women have become less active in the New Orleans Bounce scene. Though not totally absent, women in contemporary Bounce are now joined by gay male Sissy Rappers, some of whom were formative members of the Bounce scene. Though all sub-genres of Bounce are thriving today, Sissy Rappers’ popularity outside the city has caused some tension within the movement, indicating that even though these artists are accepted as Bounce artists, they may not be accepted by Bounce artists.

11:15-11:30 BREAK
Coffee Replenished in Seitz Lounge, Evans
11:30 “Stuff You Gotta Watch’ Alan Lomax’s Effect on the North Mississippi Blues Fife and Drum Community.”
Lauren Joiner, University of Oregon

Prior to 1942, North Mississippi blues fife and drum music was virtually unknown outside of its Hill Country context. It was during the 1940s, 50s, and 60s that ethnomusicologists, including Alan Lomax, made some of the first field recordings of legendary players in the tradition, such as Sid Hemphill (1876-1963), Othar Turner (1908-2003), and Napoleon Strickland (1924-2001). Through Lomax’s fieldwork the unique culture and music of the region was first introduced to the world and, more importantly, to an audience interested in commercializing and profiting from it. Drawing on ethnographic fieldwork I conducted during the summer of 2008 in the Hill Country--videography, audio recordings, and other data--I will chronicle the impact of Lomax’s scholarly research on the community and its music. I will argue that Lomax facilitated the creation of two parallel traditions: one a private expression of culture largely without financial motivations and another public expression of an adapted culture based almost solely on financial motivation.

12:00 “The Great Nordic Night: Imagining Authenticity at WOMEX 2009”
Kimberly Cannady, University of Washington/University of Copenhagen

The World Music Expo (WOMEX) of 2009 brought nearly 2700 people to Copenhagen from October 28th through November 1st to experience “The Soundtrack of Globalization”. As in years past, the expo promised to bring musicians from around the world to one of Europe’s major cities to interact with equally well-traveled students, business people, fellow artists, and curious bystanders. Despite having been hosted in Stockholm in 1998, the organizers of Womex 2009 treated Scandinavia as if it were an entirely new region to be discovered. In both the Great Nordic Night opening concert and the three subsequent evenings of the Nordic Club performances, artists from each of the five Nordic countries, as well as the associated countries of the Faroe Islands and Greenland, performed “local” music for a global audience. Press releases, supplemental material and sometimes even the artists themselves promoted an image of ancient heritage coming out for a modern audience. While the use of certain costumes as well as textual and musical sources all added to this image, the use of so-called national instruments was the greatest visual symbol of an identity unique to the Nordic lands. In this paper I will explore the imagined authenticity of this Nordic identity in the context of Scandinavian musical revivals. I will also interrogate the selection of performers on the part of the festival organizers to investigate which version of Nordicness they chose to promote.

12:30 Multi Media Field Notes “The Straere of Transylvania:”
Pop Collins, MD. Independent Scholar

12:45-2:00 COMPLIMENTARY LUNCH/BUSINESS MEETINGS
Seitz Lounge, Evans Music Building
AFTERNOON SESSION: EMERGING GENRES
HOWARD RM 202

2:00: “Chimerican Dream Music: Notes on an eMerging Music Culture”
Michael Heffley, PhD.

Wu Man, Min Xiao-Fen, and Mei Han are musicians with roots in some shared common
grounds who have branched and flowered out into musical fruits with differences both distinct
and slight enough to make for an interesting conference presentation. All three women were
born and raised in China during the decades of and following Mao’s Cultural Revolution
(1970s on), conservatory trained in traditional Chinese instruments and music, early prodigies
and successful professionals therein—and all three chose to walk away from that success and
path in their home society to take a chance on the riskier and more challenging potential of
contemporary composition, improvised music, folk music and pop/world music hybrids in the
West and globally.

“Chimerican” is a word coined by Harvard economist Niall Ferguson to express the
symbiosis of China and America as two long-engaged nations approaching a point of equality
as economic superpowers. I will spend about half my 20 minutes on video and audio clips and
half on excerpts from my interviews with these women to focus on the musical reflections
of such chimerics: their collaborations with Western composers such as Phillip Glass,
(post-) jazz musicians such as Henry Threadgill and Leo Wadada Smith, improvisers such as
Derek Bailey, and folk musicians from around the world, including China itself. I will look at
aspects of their personal profiles and gender issues, those they share and those that
distinguish them from each other, as pertinent to their relationship to their home traditions
and the new musical terrain they migrated to, especially musical improvisation.

2:30 “Africa and the Keyboard: The Blending of European and African Aspects of Style,
Structure, and Rhythm in African Pianism”
Kimberly Beck Seder, University of British Columbia, Vancouver

The term “African pianism” was coined by Akin Euba in the 1960s and is used to define
keyboard music that derives the core of its stylistic traits from African musical traditions. This
paper examines the fusion of European and African elements in the development of this
unique bicultural composing style which encompasses not only rhythmic qualities such as the
use of bell patterns, but also melodic structures and polyrhythms that are rooted in African
musical practices. Euba identifies specific characteristics inherent in the African pianism
tradition including thematic repetition, direct borrowing of thematic material, use of rhythmic
and/or tonal motives that are derived from traditional idioms, and the percussive treatment of
the piano, which results in the treatment of a piano as though it were an African instrument
such as a xylophone or a drum.

My study of this style is rooted in a critical examination of several works included in Kwabena
Nketia’s collection, African Pianism: 12 Pedagogical Pieces. Nketia’s collection was composed
specifically for piano students at the University of Ghana to provide piano repertoire
encompassing African rhythmic and tonal qualities. The presence of Western rhythmic and harmonic constructs along with African rhythmic and melodic techniques---not to mention the use of the piano---establishes a unique fusion of European and African styles that promotes African music worldwide and makes the art music of contemporary African composers accessible not only to Western concert audiences, but also to traditional African populations.

3:00 “Willie Dixon: Preacher of the Blues”
Mitsutoshi Inaba, University of Oregon
The paper is a preview of the forthcoming book Willie Dixon: Preacher of the Blues that is scheduled to be released in February, 2010. This work, which developed out of my doctoral dissertation on Chicago blues songwriter Willie Dixon’s life and work, has three important characteristics. First, the study explores all the compositions that Dixon provided for the blues artists on Chess Records and Cobra Records, including Muddy Waters, Howlin’ Wolf, Little Walter, Koko Taylor, and Otis Rush. The study presents a close observation of historical development of his songwriting techniques from the begging of his career in the 1940s to the early 1970s and compares the compositions given to different artists. Second, the study includes original interviews with Dixon’s family members, fellow musicians, and close associates. These primary sources provide invaluable oral history about his compositional procedures, philosophy, work relationships with the artists named above, and his stance in the recording industry. Third, the study presents a reinterpretation of his songs upon understanding how blues functioned in the African American cultural context. My study provides a consideration of the traditional sociocultural role of the blues performers as preachers in a secular context and demonstrates Dixon's ultimate intention in his compositions, which was to provide wisdom as the most important element of the blues.

3:30 BREAK
Coffee Replenished in Seitz Lounge, Evans
AFTERNOON ROUNDTABLE: ETHNOMUSICOLOGY AND THE DIGITAL AGE
HOWARD 202
Chair, Liam McGranahan, Brown University

How does digital technology currently inform and/or determine teaching, graduate research, scholarship, and public outreach in the field of ethnomusicology? What are the benefits and shortcomings of new technologies (youtube, the web, music editing software, etc.) for teaching, learning, research, and performance? We will begin with a short paper by the panel chair with Q and A, followed by brief comments from our panelists designed to inspire larger discussion.

4:00: “Mashing up Society” Liam McGranahan, Brown University
Despite extraordinary efforts on the part of media corporations, the production, distribution, and consumption of popular culture is changing. Computers, editing software, and Internet access, tools increasingly available across income and geographic lines, are used by millions of people worldwide to reshape the content of culture. Movies, television, music, all media is reconceptualized, recontextualized, and broadcast via the Internet countless times over by individuals and groups who see themselves as active producers, not passive consumers. This paper focuses on one aspect of this paradigm shift: mashups and the community of artists and fans that has grown around them.

In this paper I examine the history of the mashup genre, the nature of the web-based mashup community, the means of mashup creation and delivery, and the ways that the community negotiates its complicated relationship with the recording industry and copyright law. I demonstrate that technological advances in computer hardware and media editing software have allowed for the creation of the contemporary mashup, and that advances in Internet and communication technology have opened a new space in which the mashup community has grown. However, their use of these technologies has placed the community at odds with intellectual property regimes. This close study of the mashup community provides important insights into contemporary changes in popular music, technology, and copyright

4:30: Comments and Discussion
Dr. Shannon Dudley, University of Washington, Kim Carter Munoz, PhD candidate, University of Washington, Michelle Boss Barba, Artistic Director, Ethos.

5:30 Dinner
If you would like to continue discussion and visit with colleagues, we will be gathering at Chez Jose, 8502 SW Terwilliger Blvd
Please see handout for “what’s going on?” in PDX the evening of February 13th, 2010.