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Business Office: Executive Director, STEPHEN STUEMPFLE (semexec@indiana.edu); Program Specialist, MARYSOL QUEVEDO (sem@indiana.edu), Indiana University, 800 E. 3rd St., Bloomington IN 47405-3657 (semexec@indiana.edu)

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Ethnomusicology

Journal of the Society for Ethnomusicology

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From the Editor

This issue of *Ethnomusicology* brings together articles that share a similar orientation: each in its own way examines musical performance as a locus for the performance of self and other identities and for performance, itself, as an active agent in resisting or protesting cultural norms. Although different geographically—covering traditions located in the United States, North India, Bali, Ireland, and Trinidad—all address the power of musical performance in mediating socio-political action.

Kyle DeCoste's "Street Queens: New Orleans Brass Bands and the Problem of Intersectionality," opens this issue with a case study focusing on the all-female Original Pinettes Brass Band, a group of women of all sexualities who not only contest the all-male New Orleans brass band scene, but also the male-gendered instruments long associated with this tradition. Their continuing success as brass band performers positions the Pinettes as active agents in their own self construction, while also "queering the normative relationship" between gender and power. In "Listening to North Indian Classical Music: How Embodied Ways of Listening Perform Imagined Histories and Social Class," Chloë Alaghband-Zadeh focuses on *rasikas*, or "expert listeners," examining their embodied gestures and verbal comments during live performances. She interprets these as ways in which *rasikas* construct shared, imagined histories and social statuses in an effort to keep North Indian middle-class values alive during a time of rapid social and economic change. Nicole Reissour's "Art of the Self: The Ethics of Balinese *Pepaosan* Performance" examines the current dialectic between traditional Balinese Hindu teachings of virtue as a personal, interior, and divine form of self-cultivation and a contrary practice of relational virtue, cultivated between humans and the divine. Using the art of *pepaposan*, or the performance and interpretation of religious texts, Reissour shows the importance of musical performance in constructing, maintaining, and transforming social and personal identities in contemporary Bali.

Concentrating primarily on the texts of historical and modern Irish ballads, Seán Ó Cadhla, in his "Then to Death Walked, Softly Smiling': Violence and Martyrdom in Modern Irish Republican Ballads," carefully walks us through the history and continued use of death ballads as a means of sustaining ideologies of violence and martyrdom within Irish Republicanism. Tracing this history over more than 100 years, Ó Cadhla asserts that certain ballad depictions of

sacrificial death, such as self-immolation, have risen to the level of cultural tropes, used freely in modern performances to keep Republicanism alive. “When Field Recordings Meet Field Research: Examining Change in the Shango Drumming of Post-War Trinidad,” by Ryan J. Bazinet, examines the value of historical, archival recordings in reconsidering long-held assumptions about tradition and change. Bazinet uses the wealth of archival field recordings made in the early 1940s by ethnomusicologist Richard Waterman and others to suggest a different history of change within the Shango drumming tradition in Trinidad. Rounding up the articles in this issue is Bonnie McConnell’s “Performing ‘Participation’: *Kanyeleng* Musicians and Global Health in The Gambia,” which focuses on the role of *kanyeleng* (fertility society musicians) in new forms of health education in The Gambia. Focusing on “participation” as a trope for both health and musical performance, McConnell examines how *kanyeleng* performances provide a complex site for contesting social and political relations.

You may have noticed when your recent issue of *Ethnomusicology* arrived that it was thicker than usual. In our continuing effort to handle the backlog of book reviews, we have added extra pages. Eleven book reviews appear (with two review essays)—far too many to discuss individually here, but check out Kendra Salois’s review of Adriana Helbig’s *Hip Hop Ukraine: Music, Race, and African Migration*; *Javaphilia: American Love Affairs with Javanese Music and Dance*, by Henry Spiller and reviewed by Christina Sunardi; Michael Birenbaum Quintero’s review of *Roy Cape: A Life on the Calypso and Soca Bandstand*, co-authored by Jocelyne Guilbault and Roy Cape; and *Ottoman Intimacies, Balkan Musical Realities*, by Risto Pekka Pennanen, Pangiotis C. Poulos, and Aspasia Theodosiou, eds., reviewed by Martin Stokes. One film and three recording reviews complete this issue, including a review essay on recent recordings of Chinese qin music by Bell Yung.

My work as editor has been made much easier and more pleasant with the help of many. I thank the anonymous reviewers who helped with the decision-making; thanks to the members of the SEM Board, especially to President Anne K. Rasmussen; the journal’s sub editors, Mark DeWitt (Books), Maria Mendonça (Recordings) and Frank Gunderson (Film, Video and Multimedia). I give special and grateful thanks to my assistant editor, Gail Lowther, to SEM’s excellent Executive Director, Stephen Stuempfle, and to Marysol Quevedo, SEM’s Program Specialist. Finally, I would like to thank Kate Kemball, Journals Production Editor at the University of Illinois Press, for her editorial care on our behalf.

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

Dr. Chloë Alaghband-Zadeh is a Research Fellow at Emmanuel College, University of Cambridge. Her research is on North Indian classical music, which she studies through a combination of ethnography and music analysis. She received her PhD from SOAS, University of London (2013), for a dissertation on the semi-classical genre *thumrī*. She is currently working on a project on expert listening and connoisseurship in North Indian classical music.

Ryan Bazinet holds a PhD in ethnomusicology from the CUNY Graduate Center, where his dissertation focused on a study of Yoruba-derived Orisha (also called Shango) drumming in Trinidad and Brooklyn in transnational and historical perspectives. His research interests include the use of archives in exploring cultural change, the role of local governments in engaging with cultural heritage sites, and, more broadly, the ways that Afro-Caribbean religious drums and rhythms connect Caribbean peoples to history and to one another. Beyond his work on Trinidadian Orisha, he is editing a film about the Antoinette family of Trinidad, a small group that traces its Rada lineage to a free African immigrant, from Dahomey, who came to the island in the 1850s. Dr. Bazinet teaches interdisciplinary studies at John Jay College.

Kyle DeCoste is a first-year PhD student in ethnomusicology at Columbia University and a staff contributor for *SEM Student News*. He holds a BA in music and arts administration from Bishop's University (2012) and an MA in musicology from Tulane University (2015). He is a recipient of the Maynard Klein Award (Tulane University, 2014) and honorable mention for the Wong Tolbert Student Paper Prize from the Section for the Status of Women (2014). Kyle has presented his research at conferences including the Society for Ethnomusicology, EMP Pop Conference, and Feminist Theory and Music. When not doing course work, he is working to finish a co-authored book on the New Orleans brass band scene with the Stoooges Brass Band.

Bonnie McConnell is a lecturer in ethnomusicology at the Australian National University. She received her PhD from the University of Washington in 2015 with a dissertation titled "Singing the Unsayable: Female Performers and Global Health in The Gambia." Bonnie's research examines music in relation to issues of gender, health, and social change. Her research has been supported by fellowships from the Fulbright-Hays Program and the American Association of University Women.

Seán Ó Cadhla is a Lecturer in the Irish Language and Accountancy at the College of Arts and Tourism, Dublin Institute of Technology. His research interests include the Irish language (Early Irish manuscripts and grammatical structures), Irish traditional music, traditional singing in both the Irish and English languages and the role of the narrative ballad in society. Seán is a traditional musician and sean-nós singer and has composed a body of some thirty original pieces of Irish traditional music. His most recently published academic

work has focused on some of the editorial complexities encountered by nineteenth-century broadside ballad printers in publishing material gathered from oral sources.

Nicole Reissour is a PhD candidate in Ethnomusicology at Cornell University. Her dissertation is an ethnographic study of the ethical lives of Balinese Hindus, situated in the context of ongoing state-sponsored projects of religious reform. Her research explores how music and other mediatory practices are incorporated into ethical projects and asks how these projects in turn may be contributing to the transformation of religious and political life in Bali.