

Abstracts for SEMSCHC 2019
March 2-3, 2019 at UCSB

Session 1A (9:30-11:00 am): China in Diaspora

Room: UCen SB Harbor

Yuan-Hsin Tung, University of Hawai'i at Mānoa

Reinventing Chinese Tradition: The Development of Wayang Potehi (Chinese Glove Puppet Theatre) in Contemporary Indonesia

Wayang potehi, the Chinese glove puppet theatre, was introduced to Indonesia by the late sixteenth century with the influx of a substantial population of Chinese immigrants. It was performed inside Chinese Taoist and Buddhist temples where Chinese-Indonesian community members paid respect to deities and ancestors and expressed their gratitude for success in business. Following the suppression of all forms of Chinese culture during President Suharto's New Order regime (1964 -1998), an increasing number of Javanese performers has joined the troupes. Due to the changing socio-political terrain in recent years, wayang potehi has changed significantly in terms of repertoire and narrative language. This paper discusses the recent development of wayang potehi with particular attention paid to the effect brought on by the ethnic Javanese performers. While the restrictions on wayang potehi and other Chinese practices have been lifted in the post-Suharto era, Javanese performers have continued their role in the troupes have introduced improvisation and new musical styles using their limited understanding of Chinese culture to satisfy the growing demands for entertainment. I argue that while the presence of Javanese performers and audience members provide the necessary conditions for survival of the genre, "Javanese reinvention" of wayang potehi has forever altered the local born Peranakan's definition of Chineseness.

Corey Michael Blake, UCR

"I am not the story of my ancestors": Cultural Performance and the Issue of Diaspora for Panamanians of Chinese Descent

In the past few years, a movement in Panama critiquing of the use of "Chinese Panamanian" as an identity marker has begun to gain traction. Historically, many organizations have embraced this phrase, connoting a tie to China as nation and thus signifying a person's transnational identity through these international ties. As part of an attempt to assert a Panamanian national identity in contrast to the marginalization and exclusions present in mestizaje ideology of the past centuries, the emerging movement advocates for representation as "Panamanians of Chinese descent," which places a Panamanian nationality at the forefront while also acknowledging the Chinese cultural experience within the nation they consider home. As these Panamanians of Chinese descent work towards national belonging within Panamanian society, Chinese cultural performance becomes a tool for asserting difference through ethnic heritage while also challenging the idea of such differences being marked as Other, or diasporic. This paper demonstrates the role of Chinese cultural performance in ongoing identity politics discussions while also posing the question, "when does a group cease to be diaspora?" By examining the role of different cultural performances, including Chinese Lion Dance and Panamanian Pindín, in these discussions of national identity, I suggest the possibility for communities with a shared ethnic history to move beyond the category of diaspora and towards a sense of national belonging, one that is tied to a hybrid identity rooted in multiple, separate cultural heritages.

Wan Yeung, UCLA
“Authentic” Nanguan in Taiwan: Modern-Day Traditional Music Development

Nanguan (literally “southern pipes”), also known as nanyin (literally “southern tune”), is a form of amateur ensemble music from Fujian province in southeast China, mostly performed now in Fujian and the island of Taiwan, where it was introduced by southern Fujianese migrants in the 18th century. Nanguan is an elegant art-form whose best-known manifestation consists of slow ballads performed by a five-person ensemble featuring a singer, an endblown flute and three string instruments. Since the late 1940s, owing in large measure to the different arts policies of the Taiwanese and communist Chinese governments, the nanguan traditions of Taiwan and Fujian have developed somewhat differently. At first glance, the lack of standardization in Taiwan may appear to allow nanguan to retain its original practices, whereas the reform and standardization of traditional music in mainland China may seem to have eliminated traditional musical practices and consequently altered the sound of nanguan. Based on ethnographic fieldwork and bibliographic research conducted in Taiwan over summer 2018, I argue against this simplified binary for its inability to reflect the actual scenario in Taiwan, where the development of amateur nanguan clubs, or nanguan guan’ge, is a battleground for not only influences from their counterparts in mainland China, but also the changing socioeconomic status of nanguan musicians, as less wealthy people begin to take up the art; the traditional insistence on the amateur status of the genre; the more recent phenomenon of government subsidies for traditional arts; and the result-based evaluations that come with those subsidies.

Session 1B (9:30-11:00 am): African Identities and Cosmopolitanism

Room: UCen Lobero

Scott Spencer, USC Thornton School of Music
“We Talked African”: Musical and Cultural Negotiations at the Dawn of Afro-Cuban Jazz

In 1947, bebop trumpeter Dizzy Gillespie and Cuban percussionist Chano Pozo began a collaboration, adding conga and Latin rhythms to Gillespie’s sound. The resulting projects and fusions were commonly referred to as Afro-Cuban Jazz, or Cu-bop. Gillespie often stated that the musicians negotiating this translation between clave time and standard jazz rhythms could find commonalities that transcended language, as they were based in a shared diasporic experience - “We talked African” and figured it out. (Ray Charles suggested that they “talked jungle.”) However, the realities were much more complex and nuanced. Aside from musicians needing to adapt to polyrhythmic clave-based music, big bands were dealing with numerous musical and performative issues of identity. Ensembles were still transitioning from functioning as dance bands to performing onstage to seated audiences. Musicians and audiences alike were actively engaging in racial negotiations – especially when bands toured segregated states. Pozo, who often performed shirtless and with an oiled body, challenged musicians and audiences in all of these areas, and his addition to the new genre of bebop demanded musical and cultural reinterpretations. This paper will investigate these areas of musical translation and cultural adaptation through the words of the musicians themselves. The results will bring into focus many unspoken aspects of music, race, identity and performativity that shape such cultural fusions.

William Matczynski, UCLA

Negotiating Space and Place in Afrobeats: Music Videos, Visual Culture, and the Filmic Representation of West African City Space

This paper highlights recent discussions about the filmic representation of urbanism and city space in popular culture and the mass media in West Africa. In particular, I discuss ways in which carefully choreographed choices about music videos and filming locations articulate different kinds of urban spaces and identities, from mobile cosmopolitanism to local regional identity. I focus specifically on the massively popular, globally circulated music videos produced by the Nigerian and Ghanaian music industries, both of which exert a large influence on the continent and internationally, featuring artists who perform in idioms of Afrobeats (with an "S"), Naija-pop, Azonto, Dancehall, Afropop, etc. Working with film directors, choreographers, and production teams, the musicians I discuss here produce videos that play with tensions between national and ethnic identities, class, and cosmopolitan mobility. As West African music videos are increasingly circulated globally on a massive scale, what does it mean to film a video in a London studio, a bus depot in Accra or Lagos, or an Igbo community in Eastern Nigeria? Drawing upon the anthropology of space and place, this paper is inspired by questions posed by anthropologists Gupta and Ferguson (1992), who ask how spatial meanings are established and how power is implicated in the making of places and spaces. This paper ultimately asks—how are understandings of West African urban space mediated by the filmic representations of the mass media, particularly amid larger discussions about contemporary African cities and urban development, infrastructure, gentrification, and the “right to the city”?

Lucas Avidan, UCLA

Baila Kipenzi: An Exploration of Hindi Film Aesthetics in Tanzanian Bongo Flava Music Videos

If you went to Tanzania tomorrow and turned on the radio, chances are you would hear bongo flava. Bongo flava is Tanzania's popular music and has played an important role in shaping Tanzanian identity. Earlier writing on bongo flava has discussed American hip-hop as a key influence for the bongo flava, as the genre developed from imitating hip-hop LPs brought over from the United States. However, as bongo flava evolved into popular music in the late 2000s, Hindi film music had a more integral role in how the music looks and sounds. For example, the dramatized narratives about love common in Hindi film music have a Tanzanian analog in bongo flava. Given the fact that there have been communities of Indians in East Africa since the 19th century, this cultural borrowing is natural. My paper will discuss the influence of Hindi film music aesthetics in bongo flava culture, specifically in shared visual aesthetic qualities in videos from both genres. Utilizing examples from two artists that are generally regarded as superstars in their home country, I will explore some musical and aesthetic qualities borrowed from Hindi film music by bongo flava. Specifically, I will be using the music videos for Diamond Platnumz's "Baila" and Shah Rukh Khan's "Saans" as a case study. Through the lens of bongo flava, I would like to show the contributions of the diasporic Indian community in Tanzania to the development of modern Tanzanian musical culture.

Session 2A (11:15 am-12:45 pm): Festivals, Parties, and Power

Room: UCen SB Harbor

Mehrenegar Rostami, UCLA

The International Fajr Music Festival: Musical Propaganda, Politics of Participation, and Musical Resistance

Founded in 1986, the International Fajr Music Festival is the most well-known music festival in Iran, which yearly attracts musicians of various ethnic and cultural backgrounds from both within and outside the country. The festival, in conjunction with the Fajr Film and Theater Festivals, takes place during the Dahe-ye Fajr (lit. “ten days of dawn”), a ten-day celebration of the 1979 Iranian Islamic revolution. Despite music’s contested status in Iran since the revolution, this fully state-run festival has occupied a relatively secure place within the precarious public space of musical performances. As a state-run festivity, the Fajr Music Festival has been designed by its nature to consolidate the regime’s Shia Islamic regulations and values, which include an adversarial attitude toward many different types of musical practices. Thus, the festival operates on the basis of an evident paradox: a jubilee of musical activities that are commonly condemned by authorities. To overcome this paradox, some restrictions are lifted by authorities within the festival’s duration and others are placed anew. This approach has created a certain politics of participation, which pertains in various degrees to audiences, musicians, and organizers alike. Based on ethnographic data collected during the 32nd Fajr Music Festival in 2017, I examine the distinct ways the festival’s participants justify their involvement in this festival. By defying, complying, or boycotting the festival, as I argue, these participants, in particular musicians, not only position themselves within the music community but also define their distinct professional identities.

Blair Black, UCLA

Representing the Rest: (Re)Centering Queer Communities of Color

The question of the appropriation of music from minority communities to build larger collectives and identities has been widely debated within ethnomusicology with scholars such as Connell & Gibson (2003) and Daughtry (2003) who argue that the community representation is constantly negotiated by the few on behalf and more often than not to the detriment of the diverse "silent" rest. However these works have not adequately addressed how communities with double minority status find creative ways to recapture control of their representation. My presentation examines alternative community building with special attention to the racial diversity within sexual minorities. Specifically in my presentation I will be looking at the ifs and how queer communities of color utilize identity based Do It Yourself (DIY) collectives that focus on art, music, and nightlife to represent their inherent diversity. I will analyze the fieldwork and collected interviews from DJs and event organizers from Chicago, New York and London, and juxtapose them with each other in order to reveal the previously understudied connection between music and community building for double minorities. I argue that these identity based art, music and nightlife collectives are able to not only successfully represent their community despite its constantly shifting boundaries, but also uplift its members. Moreover this occurs because their concern is not to gain mainstream recognition, rather it is to create an insular underground economy. In conclusion the close examination of these collectives' strategies shed light on the process of community building within diverse queer communities of color.

Shabnam Goli, University of Florida
Ethnicity, Identity and Politics of Belonging in US-based Persian Music Scenes

Persian popular music has been a significant aspect of Iranian collective identity, bringing the ethnoculturally, religiously, and politically diverse community of immigrants, exiles, and students together. Through production and consumption of Persian popular music Iranian migrants have maintained a sense of collectivity, an artistic and cultural tie to the homeland, and a gateway to the host society in the United States since the 1980s. Concurrent with the influx of highly-educated young Iranians in a migration wave known as the Brain Drain in the 2000s, an alternative music scene, ‘Musiqi-ye Mostaghel’ (MM) emerged in diaspora. Contrary to the mainstream popular music scene dominated by pre-revolutionary pop stars and concentrated in Los Angeles, hence labeled ‘Musiqi-ye Losanjelesi’, the independent, youth-oriented MM began to flourish in northern California with the support of music aficionados. In this paper, I examine processes of (dis)identification and strategic acts of boundary making in these Persian music scenes. Drawing on Wimmer’s theory of ethnic boundary making (2008) and Bourdieu’s conceptualization of taste (1984), I argue that while music may bring displaced people together (Baily 1999), it does not always lead to cohesion. Functioning as a divisive factor marking intra-communal stratification and power relations, the choice to affiliate with these two music scenes distinguishes members of the Iranian community; revealing a diversity of cultural capital as well as social and political stances. This exploration of music scenes elucidates the complex function of music in (re)producing polycentric and fragmented transnational identities and fluid notions of nationness and belonging in diaspora.

Session 2B (11:15 am-12:45 pm): Roundtable #1

Room: UCen Lobero

Ethnomusicology: Global Field Recordings: A Publishing Collaboration between the UCLA Ethnomusicology Archive and Adam Matthew Digital

The UCLA Ethnomusicology Archive is partnering with Adam Matthew Digital to publish what will be the most extensive digital resource of ethnomusicological sound recordings available. Adam Matthew Digital is a specialist publisher based in the UK and Chicago, producing bespoke digital resources based on the holdings of museums and archives around the world. The project, entitled "Ethnomusicology: Global Field Recordings," will allow users to listen to, explore, and research the diversity of global musical traditions represented in the Archive through primary sources of sound recordings, film and video footage, photographs and manuscripts, as well as video and 360° images of selected instruments from UCLA’s World Musical Instrument Collection. The moderator will introduce the goals, scope, and organization of the project; the five presenters will outline their work with specific areas of the projects: Presenter 1 (Thieme Collection), Presenter 2 (her fieldwork), Presenter 3 (Hood Collection), Presenter 4 (World Musical Instrument Collection), and Presenter 5 (project coordination). The discussant will identify major themes for discussion, including the pragmatics of long-term preservation and public availability, digital archiving collaborations with field recordists, repatriation, the ethical challenges that we encountered, and whether publishing is a model that other archives would want to replicate.

Session 3A (1:45-3:45 pm): Politics, Community, and Belonging

Room: UCen SB Harbor

Katherine Morics, UCSB

Borderland Localities: Questions of Music and Place in El Paso, Texas

In defining locality, Arjun Appadurai (1996) distinguishes between the physical space of the “neighborhood” and locality as a product of social life that is continually produced through the activities of those who reside in that neighborhood. Developing this concept, Suzel A. Reily and Katherine Brucher (2018), in their recent volume on locality and musicking suggest that music can play an important role in this production. Focusing on ways of understanding relationships between music and senses of locality, this paper discusses existing scholarship on locality and musicking, highlighting concepts that are useful as I prepare for my extended research in the fieldwork site of El Paso, Texas. I suggest that contexts in El Paso provide a productive case study through which to consider these issues due to the complex spatial politics at play, given its location at the United States-Mexico border. I am interested in the role music plays in negotiating senses of locality in El Paso, and the degree to which the city’s designation as a border city might inflect these processes. In relating existing research on the relationship between musicking and locality to the specific case study of El Paso, I aim to develop these conversations within ethnomusicology regarding the significance of geographical place and the ethics of doing fieldwork in politically fraught borderlands areas.

Xiaorong Yuan, UCLA

Amateur Thai Music Clubs in Bangkok and Los Angeles

In Thai culture, traditional music amateur clubs, both in Bangkok and Los Angeles, have developed into important cultural organizations for the local music communities. The membership of each club is composed of diverse professionals who are enthusiastic about traditional Thai music and pursue it in their free time. While many studies conducted on traditional Thai music culture have tended to emphasize official Thai government and academic efforts towards the inheritance and protection of traditional music, little research has focused on the musical activities of amateur music organizations. Based on my fieldwork and performing experience with traditional Thai music amateur clubs in both Bangkok and Los Angeles, I examine this facet of the current state of this vaunted intangible cultural heritage in its homeland and abroad, in an attempt to call more attention to the amateur music clubs of the homeland and overseas Thai communities. This paper will present two separate cases: one club in Bangkok, formed by local musician Wacharra Phrembari, and the other in Los Angeles, formed by UCLA's Thai music professor Supeena Insee Adler. Through interviews with members of the two clubs, and by participating in their performances, I explore how traditional Thai music as intangible cultural heritage fits into both the local and overseas cultural environments. At the same time, comparing these two clubs helps us better understand an important value of traditional music, namely its ability to unite the community and to enrich people's lives; the study also underlines the significance of cultural sustainability.

Mei-Chen Chen, UCLA

Musical Revitalization in Taiwan: Amateur Pak-kuán Music Clubs and the Younger Generation

Until the 1950s, one of the most popular leisure activities among the Hokkien-speaking ethnic majority in Taiwan was membership in an amateur pak-kuán music club. Pak-kuán referred to a constellation of instrumental, ensemble, and operatic genres, in which members (tsú-tē) were adept. Lê-Chhun-Hêng (Pear Spring Garden), the oldest pak-kuán amateur music club in Taiwan, has a history of two hundred years and has played a significant role in Taiwanese music history in terms of assisting religious activities, bringing together local communities, transmitting their musical traditions, and socializing with the many other amateur clubs in Taiwan. However, in the 1960s, industrialization and the rise of new forms of entertainment such as TV jeopardized the survival of clubs such as this. Lê-Chhun-Hêng withered and almost fell apart in the 1990s for lack of members and interest on the part of young people. What revitalized the club in 2009 was Taiwan's intangible cultural heritage policy: the fame Lê-Chhun-Hêng gained by being designated an official "National Significant Preservation Group" brought old members together to sustain pak-kuán practices and welcome younger people to participate. This paper focuses on the mechanism of the cultural revitalization of this amateur music club, in particular on the engagement of a group of dedicated young recruits in community building, heritage-making, and breaking boundaries. I argue that Lê-Chhun-Hêng's national designation calls upon younger generations and civic groups to participate in sustaining traditions. It provides a model for cooperation between generations, academia and communities in reconstructing the traditional soundscape in contemporary society.

Alfredo Rivera, UCLA

The World Stage: Light Through Sound

Approaching thirty years of operation in 2019, the World Stage which is located in Leimert Park, part South Central Los Angeles, faces growing gentrification in the area that threatens their future. The "House that Billy Higgins built" runs on a minimal budget and relies heavily on volunteer work. Higgins, at the time of his passing in 2001 was one of the most recorded jazz drummers.¹ The World Stage is a non-profit organization that features jazz seven nights a week. There are jam sessions a couple of nights a week; live professional performances on the weekend; drum workshops, vocal workshops, writing workshops, women's African drumming workshops, and jazz workshops throughout the week. In this essay, I will use archival research and fieldwork. I will also blend current World Stage musicians and other participants' interviews with oral histories from past participants that may have relocated but had been present during other periods of the Stage's history. This process will bring out discussions of memory, blackness, tradition, community activism, and other social aspects relevant to the participants and the community they serve. This seminal work strives to eventually add to the work of scholars like Steve Isoardi who has researched jazz in Los Angeles's black community on Central Avenue during the 1920s to 1950s as well as black community arts in the city from the 1960s to the 1990s.

1. Higgins, at the time of his passing in 2001 was one of the most recorded jazz drummers.

Session 3B (1:45-3:45 pm): Memory, Loss, and Recovery

Room: UCen Lobero

Alexander Karvelas, UCSB

Listening to Fire: Emergent Soundscapes of Land in Recovery

Wildfire is heard strongly as absence, as the disappearance of rustling foliage and hungering calls of hatchling birds. But the wildfire as ghost is not silent. The sounds that emerge from these absences, the heightened sharpness of unhindered wind through blackened branches, the echoing crash of stones falling from the loosened grip of dead roots – this is the ghostly, persisting presence of the wildfire. This paper is an endeavor in listening to wildfire and the soundscapes that emerge in the wake of uncontrolled mass burning. Specifically, I am interested in expressions of trauma and recovery in the Santa Ynez mountains after the 2017 Thomas fire. My intention in engaging with this site is to present multispecies listening as a valuable methodological direction for ethnomusicology in confronting the “ghosts and monsters of the anthropocene” (Tsing et al., 2017). The sounds of landforms in recovery are full of meaningful negotiation and resilient re-membling. Understanding the ways in which this re-membling is sounded and performed by multispecies formations is of crucial importance in this era of profound socio-ecological precarity. By engaging with the sounds of more-than-human forms, my work responds to a growing body of scholarship in the field of ecomusicology and to broader transdisciplinary discourses centered around the environmental humanities. In contributing to these scholarly confrontations with the Anthropocenic narrative, this paper speaks to the importance of noticing and learning from more-than-human ways of responding to the traumas of climactic disaster.

Mary Chanhity Son, UCR

Music and Genocide: Changes Brought By The Khmer Rouge

Throughout my childhood, I never knew my grandmother had experienced the crimes brought on by the Khmer Rouge. I knew she avoided certain music with Cambodian lyrics, but it wasn't until recently that I understood why. From 1975 to 1979, the Khmer Rouge banned all westernized music and systematically executed musicians and other educated citizens. Though she was a musician assistant herself, my grandmother survived solely by pretending she was uneducated. In this presentation, I will examine the impact that the Khmer Rouge had on music in Cambodia. I will go into an in-depth description of an interview that I conducted with my grandmother that details her first-hand experience living through Pol Pot's regime. This is informed by my critical reading of anthropological literature on music before, during, and after the genocide. I will compare popular songs before and after the Khmer Rouge came to power, focusing on those by Ros Sereysothea, Sinn Sisamouth, and Preab Savath. The changes in this music can be best understood by listening for the impact of Cambodian propaganda music during the genocide. I translate lyrics and discuss about contexts of use to show how music used to control the population has changed the way music is listened to now. Contemporary Cambodian pop music often seems upbeat, apolitical, and highly western-influenced, but this is not the whole story. The formerly hidden history of my own family helps to show how parts of Cambodian musical culture have continued to this day.

Hannah Balcomb, UCR

“Los Primeros Desaparecidos” and the Enduring Impact of Nueva Canción on Argentine Society and Culture”

This paper explores the enduring impact of the Dirty War and the phenomenon of the “disappeared,” who were seized by authorities and never seen again, on Argentine society and culture. In particular, I show that discourses about disappearance and remembrance, engendered in the wake of this tragedy, brought awareness to other long-forgotten, disappeared groups: namely Indigenous peoples and Afro-Argentines. I also discuss the impact of Nueva Canción artists, Victor Jara and Mercedes Sosa, on the contemporary Argentine Indigenous movement. Jara and Sosa, despite their non-Indigenous backgrounds, became powerful symbols of Indigenous and non-elite, revolutionary identity during the politically-tumultuous period from the 1960s-1980s in Latin America. Jara and Sosa serve as powerful models for present-day Argentine activists and musicians who emulate, not only their musical styles, but also their portrayals of essentialized indigeneity and reimagined Latin American-ness. Indeed, one of Argentina’s most popular folk musicians and supporters of Indigenous rights, Bruno Arias, like Sosa, draws on primarily Andean repertoire. He also titled his 2015 album *El Derecho de Vivir en Paz* in honor of Jara’s album (1971) by the same name. Echoing Mathew B. Karush, I thus argue that Jara and Sosa’s “version of revolutionary Latin Americanism, [composed of non-Indigenous repertoire], is still a vital source from which leftist artists from the region can draw” (2017:178). As such, Arias, despite his incorporation of a wide Andean repertoire including Afro-Bolivian caporales and Bolivian tinkus, continues to display an essentialized and indigenista version of Indigenous identity, highly reminiscent of his Nueva Canción predecessors.

Simone Salmon, UCLA

Todos Otomanos: Songs of Ottoman-Jewish Migration to California 1909-1967

While Sephardic historians have spent a great deal of time looking into Judeo-Spanish newspapers, letters, postcards, and government documents as primary sources, hundreds of Judeo-Spanish songs have remained untouched only because they have yet to be discovered. Judeo-Spanish songs are especially important to Sephardic Jews because the songs carry stories and memories that illiterate people were unable to otherwise record, juicy rumors and coplas for complaining about a difficult family member, and sentimental poetry that Jews had heard since their childhood. Music also had the ability to bring Jews of different backgrounds together, as diverse Sephardim recognized the same language, musical mode, melodies, and lyrics. The Emily Sene Collection at UCLA contains a vast number of Sephardic songs that accompanied the Ottoman Sephardic experience of emigration from the Ottoman Empire and the Republic of Turkey in the late 1910s and early 1920s. What can these songs, performed along the way to Isaac Sene’s ultimate home of Los Angeles, tell us about the sentiments felt by Ottoman Jews at the time? What can we decipher about the meanings and functions of these songs at different points in a generation’s lifetime? I use materials from the Sene Collection as a window into the past relationships between people and land, people and memory, and the complicated and ever-changing identities that post-Ottoman Sephardic Jews held in America whether they considered themselves Ottoman, Cuban, American and/or Zionist. I tell a story of migration through interactions of musical style to fill gaps in historic understandings of Sephardic relationships in the 20th century.

Session 5 (4:45-5:45 pm): Keynote Address

Room: Music Department, Geiringer

W.F. Umi Hsu, Ph.D.

City of Los Angeles, Department of Cultural Affairs

Public Hearing and Listening: Ethnography for New Civic Possibilities

How can we rethink the modality of sound research for social change? What might a praxis model for a civically engaged sound ethnography constitute? This paper explores the politics of hearing by discussing the tension between technical-scientific knowledge and local knowledge in a public process. Rather than analyzing a case study, this paper evokes creative ways to transform sound research into actionable civic knowledge. Proposing a sound-based public ethnomusicology, I offer examples from my experience as a scholar-practitioner, of doing listening-based research while provoking change in Los Angeles. These examples illustrate how an interventionist sound-based approach to thinking about civic relations can lead to new forms of public participation and engagement. Drawing on sound studies, urban studies, and civic design, I synthesize some principles of action-based research practice and explicate the relationship between critical and speculative functions of ethnographic knowledge production.

Session 7A (8:45-10:45 am): Sound, Bodies, Instruments

Room: Music Department Geiringer

Jose R. Torres, University of North Texas

Gritos y Chiflidos: The Soundscape of Mariachismo

Mexico's mariachi moderno is arguably, the iconic representation of national cultural identity conveyed through an aesthetic of idealized hyper-masculine machismo, which is musically experienced as an "authentic" icon of mexicanidad (Mexican-ness). Mariachi performers, male and female, bring into being the lifeworld of mariachismo, a word I coin depicting an intersubjective experience of aesthetic machismo, ritualized through repeated musical gestures of sound, lyric, and corporeality. In this paper, I examine mariachi gritos (screams) and chiflidos (whistles) as vocalized gestures in the soundscape of mariachismo, "listening" to how they performatively amplify experiences of authentic musical mexicanidad. I accomplish this task phenomenologically, exploring sound and listening as a simultaneous perceptual ground for gender subjectivities formed through excessive feeling, embodiment, and the reception of listening. As unchoreographed spontaneous forms of affective transmission, gritos and chiflidos generate an unavoidable participative sense of bodily involvement that when organized and musically gestured, bring forth a phenomenological utterance of genuine Mexican sentimiento (feeling), intensifying intersubjective experience while enriching the typical flavor of a mariachi performance. Loud intense sound is the primary material required for the production, performance, and auditory perception of gritos and chiflidos whose aesthetic efficacy links to a larger pathology of sound and listening practices in Mexico that normalize excess acts of sonic aggression privileging an "acoustic patriarchy" within contemporary

urban soundscapes (Rasmussen 2016). This analysis illustrates how dominant and aggressive sounds (including musical) appropriate gender ideals and in ritualized performance, shape and are shaped by the iterative practices they compel (McDonald 2009).

Kirie Stromberg, UCLA Cotsen Institute of Archaeology
Music Archaeology in China

For this paper, I provide an introduction to the field of music archaeology in China. For the first half of the paper I discuss methodological considerations and for the second half, I present a case study: ancient bone Jew's harps excavated along the peripheries of northern China. Archaeologists and ethnomusicologists of China have much to learn from each other, but unfortunately not much work has been done to bridge the gap between the disciplines. I provide a general introduction to what kinds of resources exist for understanding ancient music in China, how archaeologists have used (and not used) them, and then discuss "ethnoarchaeology," a method by which archaeologists use modern ethnographic analogy in order to better understand past cultures and their material remains. While in any ethnoarchaeological study one must be careful of drawing overly simplistic analogies, I believe that ethnoarchaeology may be one of the best methods for studying musical instruments from prehistoric contexts. The recent discovery of what is now thought to be the world's oldest Jew's harps (a cache of about twenty, from about 2000 BC) in Shimao, Shaanxi province, has reinvigorated interest in the instrument. How, I ask, can scholars best begin to investigate what these Jew's harps meant to the peoples who created them absent contemporary texts? What light might understanding modern Jew's harps players shed on better understanding the past, and vice versa?

Mateus Marcílio de Oliveira, National Museum of Brazil/UFRJ
The birth of sounds: an ethnography of the processes of construction of a musical instrument

This work focuses on a particular phase of the social life of musical instruments. My proposal concerns seeing those instruments not like some kind of "sound machines", but rather observe their main role in complex knowledge systems throughout their creation steps through an anthropological lens. To achieve this goal, some ethnographic work was needed. This thesis' fieldwork, thus, concerns three luthiers' workshop. Using those informations as backbone, I intend to discuss how those characters and spacialities organize a world of sociabilities, technicalities and politics of value in contact with musical instruments.

Kevin P. Green, UCSD
"Who Doin' The Drums?"—The Instrumentalist in Hip Hop Music Making

Within academia, the study of hip hop live performance and production methodology has accurately centered on how technology, such as turntables, drum machines, and samplers, are used for music-making activity. Although there has been general acknowledgement of the use of instrumentalists since the beginning of commercially recorded hip hop, the specific practices and techniques of these musicians has not been explored in depth. This oversight devalues production styles in which live instrumentation is included on some level, and obscures the contributions instrumentalists are making to hip hop in live performance settings. To understand the ways in which instrumentalists provide a link between the acquisition of knowledge garnered from instrumental pedagogical instruction, and how this knowledge is applied in "non-traditional" settings for players, it is imperative to hear their perspectives on hip hop instrumentalism. In this study, I challenge the

dichotomous constructions of sampling versus instruments and DJ versus band, which have been formed and applied when researching the production and performative aspects of hip hop. By investigating the ethos, performance practices, tools and equipment, and recurring themes that impact working instrumentalists, I explore the dialogue musicians have established with the culture. Whether as members or leaders of production teams, hired musicians for studio work and shows, or as solo artists in their own right, I examine the multiple positions players occupy within the genre. Drawing on ethnographic fieldwork, interviews, archival research, and existing work in hip hop studies, I show how instrumentalists factor deeply into hip hop culture.

Session 7B (8:45 am-10:45 am): Genre-making

Room: Music 1145

Ya-Hui Cheng, University of South Florida
Red Rock and Chinese Musical Modernization in the 1980s China

This paper discusses the musical modernization of Chinese rock in the 1980s. Studies on Chinese Rock have focused on the complicated sociopolitical condition that existed during the initial development of rock music in China. For instance, Andrews Jones (1992) in his ground-breaking research defined this musical genre as an unofficial underground phenomenon that challenged the communist state with lyrics which incited political rebellion by the youth. Baranovitch (2003) also argued that Chinese Rock was a form of social rebellion that expressed a dissatisfactory dynamic in communist regime. Those two studies also suggest that the decline of rock music in 1990s was caused by the Tiananmen Square incident. Conversely, Kloet (2002) suggests that the connection between rock and social rebellion became mythologized and Chinese didn't "express a strong involvement in the events of June 4th 1989." Studies from those aforementioned scholars present different approaches to challenge our comprehension of the rock music's social effect in China. Building upon their sociological methods, I study the musical structure in Chinese rock to reveal the connection between rock music and Chinese socialist ideology and identify musical structure represents how Chinese cultural roots support the social reformation. Through my analysis, I argue that the rock music of 1980s China absorbed the westernized form of self-expression, allowing the youth to express themselves and to create the space for them to participate in ongoing social reforms. Consequently, rock music symbolized patriotic support for the socialist reformation, and was a social device that caused the modernization of music.

Olga González, California State University, Long Beach
Latin and American Love-Viking Metal Fanbase Beyond the Nordic World

Nordic "Viking metal" is a genre infused with romantic ideology beckoning to the past via Norse mythology, folklore, folk elements, paganism and the Viking Age. Often critiqued as catering exclusively to white males, some believe that folk music and the scene is a place for "preservation and re-creation of hegemonic power structures." (Spracklen, 2015) Despite this, the genre has a large fanbase of Latin American decent. In Los Angeles Viking metal shows are heavily attended by Latin Americans. There are also plenty of females in attendance. Aficionados embrace and immerse themselves in Nordic ideology and culture out of fascination and mutual respect. Everything that

encompasses the genre is multi-dimensional. Viking metal's cultural ethos weaves narratives of the exotic north, garnering fan interest through myth, history, mystic, religion, nationalism, politics and empowerment. Despite the differences between Nordic and Latin cultures, enjoyment of the music ranges from plain musical pleasure, to relatable topics experienced by people in Nordic countries and the Americas, such as invasion of territory. Music, lyrics and iconography are interpreted differently by musicians, critics and admirers. Ethnographical data collected between the summer of 2016 and fall of 2018 includes interviews and surveys conducted with male and female fans of Viking metal, as well as artist Heri Joensen of Týr. Fans in Latin America, Los Angeles, and some southern states revealed that the music piques cultural curiosity, containing messages of diversity, and unity, ideas expressed in Viking metal groups Amon Amarth, Ensiferum, Turisas and Týr.

Bernard Ellorin, Miramar College

From Pangongkaan to Sangbay: the Re-contextualization of Sama-Bajau Children's Songs as Transcultural Commodities in the Sulu Zone

The Sama-Bajau-- the seafarers of the Sulu Zone (Eastern Sabah, Malaysia and the Southern Philippines)--produce transcultural commodities known as sangbay. The sangbay are popular dance music pieces that accompany the performance of igal (also known as pangalay) for entertainment at weddings, and recently, karaoke music videos. Many sangbay compositions are derived from traditional music genres for ancestral worship, courtship, and leisure. Sama-Bajau children sing a traditional pangongkaan (game song) genre of music at secondary schools and in the privacy over their own homes. In recent years, however, sangbay commercial recording studios and village entertainers recompose the lyrics from popular pangongkaan to sangbay. A form of progressive traditionalism has led to this recent development in order to meet the supply and demand for new sangbay with suggestive lyrics and regional themes; this indicates a change in semantic meaning. In this paper, I discuss the commoditization of pangongkaan as sangbay, through lyrical analysis and musical transcription. The circulation of this style of sangbay is a tangible artistic expression traversing across porous nation state boundaries away from the metropole of recording industries in cosmopolitan cities between Malaysia and the Philippines.

David Harnish, University of San Diego

Madé Lebah, Legong, and Performing Arts in the Court of Peliatan, Bali

Born around 1905, Madé Lebah was taken into the Puri (palace) of Peliatan village as a servant, where his family had served the rajas for generations as musicians and dancers. Lebah was charged with learning the ceremonial gamelan gong gede, and in 1919 was given the task of establishing the legong court dances. These were necessary for the court's prestige. Lebah studied intensively with the legendary AA Perit in Sukawati, the artist sometimes identified as the pioneer of legong, learned the musics, and taught them for the rest of his life to clubs throughout Bali. He left the court in 1928 to become a driver. His most famous client was composer-ethnomusicologist, Colin McPhee. Lebah and nobleman Anak Agung Mandra studied the new style, gong kebyar, in 1928, and joined the famous troupe on tour to Europe in 1931. Lebah transferred legong music to gong kebyar and legong was the primary dance. Upon returning, Mandra and Lebah co-founded the famous club, Gunung Sari. Although gong kebyar was not a court style, Gunung Sari performed at the courts in Bangli, Klungkung, and Gianyar, and represented Puri Peliatan. The presentation explores the court musics in the Puri from the perspective of Madé Lebah, who served as court music director for the gamelan gong gede and gamelan pelegongan and later co-developed Gunung Sari with Mandra to

perform at other courts. The paper highlights the contested formation of the courtly legong – now a world’s intangible cultural heritage – and Peliatan’s role in popularizing these dances.

Session 8A (11:00 am-12:30 pm): Roundtable #2

Room: Geiringer

Creative and supportive pedagogies in times of hate: teaching musics of Mexico in Higher Education in SoCal

Given the context of divisive, antagonistic and hate-filled rhetoric and actions of the US Administration under Trump toward “Mexico” and “Mexicans,” HE undergraduate courses engaging with poetics and politics of musics of Mexico are more necessary than ever. By teaching these classes we can offer opportunities for creative and supportive pedagogies in times of division. Yet, as departments/schools of music perpetuate a core curriculum focused on a canon of Western Art Music, musics of Mexico courses can potentially disseminate essentializations that are problematic. To discuss these opportunities and challenges, this Roundtable brings together six faculty (including the organizer) who all teach undergraduate classes encompassing musicking and Mexico (including ensembles, small seminars and large lectures) and who embody a diversity and multiplicity of practices, expertise and positionality Contributor one discusses a class incorporating politically-resistant uses of son jarocho and corridos; speaker two considers how independent research generates critical thinking among first-generation and other students; panelist three addresses the positionality of musicians and audience members in terms of lived realities of a community; contributor four speaks to repertoire and technique when teaching ensemble-based mariachi; and speaker five reflects on a new course on “Mexican Soundscapes.” Covering issues of ethics and content, and opening up questions concerning music curricula, diversity and changing student demographics, we seek to engage all music faculty in this inclusive, pragmatic, and forward-looking session, sharing our expertise in generating pedagogical frameworks and praxes that address political contexts and that truly serve our undergraduate and community populations.

Session 8B (11:00 am -12:30 pm): Religion & Music

Room: Music 1145

Steven B. Thomson, UCSB

The Already and the Not Yet: A Lenten Account of Maronite Music and Identity in Chicago

Even as Lebanese Maronites communally enter into a liturgical and musical space that mediates ritual return to a religious past in hopeful expectation of an eschatological future through the Season of Great Lent, parishioners living in diaspora communities outside of Lebanon make use of an explicitly national religious past in negotiating the church’s future outside of its national home. Maronite musical practice lays claim to a distinctive tradition, rooted in ancient Syriac chant, but highly influenced by Western and Arabic musics. The hybrid and malleable character of this musical tradition resonates with Maronite ecclesiastical identity as a Syro-Antiochene rite that is also in communion with the Roman Catholic church. The present project is the result of ethnographic fieldwork at Our Lady of Lebanon Maronite

Catholic Church in Lombard, Illinois through the Season of Great Lent (February 15 – April 04, 2015). Theologically situated between the already and the not yet, the Season of Great Lent provides an ideal window into the hybrid spaces of in-between occupied by Maronite music and identity. In parallel movements, musical practice facilitates ritual return to the already in order to invoke the not yet. The historically situated hybridity and adaptability inherent in Maronite musical practice persist as music mediates processes of transition through the cycles and seasons of liturgy and in the life of the church itself.

Andrea Decker, UCR

Purification, Sacrifice, and Pleasure: Women Singers of Dangdut Koplo

While it is usually classified as a popular music, most dangdut concerts takes place in the context of ritual occasions like weddings and circumcisions. Henry Spiller argues that social dances in much of Indonesia have roots in fertility rituals, in which amateur men interact with a professional woman dancer, who symbolizes the goddess of prosperity and rice. Erotic dance is not a tangential part of these events; rather, it forms the central symbolic act. Women performers, he writes, must subsume their agency and serve as passive bodies onto which men express their desire. But what of the perspective of women singers themselves? Based on participant observation among singers of dangdut koplo in East and Central Java, I evaluate women's perspectives on their own roles and performance personas, exploring the tension between religion and pleasure, morals and money, modernity and tradition in their roles both onstage and off. I argue that dangdut singers construct themselves as pious selves full of empathy and self-sacrifice who perform for two reasons: to give pleasure to those who otherwise have difficult lives, and to make money for the sake of serving their families and communities. Ultimately, I argue that dangdut singers reframe their understandings of morality, especially their practice of Islam, to value sacrifice, family, community, and empathy over modesty and purity. Thus, for them, their seeming acquiescence onstage demonstrates their superior business acumen and self-restraint. This understanding demonstrates the uneven interpretations of Islam, music, and gender roles in contemporary Java.

Nicholas Ragheb, UCSB

Coptic Music Theory in the Modern Era: Cultural Strategies of Representation and Conceptualization

Beginning in the 1970s, Coptic Egyptians began to participate in academic discourse about theoretical aspects of Coptic Orthodox liturgical music that was previously dominated by European scholars. Prior European scholarship reflected particular developments in European cross-cultural music studies, and particular narratives of both Coptic and European history and identity. These developments and narratives ultimately informed the types of musical representation that they used and the types of analysis that they conducted. By contrast, Coptic Egyptian theorizations of Coptic music that first emerged with the scholarship of Nabīl Kamāl Buṭrus and Nabila Erian in the 1970s and 1980s marked a theoretical reorientation, most notably with the adoption of the standard accidental symbols from traditional Arabic music notation, and the use of terminology and modes of analysis borrowed from the Egyptian maqām tradition. In this paper I will discuss the implications of this reorientation both as a decolonizing move away from historical narratives and musical ontologies shaped by European ethnocentrism and orientalist fascination, but also as a problematic perpetuation of the colonial ordering of Arab music theory. In highlighting these issues I emphasize the truly dialogic relationship between musical practice and music theory and argue that forms of musical representation and conceptualization should not only be understood as communicative tools that may be more or less precise, but also as cultural strategies that influence how we experience music and how we understand history and identity.