Ethnomusicology
Journal of the Society for Ethnomusicology

Vol. 60, No. 1 Winter 2016

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MANUSCRIPT SUBMISSION

Note: Article manuscripts should be submitted to the Editor, Ellen Koskoff, Eastman School of Music, University of Rochester, 26 Gibbs Street, Rochester, NY 14604. Inquiries and soft copies (see items 1 and 6 below) should be sent to ethnomusicologyjournal@gmail.com.

1. Submit one hard copy and one soft copy (see item 6 below) of all material related to the article, a brief biographical data sheet, and an abstract of no more than 100 words. Copies must be printed on one side only, on standard size paper. Authors must obtain in writing all permissions for the publication of material under copyright and submit a copy of the permissions file when the manuscript is first sent to the editor. Authors hold the editor and the Society for Ethnomusicology harmless against copyright claims.

2. Manuscripts must be typed double-spaced (including endnotes, quotations, song texts, references cited, indented material, and captions for illustrations). Copies using single line or one and a half line spacing are not acceptable. Leave 1½” margins on all sides with only the left-hand margin justified.

3. Do not submit original artwork for review; submit copies. Original artwork may be requested upon acceptance for publication, in which case it must be of sufficient quality to permit direct reproduction.

4. All illustrations should be labeled and numbered consecutively. We use three labels: “Table,” “Music Example,” and “Figure,” for everything else, including photographs, maps, diagrams, line art, etc. Captions should be typed on a separate sheet. A callout, i.e., <PLACE FIGURE 1 HERE>, should indicate clearly where in the text the illustration should go.

5. Citations are carried within the text, as in (Rhodes 1955:262). References should be typed, double spaced on a separate sheet, alphabetically by author and chronologically for each author (most recent first). A recent issue of Ethnomusicology or Fig. 15.1, p.788, of the Chicago Manual of Style, 16th ed. (Chicago and London: University of Chicago Press, 2010) will serve as a model. SEM style differs from the Chicago Manual example in the use of US postal codes for state abbreviations, and in the placement of page numbers for edited collections after the editor’s name, preceded by a comma, and with no “pp.”

6. The soft copy should be sent as a .doc or .docx file, with personal identification and copyright protection removed. Please do not send PDFs. Each file should be smaller than 1 MB. (If accepted for publication, high-quality photos or musical examples will be used.)

7. Acknowledgments are to be presented in a separate paragraph and labeled at the end of the text, preceding endnotes. (See also Manuscript Processing, item 2.) Authors whose articles are accepted for publication are encouraged to include their email addresses in the Acknowledgements.

8. Manuscripts submitted to Ethnomusicology should not have been published elsewhere—including in electronic form, other than on personal web pages—nor should they simultaneously be under review or scheduled for publication in another journal or in a book. Further, if an author submits a paper to Ethnomusicology that is based on material closely related to that in other published or submitted papers or books, the author should explain the relationships among them, in a cover letter to the editor.
9. Manuscripts must be in English and observe US conventions of usage, spelling, and punctuation. This journal maintains the principles of gender-neutral discourse and the editors thus request authors and reviewers to adhere to these practices. A set of guidelines developed by the Society for Music Theory (SMT) has been adopted by the Society for Ethnomusicology and is posted on the SEM web site.

10. In principle, the journal prefers articles to be no longer than 10,000 words, including notes and references.

11. Book, record, and film reviews ordinarily are solicited by the respective review editors, from whom authors will receive instructions. Authors should try to work endnotes into the body of the review and limit references cited. Authors should submit reviews simultaneously on hard and soft copy.

12. In order to preserve anonymity in the review process, authors should refrain from using headers or footers that include their name. When possible, authors should submit reviews electronically as e-mail attachments, or as directed by the review editor.

**Manuscript Processing**

1. A manuscript is read first by the editor, who determines if it is of sufficient interest to proceed further. If not, the editor notifies the author that this is the case. If the manuscript is of sufficient interest, it is sent to outside referees who send written evaluations and recommendations, sometimes with suggestions for revision, to the editor. The editor may reject the manuscript, delay a decision while encouraging revisions, or accept it substantially as is. Ordinarily, the editor will forward the referees’ evaluations (anonymously) along with their decisions. Authors of articles may suggest names of appropriate (and inappropriate) referees.

2. The review process is intended to be a “double blind” peer-review. Authors have the responsibility for removing information that might reveal their identity to reviewers, and may choose to omit or abbreviate acknowledgements or notes that contain personal information such as the names of advisors, institutions, or spouses/partners. (If the article is accepted for publication, this information can be reinserted.) Requests by authors or reviewers to have their names revealed to the other party will, of course, be honored.

3. The review process is generally completed within four months. Authors will be notified if there is a delay.

4. Articles and reviews are accepted for publication subject to editing for style. Authors of articles will have an opportunity to make final changes after copyediting, and to correct printer's errors in page proofs.

5. Authors of articles will receive three copies of the journal free of charge; authors of reviews will receive one copy. Authors will also receive a .pdf file of their article or review.

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As *Ethnomusicology* begins its sixtieth year of publication, we celebrate with an issue that presents new research from the burgeoning fields of ecomusicology, embodiment, and posthumanism. We begin our celebration with Mark Slobin’s remarkable 2014 Charles Seeger Distinguished Lecture, delivered in Pittsburgh, describing the unexpected interconnections between musics, musicians, and neighborhoods in the Detroit of his youth, presenting an astonishingly complex and fluid maze of musical and social activity. Jennifer Miloto Matsue, in her article, “Drumming to One’s Own Beat: Japanese Taiko and the Challenge to Genre,” examines both the constraints and possibilities of labeling taiko as a performance genre, showing ultimately that its many different meanings resist such categorization in contemporary Japanese performance. “Environmental Crisis, Culture Loss, and a New Musical Aesthetic: China’s ‘Original Ecology Folksongs’ in Theory and Practice,” by Helen Rees, addresses current tensions in Chinese musical discourses concerning the sustainability of “traditional” musical culture in the face of Western musical influences and ecological degradation.

Juan Diego Diaz Meneses’s “Listening with the Body: An Aesthetics of Spirit Possession Outside the Terreiro,” uses a theory of soma-aesthetics to describe the sensations of spirit possession in Candomblé performances outside of their usual context, showing how these embodied aesthetics become linked to black empowerment in Brazil. “Atmosphere as a Concept for Ethnomusicology: Comparing the Gamelatron and Gamelan,” by Andrew McGraw, takes us into the discourse of “atmospheres of felt-relation” to link together two very different performance ensembles and contexts. And, Laurel Sercombe rounds out this issue with her article, “Native Seattle in the Concert Hall: An Ethnography of Two Symphonies,” a close examination of two collaborative events between the Seattle Symphony Orchestra, Western art music composers, and Coast Salish tribes of western Washington State that teases out the tensions that arise in such intercultural relations.

A wide variety of book reviews are also presented here, from René T. A. Lyslof’s reading of *Playing Along: Digital Games, YouTube, and Virtual*
Performance, by Kiri Miller, to a review by Michael B. Silvers of the monumental four-volume work of music in Portugal, Enciclopédia da Música em Portugal no Século XX, edited by Salwa Castelo-Branco; and, a double review of two recent books on contemporary Japanese music, Sayonara Amerika, Sayonara Nippon: A Geopolitical Prehistory of J-Pop (Michael Bourdaghs) and Japanoise: Music at the Edge of Circulation (Christine R. Yano), by reviewer, David Novak. Two recent films, Maureen Gosling and Chris Simon’s This Ain’t No Mouse Music, reviewed by Kyle H. Baker, and Federico Spinetti’s, Zurkhaneh: The House of Strength: Music and Martial Arts of Iran, reviewed by Carlos Odria, round out the issue.

Again, thanks to the SEM Board, especially to President Beverley Diamond, and to Incoming President, Anne E. Rassmussen, and to my excellent, eagle-eyed Assistant Editor, Kim Hannon Teal. With this issue it is time to say goodbye to our Book Review Editor, Donna A. Buchanan and to Sean Williams (Recording Review Editor) who are leaving the journal. It has been both an honor and a pleasure working with Donna and Sean and I will miss their collegiality and humor. A big thank-you to both! And, a rousing “official” welcome to our new Book Review Editor, Mark DeWitt and new Recording Review Editor, Maria Mendonca. Finally, thanks to Frank Gunderson (Film, Video, and Multimedia Editor) for his work in seeking out only the best and most useful media for our readership. Finally, thank you to Stephen Stuemple and Jennifer Studebaker of the SEM Office, and to Kate Kemball, Journals Production Editor at the University of Illinois Press, for their editorial and technological wisdom. And—a big thank-you to all of the anonymous readers who help me to make what are often difficult choices.

I close, as always with these requests:
To authors: keep those articles rolling in;
To reviewers: please help us shorten the time to publication with a timely turnaround; and,
To everyone: enjoy!

Ellen Koskoff
Notes on Contributing Authors

Jennifer Milioto Matsue (B.A. Wellesley College and M.A. and Ph.D. University of Chicago) specializes in modern Japanese music and culture. She is the author of the monograph Making Music in Japan’s Underground: The Tokyo Hardcore Scene (Routledge 2008), as well as several articles on related topics. She is working on a new book Music in Contemporary Japan (Routledge Forthcoming), which explores taiko in Kyoto within the context of broader musical practices. She is Director of Interdisciplinary Studies and the World Musics and Cultures Programs, and serves as Associate Professor in Music, Asian Studies, and Anthropology at Union College in Schenectady, New York.

Andrew McGraw is an Associate Professor of music at the University of Richmond. He received his Ph.D. in ethnomusicology at Wesleyan University in 2005 and has published extensively on traditional and experimental music in Southeast Asia. As a student and performer of Indonesian musics he has studied and collaborated with leading Balinese and Javanese performers during several years of research in Indonesia. His performances and collaborations have appeared on the Tzadik, Sargasso and Porter record labels. He is the author of Radical Traditions: Re-imagining Culture in Balinese Contemporary Music (2013, Oxford University Press).

Juan Diego Diaz Meneses is a SSHRC Postdoctoral Fellow at the University of Essex’s History Department (2016–2017) and a Visiting Scholar at the University of Ghana’s Music Department (2015–2016). He received his Ph.D in ethnomusicology at the University of British Columbia in 2014 and has taught courses at the Universities of Oslo and Ghana. His research interests lie on the creation, reception, and reinvention of musics in the Black Atlantic, particularly in Brazil and West Africa. Currently he researches the role of music in identity building among the Tabom and Agudás—descendants of former Afro-Brazilian slaves who returned from Brazil to West Africa in the nineteenth century.

Helen Rees is a professor of ethnomusicology at UCLA. She is the author of Echoes of History: Naxi Music in Modern China (2000) and editor of Lives in Chinese Music (2009). She is active as an interpreter/presenter for Chinese musicians and scholars touring abroad, most recently at the 2014 Smithsonian Folklife Festival.

Laurel Sercombe is the Archivist for the Ethnomusicology Program at the University of Washington in Seattle, a position she has held since 1982. She has co-produced a series of recordings with Northwest Folklife, lectured for classes in Ethnomusicology, Library and Information Science, and American Indian Studies, and designed and taught a course on sound archiving. Her areas of interest include Coast Salish literature and songs, the history of ethnographic research in the Pacific Northwest, and the Beatles. She received the Ph.D. in 2001 from the University of Washington with her dissertation, And Then It Rained: Power and Song in Western Washington Coast Salish Myth Narratives. Her publications include “‘Ladies and gentlemen . . . ’ the Beatles: the Ed Sullivan Show, CBS TV, February 9, 1964,”

**Mark Slobin** is the Winslow-Kaplan Professor of Music at Wesleyan University and the author or editor of many books, on Afghanistan and Central Asia, eastern European Jewish music, film music, and ethnomusicology theory, two of which have received the ASCAP-Deems Taylor Award: *Fiddler on the Move: Exploring the Klezmer World* and *Tenement Songs: Popular Music of the Jewish Immigrants*. He has been President of the Society for Ethnomusicology and the Society for Asian Music.