

the society for  
**ethnomusicology**

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# Ethnomusicology

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Vol. 63, No. 2

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## CONTENTS

### From the Editor

### Notes on Contributing Authors

### Articles

- 159 Prefiguring as an Indigenous Narrative Tool in Nigerian Cinema: An Ethnomusicological Reading      EMAEYAK PETER SYLVANUS
- 184 Captains and Priestesses in Afro-Brazilian Congado and Candomblé      GENEVIEVE E. V. DEMPSEY
- 222 The Music Box: Songs of Futility in a Time of Torture      STEVEN M. FRIEDSON
- 247 Singing as Justice: *Ateetee*, an Arsi Oromo Women's Sung Dispute Resolution Ritual in Ethiopia      LEILA QASHU
- 279 Call and Response: SEM President's Roundtable 2016, "Ethnomusicological Responses to the Contemporary Dynamics of Migrants and Refugees"      ANNE K. RASMUSSEN (CHAIR),  
ANGELA IMPEY,  
RACHEL BECKLES WILLSON,  
OZAN AKSOY, DENISE GILL,  
AND MICHAEL FRISHKOPF
- 315 A Response to Anna L. C. Wood's "Like a Cry from the Heart": An Insider's View of the Genesis of Alan Lomax's Ideas and the Legacy of His Research," Parts I and II      JUDITH LYNNE HANNA

325 A Response to Judith Lynne Hanna, September 9, 2018 ANNA L. WOOD AND FORRESTINE PAULAY

**Book Reviews**

331 Review Essay: Chérie Rivers Ndaliko, *Necessary Noise: Music, Film, and Charitable Imperialism in the East of Congo*; Gavin Steingo, *Kwaito's Promise: Music and the Aesthetics of Freedom in South Africa* MICHELLE KISLIUK

340 Kwasi Ampene, Akosua Adomako Ampofo, Godwin K. Adjei, and Albert K. Awedoba, eds., *Discourses in African Musicology: J. H. Kwabena Nketia Festschrift* CHARLES LWANGA

342 Kathryn Olsen, *Music and Social Change in South Africa: Maskanda Past and Present* RICHARD M. DEJA

344 Zuzana Jurková et al., *Prague Soundscapes* LEE BIDGOOD

347 Jeffrey A. Summit, *Singing God's Words: The Performance of Biblical Chant in Contemporary Judaism* MARK KLIGMAN

**Film, Video, and Multimedia Reviews**

350 Reviews of Short Films. BENJAMIN HARBERT

350 *Worth repeating!* Produced, directed, filmed, and edited by Miranda Van der Spek. LEONARDO D'AMICO

353 *Music Man Murray*. Produced, directed, filmed, and edited by Richard Parks. JENNIE GUBNER

355 *These C\*cksucking Tears*. Directed by Dan Taberski. MICHAEL B. SILVERS

# Information for Authors

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## From the Editor

It is a pleasure to introduce the articles in this issue, all four of which represent in varying degrees musical cultures from the African subcontinent and African diaspora. Emaeyak Sylvanus discusses the specific use of music in prefiguring filmic narrative in the Nigerian film scene. Relying on in-depth textual analyses, composers' accounts, and relevant literature, he shows how contemporary film music prefiguring has a precursor in indigenous storytelling, thus conjuring up multiple layers of meaning for local practitioners and audiences. Genevieve Dempsey's article showcases *Congado* and *Candomblé* women in Brazil, whose spiritual practices involving music strive for sensitizing the wider public to the dimensionality of marginalized communities. Steven M. Friedson's contribution is a compelling essay that compares and contrasts two widely divergent musical practices—the use of music in the Global War on Terror, and the role of music in deity possession in northern Ghana. Friedson finds that one musical experience is the ontological inversion of the other, refracting each other “in a mirrored play, a ring dance of being-there and being-away.” And Leila Qashu's contribution is a fascinating account of Arsi Oromo women in Ethiopia, who use music in their traditional court system in order to protect, defend, promote and assert their rights.

This issue showcases a Call-and-Response roundtable hosted by past SEM president Anne Rasmussen at the SEM meeting in 2016 held in Washington DC, on the topic of migration, refugees, and music. The contributors here (Angela Impey, Rachel Beckles Willson, Ozan Aksoy, Denise Gill, and Michael Frishkopf) cover a range of diverse perspectives on this topic. This issue also presents a written response from Judith Lynne Hanna to the two part article, “Like a Cry from the Heart: An Insider's View of the Genesis of Alan Lomax's Ideas and the Legacy of His Research,” written by Anna Lomax Wood, published in EM 62:2–3. Anna Lomax Wood (together with Forrestine Paulay) was also given an opportunity to respond to Hanna's critique.

I wish to take this opportunity to welcome a new co-book review editor, Katherine Brucher. She joins Mark DeWitt, who, as mentioned in 63:1, now serves as institutional memory for the entire EM editorial crew. The book review team has provided us with five book reviews, to include Michelle Kisliuk's

wonderful review essay about the two 2017 Meriam prize co-winners—Chérie Rivers Ndaliko's *Necessary Noise: Music, Film, and Charitable Imperialism in the East of Congo*; and Gavin Steingo's *Kwaito's Promise: Music and the Aesthetics of Freedom in South Africa*. This issue also contains three short film reviews edited by Benjamin Harbert.

As always, special thanks are due to SEM Executive Director Stephen Stuempfle, SEM President Gregory Melchor-Barz, and Kate Kembball, Journal Production Editor at University of Illinois Press, for their guidance and wisdom. Drew Griffin, our journal's assistant editor, has supported my efforts tremendously on occasions too numerous to count. Thanks go also to the journal Editorial Board, and to all of the anonymous readers of journal articles, who continue to make this journal an exemplary forum for ethnomusicological research. As always, prospective authors are asked to keep the articles coming in; reviewers are asked to shorten the time to publication with timely turnarounds; and you, dear readers, are asked to enjoy the latest efforts of your colleagues.

Frank Gunderson



## Notes on Contributing Authors

**Ozan Aksoy** holds a PhD in Ethnomusicology from the City University of New York and he is currently an adjunct instructor at New York University. A critically acclaimed multi-instrumentalist and vocalist, Ozan has done research among Alevi and Kurdish immigrants and musicians in Germany and Turkey.

**Rachel Beckles Willson** is Professor of Music at Royal Holloway, University of London, where her teaching reflects research in music of Hungary, the former Soviet Union and the Arab world, with questions relating to nationalism, imperialism and material culture. Her most recent monograph is *Orientalism and Musical Mission: Palestine and the West* (Cambridge 2013); work towards her next can be tasted on the web resource [www.oudmigrations.com](http://www.oudmigrations.com). She is currently based in Sicily developing music with African immigrants.

**Genevieve E.V. Dempsey**, an ethnomusicologist of colonial and modern Latin America, is a Fellow in the Department of Music at Harvard University. Prior to this, she was a Fellow at the Hutchins Center for African and African American Research at Harvard University (2017–18) and a Fellow at the Reed Foundation (2016–17). Dempsey received her BA in Political Science, Economics, and Latin American Studies from the University of Notre Dame and her Ph.D. from the Department of Music at the University of Chicago in 2016. Her articles are published or forthcoming in *The Musical Quarterly*, *Yale Journal of Music & Religion* (YJMR), *Transition: The Magazine of Africa and the Diaspora*, and *ReVista: Harvard Review of Latin America*. Dempsey is a specialist on the music of contemporary religious communities across Brazil, particularly in the African- and European-derived rituals of *Congado*, *Candomblé*, and *Umbanda*. To understand the interplay between questions of race, gender, and politics in musical contexts, she conducted two and a half years of archival and ethnographic field research in Brazil. Additionally, Dempsey's longstanding interest in tracing commonalities across theoretical and experiential boundaries motivated her to chart ethnographic paths across Latin America and Europe. In 2007, she conducted seven months of fieldwork with influential Argentine *rock nacional* musicians. Specifically, Dempsey investigated how musicians use the semiotic space of *rock nacional* to construct varying notions of gender as well as analyzed the role of women in the making of the Argentine rock industry. During five months of research on Portuguese folk music called *cante alentejano* from 2011–2014, she analyzed the ways in which musicians work to gain status as bearers of UNESCO Intangible Cultural Heritage for prestige and upward social mobility. Dempsey also currently teaches at Massachusetts Institute of Technology (MIT) and Boston University.

**Steven M. Friedson** is University Distinguished Research Professor of Music and Anthropology and head of the ethnomusicology program at the University of North Texas. He is author of *Dancing Prophets Musical Experience in Tumbuka Healing* (University of Chicago Press 1996), and *Remains of Ritual: Northern Gods in a Southern Land* (University

of Chicago Press 2009), co-winner of the 2010 Alan P. Merriam Prize for Outstanding Book in Ethnomusicology.

**Michael Frishkopf**, PhD, is Professor of Music, Director of the Canadian Centre for Ethnomusicology, Adjunct Professor of Medicine and Dentistry, and Adjunct Professor of Religious Studies. His research, mainly in the Arab world and West Africa, centers on music and development, music and public health, sounds of Islam, sound and architecture, digital repositories, virtual and augmented reality, and machine learning for sound recognition.

**Denise Gill** is assistant professor of ethnomusicology at Stanford University in the Department of Music, the Abbasi Program in Islamic Studies, and the Program in Feminist, Gender, and Sexuality Studies. She is the author of the book *Melancholic Modalities: Affect, Islam, and Turkish Classical Musicians* (Oxford University Press, 2017).

**Angela Impey** is a Reader in Ethnomusicology at SOAS, University of London. Prior to taking up her current position, she coordinated various public arts programs in southern Africa and spent two years working as a social development consultant on transboundary environmental projects in the African Horn. Her research examines music as oral history and political testimony, and focuses specifically on land, gender, forced migration and cultural citizenship. She is the author of the monograph, *Song Walking: Women, Music and Environmental Justice in an African Borderland* (University of Chicago Press) and is currently working on a co-edited volume on Music and Human Rights. In 2011, she launched a unique MA in Music in Development at SOAS, which examines how music's agentive and imaginative capacities act in different contexts globally to defend local interests and identities.

**Leila Qashu** is postdoctoral fellow with the International Institute for Critical Studies in Improvisation (IICSI) at McGill University and a core member of Concordia University's Centre for Oral History and Digital Storytelling in Montreal, Canada. She has been working with the Arsi Oromo in Ethiopia and conducting fieldwork since 2002, independently and in conjunction with a French research team and the UNESCO—Norway funds-in-trust project on Ethiopian instruments, music and dance (2005–2009). She completed her PhD in ethnomusicology in 2016 at Memorial University of Newfoundland, Canada. In her PhD research, for which she held a Pierre Elliott Trudeau Foundation Scholarship (2010–14) and was a member of the SSHRC—MCRI project, Advancing Interdisciplinary Research in Singing, she focused on *ateetee*, an Arsi women's sung dispute resolution ritual, and how Arsi women use this ritual as justice, to protect, promote, and affirm their rights and to resolve disputes peacefully in a rapidly changing social environment. Her PhD received the 2017 CAGS/ProQuest Distinguished Dissertation Award. Her current research project, which is financed by a Social Sciences and Humanities Research Council Insight Development grant, focuses on marriage by abduction and other challenges facing young Arsi women, and their strategies—especially the use of expressive arts—for questioning, resisting and changing cultural practices. It is rooted in the overarching framework of improvisational, practice-based multimedia research methodologies. With participation of young Arsi women, she is using participatory video work as a primary medium to create a collaborative representation of Arsi girls' stories and expressive arts.

**Emaeyak Peter Sylvanus** is a senior lecturer at the Department of Music, University of Nigeria, Nsukka. He holds a Ph.D. in music from City, University of London. His research

focuses primarily on music in Nigerian cinema. As the pioneering scholar on Nollywood film music, Dr. Sylvanus has contributed articles to mainstream journals in the arts, humanities and social sciences.

**Judith Lynne Hanna** is Affiliate Research Professor, Department of Anthropology, University of Maryland. A Ph.D. (Anthropology, Columbia University), she has investigated the text and context of dance in Nigeria and Uganda, the communication of race relations through dance, the expression of emotion and meaning of Western and nonwestern dance in conventional American theaters, social dance, and “exotic” adult entertainment dance. She has taught dancing and about dance at Michigan State University, University of Texas at Dallas, Université Libre de Bruxelles, and University of Roehampton, London. Hanna’s books include *Dancing to Learn: The Brain’s Cognition, Emotion and Movement*, *To Dance Is Human*, *The Performer–Audience Connection*, *Partnering Dance and Education*, *Dancing for Health*, and *Naked Truth*. Her hundreds of articles appear in, e.g., *Ethnomusicology*, *Current Anthropology*, *Yearbook of the International Folk Music Council*, *World of Music*, *Ethnomusicology: An Introduction*, *Africa*, *The New Grove Dictionary of Music and Musicians*, *The SAGE Encyclopedia of Music and Culture*, *Présence Africaine*, *Journal of Communication*, *Semiotica*, *Journal of the American Academy of Religion*, *Polish Art Studies*, *Universi Sonori: Introduzione All’Etnomusicologia*, *International Encyclopedia of Dance Music*, *Dance and the Art of Seduction*, and *Dance Research Journal* ([www.judithhanna.com](http://www.judithhanna.com)).

**Forrestine Paulay**, Ph.D., developed Choreometrics with Alan Lomax and Irmgard Bartenieff, and directs this component of research and development at the Association for Cultural Equity. She is co-founder with Irmgard Bartenieff and Martha Davis of the Effort-Shape Training Program at the Laban/Bartenieff Institute of Movement Studies. She has taught at Columbia University, New York University, Hunter College, Naropa University, Pace University, Dance Notation Bureau, Laban/Bartenieff Institute of Movement Studies, and the Gestalt International Study Center. She was a dancer/choreographer/teacher and is currently a Feldenkreis practitioner and a movement-oriented psychotherapist. She has lectured in Europe, Canada, and frequently in the U.S. She is currently working on a book about Choreometrics co-authored with Anna Lomax Wood.

**Anne K. Rasmussen** is professor of ethnomusicology and Bickers Professor of Middle Eastern Studies at the College of William and Mary where she also directs the William and Mary Middle Eastern Music Ensemble. Past president of the Society for Ethnomusicology (2015–2017), her scholarship and teaching encompass music of the Islamic world, with a focus on Indonesia and the Arabian Peninsula, music and community in a multicultural United States, and arts policy and patronage.

**Anna Lomax Chairetakis Wood** is Director of the Association for Cultural Equity (ACE) at Hunter College CUNY with a Ph.D. in Anthropology with Distinction, Columbia University. Interests include ethnomusicology and folkarts, human history, historical and scientific anthropology, archeology, and vernacular literature. In the 1970s she was a film editor; one of her own films was Emmy nominated. She has worked as a public folklorist 1975–96, focusing on the expressive culture of Italian, Spanish and Greek immigrants, with whom she collaboratively produced recordings, documentaries, and public programming. For this work she received the Cavaliere of the Order of Merit of the Italian Republic. She researched community variation, the work of private voluntary organizations, disaster recovery and reconstruction in Campania, Italy (Chairetakis 1982; 1982; 1989; 1991). As

Planning Manager for family and child services in Tampa, Florida she created ground-breaking resources for service providers. As Associate Research Professor at the University of South Florida Mental Health Institute, she wrote diagnostic ethnographies of diverse communities in the Carolinas, Ohio and California targeted for NIH mental health services (Chairetakis 1994–1995), taught Folklore in the Department of Anthropology, and collaboratively documented the bagpipe and song repertoire of Greek Kalymnian bagpipe player Nikitas Tsimouris and his family (Wood 2014; 2018). In 1996, Wood assumed responsibility for the archive of her father, Alan Lomax, which, through the Association for Cultural Equity, she archived, digitized and disseminated online, producing over 100 CDs/box sets of his recordings annotated by scholars, on Rounder Records. With Jorge Arevalo Mateus, Wood leads ACE's endeavors to return Lomax's recordings to dozens of source communities and national archives; in rapid recuperation of undocumented cultures; and to work with Native American groups in an effort to develop collaborative metadata and seek permission to use their material on the Global Jukebox.