

Panel: Musical Cultures of New Mexico: Past and Present

Mediating the Monastic Culture: The Chant Practices of the Benedictine Monks of Christ in the Desert Monastery

Amy Gillespie, University of New Mexico

“Chant changes your brain,” professes Abbot Philip Lawrence, who has been the Superior of the Monastery since 1976. Located 78 miles northwest of Santa Fe at the end of a narrow dirt road is the small Monastery of Christ in the Desert. Overlooking the Chama River, rising above the shrubs, junipers, and piñon trees are the Puebloan-styled chapel, cloister, and refectory. The chapel bell breaks the overwhelming silence of this high desert canyon; tolling from the tower eight times a day summoning the monks to prayer. Here, the Divine Office is strictly followed. “The choir is the first place a monk is formed,” attests Lawrence.

Many scholars study the vast repertoire of chant, the cults from which it is said to have sprung, semiology, or its place in Western Christian worship, but a limited number of studies address the chanter and how chant renders affective and cognitive processes, and communization of a group. The monks are engaged four hours a day, every day in the antiphonal rhythm of psalmody, constructing its expressivity, and sculpting one voice from forty members.

Drawing upon ethnographic research with the community, I argue that the brothers follow a transformative pathway that leads to strong group cohesiveness within their autocracy. St. Benedict’s insistence of the monk to “constantly pray,” following a repetitive and synchronized practice suffused with chanting, cultivates deeper levels of personal awareness and authenticity. This music-culture reflects sanctioned social norms while providing an environment where individuals pursue a contemplative and divinely inspired life.

Juegos Nuevomexicanos: Performing a Conflicted Identity through Children’s Songs and Games

Lauren Coons, University of New Mexico

In discourses regarding Nuevomexicano identity, scholars most often discuss language, the claiming of Spanish ancestry particularly in opposition to Mexican ancestry, a complex and conflicted history and association with Native American peoples, and a deep connection to a place or homeland. This paper examines some specific manifestations of the personal, political, social and economic conflicts that surround these identifying factors—bilingual education, the aftermath of a double colonization history, and Americanization as a factor of statehood—in New Mexican children’s songs and song games from a 1942 collection titled *The Spanish- American Song and Game Book* and its 1976 republication under the name *Canciones y Juegos de Nuevo Mexico*. By providing instructions for the performance of New Mexican music, the authors instruct New Mexican children in the performance of constructed factors of Nuevomexicano identity.

This bilingual collection was compiled by New Mexican contributors for use by New Mexican children and includes forms such as *Inditas*; Spanish ballads; and a variation of a Navajo moccasin game, among others. Analyses of music, dramatization, text, and context reveal the concerns of older generations regarding the preservation of culture and language as well as hopes for the future of New Mexican children as citizens of the United States and of the historical homeland.

The New Mexican Adelita: Adapting a Revolutionary Symbol in the 1950s

Estefanía Cuevas-Wilcox, University of New Mexico

The cultural ties that connect Mexican history to the state of New Mexico provide an ideological space where cultural artifacts come into dialogue with the culture that created them and their adaptations into new contexts. This paper focuses on the image of “La Adelita” as the embodiment of the woman soldier, a symbol first conceived during the Mexican Revolution transmitted through corrido settings in the state of New Mexico.

In this study I investigate how this symbol has been adapted in the state, focusing on the ideologies empowered and transformed through its New Mexican adaptation. I provide a brief survey of the significance of the image of La Adelita as related to issues of class, gender, and politics during the Mexican Revolution in order to find points of intersection and difference between these issues across the U.S.-Mexico border. Considering musical performance as its primary venue for propagation, I have surveyed several field recordings of the corrido “La Adelita” found at the John Donald Robb Musical Archive of the University of New Mexico. I provide a close look at a 1951 recording collected in Taos in order to examine various social issues in the state during the 1950s to determine how the image of La Adelita resonated within its local context. I propose that local sonorous and conceptual appropriations of the image of La Adelita indicate a cultural legacy which has empowered local initiatives that allow women to have a voice in social and political atmospheres.

Building Spirit, Becoming Spirit: Border Soundings from the Marching Band at the University of New Mexico

Christopher Ramos, University of New Mexico

University marching bands are often seen as centers of culture among students. They perform countless services to athletics and also function as musical seats of school pride, complete with their own identity-culture forged through hours of rehearsals, traditions, and ceremonies. The marching band at the University of New Mexico claims itself as the “Spirit of New Mexico” during performance. I problematize this statement through a methodology of strangeness, a concept adapted from Josh Kun (2005). What is a New Mexican spirit? Who decides its form?

Using interviews and my experiences from two years of close work with the marching band, I analyze issues of the group’s identity-creation within New Mexico’s complex historical and geo-political context, and thus situate this study within a larger context of border studies. Peter García (2012) has written about the “cultural schizophrenia” that complicates the notion of a New Mexican culture. Although many cultures converge in this state to create a heterogeneous condition, the marching band explicitly homogenizes this quality in order to create its own space for music making. Since the band is beset by the same socio-economic difficulties that exist throughout the state when compared to other parts of the U.S., members adopt a sense of “New Mexicanness” in order to deal with these difficulties in a way that satisfies both internal and external expectations. Through lenses of borders, I explore the differences in UNM’s marching band (compared to those bands it is modeled upon) that help create its own sense of identity.

Comparative Ethnomusicology: Models for Hermeneutic Connection, a Roundtable

Melody and Meaning in Irish and Tibetan Folk Musics

Mason Brown, University of Colorado-Boulder

Traditional Tibetan music and traditional Irish music have several things in common. First, they are both primarily melodic musics that require instrumental virtuosity. Second, they are both intimately tied to dance and elicit explicit embodied responses in their respective cultures. Third, they have both been utilized to help create and maintain ethnic group identities within groups that have experienced historic repression. Based on my experience with traditional Irish music sessions in Boulder and elsewhere, and my time with the Nepal Tibetan Lhamo Association in Kathmandu, Nepal, my project will look at both Tibetan music and Irish music for ways they might hold meaning for those who participate in them using both cognitive and semiotic parameters.

“Lao Duang Duen” Lost in Translation: A New Perspective on the Southeast Asian Classical Arts

Ben Cefkin, University of Colorado-Boulder

The classical arts of Indianized mainland Southeast Asia (Cambodia, Laos, Thailand, and, by extension, Myanmar) are a complex and sometimes contentious area of study. Academic historiography of Southeast Asia is rife with oversimplification and generalizations of the roots of materials shared between these traditions. Among Southeast Asian peoples, popular narratives of these materials maintain notions of possessivity, cultural exclusivity, and “culture stealing,” often fueled by contemporary sociopolitical conflict. Discerning the roots of these shared musical concepts is further convoluted by misinterpretation of traditional artistic representations of foreign “Others,” such as is found in the Thai, Lao, and Khmer samnang phasa repertoires, musical pieces classified by a foreign “accent.” Through comparison of various national versions of the song “Lao Duang Duen,” a samnang phasa piece well known in the Khmer, Lao, and Thai classical repertoires, I will demonstrate the complex relationship of these three interrelated yet distinctively different cultural traditions. Finally, I challenge existing narratives of Southeast Asian cultural diffusion by discussing polyvocality and cultural ontology as models for conceptualization of the classical arts of mainland Southeast Asia.

Pentatonicism and Ornamentation in American and Japanese Folk Musics

Dan Obluda, University of Colorado-Boulder

Folk music is typically defined as traditional, orally transmitted music of a particular people, region, or nation. In the United States, what we consider folk music is usually comprised of a complex amalgamation of various cultural traditions that are as diverse as the people who brought them here. In

contrast, the nation of Japan has established and cultivated a centuries-old folk music tradition that is significantly less diverse than our own. Beyond being geographically removed from one another, American and Japanese folk musics have been developed in two entirely different environments, and yet, upon closer examination they share several musical aspects in common with one another.

Because each of these folk traditions contain a highly diversified set of sub-genres, it was necessary to narrow the scope of this study and focus on two specific styles: Min'yō and Bluegrass. Although it does not represent all of the folk musics found in the United States, Bluegrass music draws from many European folk music styles while also incorporating some elements of African-American genres like the blues. This paper will examine two particular music-theoretical parameters between both of these folk music styles in an attempt to produce a comparative analysis that will reveal similarities and differences between the sonic and cultural characteristics inherent to each of these traditions.

Re-Presenting Sub-Saharan African Women Through Music

Ruth Opara, University of Colorado-Boulder

This study examines two female musicians, Miriam Makeba of South Africa and Queen Theresa Onuorah of Nigeria, to divulge ways in which they function professionally as they forge a workable space to combat and negotiate roles expected of them in African society. Looking at *Maliaka* by Makeba and *Egedege Dance* by Onuorah, this study would examine how music, through gender and symbolism play significant role in contesting power through music.

African women are expected to have specific moral values. Their elevation depends solely on how well they perform these roles and expectations. Apart from roles, aspects of life in Africa are gendered—male and female rituals. Musically women play certain roles. Although their performances are still guided by societal norms and values, women have been able to change these roles through music.

The questions this study addresses are: what are the elements present in these songs that are used to negotiate gender roles; how are the songs used; how is power articulated through music; and in what ways are these songs similar and different? Because in general African music is mostly a constellation of arts, in this context “song” implies the whole performance, including the sung vocals with text, the accompanying instrumentation, costumes, and the dance.

A Western Perspective on Music from Guanacaste, Costa Rica and Cuban Batá Drumming

Mei-Mey Segura-Wang, University of Colorado-Boulder

Tradition in ethnomusicology has led to analyses of music from different cultural backgrounds to be understood on their own terms. However, the act of comparing musical cultures can be a valuable tool to reveal universals on both the musical content and the cultures themselves. This paper describes the comparison of two cultural groups, Costa Rica and Cuba. More specifically, the research encompasses the music of the north western region of Costa Rica known as Guanacaste, and the drumming of Cuba known as batá. In both cultures, elements of rhythm, timbre, form and aesthetics show how music has played a significant role in the articulation of nationalism, authenticity, and identity. A comparative approach to both Costa Rican and Cuban music yields an interconnected perspective of Latin American music as a whole.

A Comparative Approach to Turkish Arabesk and Hindi Film Song

Alexandra Siso, University of Colorado-Boulder

The fusion between traditional world musical traditions and foreign influences in popular music has contributed to the creation of new performance practices and aesthetics, some of which have opened the path to new discourses and identities for younger generations. In Turkey and India those foreign influences came hand-in-hand with globalization and thus, a major change in their societies and music. Turkish arabesk and Hindi film song were initially embraced by the masses and rejected by the intelligentsia; their catchy tunes, strong media presence and relatable and approachable discourses helped them gather a strong fan-based community that has found an identity within those musics.

Literature on arabesk (Stokes 1992, 2010; Bates 2011) and Hindi film music (Morcom 2001, 2007, 2013) support the thesis that music in these contexts acts as a medium of expression of sentiments that otherwise would be ineffable. For these two musical cultures, music conveys meaning in a more effective way than the spoken word could ever do. Thus, these genres do not only work merely as “entertainment”: it serves as a medium between the narrative and the discourses associated with them and the audience.

This research addresses the different narratives associated with arabesk and Hindi film song and compares the aesthetic and cultural values the media -and the audience- assign to these genres in the contexts of film and performance. It also addresses how these discourses are constructed, who appropriates them and how they are judged from a Western perspective.

Township Jazz & Apartheid: Interaction between Indian & Black South Africans

Sonora Dolce, University of Denver

During the second half of the 20th century, interaction between Indian South Africans and Black South Africans, within the context of Township Jazz performance, production, distribution, consumption, venue, and music education worked to dismantle apartheid and its legacy, thus ensuring the preservation of Black, primarily Zulu, ethnic identity in South Africa, as well as the freedom for self-actualization of the Indian South African.

The leadership displayed by South African Indians working with Zulu indigenous music and music of the resistance is often overlooked when examining anti-apartheid movements. The power dynamics at play and the leadership roles that Indian South African record producers especially displayed when working with Black South African musicians, compared with that of White South African and international record producers, marks these individuals as "unsung heroes" of the antiapartheid movement.

Research includes case studies of Township Jazz production in the cities of Durban, Johannesburg, Cape Town, and Soweto, as well as recordings of South African music and film from before, during, and after the end of apartheid, and interviews with South African Indians and Blacks, conducted both by ethnomusicologists and music archivists and conducted personally.

Workshop with Rumelia

A four-person Balkan group from Santa Fe, Rumelia consists of vocalists, percussionists and multi-instrumentalists performing traditional, close vocal harmonies and doubling on accordion, violin, Bb and G clarinets, guitar, cajon, riq, doumbek and daire.

Formed in 2010, the group has performed throughout New Mexico, Colorado, Washington State, and New York at venues such as the Santa Fe International Folk Art Market, Albuquerque Folk Festival, Eastern European Folklife Festival (east and west coasts), Balkan Night Northwest, International Folk Dance events, Taos Plaza and Ghost Ranch.

Their first album, *Lost and Found*, was received to critical acclaim and favorable reviews and the second album, currently in production, is the result of several years of research and performance of Sephardic music of Greece, Turkey and New Mexico. They have found that several artists were using melodies from folk tunes of the region paired with Sephardic lyrics. They took these songs and added their own arrangements to create a medley of contemporary Sephardic music paired with Turkish and Greek melodies in a modern style.

There are reports of an increase in emigration from Turkey of Sephardic Jews currently, which leaves this work as a sort of archive of a time when societies were more harmonious and intertwined.

From Dear Old Stockholm to Utanmyra: The Politics of “Swedishness” and the Folk-Jazz of Jan Johansson

Kelsey A. Fuller, University of Colorado- Boulder

This paper explores the cultural exchange between the United States and Sweden through the lens of Swedish “folk-jazz.” Following the sociopolitical turmoil of World War II, and coinciding with the 1960s folk revivalism in Sweden, Swedish musicians experimented with a new manifestation of jazz by infusing it with folk music idioms, thereby transforming it from an American import to a domestic subgenre. With a focus on the folk-jazz of Jan Johansson and his monumental album, *Jazz på Svenska* (*Jazz in Swedish*), this paper investigates the syncretism of Swedish folk music and jazz, and the dichotomy of values it represented in Sweden in the years following the Second World War. Whereas local folk musics permitted critique of American political and cultural imperialism, particularly in light of the Vietnam War and the massive influxes of American popular culture in Sweden, jazz welcomed other American ideals of cosmopolitan modernity and individuality, which helped Swedes adapt to, and counteract, the conformity of social welfare living. By illustrating the complexity of cross-cultural exchanges between the United States and Sweden in terms of music, media, and global consciousness, the roles of Jan Johansson and his revolutionary Swedish folk-jazz become indicative of a new, but persistent, twentieth century construction of “Swedishness” that functions outside the realms of nationalism and exclusively pro- or anti- American sentiment in Sweden. This study contributes to discussion of how music can transcend national boundaries and mediate opposing perspectives on globalization in post-World War II Scandinavia.

The Suyá: Collectivism, Ownership, and Musical Repertoire

Blake Cesarz, University of Arizona

The primary focus of this paper is to determine how the Suyá are able to maintain their own cultural identity while at the same time borrowing musical repertoire from outside their culture. Building on the ethnomusicological work of Anthony Seeger from his book *Why the Suyá Sing*, this paper examines the Suyá concept of song ownership by applying the economic and psychological framework of ownership as presented by John L. Pierce, Tatiana Kostova, Donald Vandewalle and Kurt T. Dirks. In this framework, the roots of psychological ownership stem from the human desire for efficacy, self-identity, and community where the interaction between these components determines the strength and intensity of one's feeling of ownership and the ability of owned objects to affect one's construct of self and identity. Further insights are gleaned from the prominent psycholinguistic theorist Nancy Budwig, the organizational analyst Jean Bartunek and the possession and life cycle works of L. Furby. Through these insights and those gained by applying the psychological framework of ownership of Pierce et al. to Anthony Seeger's ethnographic study, peculiarities of the Suyá concept of ownership over their *akia* shout song repertoire are shown to function primarily as a vehicle for the construction of communal, rather than individual identity. Also examined are some of the effects of changing the targets of ownership from material items to social targets like people and family, particularly with regards to the construction and integrity of cultural identity as expressed and maintained through culturally sanctioned musical repertoires.

Reconfiguring Nubian Identity: Diasporic Movements of AlSarah & the Nubatones

Regan Homeyer, University of New Mexico

This paper explores the connections between diasporic musicians and their homeland through the repertoire, performance, and circulation of music by AlSarah and the Nubatones, a Brooklyn-based band who label themselves as East-African Retro-Pop. They define their musical genre as “inspired by the pentatonic scale... blending a selection of Nubian ‘songs of return’ from the 1970s to today” and self-identify as musicians who address the Nubian experience of diaspora and migration from an urban lens. Working from the definitions and arguments of Scheffer (1986), Hall (1990), and Clifford (1994) regarding the diaspora paradigm's history of dispersal, myths/memories of the homeland, and a collective identity importantly defined by this relationship, AlSarah and the Nubatones' expression of diasporic culture will be analyzed. Their first CD, *Silt*, released in March of 2014, reveals a hybridized expression of diasporic elements through song lyrics and characteristic Nubian melodies and rhythm, yet of greater interest to this study is the way diasporic community and identity is being reconfigured in the circuitry surrounding its release through promotional concerts in Washington D.C.'s Nubian-infused community of “Little East Africa.” This paper examines more localized linkages as well as the global intercultural networking which AlSarah expands through her recent participation with The Nile Project to suggest that these diasporic musicians act as agents of reconfiguration for diasporic communities in transition: from local subculture identity, to greater intercultural connectivity, and even further to the global large-scale diaspora network that affords them a more powerful voice in the world.

Therapy Sessions: Motivation, Identity, and the Ameliorative Benefits of Music Participation on Depression

Cara R. Schreffler, University of Colorado-Boulder

Music participation has been shown to ameliorate the symptoms of affective disorders, such as depression and post-traumatic stress disorder, both physiologically and psychologically. Depression is linked to a reduction in hippocampal function, and music has been shown to reverse this reduction through increases in hippocampal neurogenesis, preventing the death of hippocampal neurons, and in reanimating activity in the hippocampus. Participation in casual, amateur musical ensembles, such as traditional Irish dance music sessions, engenders social interaction, which also has positive emotional effects. This mitigation has a profound impact on musicians suffering from these disorders, and is a major motivating factor in their musical participation. When a person is motivated to participate in a musical ensemble because their depression symptoms are relieved by their participation, it impacts their identity. This paper summarizes the physiological effects music has on the brain and more thoroughly explores the phenomenological experiences of one participant in Albuquerque's traditional Irish music scene. This subject's participation in Irish music has been motivated both by music's positive affects on his depression and the impact that both the music and his motivation has had on his self-identity and self-representation. The implications of this study could potentially impact the fields of psychology and music therapy, especially regarding affective disorders, as well as deepen understanding of the intrinsic links between music, the brain, music participation, motivation, and identity.

Beyond Modern/Tradition: Conceptualizing a Process Oriented Folklore

J. Brian Griffith, Texas Folklife

Folklore scholars have often struggled to define their object of study. Most traditional musics and cultural products that fall under the category of "folklore" have been defined in opposition to modernity, with the understanding that both the concepts of unbroken "tradition" and ever-changing "modernity" were born out of modernist thought. The philosophical distinction between them has further eroded with the influx of consciously "modern" traditions in the late twentieth century and the early twenty-first century, such as Costa Rican's *wing criollo*. Despite its problematic history, contemporary folklorists tend to speak of folklore in more concrete terms of products, defined by static folk characteristics. "Everyone has folklore" or "folklore is everywhere" become common tropes in educational literature. I argue for a more nuanced, process-oriented folklore that de-emphasizes static "products." The process of folklorization can be understood as the process by which a cultural behavior becomes codified and interpreted as "traditional." By shifting attention from static artifacts of the folkloric process to teaching the nature of the process itself, folklore scholars avoid the problematic binary of "modern" and "traditional" arts.

Interdisciplinary Roundtable on 2014 College Music Society Manifesto

Demystifying Western Music Through Global Performance

Ted Solis, Arizona State University

I believe that understanding the "realization" process in any music is of paramount importance, and that we can better understand this aspect of the western tradition through comparative perspective. Many American musicians still view Western art music as "autonomous," "received," and notation-bound. I strive to demystify this tradition so as to better help my students appreciate both its unique and shared qualities. An important aspect of this demystification, in my required freshman music major course (first

in our “music history” sequence), is the idea that musicians always must bring some abstract thing—“the score,” the lead sheet, the maqam, the balungan, etc.—to life. Actively performing selected musical challenges within the broader cultural contexts of five cultures, my students develop their critical awareness of this idea.

The traditions (Arab, South Indian, African Ewe, Javanese, and Cuban) vary considerably in (1) their approaches to realization; and (2) the degrees to which these approaches are related to, or analogous to those of the West. Javanese gamelan, for example (while not directly related), shares some interesting approaches to group realization with Baroque and jazz musics; Arab art music, in contrast, is somewhat of a modal “contemporary ancestor” to early European music; Cuban and Indian musics have been important rhythmic influences upon jazz and Western art musics, etc. By the end of the semester my students have learned to think more critically about, contextualize, and more mindfully perform the music most have known since childhood.

Reconstructing the Rhapsody in Blue Piano Solo

Ryan Paul Bañagle, Colorado College

Recent scholarship on *Rhapsody in Blue* examines the collaborative process between George Gershwin and arranger Ferde Grofé as they prepared the piece for its premiere at Paul Whiteman’s “Experiment in Modern Music” on February 12, 1924. It places significant emphasis on Grofé’s role in selecting and shaping the overall “sound” of the original orchestral arrangement of the *Rhapsody* as he prepared Gershwin’s two-piano short score for the instrumental forces of the Whiteman ensemble. But despite the *Rhapsody*’s status as a piece for solo piano and ensemble, the genesis of the piano part—arguably the most central component of its sound—has been neglected.

In this paper, I use the three original manuscript documents—Gershwin’s holograph short score, a fair-copy document, and Grofé’s completed orchestration—to raise significant new questions about what, exactly, Gershwin played at the 1924 premiere and how this connects to the legacy of the piece. It is worth asking whether the piano score hastily published in the wake of the work’s successful debut—and continuously performed for the past ninety years—accurately represents Gershwin’s initial intentions. Thirty measures of non-published piano solo exist in these manuscripts. Additionally, Gershwin’s holograph becomes increasingly sketchy in the final third of the piece due to the time constraints under which he operated, with passages remaining completely un-notated. Drawing on new details regarding the chronology of the creative process, it becomes possible to establish what portions of the piano part had been written prior to the premiere and what may have been added—or removed—at a subsequent point in time. The fully reconstructed original piano solo provides new evidence against the long-held belief that Gershwin improvised portions of the *Rhapsody* during the premiere performance. It also illuminates some of the more experimental tendencies of Gershwin’s approach to the piano, which align with the modernist approach of his New York City contemporaries to a greater extent than typically allowed.

Panel: Nationalism, Racial, Ritual and Cultural Literacy

Finding Cape Verde’s Voice: The Role of Morna in the Journey from Portuguese Colony to Independent Nation

April Goltz, University of New Mexico

This research explores the musical and poetic tradition known as Morna as the emergent voice of Cape Verde, and embodiment of its cultural identity. In examining its development within the context of the islands' colonial history, I use examples of poetry and music, biographical data, and primary sources to propose that Morna laid the intellectual groundwork for Cape Verde's journey from colony to independent nation.

I begin by surveying Cape Verde's history first as a Portuguese slaving outpost, and then a colony facing a multitude of difficult social and economic conditions. Within this framework, I contextualize the development of Morna poetry as a form of social commentary and cultural awakening. Morna's essential canon, penned between the 1920s and 50s, was largely the result of a literary movement called Claridade, whose far-reaching influence will be explored in detail. Highlights of this canon will be introduced and examined as part of a process that articulated and expressed the distinct Cape Verdean Krioule identity referred to as Caboverdeanidade.

By synthesizing excerpts of poetry, recorded music, biography, and memoir produced by individuals who nurtured and furthered the principle of Caboverdeanidade, I show how Morna provided a cohesive medium for its cultivation. As an expressive template reflecting the struggles and desires of Krioule Cape Verdeans, Morna enabled and fueled a political movement rooted in the ideals of cultural sovereignty and colonial resistance.

“La Tarima”: An Indigenous Instrument in Mexico’s “Mariachi Tradicional”

William J. Gradante, Fort Worth Independent School District

Since around the turn of the 21st century scholarly interest in the musical culture of the “mariachi tradicional”-- the non-commercialized, “folk” version of the mariachi phenomenon-- has mushroomed. Simultaneously, the role of the “tarima” has become a “hot topic” among Mexican ethnomusicologists. So what exactly is a “tarima”? Known alternately as the “artesa” or “mariachi,” the tarima is a large struck idiophone, a foot drum traditionally fashioned from a hollowed tree trunk 2-3 meters in length. Performers, usually considered instrumentalists rather than dancers, mount the trunk alone or in pairs to stamp out characteristic rhythmic figures of the sones and jarabes of the traditional mariachi repertoire. Rhythmic improvisation and interplay with fellow ensemble members provide a level of excitement conspicuously absent in today's more commercially-oriented mariachi ensembles.

This paper is an organological study of this fascinating, musical instrument, which is central to both the musical performance of the contemporary mariachi tradicional and to the study of the origins of mariachi music itself. First, the several varieties of tarima I have located in the course of fieldwork in western Mexico will be described and categorized. This is followed by a review of the associated anthropological literature, tracing the geographic origins and evolution of the foot drum encountered in western Mexico, northern California, and both the ancient and contemporary Pueblo peoples of the American Southwest. Finally, possible historic connections among these instruments are postulated, allowing us to view the tarima as a potential link between Mexico's pre-Columbian musical traditions and those brought to the New World during the Conquest and Colonial periods.

Decoding the Mysterious Siamese Music in the Account of the French Ambassador Simon de La Loubère

Jittapim Yamprai, University of North Texas

Saisamorn, a seventeenth-century music transcription published in the French account “Le Royaume de Siam” in 1688 is one of several songs that disappeared from Thai traditional music repertoires. The song is purported to be notated by a French missionary who accompanied the French Embassy led by Simon de La Loubère sent by Louis XIV to Siam. However, the notated melody, when played back to Thai musicians, was unrecognizable and bore no similarities to Thai musical characteristics of the seventeenth century due to the misinterpretation of the musical system of Siam by the western interpreter. As thus, the melody could no longer be played as Thai music even though the title had declared its identity as Thai.

As a consequence, to revive this distorted melody back to Thai traditional music, an in-depth study of background and literature, Siamese musical system at the time the music was notated, along with the procedures in transfiguring the western grammar back to the actual Siamese tuning system are required. From the surviving music of the same period, “O-rachon,” a song that was placed in the same repertoire as Saisamorn and was performed consecutively to Saisamorn, is used as a study model.

Through transcribing and analyzing “O-rachon” from a historically informed performance, the actual mode, register, and melodic characteristics could be applied to decoding the transcription of Saisamorn. Western figures that do not exist in Siamese materials have to be decoded, tracing back to its original Thai melody. Seventeenth-century instruments of the Mahori ensemble that played “O-rachon” — Saw-samsai (three strings fiddle), Kra-jab-pii (plucking harp), klui (bamboo flute), Tone and Ramana (drums) — as well as the rhythmic pattern that was once accompanied Saisamorn are studied to reconstruct the performance of Saisamorn from a distorted version back to its original form of Thai Mahori music.

Catholic Symbolism, Anthropology, and Allegory in the Holy Week Processions of Popayán, Colombia

Richard Haefer, Arizona State University

For millennia religions have used allegory (most often for literate leaders) and symbolism (usually for non-literate followers) to perpetuate the ideals of their beliefs. From the beginnings of the Christian Era (C. E.) the Catholic Church used allegory to intersect Christian beliefs with Judaic literature (especially the Prophasies). At the start of the Early Modern Era (E. M. E.) as literacy began to spread to the masses the importance of allegory began to give way to symbolism. This coincides with the spread of the Christian religion to the “New World.”

In this paper I examine, from the point of view of Catholic anthropology, the ceremonies, especially corporate processions, of Semana Santa in Popayán, Colombia. Semana Santa is the longest liturgical celebration in Christian religion encompassing two full weeks from Passion Sunday through Palm Sunday to the Triduum. By exploring the use of statues, flowers, colors, and music with their symbolic (and allegoric) meanings I document a religious expression that dominates within an otherwise Patriarchal and Commercial festival.

“Keep the Spirit of the Traditions and Try and Reunite the Nation:” South African Nationalism in Post-Apartheid Opera

Megan Quilliam, University of Colorado-Boulder

Before the end of apartheid, opera in South Africa was the domain of the white upper classes who attempted to maintain cultural ties to Europe. Since the end of apartheid, opera in South Africa has seen a shift in its cultural intentions in the form of original works by South African composers as well as adaptations of the operatic canon into South African settings and languages. Opera is not only prospering, it also seeks to represent South Africa as a whole (not just the minority elite).

Drawing upon the theoretical framework laid out by Karantonis and Robinson (2011) regarding the post-colonial nationalistic operatic representation of indigenous peoples, as well as Hutcheon's (2013) theories regarding adaptation, this paper analyzes the use of opera in South Africa as a nationalistic tool. Special attention is given Mzilikazi Khumalo's *Princess Magogo KaDinuzulu* (2002), the first post-apartheid production by a South African composer. I argue that the opera, based on the biography of the royal historical figure and Zulu music expert, speaks directly to the "new" South Africa in its attempts to construct a unified national and cultural identity by telling the story of the amaZulu people through the lens of an historically western art form. This is the first scholarly attempt to analyze the amalgamation of traditional Zulu and western art music in an operatic setting, however my research builds upon literary scholar Innocentia Mhlambi's 2015 article about the interplay between feminism and nationalism in the production of the princess's operatic image.