

MUSIC - RACE - EMPIRE

A Symposium



University of Wisconsin - Madison

April 28 - 30, 2011

A note from the conference organizers:

The central role of music in the formation of society and culture is a settled general axiom. We can hardly say the same of the place of music in perhaps the most significant event of our modern time: the widespread transnational and transcontinental mass circulation of peoples, capital, goods, ideas, cultural forms and practices, and the assumption, imposition, consolidation, subversion, and refusal of new identities and subjectivities within and across borders. In the contexts of cultural studies and postcolonial scholarship, and, more particularly, in the transnational studies of race and empire, there has been surprisingly little written on musical matters. The formal discipline of ethnomusicology has made sizable contributions, but these initiatives have, in large part, focused on the particulars of local traditions. Cultural critics, moreover, have made important connections between culture and the broad spheres of political economy, race, and imperialism, yet only rarely have they considered music as a central factor in the equation. It would seem that music stands at once conspicuous and silent within the common frames of analysis explaining the history and legacy of race and empire.

It is from this gap in the critical analysis of culture that the research circle has developed and that our planning for the conference has arisen. The event, organized through the generous support of the UW International Institute and Global Studies, will assemble a diverse group of renowned scholars who represent some of the main research methodologies and areas of global cultural study, and who share interest in exploring the various connections between music, race, and empire. By bringing together empirically-minded researchers with deep knowledge of area traditions and theoretically-minded scholars conversant in the critical study of global cultures, we seek to widen the perspective of world cultural studies and to advance a new, critical focus on music's centrality in the transnational production of race and on the impact of race in the transnational production, circulation, and consumption of musical practices and forms.

Ronald Radano and Tejumola Olaniyan

Symposium Schedule

Thursday, April 28

Opening Keynote

**Gale VandeBerg Auditorium, Pyle Center
4 - 6pm**

Welcome

Tejumola Olaniyan, Ronald Radano

Keynote Introduction

Tejumola Olaniyan

Keynote

Kofi Agawu (Princeton University)
"How Europe Underdeveloped Africa Tonally"

Friday, April 29

Workshop Sessions

206 Ingraham Hall

Panel #1

9 - 11:30am

Imperial Sounds of the Contemporary

Chair: Travis Jackson (University of Chicago)

Marc Perry (Tulane University)

"Who Dat? Raced Performance and its Conspicuous
Consumption in Post-Katrina New Orleans"

Gavin Steingo (Columbia University)

"Musical Economies of the Elusive Metropolis"

Nitasha Sharma (Northwestern University)

"Music-Anti/Racism-Empire: Hip Hop Desis and a
Global Race Consciousness"

Ian Condry (Massachusetts Institute of Technology)

"Beyond the Empire of Copyright: Japanese Hip-
Hop, Live Culture, and the Post-Package Era of
Media"

Lunch Break

11:30am – 1:30pm

Friday, April 29

Workshop Sessions

Panel #2

1:30 – 3:30pm

Imperial Legacies

Chair: B. Venkat Mani (Univ. of Wisconsin-Madison)

Philip Bohlman (University of Chicago)

"Where They Came From. . . Reracializing Music in the Empire of Silence"

Amanda Weidman (Bryn Mawr College)

"Voice Travels: Globalization, Race, and Gender in the Tamil Music Industry"

Olivia Bloechl (University of California, Los Angeles)

"Race, Empire, and Early Music"

Snacks

3:30 – 3:45pm

Panel #3

3:45 – 5:45pm

Borders and Diasporas

Chair: Rubén Medina (University of Wisconsin-Madison)

Josh Kun (University of Southern California, Annenberg School for Communication & Journalism)

"The Aesthetics of *Allá*: Listening Like a *Sonidero*"

Nan Enstad (University of Wisconsin–Madison)

"Jazz and Cigarettes in Shanghai: How Global Corporate Capitalism Shaped the Asian Jazz Circuit Before WWII"

Brent Hayes Edwards (Columbia University)

"The Sound of Anti-Colonialism"

Saturday, April 30

Workshop Sessions

206 Ingraham Hall

**Panel #4
9 – 11:30am**

The Global South

Chair: Florence Bernault (Univ. of Wisconsin-Madison)

John Nimis (University of Wisconsin-Madison)
"The Aesthetics of Power in Congolese Popular Music"

Morgan Luker (Reed College)
"Is Tango Black Music?: Argentina and the Empire of U.S. Race Studies"

Micol Seigel (Indiana University, Bloomington)
"Sound Legacy: The Uses of Elsie Houston"

**Lunch
11:30am – 1:00pm**

**Panel #5
1:00 – 3:00pm**

Color-Coded Popular Imagining

Chair: Lalita du Perron (Univ. of Wisconsin-Madison)

Jairo Moreno (University of Pennsylvania)
"Black-U.S. Aurality, the Possessive Investment in the Future, and the Twilight of Empire"

Penny Von Eschen (University of Michigan)
"Di Eagle and di Bear: Who Gets to Tell the Story of the Cold War?"

Andrew Jones (University of California, Berkeley)
"Circuit Listening: Grace Chang and the Dawn of the Chinese 1960s"

Saturday, April 30

Closing Keynote

313 Pyle Center

3:30 – 5:30pm

Keynote Introduction

Ronald Radano

Keynote

Michael Denning (Yale University)

"Decolonizing the Ear: The Transcolonial
Resonance of Vernacular Music"

SYMPOSIUM PARTICIPANTS

Kofi Agawu (Professor of Music, Princeton University):

"How Europe Underdeveloped Africa Tonally "

Tonality accompanied Europe's ostensibly civilizing mission to Africa. Christian hymns, choral anthems and light orchestral music for ballroom dancing, all of them built on limited (and limiting) tonal scaffoldings, were introduced to various locales. Although postcolonial criticism has continued to interrogate aspects of Europe's influence on African culture, language, politics and education, the pervasive and lasting impact of functional tonality (the most influential system of musical organization developed in Western Europe) and the consequent suppression of indigenous systems of pitch organization have not received adequate attention. This paper begins a critical assessment of the African reception of European functional tonality. I contrast tonal thinking before and after the arrival of functional tonality and suggest that a program for decolonization that ignores the transformations in African musical consciousness wrought by tonality is unlikely to achieve its emancipatory goals.

Professor Agawu is Professor of Music at Princeton University, USA and Adjunct Professor at the University of Ghana, Legon. His work has focused on analytical issues in selected repertoires of Western Europe and West Africa. His books include *Playing with Signs: A Semiotic Interpretation of Classic Music* (1991), which won the Society for Music Theory's Young Scholar Award in 1994, *African Rhythm: A Northern Ewe Perspective* (1995), *Representing African Music: Postcolonial Notes, Queries, Positions* (2003) and *Music as Discourse: Semiotic Adventures in Romantic Music* (2008). A Guggenheim Fellow in 1990-91, he received the Dent Medal from the Royal Musical Association in 1992 and the Frank Llewellyn Harrison Medal from the Society for Musicology in Ireland in 2009. He was elected Fellow of the Ghana Academy of Arts and Sciences in 2000 and Corresponding Fellow of the British Academy in 2010.

Olivia Bloechl (Musicology, University of California, Los Angeles):

"Race, Empire, and Early Music"

This essay gives an overview of recent research on music in global pre-modern expansion, trade, and the European colonies, and urges a greater engagement with postcolonial and race critical perspectives. Broadly speaking, the field is divided between studies that treat early colonial music and its discourses historically--the dominant approach--and those that take a postcolonial or other self-consciously critical perspective on this material. While both approaches have value, I advocate historically informed critique as a way of affirming the relevance of empire and notions of race for early music history. As the phrase "early music" itself suggests, the discipline's

entrenched historicism perpetuates a division of time and geocultural space that is rigorously Eurocentric, although still largely invisible. Even intentionally progressive studies of early colonial music history do not necessarily displace this Eurocentrism without the distancing permitted by critique or a globally literate comparativism.

In the final section of the essay I offer some possible directions for research along these lines, focusing on premodern racialism, which has received little attention from early music historians. Each of the research problems I highlight involves music and race within continental Europe, a move meant to undermine still-dominant ideas of premodern Europe and “European” music history as white. It is hoped that attention to early empire and race will lead to more accurate and just music histories.

Professor Bloechl specializes in European and North American music history from 1500-1750, with a focus on early colonial music cultures, baroque opera, and French early music. She also publishes and teaches in the areas of postcolonial studies, continental theory, historiography, and ethics of history. Reflecting these interests, her research is broadly concerned with problems of difference in musical life, particularly colonial and racial difference, as well as historical relationships between music and state politics. Her first book, *Native American Song at the Frontiers of Early Modern Music* (Cambridge Univ. Press, 2008), is a cultural history of music in early European colonization, which traces the influence of colonial representation of Native American music on musical life in Europe and the colonies. Her current project, *The Politics of Memory in Ancien Régime Opera*, explores opera’s mediation of state and interpersonal politics before the Revolution.

Philip V. Bohlman (Ethnomusicology, University of Chicago):

"Where They Came From. . .Reracializing Music in the Empire of Silence"

Growing both from a longer engagement with nationalism and music and from more recent research on music in Europe's Muslim community, this paper confronts the recent attempts to limit the influences of peoples in migration on the national cultures of the Europe and North America by forcing them back to "where they came from." This sense of the place for otherness and multiculturalism has long served as a slogan in US American immigrant politics. In the summer and autumn of 2010, it acquired even shriller resonance when applied by government officials in France who began the process of deporting Roma, and when Thilo Sarazzin, from his position on the board of directors on the German Central Bank, wrote a book decrying what perceived as the degradation of German culture during the national experiment with multiculturalism, especially the integration of Turkish-Germans and Muslims. Why, I want to ask in my paper, do these attempt to create spaces of silence, so often juxtapose ideas about racialized music-makers? The music of Hispanics in the US, Roma throughout European history, and Turks in the reindustrialization of the most powerful European economy gives particular meaning to the here and now, all the more so because "where

they came from" becomes a non-existing space, which no longer lends itself to racializing.

Professor Bohlman continues to seek new ways of combining performance and research in his research on Jewish music and modernity. As Artistic Director of "The New Budapest Orpheum Society," the Jewish cabaret troupe and ensemble-in-residence at the Humanities Division, Phil has initiated two new projects that follow the 2009 CD, *Jewish Cabaret in Exile* (Cedille Records). With *Jewish Noir*, the New Budapest Orpheum Society explores the stage repertoires presented through Yiddish and German-Jewish films from the emergence of sound film in the 1920s to the post-Holocaust generation of the 1950s. The ensemble also worked with playwright, Tony Kushner, during his ArtSpeaks residence in April 2010, arranging songs from the concentration camps for Kushner's new curtain-raiser for his translation of Hans Krása's *Brundibár*, for which Phil will write the introduction when the play and the libretto appear in published form. For their performances of stage music from the concentration camps, Phil and Christine Wilkie Bohlman were awarded the 2009 Donald Tovey Prize from Oxford University. They also received an invitation to perform Viktor Ullmann's *Die Weise von Liebe und Tod des Cornet Christoph Rilke* at the 2010 Chicago Humanities Festival. Intensive fieldwork remains a regular component of Phil's research. In the winter of 2010 he conducted research, funded by the Alexander von Humboldt Foundation, in Kolkata and Varanasi, India, and in May 2010 he was engaged in an intensive field study of the Eurovision Song Contest in Oslo, Norway. In the summer of 2010, he taught and conducted workshops at the Hochschule für Musik und Theater (Hannover) and at the Centre Marc Bloch (Paris-Berlin). His *Music, Nationalism, and the Making of the New Europe* (Routledge) appeared in August 2010. His current research includes books on Johann Gottfried Herder and nationalism, Hanns Eisler as a Jewish composer (with Andrea F. Bohlman), and the aesthetics and politics of silence in music. Ongoing fieldwork includes studies of music in the Muslim communities of Europe and of religion and the arts in India.

Ian Condry (Comparative Media Studies, Massachusetts Institute of Technology):

"Beyond the Empire of Copyright: Japanese Hip-Hop, Live Culture, and the Post-Package Era of Media"

Some Japanese rap musicians' innovative experiments in transmedia creativity and entrepreneurship point to possible futures for the post-package era of media.

Professor Condry is a cultural anthropologist who specializes in ethnographic approaches to media, popular culture, and globalization with a focus contemporary Japan and the US. His current research explores the uses of social media, which builds on his earlier fieldwork on cultural movements that go global, notably hip-hop music to Japan and Japanese animation (anime) to the world. In 2011, he started the Social Media Initiative in the program of Comparative Media Studies at MIT to build a network

of scholars, activists, and social entrepreneurs focused on developing the untapped potential of social media.

His first book, *Hip-Hop Japan: Rap and the Paths of Cultural Globalization* (2006, Duke University Press), is an ethnography of Japanese rap musicians that focuses on nightclubs and recording studios (published in Japanese in 2009, NTT Publications). He is currently completing his second book, *The Soul of Anime: Collaborative Creativity and Japan's Media Success Story* (Duke UP, estimated summer 2012). Starting in 2006, he founded and organizes the MIT/Harvard Cool Japan research project, which examines the cultural connections, dangerous distortions, and critical potential of popular culture. Web: <http://iancondry.com> & <http://mitcooljapan.com>

Michael Denning (William R. Kenan, Jr., Professor of American Studies, Yale University)

"Decolonizing the Ear: The Transcolonial Resonance of Vernacular Music"

Professor Denning is the William R. Kenan, Jr., Professor of American Studies at Yale University, and the co-director of Yale's Initiative on Labor and Culture. His books include *Culture in the Age of Three Worlds* and *The Cultural Front: The Laboring of American Culture in the Twentieth Century*. His current research focuses on the accumulation of labor ("Wageless Life" in *New Left Review*, Nov-Dec 2010) and on vernacular musics in the age of electrical recording. He also coordinates the Working Group on Globalization and Culture, whose current project is "Going into Debt."

Brent Hayes Edwards (English, Columbia University):

"The Sound of Anti-Colonialism"

There is now a decent amount of work on the African diasporic musics that developed in the *wake* of European colonialism, whether the celebratory performance traditions that emerged in the euphoria of independence, or the fierce musics of disillusionment such as Afrobeat that became key venues for the critique of postcolonial despotism and comprador neocolonialism. But despite a few prominent examples -- one thinks immediately of the importance of chimurenga music in the nationalist organizing of ZANU in Rhodesia/Zimbabwe; and the prominence of exiled performers such as the Angolan singer Bonga -- there is much less work on the role of music as a space for the development and dissemination of African diasporic *anticolonial* sensibilities. I would like to try to think about some approaches to this issue.

I am particularly interested in the place (sometimes imagined or prospective rather than empirical) of musical performance in central texts of anticolonial theory by Fanon,

Cesaire, Kenyatta, Rodney and others (and in journals such as *Presence Africaine* in Paris, *Transition* in Kampala, and *Conscience Africaine* in Leopoldville). I'd also like to examine the curious way that African American music (above all jazz) so often is invoked as the sonic template of the struggle for colonial liberation.

Professor Edwards is a Professor in the Department of English and Comparative Literature at Columbia University. He taught at Rutgers University before joining the Columbia faculty as the Louis Armstrong Visiting Professor of Jazz Studies in Spring of 2007. He is the author of *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism* (Harvard UP, 2003), which was awarded the John Hope Franklin Prize of the American Studies Association and the Gilbert Chinard Prize of the Society for French Historical Studies. With Robert G. O'Meally and Farah Jasmine Griffin, he co-edited *Uptown Conversation: The New Jazz Studies* (Columbia UP, 2004). In 2002, he and Professor Griffin co-edited a special issue of *Callaloo* (Vol. 25 No. 1) on "Jazz Poetics," which was the runner-up for the Best Special Issue Award of the Council of Editors of Learned Journals. Edwards is co-editor of the journal *Social Text*, and serves on the editorial boards of *Transition* and *Callaloo*. He is currently working on two book projects: a study of the interplay between jazz and literature in African American culture; and a cultural history of "loft jazz" in downtown New York in the 1970s. He began research on the latter project as a Fellow at the Dorothy and Lewis B. Cullman Center for Scholars and Writers at the New York Public Library in 2005-2006.

Nan Enstad (History, University of Wisconsin-Madison):

"Jazz and Cigarettes in Shanghai: How Global Corporate Capitalism Shaped the Asian Jazz Circuit Before WWII"

This paper examines how jazz was situated within the broader development of corporate capitalism by looking at several ways the cigarette industry interacted with and affected jazz distribution through branding and the development of business cultures in the US and Shanghai. The Asian jazz circuit of the 1920s and '30s developed in close relationship to Shanghai's global business culture, was profoundly shaped by Chinese businessmen (particularly African American musicians' participation), and reflected/shaped global iterations of race and racism particular to colonial modernity.

Andrew Jones (East Asian Languages and Cultures, University of California, Berkeley):

"Circuit Listening: Grace Chang and the Dawn of the Chinese 1960s"

What did the cold war sound like from the perspective of its geopolitical seams? How are pop musical genres launched into global circulation? Is "genre" itself a kind of "portmanteau" or container that allows music to become globally portable? And how might the movement of vernacularized musical forms help us map the emergent transnational media networks of the 1960s?

This paper listens closely to the musical cinema of Hong Kong and Taiwan of the late 1950s and early 1960s with a view to thinking through such questions. I begin by focusing on the Hong Kong diva Grace Chang, and her appropriation of Afro-Caribbean genres such as mambo and calypso in a series of high-flying transnationally distributed Mandarin films such as *Air Hostess* (1959) and *Because of Her* (1963). These films, and their musical discourse, posit Hong Kong and its Southeast Asian hinterlands as an open circuit, albeit one shadowed by the spatial and ideological containments of the Cold War. I also analyze Grace Chang's entrance into US media networks by way of her 1959 appearance on the Dinah Shore show and 1961 Capitol Records release, "Hong Kong's Grace Chang" as symptomatic in this regard. The paper goes on to consider the roughly concurrent arrival of mambo and other pop genres in Taiwan, and the way in which their entrance into local circuits were constrained by the marginalization of Minnan dialect musical cinema, as well as the lingering legacy of Japanese colonialism.

Professor Jones, received his Ph.D. from the University of California, Berkeley, in 1997. He teaches modern and vernacular Chinese literature and popular culture. His research interests include music, cinema, and media technology, modern and contemporary fiction, children's literature, and the cultural history of the global 1960s. He is the author of *Like a Knife: Ideology and Genre in Contemporary Chinese Popular Music* (Cornell East Asia Series, 1992) and *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age* (Duke University Press, 2001), co-editor of a special issue of *positions: east asia cultures critique* entitled *The Afro-Asian Century*, and translator of literary fiction by Yu Hua as well as Eileen Chang's *Written on Water* (Columbia University Press, 2005). His latest book is *Developmental Fairy Tales: Evolutionary Thinking and Modern Chinese Culture* (Harvard University Press, 2011).

Josh Kun (Annenberg School, University of Southern California):

"The Aesthetics of *Allá*: Listening Like a *Sonidero*"

My hope in this essay is to explore aspects of musical production and musical community in the contemporary global moment. What is the future of musical production in an age of increasing global asymmetry, a social landscape of robust networks on the one hand and interrupted flows on the other? To begin answering these

questions, I will write about what I have been calling "the aesthetics of *allá*," —a way of using the arts—specifically here the juncture of visual art with recorded sound and audio technology-- to engage with spatial politics in the age of globalization. In Spanish, *allá* is neither the here we can see and know (*aquí*) or the there we can see and know (*allí*)— *allá* is a there that exists but is not yet visible, a space we know is there but is not yet realized. In my essay I will build on Nicholas Bourriaud's notion of "postproduction" in the "altermodern" age to explore the aesthetics of *allá* in relationship to both practices of musical production and practices of listening by both musicians and DJs and by musically attuned visual artists (LA's Gary Garay, Eamon Ore-Giron, and Shizu Saldamando; Mexico City's Damian Ortega) using their work to create audio-visual interfaces between the here and the there yet to come. Much of my essay will deal with *cumbia sonidera* sound systems in both the US and Mexico and the traces of sonidero aesthetics-- crossfades, mixes, archives-- in the visual art of the artists just mentioned. I will examine the way sonideros are re-mapping the cultural, sonic, and political geographies of Mexico and *el otro* Mexico, using the crossfader and the mix to suture the here of the *baile*, the here of the site of listening, with an *allá* that can't be seen, but heard-- what geographer Susan J. Smith has called "geographies beyond the visible." Sonideros practice a kind of triple crossfading: sonic, spatial, and heterochronic- they crossfade one *cumbia* into the next, crossfade homelands and communities, and crossfade one temporality into another, creating mobile communication and musical networks that ravel in the space of the compressed, burned, bounced, and downloaded mix, interpersonal communication and national and regional history and memory that lives in the slide of the crossfader. To listen like a sonidero is to listen for culture as mobile, to hear local spaces as "localized globalizations" (Herman Herlinghuas), to use music and the technology of the DJ mix to create spaces of communication and connection that are shaped and formed in the space of the musical mix itself. If Chicano rapper Kilo once asked us to "lean like a *cholo*"-- elbows up, side to side-- in this essay I will be asking us to listen like a sonidero, elbows in, channel to channel to channel, input to input, fader to fader, region to region, Michoacan to Maywood, Jalisco to Upstate New York. Building on the model of public sound system culture that has flourished throughout Africa, Jamaica, and Colombia, sonideros highlight a listening practice that I argue has now become the dominant technology of listening and musical performance within contemporary globalization: mobile, heterochronic, digital, cartographic, deeply social, and literate in both on-line and off-line networking practices and languages.

Professor Kun's research focuses on the arts and politics of cultural connection, with an emphasis on popular music, the cultures of globalization, the US-Mexico border, and Jewish-American musical history. He is director of The Popular Music Project at USC Annenberg's The Norman Lear Center and co-editor of the book series "Refiguring American Music" for Duke University Press. Prior to joining the USC Annenberg School, Kun was Associate Professor of English at the University of California, Riverside. He is the author of *Audiotopia: Music, Race, and America* (UC Press) which won a 2006 American Book Award, co-author of *And You Shall Know Us By The Trail of Our Vinyl: The Jewish Past As Told By The Records We've Loved and Lost* (Crown, 2008), and editor of *The Song Is Not The Same: Jews and American Popular Music* (Purdue UP, 2011). His writings on Mexican music appear regularly in *The New York Times*.

Morgan Luker (Ethnomusicology, Reed College)

“Is Tango Black Music?: Argentina and the Empire of U.S. Race Studies”

In recent years, there has been a broad scholarly and institutional effort to reformulate the historic origins of Argentine tango in the diverse musical and cultural milieu of late 19th century Buenos Aires, emphasizing the contributions that the city’s historic community of Afro-Argentines made to the development of the genre, something that has been glossed if not outright denied in many previous accounts. Recognizing that the revisionist gesture is a key component of broader struggles for recognition and social justice on the part of Afro-Argentine social movements and cultural organizations, I argue that these efforts also run the risk of imposing northern racial ideologies on a context where race and racial difference have been elaborately theorized in ways that depart significantly from both essentialist and anti-essentialist positions regarding race in the U.S.

Jairo Moreno (Music, University of Pennsylvania)

"Black-U.S. Aurality, the Possessive Investment in the Future, and the Twilight of Empire"

In spite of radical aesthetic differences, neo-conservative jazz- and experimental improvisation-black U.S. traditions share common claims to worldliness and cosmopolitanism. To complement this shared spatial terrain, emblematic musician-intellectuals G. Lewis and W. Marsalis discursively craft distinct temporal orientations. For the neo-conservative, the recuperation, preservation, and carefully modulated innovation of jazz anchor the true tradition to the past. For the experimental improviser, past and future unfold majestically in the ethical uncertainties of live improvisation. Space and time constitute for both inexhaustible resources guaranteeing that the exceptional sonic gift of black America to the world will be without end.

I examine these cartographies of space and time as a social charter providing immunity and privilege to affective and cognitive needs of black U.S. within a set of limited and parochial-national politics of race. This charter – and the racial sovereignty it proclaims –, however, is shown to be consubstantial with the workings of American imperialism that actively promote: (i) an obstinate indifference to other spaces and times; (ii) a limitless accumulation of and unpayable debt by those who have listened, listen, and will have listened. What is the relation between an empire self-identified as a “universal future,” the claims to an endless future of black U.S. musicians, and the ongoing attenuation of U.S. preeminence as a creative global broker? My analysis focuses on recent interactions with musicians arriving from the continental South. These immigrants’ principled indifference to national politics of difference in the U.S. heralds the possibility that how black U.S. musicians have understood that others have listened, listen, and will have listened to them – their aurality – may come to an end.

Professor Moreno's work addresses the production of knowledge of music and the sonic in modernity. He has written a major study of the history of listening in early modern and modern music theory and analysis, *Musical Representations, Subjects, and Objects: The Construction of Musical Thought in Zarlino, Descartes, Rameau, and Weber* (Indiana University Press, 2004). He has also published on jazz performance poetics, the politics of aesthetics, and Latin-American popular music in the U.S during the long 20th century. His current project is entitled *Syncopated Modernities: Musical Latin Americanisms in the U.S., 1978-2008*, an archival, critical, and ethnographic study of music's precarious share in political practices during late capitalism. Moreno received the Society for American Music 2005 Irving Lowens Article Award for Best Article ("Bauzá-Gillespie-Latin Jazz: Difference, Modernity, and the Black Caribbean," *The South Atlantic Quarterly*, 2004). Other scholarly awards include a Whiting Fellow in the Humanities at Yale, and an ACLS Fellowship (2009-2010). He received the David and Janet Brooks Distinguished Teaching Award (Duke) and the Golden Dozen Teaching Award (NYU). A former professional bassist, he received five Grammy Award nominations for recordings with the late Latin and Jazz percussionist Ray Barretto (Blue Note, EMI-France, Concord, Fania labels – 1989-1997), appeared in numerous other recordings, and performed chamber music with guitarist David Starobin and the Ciampi String Quartet.

John Nimis (French and Italian, University of Wisconsin-Madison):

"The Aesthetics of Power in Congolese Popular Music"

This paper will show the political content of Congolese music's "form," focusing on its principles of organization (musical, social and linguistic) and their relationship to structures of power in the Congo and the globalizing world.

Professor Nimis comes to the Department of French from New York University. He holds Masters degrees in both French (Miami University) and Music Performance (U of Michigan). His interdisciplinary research focuses on the literary aspects of oral/aural cultures, with a focus on the Democratic Republic of Congo, combining the study of Francophone literature, music and African languages. He has lectured about Congolese music in Africa and the U.S., and has written a book chapter entitled "Miroirs obscurs: langue française et images de « l'Europe » dans la chanson congolaise" in *Musique populaire et société à Kinshasa* (L'Harmattan 2010). He has secondary interests in the literature of North Africa, Haiti and French literature of immigration, and in literary theory. He has lived and studied in several countries in Africa, and speaks Lingala, a Bantu language from the Congo region.

Marc Perry (Anthropology/African and African Diaspora Studies, Tulane University):

"Who Dat? Raced Performance and its Conspicuous Consumption in Post-Katrina New Orleans"

This paper seeks to explore the deeply fraught tensions between the systemics of racialized exclusion and marketized incorporations of black bodies as they currently play out within a post-Katrina New Orleans. Here, I am interested in examining the ways such practices are tied to neoliberal efforts at structurally remapping the city's social landscape along racial and class lines following the rather "exceptional" moment of Katrina, while simultaneously ensuring certain economies of racialized commodification, consumption, desire, and fear vis-à-vis particularly kinds of black performative bodies. Regarding questions of citizenship and its afforded rights, it is suggested that in a neoliberally configured, post-catastrophe New Orleans legitimacy to such claims must be contractually earned through marked forms of racialized performance and their rather conspicuous modes of consumption.

Professor Perry is a sociocultural anthropologist whose work examines intersections of race, performative practice, and neoliberalism within the Afro-Atlantic with a regional emphasis in the Caribbean and Latin America. He is currently completing a book project for Duke University Press exploring race and social transformation in late socialist Cuba through the ethnographic lens of Cuban hip hop, and has published related articles in the journals *Identities*, *Transforming Anthropology*, and the edited volume *Toussaint to Tupac: The Black International Since the Age of Revolution* (University of North Carolina, 2008). Professor Perry has recently begun a new set of research exploring the evolving socio-racial landscape of post-Katrina New Orleans through an analytics of performance, citizenship, and neoliberal exclusion/inclusions. He has been a recipient of Ford Foundation Diversity Post-Doctoral and Dissertation Fellowships, an Illinois Program for Research in the Humanities Faculty Fellowship, an Arnold O. Beckman Award for Distinguished Research (University of Illinois), and a Chancellor's Postdoctoral Fellowship (University of Illinois).

Micol Seigel (American Studies/African American and African Diaspora Studies):

"Sound Legacies: Elsie Houston and Etta Moten Barnett"

The performer and radio personality Etta Moten Barnett was a well-traveled, long-lived, influential artist and intellectual. Her movie credits included the 1933 *Flying Down to Rio* in which she sang the "Carioca" with a basket of fruit on her head, and her travels included Brazil. Barnett was also much enamored of a Brazilian musician named Elsie Houston, whom she celebrated in order to prove certain arguments about race and racism in the Americas. Houston's life does and does not fit the stories Moten Barnett

wanted to tell about her. Houston's complex artistic legacy includes European study and a Parisian experience in the 1920s that had exposed her to surrealism, exoticism, imperialism, and all the contradictions of the jazz age. Her search for folkloric roots in her native Brazil had bequeathed her a trove of musical material that she was able to embody and transform. In the United States, however, she was read in ways that left much of this out. Barnett's embrace of Houston constitutes yet another route through which African America was shaped by Afro-diasporic circuits to which it had contributed earlier charges of momentum. The gender and sexual politics of these exchanges and their cultivated memory revise, refuse and yet highlight the misogyny of this cultural vogue and its celebrants. Elsie Houston, reprised by her fan Etta Moten Barnett as well as by contemporary Brazilian memorialists, offers a sound legacy for a range of musical, political, and scholarly projects.

Professor Seigel (Ph.D. NYU American Studies) teaches in the Program in American Studies and Department of African American and African Diaspora Studies at Indiana University. Her courses focus on historiography and theory, interdisciplinary method, race, culture, nation, prisons, policing, and the U.S. in the world. She has published on race in the Americas, particularly the U.S. and Brazil, transnational method, cultural politics, and policing in such venues as the *Hispanic American Historical Review*, *Radical History Review*, *Social Text*, and in *Uneven Encounters: Making Race and Nation in Brazil and the United States* (Duke UP, 2009). Her current research on the transnational circulation of U.S. policing during the Cold War will be supported by the American Council of Learned Societies in 2011-2012.

Nitasha Sharma (African-American Studies/Asian American Studies, Northwestern University):

"Music-Anti/Racism-Empire: Hip Hop and the Critique of U.S. Empire"

This article draws upon ethnographic work on South Asian American (or *desi*) hip hop artists to analyze their critique of U.S. Empire and respond to the statement that "Hip Hop is Dead." The lyrics and ideologies of these "Muslim-looking" rappers connect racism at home to imperialism abroad. I analyze the global race consciousness of these artists who use hip hop to link U.S. imperialism to the British colonization of South Asia in the 19th and 20th centuries and articulate a shared 21st century Brown identity across national and religious lines. *Desi* rappers invert the traditional messages of mass media, including mainstream news outlets and commercial rap that demonize and stereotype Black and Brown people, in their analysis of U.S. racism, war, terror, and the current movements for change in the Middle East and North Africa.

Professor Sharma is an Assistant Professor of African American Studies and Asian American Studies at Northwestern University. She is the author of *Hip Hop Desis: South Asian Americans, Blackness, and a Global Race Consciousness*. Dr. Sharma teaches courses on Asian/Black Relations in the U.S., the Racial and Gender Politics of Hip Hop, and Multiracial Asian Americans. She is currently conducting ethnographic

fieldwork on the experiences of Blacks, and particularly Black hapas (mixed race Blacks), in Hawai'i.

Gavin Steingo (Ethnomusicology, Columbia University):

"Musical Economies of the Elusive Metropolis"

Kwaito, a genre of electronic music that emerged alongside the democratization of South Africa in the early 1990s, is commonly understood as the voice of the black youth in the post-apartheid period. Based on fieldwork in Johannesburg and its surrounding areas, this paper examines kwaito's role in South Africa's post-apartheid economy. Particularly in the post-industrial city of Johannesburg, journalists, academics, and culture brokers have celebrated music for creating employment in a job-shy landscape. This paper illustrates, firstly, that kwaito musicians have come to represent a new form of productive black subjectivity and, secondly, that the close association between music and capital has profound ramifications for musical production and modalities of listening in a variety of urban and peri-urban settings.

Dr. Steingo came to Columbia in 2010, with a PhD in Anthropology of Music from the University of Pennsylvania. He has published articles in *Popular Music and Society*, *Black Music Research Journal*, *African Music*, *African Identities*, and *Review of Disability Studies* and has contributed to a number of edited collections. In 2008, he edited a special issue of the journal *World of Music* on the topic of kwaito, a genre of South African music that forms the basis of his dissertation. He is currently revising his dissertation for publication and working on another book-length project, tentatively titled "Musical Economies, 1700-2000."

Penny Von Eschen (History, University of Michigan):

"Di Eagle and di Bear: Who Gets to Tell the Story of the Cold War?"

This paper takes Linton Kwesi Johnson's 1984 *Making History* album as a point of departure for considering a nexus of black British, Caribbean, African and U.S. musicians, who offered a powerful critique and alternative analysis of race, empire, and the Cold War in the final years of the U.S.-Soviet conflict and apartheid.

Professor Von Eschen is Professor of History and American Culture at the University of Michigan. She is the author of *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War*, Harvard University Press, 2004; and *Race against Empire: Black Americans and Anticolonialism, 1937-1957*, Cornell University Press, 1997. She is co-editor, along with Manisha Sinha, of *Contested Democracy: Freedom, Race, and Power in American History*, Columbia University Press, 2007; and co-editor along with Janice Radway, Kevin Gaines, and Barry Shank of *American Studies: An Anthology*, Blackwell-

Wiley Press, 2008. Von Eschen was awarded the 2008 Dave Brubeck Institute Distinguished Achievement Award and has co-curated the photography exhibition, *Jam Sessions: America's Jazz Ambassadors Embrace the World* with Curtis Sandberg, Vice-President for the Arts at Meridian International Foundation in Washington D.C. The exhibit opened in April 2008 in Washington D.C. and is traveling nationally and internationally. She is currently working on a transnational history of Cold War nostalgia.

Amanda Weidman (Anthropology, Bryn Mawr College):

“Voice Travels: Globalization, Race, and Gender in the Tamil Music Industry”

Drawing on current research among playback singers in Kollywood, Chennai’s booming Tamil film industry, I will explore the effects of economic liberalization and cultural globalization on the possibilities for female singers in the Tamil music industry. Contemporary Tamil popular music is engaged in the delicate cultural labors of mediating between signifiers of the “global” and signifiers of the “local,” invoking the West in varying ways and negotiating where and how “Tamilness” figures in these apparently opposed categories. I will consider two post-liberalization genres, pop songs and *kuttu*, which place female singers in very different positions.

Professor Weidman is a cultural anthropologist with an area specialization in South Asia. Her previous research in South India examined the creation of South Indian classical music as a high cultural genre in the context of late colonialism, Indian nationalism, and regional politics in South India. This project combined ethnographic research, examination of archival sources, and her own study and performance of South Indian classical music. Her current research focuses on the people who create the music for South Indian popular cinema: playback singers, music directors, and studio musicians. She examines the social organization of the studios and discourses about voice and sound that emerge in recording sessions, relating these to broader politics and cultural movements. In addition to the introductory cultural anthropology course and senior conference, she teaches South Asian Ethnography, Language in the Social Context, and Cultures of Technology: Aesthetics, Senses, and the Body. In coming years she is looking forward to teaching courses in ethnomusicology, the anthropology of performance, and postcolonial theory.

SYMPOSIUM ORGANIZERS

Co-Directors: Tejumola Olaniyan and Ronald Radano

Project Coordinator: Scott A. Carter

Funding for the Music - Race - Empire Research Circle is made possible by Global Studies and the International Institute at the University of Wisconsin-Madison.

For information regarding the research circle, please visit

www.musicraceempire.global.wisc.edu

or email **musicraceempire@global.wisc.edu**.