

the society for  
**ethnomusicology**

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ethnomusicology



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*Ethnomusicology* (ISSN print 0014-1836, electronic 2156-7417), the official organ of the Society for Ethnomusicology, is a refereed journal published three times a year by the University of Illinois Press, 1325 S. Oak St., Champaign, IL 61820, on behalf of the Society. The journal publishes original articles in the field of ethnomusicology, broadly defined. Translations of previously published articles are generally not considered. Contributors need not be members of the Society. The views expressed are the authors' and not necessarily those of the Society or its officers. Articles and communications pertaining to the journal should be sent to the editor. Books and recordings for review should be sent to the appropriate editor. The Society for Ethnomusicology also publishes the *SEM Newsletter*, which functions as a vehicle for the exchange of ideas, news, and information. Readers' contributions are welcomed and should be sent to the editor of the newsletter. For advertising in the journal, write to the Journals Advertising Manager, University of Illinois Press.

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# Ethnomusicology

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# Information for Authors

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

The exemplary articles found in this issue lead off with Kai Tang's "Singing a Chinese Nation: Heritage Preservation, Yuanshengtai Movement, and New Trends in Chinese Folk Music in the 21st Century." The author discusses the centralized role played by state-owned television and radio stations, print media, and research institutions in the rise and fall of musical trends. She focuses on how this centralized control operates to shape folk traditions from different ethnic groups and administrative districts into the pluralistic-unitary musical heritage of the "freshly conceived, millennia-old Chinese Nation." "The Rosalía Polemic: Defining Genre Boundaries and Legitimacy in Flamenco," by Peter Manuel, discusses how Spanish singer Rosalía attained international popularity with her innovative flamenco-fusion album *El mal querer*. Within the flamenco world, the Rosalía vogue provoked vehement and ongoing polemics, involving whether or not her music should be regarded as "flamenco," whether she had the social credentials to be accepted as a flamenco innovator, and whether it was proper for her to adopt the persona of a ghetto-girl Gypsy in her hit music video, "Malamente." These controversies reveal much about flamenco culture and the tensions inherent to its status as both a concert art form and a traditional idiom embedded in Gitano subculture. Alexander M. Cannon's "Awakening the Soul with the Left Hand: Narration and Healing in Vietnam's Diasporic Traditional Music" discusses Vietnamese musicians engaged with the concept of *tâm hồn* (soul). Following the traumas of the twentieth century, the inner experiences of Vietnamese in diaspora became difficult to articulate, and to overcome this, musicians focus on the body as the primary mediator of the soul. Specifically, they use the left hand to re-build the soul and make sense of the fractured narratives that tell their stories of survival. Ruthie Meadows's piece, "El Tradicionalismo Africano in Cuba: Women, Consecrated Batá, and the Polemics of "Re-Yorubization" in Cuban Ritual Music" articulates how Nagybe Pouymiró, a professional percussionist and life-long proponent for women's right to play the consecrated batá in Cuba, succeeded in crafting the first group of women authorized to play the previously-prohibited tambores de Añá (consecrated batá). Authorized and overseen by babaláwo (priest) Enrique Rubio, Pouymiró mobilized the burgeoning African Traditionalist movement (also known as

Nigerian-style Ifá-òrìṣà) to circumvent Cuban gendered prohibitions regarding access to the instruments. Pouymiró's intervention demonstrates one example of the myriad ways that emergent circulations between Cuba and Yorùbáland, Nigeria, are transforming the landscape of gender and ritual music in Cuba. Nili Belkind, in her article "Cultural Intimacy at the Conflicted Borderlines of Nation, Ethnicity and Class in Israel: Jowan Safadi's Music Video 'To Be an Arab,'" tackles how Jowan Safadi, a Palestinian musician and citizen of Israel addresses the populist politics and hate discourses circulating in the public sphere during and after Israel's 2014 war with Gaza via his video "To Be an Arab." The author unpacks how cultural intimacy and ethno-national violence are intertwined in Israel-Palestine, the importance of expressive culture in this context, as well as how local heterogeneities (classed, ethnicized, gendered) and regional affiliations complicate what is read in terms of a Palestinian/Arab-Jewish/Israeli binary. Susan Pratt Walton, in "Female Street Singers of Java: Musical Style and Life Circumstances," focuses on the vocal style of the *talèdhèk*, Javanese female street singer/dancers associated with the gamelan tradition of the late 19th and early 20th centuries. She queries the issues that exist in the *talèdhèk*'s life circumstances that could help explain why their musical style evolved in the manner that it did.

Our Book Review editors (Katherine Brucher and Mark DeWitt) are always there to lend a hand on a variety of problems when needed. For this issue, they have sent us reviews of Ed Sarath's *Black Music Matters: Jazz and the Transformation of Music Studies* (reviewed by Robin Moore); *The Routledge Companion to the Study of Local Musicking*, edited by Suzel A. Reily and Katherine Brucher (reviewed by Heather Strohschein); *The Oxford Handbook of Mobile Music Studies*, Volumes 1–2 edited by Sumanth Gopinath and Jason Stanyek (reviewed by Anthony Bak Buccitelli); *The Oxford Handbook of Music and World Christianities* edited by Suzel Ana Reily and Jonathan M. Dueck (reviewed by Victoria M. Dalzell); *Bodies of Song: Kabir Oral Traditions and Performative Worlds in North India* by Linda Hess (reviewed by Ben Krakauer); *Sustainable Futures for Music Cultures: An Ecological Perspective* edited by Huib Schippers and Catherine Grant (reviewed by Helen Rees); and *Perspectives on a 21st century comparative musicology: Ethnomusicology or transcultural musicology?* edited by Francesco Giannattasio and Giovanni Giuriati (reviewed by Cristina Ghradini). Ben Harbert, who handles the Film, Video and Multimedia Reviews section, sends on reviews of the following: *Up, Down, And Sideways* produced by Manas Malhotra and reviewed by Sentienla Toy Threadgill; *Unspittable*, directed and produced by Michael B. MacDonald and reviewed by Charles Exdell; and *Ethiopiquest: Revolt of the Soul*, written and directed by Maciek Bochniak and reviewed by John Walsh. Donna Lee Kwon, our Recordings review editor, sends on an essay written by Mei Han, of *Everyone Listen Close—Wanp-Wanp Jangl Kap: The Yandong*



*Grand Singers. Polyphonic Grand Songs from the Dong in Guizhou Province in China.*

Special thanks, as always, are due to a handful of extraordinary folks for their guidance, especially SEM Executive Director Stephen Stuempfle and SEM President Timothy Cooley. Drew Griffin, our journal's assistant editor, is, sadly, moving on, and will be sorely missed.

Our new Assistant Editor, Abby Rehard, who assisted me in putting this issue together, has already been a tremendous help with keen insights. Kate Kemball, Journal Productions Editor at University of Illinois Press, is always there to answer my random queries. And thanks are always due to the hard-working members of the Journal Editorial Board and the SEM Publications Committee for their counsel on various issues as they arise.

Our Journal is unequivocally dedicated to supporting and amplifying the voices of music scholars coming from constituencies that are underrepresented across the diverse international landscape of higher education. Reviewers, you are encouraged to identify and consider for publication those submissions which employ unorthodox methodologies, theoretical underpinnings, and analytical interpretations which de-center rigid, outmoded ideologies. Prospective authors, you are encouraged to keep the top-notch articles coming. Overwhelm us with your creative and engaged music research that will signal through the flames multiple directions towards a more diverse and inclusive world.

Frank Gunderson

## Notes on Contributing Authors

**Kai Tang** is a lecturer at Peking University and supported by the National Postdoctoral Science Foundation of China. She recently received her PhD degree in ethnomusicology from Harvard University, with a primary field in Chinese music and a secondary field in traditional Japanese music.

**Peter Manuel** has researched and published extensively on musics of India, the Caribbean, Spain, and elsewhere. His several books include *Caribbean Currents: Caribbean Music from Rumba to Reggae*; *Cassette Culture: Popular Music and Technology in North India*; and *Tales, Tunes, and Tassa Drums: Retention and Invention in Indo-Caribbean Music*. Formerly an amateur performer of sitar, jazz piano, flamenco guitar, and highland bagpipes, he is emeritus professor at John Jay College and the Graduate Center of the City University of New York.

**Alexander M. Cannon** is Lecturer in Music at the University of Birmingham and an ethnomusicologist with research expertise in Vietnamese music and creativity studies. He holds an undergraduate degree in music from Pomona College and a PhD from the University of Michigan. He has research articles published in the *Journal of Vietnamese Studies*, *Ethnomusicology*, *Ethnomusicology Forum*, and *Asian Music*, and has contributed to the *Routledge Companion to the Study of Local Musicking and Queering the Field: Sounding Out Ethnomusicology*.

**Ruthie Meadows** is an Assistant Professor of Ethnomusicology at the University of Nevada, Reno. Her research focuses on global circulations of music and sound in the Hispanophone and circum-Caribbean, with attention to transatlantic forms of engagement, queer studies and gender studies, ritual music, and global affect. Her work explores contemporary dynamics of engagement and reimagining between the Caribbean, the Americas, and Africa, with a focus on translocal musical practices in Cuba as well as in New Orleans and the Dominican Republic. Previous studies include an historiography of the audibility and visibility of Afro-Caribbean vernacular practices in New Orleans as central to the confection of a sense of “uniqueness” and concomitantly, to tourist production, desire and consumption. Meadows’ current book project explores the ways in which contemporary connections between Cuba, Yorùbáland, Nigeria, and other sites in the Americas are transforming the landscape of gender, ritual sonority, and state religious policy in Cuba. Ethnographic fieldwork for this project was conducted in conjunction with the Cuban Ministry of Culture’s Juan Marinello Cuban Institute for Cultural Research (*Centro de Investigación de la Cultura Cubana Juan Marinello*, ICIC), where Meadows served as an affiliated foreign researcher for three years between 2014–2016. Between 2012 and 2015, Meadows additionally served as the Resident Director for the University of Pennsylvania’s Penn Global program at the University of Havana, Cuba. Meadows received her PhD from the University of Pennsylvania in 2017.

**Dr. Nili Belkind**’s specialty areas include the Middle East and the Caribbean. Her book *Music in Conflict: Palestine, Israel and the Politics of Aesthetic Production* (Routledge 2021)

is an ethnographic study of the complex relations of musical production to political life in the context of the conflict. Nili's theoretical interests include music and conflict, social movements, diaspora, race and ethnicity, cultural policy and urban anthropology. Prior to pursuing her PhD, Nili spent many years working in the music industry as an album producer, record-label manager and A&R specializing in world music. In this period, she worked most extensively with artists from the Spanish and French Caribbean.

**Susan Pratt Walton** taught ethnomusicology and cultural studies at the University of Michigan from 1996 to 2020. She earned her doctorate in ethnomusicology from the University of Michigan in 1996. Her research interests include Javanese gamelan music, gender studies, life history studies, and performance studies. Her publications include *Mode in Javanese Music*, articles on Javanese solo female singing, and translations from the Javanese of two major treatises on gamelan music (*Wédha Pradangga* and *Suluklan Sléndro*). She has performed as a solo female gamelan singer (*pesindhen*) with numerous gamelan groups in the US, Indonesia, England, Australia, and New Zealand. She directed the University of Michigan Gamelan from 2003 to 2020.