

ARGUMENT FOR INTELLECTUAL SIGNIFICANCE

“Soundscapes of the People: A Musical Ethnography of Pueblo, Colorado” investigates the music and sounds that have shaped the history, politics, and intersecting cultures of Pueblo, Colorado. This first-ever endeavor to explore the rich musical heritage of *Pueblo in tandem with community collaborators* will result in co-created knowledge of the city’s diverse musical traditions and will preserve community-held knowledge that is at risk of being lost. Led by Susan Thomas, Director of the American Music Research Center and an experienced ethnographer of local music scenes, this project brings together a team of ethnomusicologists (Austin Okigbo and Xóchitl Chávez), historians (Patricia Limerick and Natalie Mendoza Gutiérrez), and an archivist (Jessie de la Cruz). Working together with stakeholders from Pueblo’s musical community, local educators and civic leaders, we will explore, document and preserve the soundscape of Puebloans’ experiences of industrialization, cultural cosmopolitanism, and economic decline. This project is driven by the central question: *What role have musicians, music-making, and music—and the infrastructures that support it—played in creating a sense of Puebloan community and identity?* Studying music in Pueblo is a particularly useful way to answer questions relating to community, identity and culture because, as sociomusicologist Simon Frith (1996) has noted, music does more than reflect community identity, it *produces* it, creating and constructing an aesthetic and expressive experience that can only be processed through both individual and collective identity. This project generates value for humanities scholars and the general public by engaging with urgent inquiries regarding the cultural, economic, and social functions of music as an active force in identity formation. In exploring the protagonism of music in creating Puebloan identity, our research will reveal music’s role as a means of social navigation through major 20th- and 21st- century issues of industrialization, migration, urbanization, and the impacts of late capitalism. In doing so, *we center the American West—a region long neglected in American music studies—in the history and experience of American music and the cultures and identities that it expresses and produces.*

The history of Pueblo, Colorado is uniquely tied to the nation’s. Situated on politically-shifting borderlands since European colonization (Anzaldúa 1987), Pueblo’s location on the Arkansas River, its proximity to fertile farmland, and its early role in industrialization made it a central—if often under-appreciated—player in the construction of the American West (Limerick, 1987; Everett, 2014). The city’s Colorado Fuel and Iron plant (“CF&I,” est. 1881) sourced the “rails and nails” that drove western expansion (White, 2011; Scamehorn 1976, 1992). The city’s rapid industrialization and its increasing cosmopolitanism led by waves of immigrant labor¹ made Pueblo a beacon of 20th century modernism at the same time that it became a site of some of the country’s most contentious labor disputes.² Struggling economically since the steel market crash of 1982, Pueblo and the surrounding region have experienced nearly four decades of reinvention attempts, and the region has experienced significant outward migration and brain drain, as well as attempts to replace the region’s economic losses via tourism. In this context, we explore how music as an expressive art form has helped communities navigate the complex political and economic circumstances the city

¹ Labor demands of the steel plant and associated industries increased migration to the area, bringing workers from Italy, Poland, Slovenia, Greece, Japan, and other countries, as well as Black Americans who came west during the Great Migration (See Berish 2012) and *hispano* laborers from the nearby countryside. The second half of the 20th century saw increased immigration from Mexico and Central America.

² The most notorious of these disputes was the labor strike by minors whose labor supported Pueblo’s Colorado Fuel and Iron plant. The strike tragically ended in the massacre of workers and their families in nearby Ludlow in 1913-1914 (Papanikolas 1982, Martelle 2007, Rees 2014).

faces in the present, and how it also connects people in Pueblo to both individual heritage and past histories of economic and demographic growth and civic pride, as well as inequity, protest and conflict. We ask: *What can the experience of Pueblo's musical communities today tell us about the role of music in confronting the challenges of late capitalism, particularly deindustrialization and a shift to a more service-based economy with a focus on tourism?* In exploring music's role in Pueblo's changing economy, our research contributes to the growing scholarship on music in cities facing economic and social crises caused by deindustrialization, outward migration (Adams and Sakakeeny eds. 2019, Holt and Wergin 2014), and a growing shift towards tourism and a service economy (Guilbault and Rommen 2019, Sánchez Fuarros 2016, Stimeling 2014).

Little research has been conducted on musical communities in Colorado, particularly southern Colorado. The most robust—although still relatively scant—area of relevant research has been conducted on the traditional music of rural southern Colorado and northern New Mexico (Romero 1997, 2007, and 2011; Cipriano and Lamadrid, 2014; Cardinalli-Padilla 2004, Garcia 2019), and, while there are important points of resonance between these studies and our own, the urban nature of this study and its focus on the musical impacts of industrialization, migration, and cosmopolitan cultural exchange set this study apart. Our innovative, city-centered methodological approach eschews narrow ethnic- or community-based social boundaries to explore the fluidity of Pueblo's musical communities and the multiple identities that their members embrace.

Pueblo is home to multiple underrepresented communities (41.6% identified as Latinx and 2.3% as Native American in the 2020 census, and there are historically significant Black and Asian American communities as well as descendants of Europeans who immigrated to Pueblo from Southern and Central Europe), and their musical histories are largely undocumented by traditional institutions. The lack of institutional and civic record keeping for these practices means that other potential methodologies for documenting these communities, such as archival research or analysis of historical recordings, material artifacts and press accounts are too scant to provide a complete and nuanced understanding. Elderly members of the Latinx/Chicanx, African-American, or working-class Slovenian-, Chinese-, Italian- or Greek-American communities are “living repositories” of cultural knowledge. This form of social archiving is tenuous and ephemeral, and the cultural and community links that these culture bearers maintain and preserve are highly vulnerable, especially in the current pandemic. Accessing cultural memory through individual **oral histories** not only will document and preserve this cultural knowledge, but will allow the research team to contribute to gaps in the cultural history of the region. *Combining oral history methodology with participant observation, performance analysis, and ethnographic interviews will allow us—and other scholars and educators who will have free access to the documentation we produce—to address the tensions between past and present, heritage and experience, and object and subject* that Diana Taylor (2003), in her critical analysis of the colonizing effects of knowledge formation and memory keeping, has referred to as the “archive and the repertoire.”

This public sharing of Pueblo's music feels especially urgent as it has been nearly eight decades since the last academic study of the city's music was conducted (Kaplan 1944), and opportunities to document the lives and experiences of twentieth-century musicians diminish with each passing year, a circumstance made even more urgent in the current pandemic. Recognizing many of Pueblo's musical traditions as imperiled cultural heritage of the region and of the nation, our documentation of these traditions through ethnographic interviews, oral histories, and performances directly addresses the NEH Special Initiative, “A More Perfect Union,” at the same time that our resulting scholarly and public-facing publications, curricular materials, and presentations for both academic and general audiences will contribute to a broader humanistic understanding of music's role in social formation, identity politics, and cultural and economic resilience. The resulting free and accessible digital archive is of significant value to humanities scholars and the general public and will stimulate future research on the West and the urban and rural communities that have shaped it.

RESEARCH DESIGN AND METHODS

Although ethnographic methods in ethnomusicology have tended to center on the “here and now” of music events, the study of music as means to reconstruct history and to anticipate, or even chart, the future of a culture community are emerging trends in the field (Danielson, 1997; Okigbo, 2017; Rice, 2017). Our study is premised on music’s ability to play a role in reconstructing history, thus allowing the possibility of comparisons and interpretations that illuminate current events, as well as envision trajectories of future cultural development. Unlike typical music ethnographies which focus on a single ethnic community, social group, musical practice, or genre, this project takes a broader approach to focus on the ways that one city’s social, geographic, linguistic, cultural, economic, and physical borders and boundaries have been shaped through music and sound. Engaging with Pueblo’s musical culture in this way allows us to engage the fluidity with which Puebloans have historically moved between different social and cultural groups and will provide insight into the ways that social and civic infrastructures have intersected with various identity groups to shape musical practice. We believe that this innovative approach to consider city soundscapes as mobile, changing, and living cultural products can serve as a model for future work on cities and their role in incubating cultural identity.

Ethnographic methods have been shown to be uniquely suited to this type of inquiry, allowing researchers to explore the many ways that musical participation serves to build, maintain, and preserve community, identity and culture (Stokes 1994; Shelemay 1991, 2011; Small 1998; Gaunt 2006; Turino 2008). **Ethnographic interviews and oral histories** allow us to focus on lived experience in ways that other humanistic methodologies cannot. Our ethnographic work with Pueblo’s musical communities will create better understanding of local cultural identity and illuminate the underrepresented voices that shaped it, providing the tools for our research team to explore the question of how music making can impact a community’s resilience in the face of economic upheaval and social change. Our study relies on the principles of Community Based Participatory Action Research (CBPAR) (Maiter, et. al. 2008; Beauvais, 2006) in order to address and mitigate the power imbalances and obstacles to trust that haunt ethnographic inquiry.

Our team has been preparing for this project since July, 2020. In April, 2021 we received \$74,000 in seed grant funding for 18 months of preliminary research (details of preliminary research goals can be found in Attachment 4). With this support we are conducting archival research, site analysis, forging community partnerships, and conducting introductory interviews with central figures in Pueblo’s music scene. This preliminary work has resulted in a collaborative partnership with the CSU Pueblo libraries; the strong support of civic leaders (documented in Attachment 11) and local archivists and subject matter experts at institutions such as the Pueblo Public Library Special Collections, the Pueblo Museum, and the Pueblo Historical Society; and the interest and support of community leaders tied to specific musical practices or events, such as the Preseren Glee Club, Song of Pueblo project, and Fiesta Day. **We recognize local scholars and stakeholders as producers and authors of local knowledge**, and we are guided by an ethics of practice that require us to regularly consider 1. how knowledge is produced and represented within communities as well as within academia (Brown & Strega 2005), and 2. who that knowledge is serving. Thus, fostering trust and a long-standing accompaniment (Tomlinson and Lipsitz, 2013) among local practitioners and subject matter experts is an essential principle that not only shapes our research design and methodology but also our plans for dissemination.

Pueblo is home to multiple fairs and festivals that draw diverse musical and social constituencies, and these events will form a key part of our research. For example, the **Colorado State Fair** has for decades been a site that has brought reputable international and national popular artists to the region as well as local talent. Musical performances at the Fair bring the region’s urban and agricultural communities together, including extended families, and offers an opportunity for

diverse communities to showcase their artistic expression and pride in their heritage. Other major festivals where we will conduct field observations and interviews of participants include the city's annual **Harvest Fest, the Multicultural Festival at Mineral Park, and the Chile and Frijol Festival**, all of which host a wide variety of musical genres and local musicians. Pueblo also has a longstanding tradition of celebrating **Juneteenth**, with musical performances sponsored both in civic and religious settings, and is home to multiple celebrations of the city's diverse ethnic communities all of which feature music prominently. Many of these celebrations, which will form part of our study, are connected to **parishes with significant ethnic concentrations**, such as St. Mary's (Slovenian), Our Lady of Mt. Carmel (Italian), St. Josephs (Latinx), and the city's two Greek Orthodox churches (St. Michael's and St. Johns).

Research Questions: This project is driven by two primary **questions**: the first focusing on the construction and maintenance of cultural and social identity and the second questioning the role of music in cultural and economic resilience. They are: *1. What role have musicians, music-making, and music—and the infrastructures that support it—played in creating a sense of Puebloan community and identity?* Pueblo's cultural diversity and its relative geographic isolation have resulted in its citizens having multiple intersecting identities, whether they be tied to agricultural or industrial labor, religious practices and affiliations (Botello 2013), or race, ethnicity or linguistic difference. We will examine Puebloan music, identity, and cultural resilience through multiple ethnographic lenses: participant observation at festivals and community events; ethnographic interviews with community leaders and musical participants; and oral histories with memory keepers. Positioning ourselves as collaborative partners with our community interlocutors, the close, relational aspect of these methods will allow us to explore with our subjects the intricacies and intersections of Puebloan cultural identity. We also ask *2. What can the experience of Pueblo's musical communities today tell us about the role of music in confronting the challenges of late capitalism, particularly deindustrialization and a shift to a more service-based economy with a focus on tourism?* The arts are frequently absent in economic history as well as in contemporary discussions of urban renewal and economic growth—although recent studies such as the 2019 report from the National Endowment of the Arts and the US Bureau of Economic Analysis are drawing increasing attention to the role of music and other arts in building vibrant and sustainable communities. Through interviews with musicians, impresarios and venue owners, as well as past and present civic and governmental leaders, we will gain a working understanding of the role of music in sustaining people's livelihoods, in maintaining the character and sustainability of business districts, and in the logistical, financial and material challenges that musicians, venues and organizers face in their musical activity.

Guided by these dual inquiries regarding cultural identity and economic resilience, we then developed questions that respond to the specifics of Pueblo's unique circumstances. We ask, *3. How has music served either to bridge different social, ethnic, or religious identities in Pueblo or to delineate and separate them?* Some traditions practiced in Pueblo, like the northern New Mexico "*manito* music" (village music) have linguistic and kinship practices that keep them largely confined to specific communities. However, other environments, such as Pueblo's music festivals and ethnically diverse Catholic communities, have fostered a culture of musical and community crossover and sharing. *4. How have different parishes and religious communities shaped the city's soundscape and its citizens' musical identities?* Pueblo is currently home to 120 churches representing 31 denominations, creating a sonic counterpoint of bells that, in the past, interacted with the steel mill whistle to regulate the city's sense of time. Many of those churches have strong historic ties to ethnic and/or occupational communities. St. Mary's Help of Christians Catholic Church, for example, has strong ties to the city's Slovenian community and hosts the Preseren Slovenian Glee Club, while the congregation at the First African Methodist Episcopal Church traces its history back to 1875, a year before Colorado

became a state, when African-Americans migrated to Pueblo seeking work in the city's new steel mill. 5. *How has occupational identity impacted people's musical experiences, especially in occupations with high ethnic and linguistic diversity?* Pueblo's steel mill attracted such a diversity of immigrants that at one time the city was home to newspapers printed in more than twenty languages. Through interviews we hope to better understand how occupations served to bring various communities—and their music—together, and how this shaped people's experience of musical identity. The city's Northern Avenue, for example, has been lined with bars and music halls since the establishment of the steel mill. As late as the early 1980s it was common for live music to be present in bars at all hours for workers coming off shift. In interviews with musicians we also explore how the closure of the mill impacted the city's live music scene and whether the changing economic situation impacted the demographics of audiences. 6. *How have the seemingly contradictory cultural constructions of urban/rural identities played out in musical practice and how has regional migration from rural areas shaped Pueblo's soundscape?* While Pueblo is an urban space, it is deeply marked by its location within rural southern Colorado. Family groups are often split between urban and rural communities and some neighborhoods in the city (such as the neighborhood referred to as "Dogpatch") are marked by their residents' migration histories from rural areas, especially the San Luis Valley and northern New Mexico. This question will be addressed through oral histories of musicians who have personal or family histories of migration from agricultural areas to Pueblo and also via ethnographic interviews with those who have extended family or social ties to agriculture. Participant observation and interviews with those attending festivals that bridge agricultural and urban identities, such as the Colorado State Fair and the Chile and Frijole Festival will also help address this question. Finally, we ask, 7. *How has music been used historically in Pueblo and the surrounding area as a political tool for protest and social change? What is music's role in the current political landscape of the city, region, and nation?* Pueblo has a long history of music being used for protest and calls for social justice that goes back to the labor struggles of the early 20th century. We will use oral histories to document the lived experiences of those who participated or witnessed musical activism in past movements (labor, civil rights) as well as ethnographic interviews with musicians who are currently using music as a tool for shaping Pueblo's future (for example in protests related to the Black Lives Matter movement and recent protests to remove the statue of Christopher Columbus from in front of the Pueblo Public Library).

Methodology: Our community interlocutors include people connected with bilingual radio stations and regional independent recording studios; performers tied to the agricultural community, particularly those connected with the Colorado State fair and regional harvest festivals; musical communities representing Pueblo's various waves of international immigration (accessed through civic and Church festivals such as those held at St. Mary's and St. Joseph's as well as established musical ensembles), as well as those representing regional migration, such as the *versos* or "manito music" brought by migrants from the San Luis Valley and northern New Mexico; musicians associated with labor and civil rights movements; and musicians who bring these community musical identities into their work in the contemporary professional music scene.³ We aim to conduct **30-40**

³ Targeted interlocutors include: Samuel Medina Jr. (*versos*), Maria Villapando and Bernie Torres (*versos*), Cipriano Vigil (northern New Mexico traditions), Daniel Valdez (Director, Su Teatro Campesino), Ivan Reyes (son of Enrique Reyes founder of Fiesta Day Committee and KRMX AM690 Radio Manager), Family members of José Estevan Ortega (d. 2018, civil rights organizer and radio show host), Juan and Deborah Espinosa (Song of Pueblo), Rodney Ortiz (Sierra Gold), Members of the band "Indian Nickel," the Sankey Sisters (Gospel), L.C. Houston (Blues), Carlos Crull & The Boys (Soul, R&B), Beth Jesik Johnson, (Director, Preseren Glee Club, St. Joseph's

formal oral histories or ethnographic interviews of approximately 90 minutes of both women and men musicians. In addition to already established local contacts, we will use a snowball method to recruit additional community members to interview. Signed consent forms will be obtained before conducting any interviews (See Attachment 11). All members of the research team (b) (6) will follow all public health protocols.

Participant observation by the research team and the bulk of our ethnographic interviews will correspond to the height of the performance and festival circuit (the winter holidays and the harvest season). The bulk of our data gathering will happen during these periods between September 2022 and October 2024. Focusing on these periods of peak musical activity, will allow for the most interaction with music groups and communities.

We plan to attend both secular and religious events, and our attendance as participant observers will be limited to public performances and open religious services, and to rehearsals and familial musical gatherings to which we are invited in order to document and speak with community members spanning between the ages of 20-85. At rehearsals and performance events, we will hand write observations to ascertain how music is practiced and taught to one another, and these notes will be followed up with more formal, fleshed-out fieldnotes. Since access to professional music spaces is a challenge for many of the community musicians we will be working with, we aim to optimize our understanding of the political economy of Pueblo's music making by being present and observing at rehearsal locations. Understanding the ways that Pueblo's music culture is mapped across improvised, vernacular space-making in garages, basements, or backyards lends insight to our investigation and brings visibility to musical practices and their impacts that often take place outside of the public eye.

Audio recording will be documented on a battery-operated digital recorder with an external microphone. Some interviews and performances may also be recorded on video, dependent on performer permissions. Should a person wish to not have a recorded interview, we will hand write notes from the conversation. Interviews will take place in an agreed-upon location chosen by the interview participant, such as at a home, public park or café, or band practices in driveways of private homes. During the collection process, all interviews and other ethnographic materials will be stored redundantly on two external hard drives which will be locked in the campus office of the American Music Research Center. The same material will also be securely hosted in the cloud, using the University of Colorado's secure cloud storage service.

Sample questions for interviews include: When you think of Southern Colorado what types of music do you associate with local public events, ritual settings and/or on the radio? ★ What are the names of the local festivals or events where you can hear/participate in this music? ★ What time of year do/did you hear these forms of music being performed and Why is that? ★ To your knowledge, what type of support exists/existed in order to learn and perform music in Pueblo? ★ What are the challenges for making music in Pueblo today? ★ Have circumstances for music making changed during your lifetime? ★ How does your music practice relate to your ethnic and social class background and Is there a particular song or style of music that speaks to industries and life experiences in Pueblo? ★ What traditional practices do you maintain and What drew you to this

Catholic Church), Marcos LeBlanc (Music Director, St. Joseph's Catholic Church), Penny Zavichas (St. John the Baptist Greek Orthodox Church [est. 1907]), the Coca Family (traditional Mexican and Mexican American music and protest song), the Gallegos family (Lara, Felicia, and Philip, longtime members of the Pueblo music scene and participants in Su Teatro), and experts on the music of rural southern Colorado and northern New Mexico, Dr. Estevan Rael Gálvez (historian) and Dr. David García (anthropologist).

particular cultural practice? ★ In what ways have you participated in maintaining your cultural traditions? ★ Describe the process of how you learned about or how to perform these musical practices. ★ Have you faced challenges in maintaining these traditions and/or your musical practice? ★ In your opinion, why is it important to maintain these musical forms in Pueblo?

PROJECT DIRECTOR AND COLLABORATORS

Each member of our research team brings different strengths and ethnographic experience. All investigators, including graduate student research assistants, are trained musicians and ethnographic scholars with diverse standpoints and positionalities (Hill Collins 2009; Martínez 1996; Harding, 2003; Go 2016), and we benefit from the integration of three project advisors with expertise in archival practices and public history. Additionally, Dr. Chávez is a native Spanish speaker and Dr. Thomas has conversational and literate fluency. These linguistic fluencies will allow the research team to work with interlocutors and receive community knowledge in its original expressive and linguistic context.

Project Director: Dr. Susan Thomas is Professor of Musicology and Director of the American Music Research Center at the University of Colorado (CU) Boulder. Thomas is a seasoned administrator with experience leading community-engaged ethnographic research and comes to this project with expertise in musical practice, ethnographic research methods, and community-engaged research. Thomas possesses the requisite experiences to bring this project to success: While at the University of Georgia, she founded and co-directed the Athens Music Project (AMP), a hyper-local research initiative that used collaborative and community-based ethnographic methods to create an OHMS-indexed oral history archive of Athens-based musicians, with a particular focus on those from the city's underrepresented African-American community. With research specializations in Latinx and Latin American music, gender and sexuality, and migration and diaspora studies, Thomas is trained in both ethnographic and historical methodologies. As Project Director, Thomas will supervise and participate in all aspects of the project, including community engagement, data collection, and analysis; and will also oversee the data transfer process as material and metadata are handed over to the University of Colorado Libraries in order to ensure data integrity and establish a chain of custody. She will, with Austin Okigbo, train graduate students who will support this project and will conduct fieldwork. She will be funded by this project for 29% time during the summer months as well as for travel needed to conduct interviews and site visits during the academic year.

Collaborator: Dr. Xóchitl Chávez is the first tenure-track Chicana Assistant Professor in the Department of Music at the University of California, Riverside. She is a scholar of expressive culture and performance, specializing in Indigenous communities from southern Mexico and transnational migration. Chávez is widely recognized for her community-oriented engagement and applied research methodology. She has worked with the Smithsonian Institution in multiple capacities, including as a Bilingual Digital Curator and Content Specialist for the Smithsonian Latino Center Live Mobile Broadcast Series (2014-2017). Chávez is currently the Curatorial Advisor of Latino Digital Content for the inaugural 2022 Molina Family Latino Gallery at the National Museum of American History—the first physical museum space on the National Mall dedicated to the U.S. Latino experience, history, and culture—with a fully bilingual Spanish and English exhibit titled: *¡Presente! A Latino History of the United States*. **A native of Pueblo, CO** Chávez has maintained strong community ties through her work with the Colorado State Fair Fiesta Day Committee and various youth education and leadership initiatives. In addition to her expertise, Chávez thus brings a unique lived experience and established personal relationships to this project, complementing the etic perspectives of Drs. Okigbo and Thomas, whose own experiences with community-based ethnography add additional layers of inquiry to our study. Chávez will be funded at 50% time during

Year 1 and 71% in Year 2 as well as for necessary travel for interviews and site visits during the academic year.

Collaborator: Dr. Austin C. Okigbo is Associate Professor of Ethnomusicology at CU Boulder. Okigbo's work sits at the intersection of multiple areas of critical inquiry that are central to this project, including urban studies, the cultural impacts of migration, and cultural cosmopolitanism. He specializes in African and African American music, immigration and musical diasporas, and music and religion, particularly in relation to the Catholic Church. Okigbo also brings experience in researching the music of Colorado. He has an ongoing project on world music of the Front Range, which documents music of ethnic and immigrant communities on the Front Range of Colorado. Okigbo brings valuable expertise in community-based fieldwork and insights into the music cultures of Black and immigrant communities. He will be responsible for identifying and documenting both sacred and secular African-American musical traditions as well as conducting interviews, oral histories, and participant observation among Pueblo's diverse Roman Catholic and Orthodox communities. Okigbo is trained in music education and has experience in developing community-based cultural education curricular content with music at the Weill Music Institute at Carnegie Hall. He will bring this skill to working with K-12 teachers in the Pueblo area who will create curricular content out of the interviews and other ethnographic data gathered from our research. Dr. Okigbo will be funded at 21.5% during the summer months as well as for necessary travel for site visits and interviews during the academic year.

Collaborator: Dr. Patricia Limerick (Project Advisor). Groundbreaking historian of the American West, Patricia Limerick is former Colorado State Historian and Professor and Director of the Center of the American West at CU Boulder. She is the author of *The Legacy of Conquest*, a pioneering work in New Western History, and *A Ditch in Time: The City, the West, and Water*, a hyperlocal history of Denver's relationship to water. Limerick has received a number of awards and honors recognizing the impact of her scholarship and her commitment to teaching and public humanities, including the MacArthur Fellowship (1995 to 2000) and the Hazel Barnes Prize, the University of Colorado's highest award for teaching and research (2001). She has served as president of several professional organizations, advised documentary and film projects, and done two tours as a Pulitzer Nonfiction jurist, as well as chairing the 2011 Pulitzer jury in History. Limerick will advise the research team on issues of historiography and make recommendations regarding public dissemination opportunities and interdisciplinary collaborative research possibilities stemming from this project. Limerick's role in this study is unfunded.

Collaborator: Dr. Natalie Mendoza Gutiérrez (Project Advisor) specializes in Mexican American, U.S. Latinx and Chicanx history and teaches undergraduate courses in public history. She will serve as a consultant to the project, facilitating connections with undergraduates trained in her classes who might be interested in creating content for the Latino History Project or learning digital archiving methods, such as OHMS, as well as fostering links and collaborations with other scholars from the interdisciplinary fields of Borderlands, Mexican American, Chicanx, and Latinx studies. Mendoza Gutiérrez' role in this study is unfunded.

Collaborator: Jessie de la Cruz (Archivist and Project Advisor) is the Music and Recorded Sound Archivist in CU Boulder Libraries' Rare and Distinctive Collections and is Assistant Director of the American Music Research Center. De la Cruz is the co-founder of ArtHyve, a community-based digital archive for Colorado creatives and formerly held positions as the archivist for the Clifford Still Museum and as an archivist for Regis University. With extensive experience in community-based archiving practices, De la Cruz will advise the research team on best practices for documenting and preserving community knowledge with the full engagement and input of that community. Her role in this study is unfunded.

PLANS FOR DISSEMINATION

Immediate outcomes of this project will include the documentation of ethnographic sessions, indexing and metadata creation for interviews and oral histories, a publicly accessible digital archive of those interviews, educational materials for K-12 educators, interpretive materials for general audiences to be housed on the Latino History Project and American Music Research Center websites, and public presentations for both academic and general audiences. Ultimately—and not part of this funding request—we anticipate that **this research will lead to multiple publications and academic presentations.**

Recorded interviews resulting from this collaborative and community-based study will be made **freely available and accessible to the public** (with participant permission) and will serve as the foundation for academic publications and presentations by the research team. Interviews and oral histories will be archived in the University of Colorado Digital Library where they will be freely available to the public and researchers and interviews will be indexed for increased accessibility. Through an MOU between the two institutions, this content will be shared with the CSU Pueblo Library, ensuring that community knowledge and experience remains in Pueblo to be used as the community wishes. This archive of interviews and oral histories will thus continue to support research in the future as well as provide community and educational engagement.

All interviews will be indexed using the Oral History Metadata Synchronizer (OHMS) to provide enhanced accessibility. Widely regarded as an ideal platform for public as well as scholarly engagement with oral histories, our use of OHMS will produce accessible and searchable digital content. Interviews will be publicly accessible through both the University of Colorado's Digital Library (CUDL), the Colorado State University, Pueblo digital archives, and, where appropriate, via the website of the Latino History Project (www.latinohistoryproject.org), a non-profit public humanities and applied history initiative that seeks to provide Colorado educators and the broader community with increased resources for understanding the history and contributions of Latinxs in the state of Colorado. Interlocutors will have the ability to hear their interviews before they are posted publicly and to request that any information deemed sensitive or potential harmful not be made public. Interviews determined to be of key importance to both interlocutors and the research team will be fully transcribed as well, and the transcriptions will be made publicly available via the above platforms.

As part of our community-based framework, we are creating seed grants for K-12 teachers in the Pueblo area to partner with us and create curricular content out of the ethnographic primary sources we collect via interviews, oral histories, and participant observation. Those curricular materials along with excerpts from our interviews will be made available via the Latino History Project, when appropriate. The Latino History Project partners with PreK-12 school teachers to provide classroom-ready materials at different levels. *This partnership will be the first time that the Latino History Project has had dedicated musical content and curricular materials that can be used in both the music classroom as well as for history and general classroom use.*

Outreach is a central component of the American Music Research Center's mission, and the Center will support this project by organizing free, public events both in Pueblo and in the Boulder/Denver metro area to present and discuss the research gathered. In public presentations, we will include local knowledge producers and stakeholders when possible.

Our preliminary research has generated considerable enthusiasm among Puebloan cultural organizations and civic groups and is attracting the attention of other scholars. During our preliminary research, we established a relationship with Dr. Estevan Rael Gálvez, former state historian of New Mexico and one of the leaders of the Mellon Foundation-funded Manitos Project (<https://manitos.net>), an effort to create a community-based digital archive to preserve the village (*manito*) culture of northern New Mexico and Southern Colorado. Our ethnographic work intersects

with Manitos Project goals, but since that project is not funding the collection of oral histories, there is considerable interest in the interviews we will do with people who migrated from *manito* communities to Pueblo. Accordingly, we are investigating ways to connect our two free and publicly accessible digital archives so that users can easily draw connections between them.

During the grant period we will submit at least one proposal to present our research at peer-reviewed national academic conferences (e.g., Society for Ethnomusicology, American Musicological Society, or Society for American Music). We will program public presentations in both Southern Colorado and in the Denver/Boulder metro area, collaborating with local stakeholders when possible. Ultimately, this research will result in multiple publications for both academic and general readership, although these activities are not part of our funding request. Journal articles for publication will target at least one submission to an area studies journal, such as the *Journal of the Society for American Music*, or a similarly high-profile journal and one submission to a disciplinary journal such as *Ethnomusicology* focusing on our methodological approach, as well as articles for public-facing publications, such as *Westword* or *The Conversation*. In collaboration with our community partners, we also plan to create a public-facing book on the city's rich musical heritage that will be published in cooperation with the Pueblo Museum or another Colorado cultural institution following the conclusion of the grant period.

WORK PLAN

The research plan for “Soundscapes of the People: A Musical Ethnography of Pueblo, Colorado” has been under development since the spring of 2020. That summer, Dr. Susan Thomas and Dr. Xóchitl Chávez have worked to establish community rapport in Pueblo County in support of this project. During the months of August and September 2020, we initiated preliminary conversations with music practitioners within Pueblo’s Mexican American, Chicana, and Latinx communities. Additionally, based on growing rapport with members and former members of the Colorado State Fair Fiesta Day Committee members and local bilingual radio personalities, we received permission to review archival materials ranging from the late 1970-2000 that include posters, meeting notes, and other ephemera related to the role, coordination, and social function of music in Pueblo. Likewise, we have been working to garner support from local stakeholders, civic leaders and city government. We have the enthusiastic support of Pueblo’s Mayor, business community, and on September 28, 2020, the City Council voted unanimously on a resolution in support of our research. The research team has continued to prepare for ethnographic work by building relationships with community stakeholders and potential interlocutors and identifying and establishing contacts with performance groups, venue operators, and other organizations where important musical activity takes place.

Based on the strength of our initial preparation, we received \$74,000 in seed grant funding from the University of Colorado Boulder and preliminary research will be completed by fall, 2022. During this period, from September, 2021-September 2022, the research team will conduct site analysis, identify community partners, and engage in extensive participant observation of musical practice. In this formative period, we will prioritize oral histories of elderly Pueblo residents due to the urgency in collection their stories, providing that such interviews can be conducted safely while following all public health protocols. (b) (6)

With preliminary research completed, our research team will be fully prepared to collect interviews at the beginning of the grant period and our ethnographic work will take place between September 2022 and August 2024, with all data processed and indexed by the end of 2024. All curricular materials will be completed by Oct. 2024. Outreach activities in Pueblo and throughout the Front Range will take place in collaboration with stakeholders throughout the final year and a half of the performance period.

Work Timetable

August 2022-January 2023: The research team will conduct individual ethnographic interviews with interlocutors identified during our preliminary research. The majority of these interviews will take place during the harvest season (July-October) and holiday period (November-January). An effort will be made to prioritize interviews with interlocutors of advanced age as well as those connected to religious and holiday-oriented musical practices. Important events during this period (dates for 2022 events have not yet been released) include the Steel City Music Festival (July). The Noche de Fiesta dance and Fiesta Day weekend at the Colorado State Fair (August/September), and the Chile and Frijole Festival (September).

January 2023: Digital archiving and metadata creation. Student assistants will begin indexing interviews and oral histories using OHMS. This work will continue concurrently throughout the rest of the grant period to ensure timely completion and accessibility of the resulting archive.

April 2023: Easter Season. Prioritization of interviews & participant observation related to Catholic *alabados* and ritual *versos* that are performed in *resolanas* as well as key musical practices in the religious and community celebration of Slovenian, Greek, and African American traditions.

June 2023: Pueblo's Juneteenth Festival is held the first two weekends of the month of June by the local program committee. We will attend and document events and interview performers and organizers.

July-October 2023: We will prioritize performances and contacts from the major late summer and fall harvest festivals visited in Fall, 2022. Based on established rapport, principal investigators will continue conduct ethnographic interviews and video documentation with community practitioners. Announce and administer first round of grants to K-12 educators to create curricular content based on collected data. Resulting curricula will be freely accessible online via both the Latino History Project and AMRC webpages.

November-January 2024: Based on established rapport, principal investigators will continue to conduct ethnographic interviews and video documentation with community practitioners that reside throughout Pueblo County. We will document rehearsals and performances related to ethnic communities in both secular and ritual settings; such as Gospel, Native, Catholic communities. We will revisit traditional holiday performances attended in the previous year and use this opportunity to engage in follow up questions with interlocutors. Propose conference presentations at national disciplinary meeting(s).

February-June 2024: Transcribe and analyze interviews and footage. Index digital recordings using OHMS.

April-June 2024: Continue participant observation and interviews related to Easter season activities. Revisit Juneteenth celebrations and engage in follow-up interviews. Begin collaborative draft of article for submission in academic journal and create public-facing articles for publication. Engage in public outreach presentations in Pueblo and other locations in the state of Colorado. Presentations will collaborate with interlocutors and/or community partners when possible.

July 2024-October 2024: Follow up with musicians and community practitioners for any follow up interviews. Continue with OHMS indexing. Administer seed grants to K-12 educators and share educational content on both the Latino History Project and AMRC webpages. Engage in public outreach presentations in Pueblo and other locations in the state of Colorado. Presentations will collaborate with interlocutors and/or community partners when possible. Administer final round of seed grants to K-12 educators and share educational content on both the Latino History Project and AMRC webpages.

November-December 2024. Finalize transcription and OHMS indexing of data. Report on findings.