Over the last two decades Finnish folk music has gained an international status and a strong reputation of being highly diverse and experimental in its nature. Contemporary folk music scene in Finland can boast of a vast range of musical styles which draw on the cross-cultural appropriation and fusion of the material from different musical traditions. In search of individual creativity Finnish contemporary folk musicians turn toward others’ traditions for inspiration and for source material for their own compositions, thus displaying an affinity with the global culture. According to Johanna Juhola, a Finnish accordionist, folk music becomes a very broad concept almost impossible to define. This ambiguity raises a concern for identity and the means of its construction. The study of social, intellectual and political aspects of Finnish contemporary folk music reveals a conflicting dichotomy between the old romantic nationalist concept of Finnish national identity and the new emerging concept of multicultural and modernized national identity. Through cross-cultural musical relations and creative manipulation of musical symbols Finnish contemporary folk musicians reconstruct their identities, invent new mythical expressions and produce a new concept of “Finnishness” in a close connection with the changing political agendas and social and musical values. This ongoing process of creating complex identities is illustrated in the present paper by the example of two Finnish folk music groups, Värttinä and Gjallarhorn. The author questions to what extent this emerging transnational practice of generating new identities via contemporary folk music in Finland is innovative or related to the past.

Since the late 1980s, in North America and Europe, a transcultural, universalist folk festival model has been emerging that fosters musical exchange across cultural and genre boundaries. Building on connections made at such festivals, many touring musicians develop personalized, heterogeneous networks of collaborators. Their social and musical
lives exist both in their communities of origin and on the touring circuit. In light of this, is there a relationship between this cosmopolitan existence and changing notions of “home” and “locality” that have been associated with globalization (Robertson 1995)? This is particularly significant in relation to those who self identify as folk musicians, as they trade upon their identification with a specific place. As a case study, I examine the various projects of Filippo Gambetta (b. 1981), a diatonic accordion (organetto) player from Genoa in Northwestern Italy whose collaborative network includes Canadian, Finnish, Belgian, Irish and Breton musicians. I demonstrate that while touring has strengthened his transnational connections, this has not negated his identification with Genoa and Italy. In fact I propose that transnational engagements often serve to reinforce such identifications, as individuals reflexively re-imagine “home” in relation to the universalistic folk festival milieu (Rasmussen 2005). In this process, the local is reconfigured as glocal (Robertson 1995). This paper is based upon multi-site fieldwork (Marcus 1995) in which I performed with Gambetta on tour and visited him at his home in Genoa, as well as at concerts and festivals in Italy, Holland and Denmark.

Racializing the Female Voice: the Politics of Ke$ha’s “White-Girl” Rap
Hilary Evans (University of Toronto)

Abstract: Before breaking into the mainstream music scene with her dance hit “Tik Tok” in the summer of 2009, Ke$ha composed songs and sang as a back-up vocalist for popular artists Britney Spears, Miley Cyrus and the Veronicas. As a performer, Ke$ha uses medleys of iconic American fashion style and images to express her irreverence for cultural norms and expectations. While her cowboy boots, unkempt hair, torn t-shirts and layered jewelry are at first glance seemingly haphazard, Ke$ha's projected image is representative of her unique musical style. With melodic choruses, an abundance of AutoTune, and her signature 'white-girl' rap, Ke$ha's electro-dance pop has garnered attention, in large part because there are few obvious predecessors of her music, and even fewer who are women. This paper explores Ke$ha's unique vocal sound, arguing that her blending of musical styles, mirrored by her image, satirizes popular music culture and in particular, her own racial and gendered identity. Ke$ha targets her poor upbringing in Los Angeles as inspiration for adopting the semiotics of southern white identity, thus blurring the line between her sense of self and her outward identity. By adopting musical references of other white popular artists, Ke$ha reifies her own white identity and tropes of whiteness in popular music culture and in the United States. Moreover, by mixing her identity with satirical cultural commentary, Ke$ha is able to both subvert and participate in dominant cultural narratives.
Session: Music in North America

Performing and Experiencing a Distortion of Time: Chronotopes of Ojibway Curing Seances
Polina Dessiatnichenko (University of Toronto)

In this essay, the relationship between music, trance, and healing is examined by analyzing accounts of Ojibway curing séances. By incorporating theories of philosopher John McTaggart and phenomenologist Edmund Husserl, I focus on the function of music to disrupt and manipulate the temporal organization of consciousness. More specifically, the distortion of the temporal matrix through percussive sounds and through ideologies during the Ojibway midewiwin curing rituals is investigated. Firstly, boundaries between present and past are erased through the re-enactment of various cosmologies. Secondly, a ritual time-sense that abandons temporal linearity and is characterized by simultaneity and instantaneity is constructed through music. This altered subjective perception of time is in harmony with the various ideologies of the Ojibway belief system, such as the understanding of drum’s music as a vehicle to the numinous world. Furthermore, an altered experience of time activated through music is complemented by an altered experience of space evoked by imagination and fantasy of the recited midewiwin cosmology. This temporal and spatial dimension, established and structured by the shamans and partaken in by the patient, is theorized as the ritual’s chronotope. Suggestions for further research into the power of the chronotope and its relationship to the belief process are provided.

Music at the Stratford Shakespeare Festival: Reflecting Canadian National Identity in the Festival’s Sixtieth Season
Lauren Acton (York University)

In 1956, Le Théâtre du Nouveau Monde from Quebec joined the Stratford Shakespeare Festival company for Henry V; decades later, Henry’s star, Christopher Plummer, lamented that, “it was perhaps the last time we were ever to see the formation of a national theatre in this country” (Ouzoumian 2002). The history of the Festival reflects Canadian national identity in both its moments of successful inclusion and in its failures to reach multifaceted Canadian audiences. Des McAnuff took over as artistic director of the Stratford Shakespeare Festival in 2008 and made a concerted effort to diversify the acting company by implementing colour-blind casting. McAnuff has said that he wants children to see actors who “look like the population of the high school they come from” (Weinman 2010). McAnuff is also responsible for creating mega-hits like Jersey Boys and The Who’s Tommy, and as such, his work in musical theatre has broken down some long-standing assumptions about the repertoire that can and should be produced at the Festival.

Based on interviews and research in the Stratford Festival archives, this paper will examine music and musicals at the Festival and their relation to Canadian culture. I will
Jamaican Music in Canada from the late 1960s to the 1980s
Keith McCuaig (Carleton University)

Starting in the late-1960s, a staggering number of well-known Jamaican musicians migrated to Toronto including Jackie Mittoo and Leroy Sibbles. By the 1970s and 1980s, a number of Jamaican-Canadian bands appeared, including Ishan People, Messenjah and the Sattalites. These fed the vibrant Jamaican musical community, which included several Jamaican-owned nightclubs, record stores and recording studios.

I will explore the racial, social and cultural obstacles that Jamaican musicians faced in Canada at this time. In addition, I will look at whether this music expresses a uniquely Canadian or Jamaican identity, or a hybrid. In answer to the latter, I would posit that music helps people retain ties with their homeland, especially when that musical genre is linked to a specific country, as reggae is with Jamaica. Reggae music is thus an expression of Jamaican culture, but in Canada, it is also an expression of a multicultural identity.

Jamaican-Canadian music is a largely overlooked and under-researched area of Canadian musical history, despite the fact that there are at least 231,000 Jamaicans in Canada, accounting for 30% of all black Canadians. In all major and minor reggae history texts, Canadian-recorded reggae, even the work of masters like Mittoo and Sibbles, is virtually ignored. To date there has been almost nothing written about Jamaican music in Canada, save one chapter in a book and a series of liner notes. I have been collecting hundreds of obscure articles and interviewing Jamaican-Canadians, and am currently working on the largest study to date of Jamaican-Canadian music.

Performing Patriotism: The Performance of the Liberation War Repertoire and the Maintenance of Bengali Patriotism in Toronto’s Bengali Community
Nafisa Hasan (University of Toronto)

Bangladesh gained independence through the Liberation War waged against West Pakistan in 1971. During the nine-month war, Swadhin Bangla Betar Kendra (SBBK) or Independent Bangla Radio Station was established by shilpis (the word refers to musicians, artists, and intellectuals) who were able to flee to Kolkata. The music repertoire broadcasted included patriotic songs composed during the Swadeshi movement in colonial India, by Bengali poet composers, such as Rabindranath Tagore (1861-1941), Dwijendralal Ray (1863-1913) and Kazi Nuzrul Islam (1899-1976), among others, in addition to newly composed songs. The collection of patriotic songs, referred to as the Liberation War repertoire, continues to be performed in Bangladesh and in the diaspora, particularly during three national holidays: Bijoy Dibosh (Victory Day) celebrated on December 16th, Shohid Dibosh (Martyr’s Day) on Feb. 21st, and Shadhinota Dibosh (Independence Day) on March 26th. In Toronto’s Bengali community, Muktijuddho
Songson (Liberation Organization) organizes concerts and events in accordance with the national holidays. In this paper, I will examine select patriotic songs in order to understand Bengali patriotism, and explore how their performance in the national concerts, organized in the diaspora, maintain notions of Bengali patriotic expressions, and transmit the Liberation War narratives by first generation Bengali teachers and parents to young Bengali-Canadians. Based on fieldwork research at national events in Toronto's Bengali community, and interviews with members of the community, this paper will aim to study the performance of patriotism and preservation of war narratives through the songs of the Liberation War repertoire.

Session: Tradition & Transformation

Continuity and Change in Themes of Kinship and Royalty Among Baganda Balanga
Rachel Muehrer (York University)

The nnanga, the arched-harp of the Baganda, is a royal instrument that was played in the royal court until the political coup in 1966. The mulanga (pl. balanga), or royal harpist, was arguably the composer of a majority of the royal repertoire and once used his songs to advise the king and bring him news of his kingdom. The harpists carefully crafted each performance to include historical and topical information, as well as texts that exalted the king and evoked the clans of the Baganda. The balanga were therefore historians who used song to link the king and his people to the events in Buganda that shape its history. In present day Buganda, the royal harpist does not hold the same prominence in the kingdom that he once did. However, a handful of harpists continue to learn and teach the nnanga and its repertoire and argue that the existence of the instrument is a significant marker of identity for the Baganda people. As the pool of nnanga players has been substantially reduced, opportunities for composition and variation in playing styles have almost ceased to exist. However, the music and song texts that endure carry important characteristics of Kiganda identity, notably themes of kinship and royalty. In this paper, I will examine the continuity and change of these themes in nnanga repertoire and discuss how they relate and remain relevant to present day balanga and Baganda.

Intentional Hybrids: A ‘Bakhtinian Look’ at Beytelmann’s La Cumparsita
Alberto Jose Munarriz (McGill University)

Recent music scholarship shows that, although highly contested, the metaphor of the ‘hybrid’ has emerged as an extremely useful tool for the examination of the processes at play in the conceptualization, production, and consumption of various musical expressions (Guilbault 1997, Lipsitz 1994, Slobin 1993, Wade 2000). These notions of ‘hybridity’ have been primarily influenced by the discourses associated with the fields of postcolonial and cultural studies. A different and increasingly influential understanding of ‘hybridity’ has emerged from linguistics, especially from the work of Mikhail Bakhtin on the novel. Bakhtin’s work has offered music scholars new and valuable theoretical lenses through which examine the webs of interactions giving shape and signification to
Based on Bakhtin’s notions of heteroglossia and dialogism, this paper examines the dialogues shaping some of the expressions of contemporary tango. I focus specifically on one work by Gustavo Beytelmann, an Argentine pianist and prolific composer who has resided in Paris since 1976. Bakhtin’s conception of the language of the novel as something stratified by its usage, internally divided into competing styles representing different social groups, generations, literary and nonliterary genres, provides a suggestive starting point for the examination of hybrid musical expressions that, like Beytelmann’s, constantly defy preconceived ideas of the nature and meaning of stylistic boundaries. This paper hopes to shed some light on the entanglements shaping contemporary tangos and the processes that allow us to identify them as such.

What about Culture? Discoveries of a Music Therapist in South India
Monique McGrath

There is a growing trend in the field of music therapy for Western-trained therapists to establish programs in non-Western communities abroad. While these projects are well-intentioned, it leaves one to wonder how Western approaches to music therapy affect the communities where programs are being initiated, as we are still in the early stages of developing effective therapy methods that incorporate perspectives from non-Western cultures. Through the lens of two contrasting music therapy courses facilitated in December 2011 in Chennai, India, I will discuss how music therapists can look outside that discipline and its clinical practices to achieve a deeper understanding of the ways in which music affects us, and how music relates to other socio-cultural and psychological factors that influence healing. Audio and video examples of experiential workshops in drumming, singing, songwriting and listening will demonstrate the importance of cultural awareness when collaborating with individuals and groups in a non-Western setting. Furthermore, ethnographic documentation and reflexive analysis of these music therapy interventions and discussions on the role of music and healing in India will provide insight into how music therapists may begin to develop methods for culturally-sensitive practice abroad. There is a need for music therapy to adopt more cultural relativity in its perspectives. This paper will discuss how ethnomusicological theory and methodology strengthen such inquiry and allow for deeper understanding of the role of culture and music in music therapy practice.

Politics of Modernity: Singing Piety and Reform at Coptic Religious Festivals
Carolyn Ramzy (University of Toronto)

Every year, thousands of Muslims travel across Egypt to various pilgrim sites and hold religious festivals celebrating the birth of Sufi saints. Known as mūlids, these festivals celebrate community life and transformation through devotional and transcendental musical performances. Such encounters, drawing on Egyptian folk and popular genres, contribute to the festival's mix of sacred and profane elements of Egyptian culture. Similarly, Coptic Christians celebrate analogous religious festivals. Renamed by the
Coptic Church as *iḥṭīfaṭāls*, Copts also experience transformational encounters with the saints accompanied by the performance of popular devotional songs known as *taraṭīl*. Over the years, these religious festivals have begun to change. With the Egyptian State’s rising discourse of ‘modernity,’ *mūlīds* and *iḥṭīfaṭāls* have been increasingly pushed to the fringe of Egyptian society as lowbrow events. Additionally, hardliners for recent religious reform have further denigrated *mūlīds* devotional practices as un-Islamic innovations that thinly border on the blasphemous. Schielke argues that as rhetoric of ‘modernity’ creeps into *mūlīd* reforms, *mūlīds* have become physically restructured sites along lines of exclusion, transforming their mosque centers into “spectacles of state presence,” (2006: ix). The Coptic Church mirrors this phenomenon and parallels the State gaze, though by restructuring *iḥṭīfaṭāl* soundscape. By drawing lines of marginality and exclusion along a sonic divide and domesticating *taraṭīl* from their pop and folk influences, the Church has disciplined Coptic festival soundsapes as increasingly liturgical and holy events. In this paper, I investigate *taraṭīl*’s changing performative politics and the increasing conservatism that has recently crept into Coptic religious festivity.

Panel: Improvisational Music and Everyday Life
SEM Improvisation Special Interest Group

In a North American context, the phrase “improvised music” has generally come to connote an intensely avant-garde mode of music making that blends an aurally challenging aesthetic with a politically radical ethic. Improvisers generally refuse subscription to any popularly identifiable genre, eschewing both the sonic limitations and commercial presumptions associated with genre membership, preferring to either appropriate liberally from any musical idiom, or to avoid idiomatically distinctive sounds altogether. Moreover, as a musical practice that purposefully subverts rigid hierarchies and demands constant dialogical interaction, the improvised aesthetic prioritizes musical process over product, thereby (hopefully) evading easy commoditization as a musical artifact - a fixed product that can be endlessly reproduced and consumed in the market. For all of these reasons, improvised music is frequently conceived as being not only separate from any mainstream notion of “everyday life”; it explicitly and deliberately opposes the quotidian capitalist experience.

In this panel presentation, however, we propose that avant-garde improvised music does impact on the everyday in deeply meaningful (if occasionally unexpected) ways - in both practical and metaphorical senses. Each paper examines a different node where improvised music intersects with everyday life: as a potential model and method for radical social intervention; as a means of imagining and constructing alternate Utopian realities; and as a strikingly problematic soundtrack in many elite restaurants. Together, we explore the possibilities and limitations of the aesthetics and ethics of improvised musical practice. A leading improviser, composer, and improvisation scholar will serve as a discussant, responding to each paper.

The Improvisation of Everyday Music
Pete Johnston (Independent Scholar)
Improvisation has long been a topic of study in ethnomusicology, and is a central concern in the field of Jazz Studies. It offers a compelling lens for analysis as improvisation is at once a mundane, everyday activity we engage with in the context of conversations and social interactions, and a profound one that has resulted in the production of important works of art. Over the past decade musical improvisation has begun to be studied intensively by humanities scholars, who are bringing new methodologies and frameworks to bear in their investigations of musical practices. This trend has opened fruitful new areas of inquiry, and has revealed gaps in our understanding of improvisation; specifically, much recent writing highlights discrepancies between how improvisers’ musical practices might be operationalized as models for positive political, cultural, and ethical change in domains other than the art field, and the continued social and economic marginalization of subjects who claim the identity of improviser. This discrepancy speaks to the importance of accounting for specific social contexts and the varied understandings of what improvisation is—or perhaps more accurately, what it does for those who claim it as the basis for their actions, musical and otherwise. Drawing on ethnographic research conducted in the improvised music field, I will explore how the discourse and practice of musical improvisation relates to improvisation as a general, everyday human activity, and make connections to the compelling ideas about improvisation as a radical social intervention that are emerging from outside the music disciplines.

The Utopian Imaginary in Improvised Music
Jonathon Bakan (University of Western Ontario)

In multiple discourses of jazz and other improvised musics, improvisatory creative processes have frequently been associated with a wide range of imagined utopian spaces—hypothetical spaces of freedom. These utopian spaces have sometimes been conceived as imagined physical locations, as in Sun Ra’s Afrofuturistic visions of outer space. Other times, implied utopian spaces have been delineated in psychological, rather than spatial terms, with improvisational practices serving as indices of transcendant or spiritual states of being. In still other examples improvisational practices have been associated with specific political or ideological social agendas for the creation of a better, more egalitarian world. These utopian discourses in improvised music resonate with discussions across diverse academic fields on the significance of a utopian “imaginary.” This paper explores the notion of a utopian imaginary in improvised music, and begins the process of defining such utopian musical discourses in the context of related discourses in psychology, political science, and feminist studies—widely disparate fields where a whole range of writers have stressed the importance of imagined utopian vistas as locations where better and healthier worlds can be freely postulated as a means of implicitly critiquing the lived realities of our present-day, non-imaginary, and decidedly non-utopian world.

Dinner Jazz: Consumption and Improvisation
Mark Laver (University of Guelph)

It’s rare to find a high-end restaurant in North America that doesn’t have jazz music on the menu. As the acoustic counterpart to your braised leg of lamb and Napa Valley Cabernet Sauvignon, jazz music signals a level cultural refinement that befits culinary sophistication. Nor is the relationship between jazz and fine dining a unidirectional appropriation: from jazz album covers featuring bottles of fine wine, to the numerous beloved “club date” live albums, to the photography of artists like Herman Leonard, jazz musicians and other stakeholders have also developed the link between jazz and haute cuisine over many decades.

Certainly, the jazz-dining connection might be summarily dismissed as a simple matter of historical coincidence. Nevertheless, the historical connection between the two practices subtends an intriguing analogy: both the practices of playing jazz music and dining out are improvisatory. While jazz improvisation need not be unpacked here, it is worth noting that dining out demands a number of different improvised acts: deciding on a restaurant, browsing a menu, engaging in conversation with friends and strangers, and negotiating the bill at the end of the evening. Dining out therefore represents a fascinating juxtaposition of modes of improvisation: one – jazz music – ostensibly politically radical; the other – dining – highly pleasurable, but altogether mundane, elitist, and ostensibly apolitical.

This paper examines the juncture of improvised music and improvisatory eating with a view to unpacking the politics of dining and the limits of politicized improvised musical practice.

Session: Ethnomusicology of Experience

Musical Theater of the Deaf and Hearing: Understanding Musical Embodiment in a Mixed-Cast Production of Guys & Dolls
Nawa Lanzilotti (Eastman School of Music of the University of Rochester)

What constitutes a successful musical performance of and for the Deaf? What does it really mean to experience music? These are some of the questions explored in this paper through analysis of two performances from the musical theatre production of Guys & Dolls mounted at the National Technical Institute for the Deaf (NTID) in spring 2011. Studies in Deaf linguistics, psycholinguistics, and neurology established sign language as a distinct language, and those who use it as part of a Deaf culture. Linguist Karen Emmorey discusses how the properties of spoken language are represented visually in sign language, and concludes that language processing in all human brains is not connected to oral modalities. These findings elucidate the Deaf community’s rich poetic culture, which uses sign language to visually convey literary tools most audiences are familiar with only in the written and spoken word. The NTID production of Guys & Dolls adds another layer, one of communicating musical expression bi-modally: Deaf actors interpret aural musical
elements (i.e., meter, melodic trajectory, harmonic progression) to the audience through poetic manipulation of their signs and embodied musical sensitivity. The Deaf and hearing actors together create a cohesive artistic product by communicating cross-culturally and cross-modally as well as engaging physically through sign and choreography. This paper proposes a three-component Deaf Musical Performance Model that opens up possibilities in the greater field of ethnomusicology for investigating relationships between sound and culture through the lens of physical embodiment in a way that enriches our understanding of musical engagement.

Experiencing the Moment in Song: An Analysis of the Irish Traditional Singing Session
Vanessa Thacker (University of Toronto)

During Irish traditional singing sessions in Dublin it is common for songs to be sung from a seated position, while the majority of singers and listeners keep their eyes cast down or closed during performance. De-emphasizing the visual places greater emphasis on the experience of sound and the expression of lyrical content for singers and listeners alike. However, when all present join in the song during a chorus or final verse line, the experience of the song changes for both the main singer and the singing listener. This paper will take a phenomenological approach to analyzing the individual and collective experience of the song as a shared moment, and the conceptualization of the moment within song. Phenomenologists have often approached the intersubjective experience of music as a mutual ‘tuning in’ (Schutz, 1977[1951]; Porcello, 1998) to others through a shared experience of internal-time consciousness. The present moment is built upon retention of the moments preceding it and a protention of the expected moments to come. This results in an experience of duration and time that is malleable, and that is a prime site for the creation of meaning. In the case of the Irish singing session the interactive experience of the moment is one that is full of participatory discrepancies in the form of different tempos, pitches, and vocal qualities. Consequently, this paper will address how this shared moment in song is experienced both individually and collectively, and how this experience shapes conceptions of performative time awareness for Irish traditional singers.

The Turkish Beautiful Voice: Acoustic Traits of Elite Muezzins in Istanbul, Turkey
Eve McPherson (Kent State University, Trumbull)

In Islamic call-to-prayer recitation, a strong preference exists for recitation with a beautiful voice. In primarily Muslim countries, stories circulate that testify to the power of this beautiful voice. A common theme, for instance, extols the ability of the beautiful voice to entice, perhaps even convert, non-Muslims. Oral and written reports, however, often note that distinct styles of recitation exist that are culturally bound and which reflect local preferences for treatment of melody and timbre in call-to-prayer recitation. Therefore, any study aiming to understand a sound that is perceived as beautiful must situate itself in a particular context. Thus, my research specifically focuses on the question: What is a beautiful voice and how does it manifest itself locally in Istanbul,
Turkey, until the end of the nineteenth-century the cultural and spiritual leader of the Islamic world? To answer this question I employ a variety of techniques, including interviews with and acoustic analyses of several elite recitation practitioners. The findings of my analysis indicate the presence of anti-formants (bands of frequencies at very low amplitudes) throughout recitations, possibly a unique Turkish approach to the production of this sound, one that offers clues to specific vocal production characteristics and one that I have yet to detect in non-Turkish call-to-prayer samples. Included with these results is a summary of how listeners and practitioners express their understanding of the beautiful voice through narrative.