



Sympathetic Vibrations

Sound, Communities, Environments

8th Biennial Yale Graduate
Music Symposium

March 4–5, 2022

Virtual

sympathetic vibrations: sound, communities, environments

yale graduate music symposium

march 4-5, 2022, virtual

[registration here](#)

CONFERENCE CHAIRS

Allison Chu | Áine Palmer | hallie vulgaris

The YGMS 2022 chairs would like to thank the following individuals and committees for their support in the planning and execution of this conference:

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Yale University acknowledges that indigenous peoples and nations, including Mohegan, Mashantucket Pequot, Eastern Pequot, Schaghticoke, Golden Hill Paugussett, Niantic, and the Quinnipiac and other Algonquian speaking peoples, have stewarded through generations the lands and waterways of what is now the state of Connecticut. We honor and respect the enduring relationship that exists between these peoples and nations and this land.

schedule of events

all times in ET

friday, march 4

- 11:45 A.M. Zoom room opens
- 12:00-12:15 Opening remarks from Daniel Harrison, Director of Graduate Studies
- 12:15-1:45 **Digitizing Environments**
(Alec Wood, moderator)
- Natalie Farrell (University of Chicago)
K. K. Covid-19: Temporality, Cultural Trauma, and the *Animal Crossing: New Horizons* Soundtrack
- Lydia Wagenknecht (Colorado University-Boulder)
Una conciencia antartica: Lluvia Ácida and the Politics of Polar Identity
- Lara Weaver (Queens University Belfast)
Sounding and Ungrounding Sacred Spaces: Acousmatism, Site-Specific Practice, and Resonating from Afar
- 1:45-2:00 Break
- 2:00-3:30 **Workshop, Tavia Nyong'o (Yale University) and Braxton Shelley (Yale University)**
- 3:30-4:00 Break
- 4:00-5:30 **Constructing Religious Identities**
(Zac Stewart, moderator)
- C. E. Aaron (Yale Institute of Sacred Music)
"Baby this melody will show you another way": Janelle Monáe's Afrofuturist Worldbuilding
- Philip Oddi (York University)
Taqwacore: Punk as a Secular, Social, and Religious Commentator
- Alexandra Dreher (Yale Institute of Sacred Music)
The Unsung Violence of a 'Völkisch' Hymnal

- 5:30-5:45 Break
- 5:45-7:00 Reception and Happy Hour

saturday, march 5

9:00 A.M. Zoom room opens

9:15-11:15 **Singing Together**
(Taryn Dubois, moderator)

Bidisha Chakraborty (Banaras Hindu University)
Songs of Power: A Study of Gaari Geet

Scott Gray Douglass (Pennsylvania State University)
Fishers of Song: Community Music Education in Madagascar

Katelyn Hearfield (University of Pennsylvania)
Collective Trauma, Communal Singing: Musicking in Manchester in
Response to Terror

Jennifer Sherrill (University of California-Davis)
Singing for Siniparxi: Lessons on Contact Theory and Community
Building from the Moria Refugee Camp

11:15-11:30 Break

11:30-1:00 P.M. **Performing Queerness**
(hallie vulgaris, moderator)

Alexander F. Hardan (Brown University)
“...Leader of the Free Spirit Camp”: The Queer Counterpublic of Martha
Argerich

Elizabeth Lawrensen (Stony Brook University)
The Modern Body in Lil Nas X’s “Montero: Call Me By Your Name”

Cana McGhee (Harvard University)
Marbled Kweens: Digitally Performing Plant Parenthood

1:00-2:30 Lunch

2:30-4:00 **Relocating Sound**

(Hannah Rosa Schiller, moderator)

Jessica Chow (Royal College of Art)

Popular Syncopated Music: Elisabeth Welch and the Influence of Jazz
Modernity in 1930s Britain

Joshua Tolulope David (University of Toronto)

Naija Hip-hop: Towards the Indigenization of Hip-hop Music in Nigeria

Jade Conlee (Yale University)

Empire of Leisure: Race and Mobility in Martin Denny's Musical Textures

4:00-4:15

Break

4:15-5:45

**Keynote lecture, Jessica Bissett Perea (University of
California-Davis)**

5:45-5:50

Closing remarks

Jessica Bissett Perea

Dr. Jessica Bissett Perea is an interdisciplinary musician-scholar whose research, teaching, and service priorities are informed by her lived experiences and academic training. She was born in Dgheyaytnu, or what is currently known as Anchorage, Alaska, and raised on her ancestral Dena'ina homelands forty miles north in the Matanuska-Susitna Valley. She is an enrolled member of the Knik Tribe and a shareholder in Cook Inlet Region, Inc. (an Alaska Native Corporation). She is a double bassist and vocalist and earned a Bachelors degree in Music Education, a Masters degree in Music History, and a Ph.D. in Musicology.

Jessica's current projects include: co-directing the "Radical and Relational Approaches to Food Fermentation and Food Security" project in partnership with researchers from Ilisimatusarfik Kalaallit Nunaat (Nuuk, Greenland); and co-convening an Asia-Pacific Indigenous Studies seminar in partnership with researchers from Universiti Malaya (Kuala Lumpur, Malaysia) and the APRU (Association of Pacific Rim) Indigenous Knowledges Working Group. Her book *Sound Relations: Native Ways of Doing Music History in Alaska* (Oxford University Press, 2021) delves into histories of Inuit musical life across a range of genres—from hip hop to Christian hymnody and drumsongs to funk and R&B—to amplify the broader significance of sound as integral to Indigenous self-determination and resurgence movements.

With her husband, ethnomusicologist and musician John-Carlos Perea, Jessica is currently raising two children on xučyun, or unceded Chocenyó Ohlone lands, also known as Berkeley, California; and she currently works on Putah-toi, or unceded Patwin lands occupied by the University of California, Davis, as an Associate Professor and Graduate Advisor in Native American Studies.

Braxton Shelley

Braxton D. Shelley, a musicologist who specializes in African American popular music, is a tenured associate professor of music, of sacred music, and of divinity in the Department of Music, the Institute of Sacred Music, and the Divinity School. His research and critical interests, while especially focused on African American gospel performance, extend into media studies, sound studies, phenomenology, homiletics, and theology.

After earning a BA in Music and History from Duke University, Shelley received his PhD in the History and Theory of Music at the University of Chicago. While at the University of Chicago, he also earned a Master of Divinity from the university's Divinity School. His first book, *Healing for the Soul: Richard Smallwood, the Vamp, and the Gospel Imagination* (OUP, 2021) develops an analytical paradigm for gospel music that braids together resources from cognitive theory, ritual theory, and homiletics with studies of repetition, form, rhythm and meter. His second book, *An Eternal Pitch: Bishop G. E. Patterson and the Afterlives of Ecstasy*, is under contract with the University of California Press. Prof. Shelley's work has been awarded the Alfred Einstein Prize and the Paul A. Pisk Prize from the American Musicological Society, the Jaap Kunst Prize from the Society for Ethnomusicology, the Adam Krims Award from the Society for Music Theory's Popular Music Interest Group, the 2016 Graduate Student Prize from the Society for Christian Scholarship in Music, and the 2018 Dean's Distinguished Dissertation Award from the University of Chicago Division of the Humanities, he has presented his research at Amherst College, Brandeis University, Columbia University, Duke University, Northeastern University, Northwestern University, SUNY-Stony Brook, Tufts University, the University of Massachusetts-Amherst, and Yale University, as well as at the annual meetings of the Society for Christian Scholarship in Music, Music Theory Midwest, the Society for Music Theory, and the American Musicological Society.

Professor Shelley's scholarship is enriched by work as both an active performer and ordained minister. His itinerant preaching and music ministry takes material form in the 2018 CD, *Sermons in Song*, recorded with his recording choir TESTIMONY, a compilation of compositions which have been performed in venues including the Gospel Music Workshop of American and the Hampton University Ministers' Conference.

Tavia Nyong'o

Tavia Nyong'o is Chair and Professor of Theater & Performance Studies, Professor of American Studies, and Professor of African-American Studies at Yale University. He was previously acting Chair and Associate Professor of Performance Studies at New York University. His current research and teaching interests span black queer cultural and performance studies, contemporary art and aesthetic theory, speculative genres, afrofuturism, and black sound studies. Nyong'o's first book, *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (2009) won the Errol Hill award for the best book in black theater and performance studies. In it he showed how 'race mixing' had been alternately presented as the solution to anti-black racism and a threat to white supremacy in the nineteenth century, arguments sustained by locating 'amalgamation' in some distant past or future. Black performance, he argued, with its insistent relationship to the 'now,' consistently disrupted those fantasies. His second book, *Afro-Fabulations:*

The Queer Drama of Black Life (2018) won the Barnard Hewitt award for best book in theater and performance studies. Departing from millennial debates over post-blackness and afro-pessimism, Nyong'o argued that the drama of black life exceeds the social conditions that seek to negate it. Taking up a broad spectrum of performance and performative aesthetics, *Afro-Fabulations* locates the intersection of blackness and queerness in speculative modes of social life. He is currently embarking on a study of critical negativity in the twenty-first century.

Nyong'o also writes for contemporary art and culture publications such as *Artforum*, *Texte Zur Kunst*, *Cabinet*, *n+1*, *NPR*, and the *LA Review of Books*. In 2019, he curated "Dark as the Door to a Dream" at the Stedelijk Museum in Amsterdam, as part of the Studium Generale Rietveld Academie. In 2017, he curated "The Critical Matter of Performance" at the New Museum for Contemporary Art, with Johanna Burton and Julia Bryant-Wilson.

A long-standing member of the editorial collective of *Social Text*, Nyong'o has served as both print editor and web editor of the journal for many years. He is also on the editorial boards of *TDR: A Journal of Performance Studies*, *Theatre*, and *Contemporary Theatre Review*. He edits the Sexual Cultures book series at NYU Press with Ann Pellegrini and Joshua Chambers-Letson.

Nyong'o has received fellowships from the Alexander von Humboldt Foundation, the American Society for Theatre Research, Ford Foundation, Jacob K. Javits Foundation, and the British Marshall Foundation.

Natalie Farrell

Natalie Farrell is a PhD student in Music History/Theory at the University of Chicago. She has been published in *Music and Letters*, *The Journal of Popular Music Studies*, and *The Flutist Quarterly*. Her research on neoliberalism and musicians' unions has been funded by grants from the Mellon Foundation and the Eastman School of Music's Paul R. Judy Center for Innovation and Research. Her other research interests include Northern Irish music, affect theory, trauma studies, and popular music. In her free time, she likes to knit and spend time with her dog (who is named after Leonard Bernstein).

Lydia Wagenknecht

Lydia Wagenknecht is a PhD pre-candidate in ethnomusicology at the University of Colorado Boulder. Her research interests include activism, ecotourism, and music economies in Chile, and she has presented her work at national and regional conferences.

At CU Boulder, Wagenknecht is a 2021-2022 Engaged Arts and Humanities Scholar, and she serves as president of the Graduate Musicology Society. She is also a Research Assistant at the American Music Research Center. For the 2020-2021 academic year, Wagenknecht served as a Lead Graduate Instructor for the College of Music, leading and organizing professional development opportunities for graduate students in teaching roles. An Honors Program alumna, Wagenknecht graduated magna cum laude from Wisconsin Lutheran College in 2017 with a B.A. in Wide-Range Music Education (Choral/General Music).

Lara Weaver

Lara Weaver is a PhD student in Music at the Sonic Arts Research Centre (SARC) at Queen's University Belfast, supervised by Professor Pedro Rebelo. Previously, she was at St John's College, University of Cambridge, where she read for her undergraduate degree, achieving a First, and MPhil, which was awarded with Distinction.// Her current research focusses on acoustic ecology and spatial auditory practices, combining creative practice research with post-colonial investigations of sound and the Anthropocene. // Lara also maintains an active career as a composer, and has written for the Cambridge Choirs of St John's College, St John's Voices, and Pembroke College, the Amatis Trio, the Malcom Street Orchestra, Laura van der Heijden, Marcin Zdunik, and the SIGMA Project Saxophone Quartet.

C.E. Aaron

C.E. Aaron is a second-year Masters student in Religion and Music at Yale Divinity School. In 2018, Aaron completed a degree in Music Composition at Seattle Pacific University, and in 2019 they cataloged the Rae Linda Brown papers on composer Florence Price for acquisition by the Stuart A. Rose Library at Emory University. They currently live in a newly-formed Episcopal religious community near Hartford, CT, exploring monastic life re-imagined for the 21st century.

Philip Oddi

Philip Oddi completed his MA in Religion, Culture, and Global Justice at Wilfrid Laurier University in 2019 and received his BA Honours English and Religion & Culture from the same university in 2018. Philip is currently working on his PhD at York University in Humanities and is also a student in the Graduate Diploma of International & Security Studies program. Current research interests include: the "War on Terror," Racial and

Ethnic Identities (including Muslim Identity, White Supremacy, Nationalism, and Refugee Immigration), Securitization of Western Nations (specifically Canada post-9/11; privacy and surveillance), Islamophobia, Secularism, as well as Punk/Punk-Rock Music and Culture. Philip is under the supervision of Dr. Amila Buturovic at York University. Additionally, Philip is working alongside numerous academics under the guide of Dr. Jasmine Zine researching and mapping the Islamophobia Industry in Canada through The Canadian Islamophobia Industry Research Project.

Alexandra Dreher

Alexandra Dreher is currently a master's student at Yale Divinity School and the Institute of Sacred Music. Her work focuses on the intersections of sound, media, the sacred, and historical acoustemology. Before coming to Yale, she taught English in Germany with the support of the Fulbright Program. In addition to her scholarly work, she is passionate about community engagement through song and musical diplomacy.

Bidisha Chakraborty

Bidisha Chakraborty is a doctoral candidate in the department of English, Banaras Hindu University, Varanasi, India. For her doctoral thesis, she is working on women centric folk songs of the rural Bhojpuri community of Northern India. She has done extensive field work and collected songs from village Bhadwar in Bihar, Ghazipur in Uttar Pradesh and Ranchi, Jharkhand. Her research interest lies in song studies, ritual studies and performance studies.

Scott Gray Douglass

I am a bassist and orchestra teacher from Richmond, Virginia, currently studying for my PhD in Music Education at Penn State. My research interests are jazz studies, double bass pedagogy, and oral tradition musicianship. For my MA thesis, I studied community musical traditions in coastal southwest Madagascar. For my dissertation, I am creating oral histories of jazz musician educators in Richmond to better understand their social-political impact on the city and jazz education broadly. I am married to Penn State anthropologist Dr. Kristina Douglass (Yale PhD, 2015). We have two young sons, Percy and Virgil.

Katelyn Hearfield

Katelyn Hearfield is a PhD candidate at the University of Pennsylvania whose dissertation, advised by Jairo Moreno, focuses on live music-making following the 2017 Manchester Arena Bombing. Her research explores how popular music responds to, and develops out of, traumatic events, with a focus on popular music, gender, and sexuality in the twenty-first century. Previous projects include analysis of live performance informed by histories of sexual trauma, including an article about Kesha published in the *Journal of Musicological Research*. Katelyn holds a Master of Music from the Peabody Conservatory of the Johns Hopkins University and a Bachelor of Arts from SUNY Geneseo.

Jennifer Sherrill

Jennifer Sherrill has been a musician and teacher in the Chicago region for the past twenty years. She holds a bachelor's and a master's in vocal performance and vocal pedagogy from Northern Illinois University and North Park University. She has served as cantor and youth choir director for Saint Gregory the Great on the north side of Chicago, directed the community based Thousand Mile Choir, and has introduced countless young students to the joys of piano, ukulele, and singing. Since 2017, Jennifer has traveled repeatedly to Lesbos, Greece, where she has helped to implement music curriculum into the refugee camps and community centers on the island. She has worked with Connect by Music, Lesbos Solidarity, R.A.D. Music international, and has taught in the Mosaik Community Center and the refugee camps, Moria, Kara Tepe and Pikpa. She has also partnered with the local Greek community to host recitals featuring local musicians alongside musicians from the United States. Jennifer is currently pursuing a PhD in Ethnomusicology at UC Davis. Her research interests include musical migration and the ways in which the power of music creates the soundscape of home.

Alexander F. Hardan

Alexander Hardan is currently a PhD student in Musicology & Ethnomusicology at Brown University, where he works on Soviet musical pedagogy as an instrument of "Sovietization" in Cuba during the Cold War. Specifically, Hardan focuses on discourses of Soviet "national sounds" and choreographies of virtuosity produced in Soviet Cuba, and the subsequent effects of this musical Sovietization on the Cuban state's ideal revolutionary subject. Outside of the Cold War, he is also interested in performance studies and queer theory, exploring the ways in which normative ideas of gender have shaped performances of virtuosity. Originally from Miami, FL and of Lebanese descent, Hardan holds a B.A. in Violin Performance and M.M. degrees in both Violin Performance

and Musicology from the Peabody Conservatory of the Johns Hopkins University, as well as an M.A. in Ethnomusicology from Brown University.

Elizabeth Lawrensen

Elizabeth Lawrensen is a PhD Student in Ethnomusicology at Stony Brook University (SUNY). Her primary research interests are in gender and sexuality in music, sonic spaces and political conflict (with a regional focus on Hong Kong), and issues of race and ethnicity in music. Lawrensen also frequently writes about pop music, Twitter drama, and the "now" of music culture. She views the punk/ rock show as an integral part of her intellectual and academic work. // Lawrensen is also a music educator, and taught K-12 music for four years before beginning her PhD work. Passionate about the intersection of theory and pedagogy, Lawrensen seeks to bridge gaps and build futures in education that center compassion and care. She received a M.M. in Music Education from The University of Tennessee at Chattanooga where she completed her Master's Project: "Perspectives from Professional Musicians on Issues of Identity, Gender, and the Role of Women in Music." Lawrensen is a multi-instrumentalist and performer, and has a synth-pop project called Dalahäst.

Cana McGhee

Cana (KAY-nuh) is a PhD candidate in Historical Musicology at Harvard University. An Atlanta native, she earned her BA in Music and French from Emory University. There, she completed an Honors thesis about the song cycles of composer Gabriel Fauré (1845-1924) in the context of linguistic nationalist movements in France and Belgium. Currently, her work revolves around musical engagements with natural sciences, climate change, and environmentalisms in a variety of repertoires. Her dissertation will likely focus on spectrums of silence and the identities rendered audible across a range of domestic plant care practices. Apart from her academic life, she also enjoys choral singing, running, and writing short stories.

Jessica Chow

Jessica Chow is a recent postgraduate in a joint History of Design program between the Royal College of Art and the Victoria and Albert Museum. This course focused on studying history through the lens of material culture and archives. Her area of interest is in researching race, gender, and class studies. She is currently working within the collections movement department at the Imperial War Museum in London. Her recent

chapter 'Black Against the Stave: Black Modern Girls in Interwar Jazz' will be published in the *Routledge Companion of Jazz and Gender* in early 2022.

Joshua Tolulope David

Joshua is a PhD student in the musicology program at the University of Toronto. His research interests include but are not limited to performance practice, staging, and reception of canonical operas in Nigeria, and how they decentre European intellectual hegemony within a postcolonial framework. He earned a Bachelor of Arts in Music (2016) and a Master of Arts in Ethnomusicology (2019) at the University of Lagos, Nigeria. Joshua is also interested in research in popular music in Nigeria especially the indigenization process of the hip hop culture by contemporary Nigerian artists. In addition to research, Joshua is also a tenor and conductor, and has served at the opera department of The Musical Society of Nigeria for several years.

Jade Conlee

Jade Conlee is a PhD candidate in music theory at Yale University. Her dissertation, "Empire of Leisure: Exotica's Escapist Atmospheres," investigates how background music habituates us to racial capitalism through the production of relaxing atmospheres and "vibes." Jade is also co-editor of the edited collection *Key Terms in Music Theory for Antiracist Scholars*, under commission by Duke University Press. The book reimagines music theory's core methods through the lenses of Black and Indigenous studies.

abstracts

in order of appearance

Natalie Farrell (University of Chicago)

K. K. Covid-19: Temporality, Cultural Trauma, and the *Animal Crossing: New Horizons* Soundtrack

As the COVID-19 pandemic began to force the world to stay at home, millions of casual video gamers boarded flights to a private island, courtesy of Tom Nook, an entrepreneurial raccoon. The latest installment of Nintendo's sims franchise, *Animal Crossing: New Horizons*, launched mid-March 2020, and it quickly transformed from an unassuming island escape sim to a venue in which players constructed the COVID-19 pandemic as a cultural trauma and wrestled with its temporal effects. Most recent scholarship about *Animal Crossing* focuses on its capitalist subtexts, but little has been written about its unexpected cultural significance during the pandemic.

In this paper, I argue that players perform the COVID-19 cultural trauma through their embodied interactions with the game's soundtrack and its sonic enactments of temporality. The game has no overarching narrative, but during the first month of gameplay, players gather materials, welcome new personified animal neighbors, and develop their once-deserted island in preparation for the famed folk singer/Beagle K. K. Slider's first concert. The game progresses in real time, and each hour corresponds with a different musical track. Drawing on the trauma-informed analytical frameworks developed by Maria Cizmic and Judith Herman, I contend that *Animal Crossing's* easy-listening soundtrack provides an aesthetic rhetoric through which players perform the pandemic's traumatic effects. The repetitive soundtrack offers a psychological space for players to grieve while also enacting a sense of temporal regularity. Looped background music creates a Muzak-like affective environment that contributes to workplace nostalgia as players complete menial tasks. Further, music-centric events in the game's local-level narrative dictate the speed at which game is played, embodying the fragmentary temporal experience often attributed to the effects of trauma.

Lydia Wagenknecht (Colorado University-Boulder)

Una conciencia antartica: Lluvia Ácida and the Politics of Polar Identity

The Chilean port city of Punta Arenas has become a hub for Antarctic research in the last 60 years, and now it will have an International Antarctic Center to prove it. Initiatives like the recently-approved center reflect an impetus by community leaders to build an Antarctic, "polar" identity within the community. In the arts, the oeuvre of electronic music duo Lluvia Ácida (Héctor Aguilar and Rafael Cheuquelaf) manifests this identity-

building project in works like “Ciencia Sur.” This mini documentary features clips of Antarctic researchers against the backdrop of the duo’s electro-industrial compositions drawn from the region’s soundscape. In this paper, I examine the ways in which Lluvia Ácida performs apoliticality in “Ciencia Sur.” Drawing from Tania Li, I argue that the group accomplishes this by “rendering technical” (2007); they frame the project as scientific and, therefore, non-political. I demonstrate how the group employs aesthetics of nature, technology, electronic music, and documentary formatting in order to create a product with a technical tone. In addition, I show how this aesthetic of apoliticality serves a broader political purpose within the complex project of building new identity in a region with existing identity-related disputes. Interviews with the musicians and community stakeholders serve as an integral part of this paper, providing insight into the cultural work accomplished by “Ciencia Sur.” On a broader scale, this paper contributes to understandings of music’s role in research economies, especially those that have experienced drastic growth due to climate change.

Lara Weaver (Queens University Belfast)
**Sounding and Ungrounding Sacred Spaces: Acousmatism, Site-Specific Practice,
and Resonating from Afar**

During the Covid-19 pandemic, many ecclesiastical spaces have become hybridised: augmenting live, in-situ, performing spaces with timeless, displaced, digitalised mediums, widely distributed online.

In response, this paper opens the question of how sacred spaces are constituted through sound: the physical, architecturally bound space, the socially constructed space of ritual and communal participation, the internal, imaginary space, and now, most pertinently, the virtual, digital space. I ask: what specific qualities of sound create and shape ecclesiastical spaces? How has our perception of ‘sacred’ space been defined by sound before and during the Covid-19 pandemic? How can we resonate with a space from afar, in a hybrid, digital medium?

The discussion is grounded in the space (both physical and virtual) of St John’s College Chapel, Cambridge. Using sound as an access point, I approach these concepts through my own practice as a composer, taking as a case study my site-specific work for the chapel, ‘This Place’, for live singers and electronics. This work interacts with the chapel as a geometric space, as a continually forming space of repeated practices, as a historic space imbued with sonic revenants, and as a hybrid space of performance with virtual audience.

Through it, I explore concepts of presence, embodied spaces, and the Schaferian concept of schizophonia in technological mediation, addressing how we can ‘resonate’ with a space from afar. I propose that acousmatic sound can be a crucial means of engaging with and accessing these hybrid spaces, as a sound devoid of discernible source, capable

of transgressing physical and visible limitations. Finally, I offer some reflections on how sound in space may induce a sense of the sacred: through reverberation, as a powerful component of ritual and group identity, and as a boundless phenomenon, capable of ‘reaching’ and emplacing across distance, even over technological mediums.

C.E. Aaron (Yale Institute of Sacred Music)
**“Baby, This Melody Will Show you Another Way”: Janelle Monáe’s Afrofuturist
Worldbuilding**

Throughout her career, Janelle Monáe has embraced the Afrofuturist concept of the cybernetic posthuman, self-technologizing first as an “android” named Cindi Mayweather and most recently as a “dirty computer” named Jane 57821. Using Afrofuturist mythologizing and funk-infused soundscapes, Monáe creates the conditions of possibility for liberation, a vision explicitly made available to all the minoritized. Beyond her clear embrace of Afrofuturist themes and aesthetics, however, Monáe contributes to a long lineage of Black musical theologizing, as analyzed in texts like James Cone’s 1972 landmark *The Spirituals and the Blues*. As a descendent of the spirituals and the blues, Monáe’s music, like much of Black music, blurs and defies the secular/sacred divide. Therefore, utilizing the lens of Cone’s Black liberation theology, I read Monáe’s music, particularly her 2018 LP and “emotion picture” *Dirty Computer*, as a theological text.

In this paper, I will focus on *Dirty Computer* as an example of Black eschatology, or doctrine of the end times. Monáe creates a “near-future” dystopia—one in many ways identical with the present—which her characters painfully navigate but ultimately escape. This narrative functions as a “tool capable of intervention within the current political dispensation,” per Kodwo Eshun’s 2003 definition of Afrofuturism. Furthermore, it “affirms [Black people’s] right to be other than what is now possible in history,” providing the means to resist “the demonic in their midst,” per Cone’s heated defense of Black “otherworldly” religion. In keeping with older forms of Black sacred music, such as spirituals, Monáe sonically builds a world to furnish hope for the oppressed still under oppression: hope which encourages the oppressed to seize freedom, forged in love and solidarity rather than any particular religious tradition.

Philip Oddi (York University)
***Taqwacore*: Punk as a Secular, Social, and Religious Commentator**

Let there be loud noises, voices, and social critique. Punk and its sub-genres of Punk-Rock and Hardcore music have always had a history of providing the listening public with social, political, and religious critique. Often, punk bands in this global counterculture use

their hard, fast, and loud music to draw attention to issues that consistently occur in the world around them. In this paper, I examine how *taqwacore*, the secular yet religious Islamic Punk sub-genre, uses the medium of punk music to actively engage and critique (often conservative) forms of Islam.

Through in-depth analysis, the paper argues that *taqwacore* forcibly enters itself into the widespread critiques of Islamic fundamentalism, conservatism, and perceived misogyny and racism in punk culture. *Taqwacore* artists often consist of current and previous adherents to the religion of Islam but formed punk bands such as The Kominas and Secret Trial Five to provide a punk commentary on what they feel to be constricting practices of Islam. Although the majority of *taqwacore* is dedicated to critiquing ailments found within Islam and its doctrines, some songs are dedicated to the Islamophobia faced by many Muslims in the West, playing on stereotypes and audio-visual Muslim attributes. *Taqwacore* plays on the unfamiliarity with the religion of Islam in Western nations and the inherent, often overblown fears of the perceived violent religion. Lastly, I intertwine the *taqwacore* communal critiques with that of secular critiques of hardline religious standings globally, and how the two share common traits.

Alexandra Dreher (Yale Institute of Sacred Music)
The Unsung Violence of a “Völkisch” Hymnal

During the Nazi era, wide parts of society were subject to racial cleansing, and hymnody was not exempt from this project. The Nazi musicologist Arnold Schering discussed how an individual’s proclivities for a musical style were the result of something “völkisch, racial, cultish, social” and that the individual would unconsciously serve this “sonic ideal.” Schering was not alone in composing racial theories in music. However, when it came to revising the Protestant hymnal for the Nazi church, the focus was not on the melodies but rather on the words of hymns. References to Judaism and hebraisms (such as “Hallelujah”) were eliminated and replaced with generic German terms. Published by the Institute for the Study and Elimination of Jewish Influence on German Church Life in 1941, *Großer Gott wir loben dich* was to serve as the official hymnbook of the German Christians. Scholarship in Christian music has not focused extensively on the idea of sonic absence in a hymnal. Analyzing hymns from *Großer Gott wir loben dich* alongside statements by Nazi theologians, I argue that the hymnal of the German Christians marked a sonic manifestation of eliminating and dehumanizing Jews. I develop the terminology of sonic absence as an analytical category that expresses a type of negative space where the person or object holding the potential for silence or sounding has been removed. I further claim that the sonic absence in the hymnal attempted to reshape congregant listening practices and consequently informed how individuals related to one another. By examining the absence of the Jewish tradition in the Nazi hymnal, this case study allows us to consider, in other contexts, the violence accomplished through what does not sound and to think about how it might contribute to welcoming discriminatory practices and supporting ideological frameworks.

Bidisha Chakraborty (Banaras Hindu University)
Songs of Power: A Study of Gaari Geet

This paper attempts to study the Gaari songs that are sung in the weddings of the rural Bhojpuri community of Northern India. Gaari or Gaali means to abuse. In the Bhojpuri community the gaari songs are sung to establish familial relationship with the groom's side of the family. There is a common saying in the community gaari diyal na jaala, gaari gayel jaala which means, we don't give gaalis, we sing gaalis with love. In the wedding, the bridegroom comes along with his family members, friends, relatives (baraat) to the bride's house to get married. The gaari songs are sung by the women members of the bride's side when the baraat sits to eat their food in the courtyard. The women use the names of the groom's family members and sing gaari songs from inside the house. They also sing gaaris in a playful manner during other wedding rituals as gaaris are considered auspicious in weddings. The women members are prohibited to communicate with the baraat as they comprise of male members. The songs act as medium to establish communication without coming into direct contact. Using humor, these songs also express openly about sexuality and gives women a space to express themselves in an otherwise restricted space. Women-centered folk songs present an alternative to the structured patriarchal discourses. This act as a liberating digression from the confines of domesticity and patriarchal control. Since these performances occur within the framework of socially sanctioned religious and ritual events, these are some of the few available spaces for women to come together within their families without many restrictions. These occasions provide women to come together, share their stories and create significant networks with one other. Thus this paper attempts to understand the significance of songs and the position of women in the society through these songs.

Scott Gray Douglass (Pennsylvania State University)
Fishers of Song: Community Music Education in Andavadoaka, Madagascar

This study documents indigenous processes and products of community music education in the Vezo fishing village of Andavadoaka on the southwest coast of Madagascar. By investigating how one community practices high levels of musicianship learned primarily outside the classroom, I aim to understand what formal music educators can do to improve musicianship in our communities.

My fieldwork took place between June 15 and August 24, 2012, while embedded with a research team of Yale archaeologists excavating sites in southwest Madagascar. Through discussions with anthropologist Dr. Barthelémy Manjakahery at the University of Toliara and local leaders in Andavadoaka, I discovered a need for investigation of the region's musical traditions for their study and preservation. This research focuses on the teaching and learning of music as observed through one community institution (the Catholic school) and three knowledgeable, local music makers (Gustin, Felicia, and Sylvera).

Using ethnographic case study methodology, I investigated Andavadoaka's musical customs through attendance at local secular and religious musical events; observation of informal and formal settings for music education; semi-structured oral history interviews; audio and video recording and photography of musical happenings around the community; and taking detailed field notes. This oral history preservation has taken on further significance today, as Dr. Manjakahery and many other community elders in Andavadoaka have passed away due to the COVID-19 pandemic.

Three themes emerged from the research: participation, context, and social networking. By imbuing our classrooms with a participatory ethos, practicing music in a richer cultural and environmental context, and tapping into the intricate and vast social networks inhabited by our students, we can develop musicianship in our communities far beyond its current limits. For pre-service music teachers, immersion in informal learning settings can lead to new ways of understanding musical community.

Katelyn Hearfield (University of Pennsylvania)
Collective Trauma, Communal Singing: Musicking in Manchester in Response to Terror

In May 2017, a crowd of mourners gathered at Manchester's St. Ann's Square to observe a national minute of silence honoring the victims of a terrorist bombing, three days earlier, at Ariana Grande's performance at the Manchester Arena. Emerging from the group of over four hundred, a lone voice began to sing the familiar opening lyrics of "Don't Look Back in Anger." Others tentatively joined in, building to the soaring chorus of the beloved classic by the Manchester-based band Oasis. Mancunians continue to sing the song at events related to the attack and in celebration of the city's resilience. The subsequent formation of the Manchester Survivors Choir—primarily by girls, young women, and parents who survived the bombing—further cemented collective singing as a meaningful mode of attempted healing and recovery following the attack.

This paper takes Mancunians' musical responses to terror as a point of departure for assessing the community building aspects of collective singing practices. Considering the specificity of twenty-first century musical engagement (both live and virtual) as well as the centuries-long history of collective singing in secular, religious, and activist contexts in England, I consider the collaborative construction of intimacy as creating potential for processing both individual and collective trauma. Theorists agree that a fuller understanding of trauma requires an accounting of its embodied effects; the processes of music-making—and singing in particular—are notable for their ability to produce sensual networks through which survivors can communicate, and begin the embodied process of healing from, their trauma. This case study demonstrates how communal engagement through song offers relational and vibrational opportunities for collective catharsis, healing, and community building following major traumatic events.

Jennifer Sherrill (University of California-Davis)
**Singing for Siniparxi: Lessons on Contact Theory and Community Building from
the Moria Refugee Camp**

The Moria refugee camp in Lesvos, Greece, was a hopeless place of overcrowding, finite resources, and inhumane conditions that forced inhabitants into conflict and competition with each other. However, even in the worst environments, the artistic human spirit persists, as was evident through refugee and Greek run grassroots initiatives. This paper examines the characteristics of R.A.D. Music International (Refugee African Dance) and Siniparxi (co-existence) that have contributed to conflict resolution, co-existence, and the improved health and well-being of participants within the Moria refugee camp. Through the framework of Alport's conditions for positive contact (1954) and Pettigrew's intergroup strategies (1998) I discuss how the partnership of R.A.D. and Siniparxi created an environment for refugees fleeing violence in Syria, Africa, and Afghanistan to come together with local Greeks for the common purpose of creating music.

Conflicts were common within the Moria camp as refugees were placed in sections based on language, nationality, and religion, causing negative contact between identity groups. However, Roudy Kimpioka, a Congolese refugee and the founder of R.A.D., sought to bring the disparate groups together, celebrating their differences while uniting and regrouping them as musicians and dancers. Siniparxi, a local Greek run initiative, provided support and structure for R.A.D. while also facilitating intercultural exchange between local Greeks and refugees through classes, excursions, and concerts. The grassroots contributions of Siniparxi and R.A.D. Music International towards humanitarian work and conflict resolution in stressed conditions should be recognized, supported, and reproduced.

Alexander F. Hardan (Brown University)
"...Leader of the Free Spirit Camp": The Queer Counterpublic of Martha Argerich

Charges of enigma have long haunted the Argentine pianist, Martha Argerich. Anthony Tommasini once crowned her "the most enigmatic figure in classical music today." And though ideas of mystery have for centuries emblemized tropes of the "genius," the enigma shrouding Argerich's persona bears little resemblance to these tired archetypes, evidenced by her ambivalence toward the instrument over which many believe she "reigns supreme." "I love to play the piano but I don't want to be a pianist. I have a conflict," she once lamented. Indeed, Argerich has openly bemoaned her "conflicts" and afflictions both concerning and exceeding the musical: she recently admitted that she has never "felt like a woman," and as a child believed herself to be a "hermaphrodite." In this paper, I explore the complex dimensions of this conflict and suggest its relevance to the discordant positionality Argerich inhabits within the normative structure of classical performance—a positionality I describe as queer. Drawing from queer theory and

performance studies, I show how queerness both animates her performances, wherein she challenges the restrictions conditioning normative choreographies of feminine virtuosity, and exemplifies the community she has cultivated in opposition to the industry's professional dictates. Turning to bell hooks, I invoke queer to denote "the self that is at odds with everything around it and has to create a place to speak and to thrive and to live." I argue that Argerich's refusal to abide by the stifling rules of classical performance prompted a shift in orientation away from the solitude produced by the normative career of the soloist, forging instead what José Esteban Muñoz calls a "counterpublic" or a community of "resistance that contest[s] the dominant public sphere." This "place" has attracted generations of troubled artists whose deviations have paved alternative paths guided by the divergent traces of Argerich's desire.

Elizabeth Lawrensen (Stony Brook University)
The Modern Body in Lil Nas X's "Montero: Call Me By Your Name"

Lil Nas X's music video *Montero: Call Me By Your Name* subverts conventional Western interpretations of the modern body, historically defined through racialization, colonialization, and Cartesian dualism. Using Sylvia Wynter's conception of the racialized "Other," I suggest the Satanic Panic following "Montero" 's release replicates a coloniality of being which designates certain bodies as "true" and others as "untrue" Christians. By partnering with marketing agencies such as MSCHF (created Satan Shoes) Lil Nas X and his creative team use *détournement* or flipping meaning on its head. Claiming his own image and sexuality as the sole object of desire in "Montero," Lil Nas X situates himself not within traditional *Imago Dei*, but instead as the image of God. Not interested in performing piety or adhering to arbitrary elevations of cultural or religious symbols, he subverts these symbols for his own artistic use. Lil Nas X inverts the hegemonic order that excluded him from salvation in his adolescence as a gay black man. His reframing and reimagining of his own body in "Montero" suggest a reimagined past or an alternative future—a type of queer utopia, the land of *Montero*, where every character is Lil Nas X. In *Montero*, classic texts on ethics and morality like the Bible and Plato's *Symposium* are recast through a lens of queerness; he plays both Eve and the Serpent, connects to his Platonian "other self." In "Montero," Lil Nas X performs his interiority, his sexual and spiritual self in a public space, transgressing societal boundaries of expression. Through the private made public, he claims a new conception of the modern body, a *détournement* in which the racialized "Other" becomes the source of knowledge and subverts hegemonic knowledge.

Cana McGhee (Harvard University)
Marbled Kweens: Digitally Performing Plant Parenthood

In addition to being a landmark year for racial justice, public health, and sourdough starters, 2020 might also be the year of the houseplant. Garden and nursery industries

experienced massive sales growth as pandemic-stricken suburbanites brought the outdoors inward. During a time when venturing beyond the home proved physically, emotionally, and politically fraught, gardening and houseplant care provided a necessary source of comfort and care. But accompanying the flourishing presence of plants in the home is a virtual world humming with clusters of verdant vibrant matter (Bennett 2009).

Today's participatory digital culture has transformed individual suburban jungles into a botanical equivalent to the virtual menageries (Berland 2019). In this paper, I tour some of the recently propagated virtual greenhouse by considering the audiovisual genre of the "plant tour." As a form of "intimate participatory media" (Galloway 2020), these long-form vlogs feature human protagonists who invite viewers into their maintenance routines and their joyful and seemingly effortless cohabitation with nonhuman greenlings. Despite lineages of western thought that situate botanical beings as silent and unaffectionate, music-sonic intimacies nevertheless make themselves known in these digital performances of plant parenthood. As I demonstrate, these tours stage elaborate interspecies choreographies: rustling leaves, misting water, childlike babble, and soundtracks of acoustic folk, lo-fi, or other popular musics. By drawing attention to Black and queer social media figures in the plant-care movement, I argue that the agency of beings historically bracketed as lesser-than-human is enacted through musico-sonic expression. Through their identification with plants, Black and queer plant parents refuse normative objectifications to both craft alternative post-human subjectivities and reframe the stakes of listening to planthood.

Jessica Chow (Royal College of Art)

Popular Syncopated Music: Elisabeth Welch and the Influence of Jazz Modernity in 1930s Britain

The term 'jazz age' was frequently used by interwar British media as a negative connotation, often associated with the lack of morality and a powerful bad influence on young modern women and the new generation of 'bright young people'. A particularly highly vocal critic of the 'Jazz Age' was renowned British composer, Henry Coward. In 1927, Coward is quoted in the Tamworth Herald to have said that in regards to jazz, '[...] There was a decided lowering of pre-war standards in ethics, morals, language, and conduct as a feverish exploitation of low types of pleasure in the younger generation.' Despite great criticism, jazz music became increasingly popular and reproducible during the 1930s with the advance of record recordings, the advent of radio and television, as well as the early beginnings of the film industry.

This paper aims to explore how the Black jazz community in Britain and in particular the African-American performer Elisabeth Welch represented jazz as a modern commodity and challenged prejudiced perceptions from the British media during the 1930s. Welch is particularly the focal point of this study as she was one of the first black women to be featured on national radio, with her own show on the BBC 'Soft Lights and Sweet Music'.

In addition, Welch frequently performed in public spaces within the London jazz community scene, which became popular venues to circulate jazz interests to the wider British public.

This paper will use newspaper resources primarily from Welch's personal scrapbooks that are held at the Victoria and Albert Museum in London. To further support this research, there will be academic readings within celebrity, racial, and jazz studies.

Joshua Tolulope David (University of Toronto)
***Naija* Hip-hop: Towards the Indigenization of Hip-hop Music in Nigeria**

The general idea of exulting the African essence within a globalized world has been a prevalent point of engagement with popular art in postcolonial thoughts in Africa, and also important to African artists in the diaspora (Agawu 2003; Thiongo 2011). This idea transcends several decades and has been a response to the call for decolonisation, and emphasis on the African identity in the creation of popular art in Africa (Lovesey 2016; Shanguhya, Martin and Falola 2018). This study engages the permeation of the hip hop culture in Nigeria and examines the extent of indigenization of hip hop music since the beginning of the new millennium. Situating this inquiry within the framework of the relationship between sound and communities, it questions the conceptions and development of *Naija* hip hop music (Oikelome 2012) as means of contesting issues of national identity, global forces of hybridization as well as issues of glocalization. To explore these issues, I conduct digital ethnography of online sources, and analyzed specific musical elements and song lyrics of selected *Naija* hip hop artists including Wizkid, Davido, Phyno and Olamide. This study broadens the scope of hip hop studies in Africa by illustrating the negotiations and interactions of indigenous communities, traditional popular music genres and the global hip hop culture.

Jade Conlee (Yale University)
Empire of Leisure: Race and Mobility in Martin Denny's Musical Textures

Pioneering exotica musician Martin Denny openly admitted, "My music is fictional, but it's based on different ethnic sounds and instruments...It's what people think the islands might be like, in your own mind." Denny's music features fantastical timbral collages of guiros, castanets, seashell chimes, tablas, rainsticks, gongs, and kotos, while the track titles on a single album might reference geographies as disparate as Hawai'i, East Asia, the Caribbean, and Latin America. Denny's imaginative aesthetic was widespread among 1950s touristic spaces—the gift shops and restaurants in the resort where Denny performed on the Waikiki beachfront evince a similar geographic spread. I read this aesthetic as more than simple orientalism—rather, it fetishizes the touristic mobility of the

global “leisure class” vis-à-vis local residents whose relationships to land and movement are securitized and constrained by the tourism industry (Gonzalez 2013).

This paper argues that representations of touristic mobility reproduce racial relations, both in the touristic spaces and commodities of Denny’s era, and in the sonorous textures of his music. Midcentury innovations in stereo recording made new ways of listening possible and opened up new dimensions of recorded sonic space. Mood music LPs that commodified and mediated tropical entertainment invited listeners to imagine touristic mobility by cultivating exotic leisure atmospheres in the home. Drawing on interviews and liner notes, I contend that Denny sonically represents settler-touristic mobility by dramatizing familiar pop songs “traveling” through exotic background textures. Denny, who once characterized his music as “window dressing, a background,” thematized distinct foreground and background textures in his music with spatial recording techniques and “ethnic” auxiliary percussion instruments. Denny’s arrangements engage in “racial worldmaking” (Jerng 2017), treating melodies as thematic content capable of endless reorchestration, and using “ethnic” percussive textures to atmospherically emplace melodies in specific geographies. Such juxtapositions between melody and timbre, Western and non-Western instruments, reflect a white, imperial mode of experiencing mood and place rooted in a racialized equation of leisure and mobility. Ultimately, my paper contributes to recent affective and aesthetic analyses of American empire and works to understand how we inhabit imperial relations in our everyday musical enjoyment.