

SEMSCHC 2020 Abstracts

Saturday, February 8

8:30-10:30 Session 1A: Queer Studies in Music (INTS 1113)

Chair: Matthew Leslie Santana, UCSD

Queerness as the Missing Note: The Agency of Gay Men Khrueng Sai Musicians through the Aesthetics of Naaphaat Music

Nattapol Wisuttiapat, UC Riverside

Naaphaat is among the revered repertoire in Thai classical music. They are used in various contexts, most notably theatrical accompaniment and wai khruu, a teacher-honoring ritual. Because of its association with Thai cosmology, naaphaat operates within rigid conditions including strict ritual permissions and players' identity. It is ideally performed by piiphaat ensembles, preferably with male musicians. In the past few years, however, the norms of naaphaat face an unprecedented development. The repertoire is increasingly played by an ensemble of string instruments that only performs secular entertainment music, and by gay musicians. This challenges not only the strict instrumental demarcation of naaphaat performance but also the binarily gendered practices behind Thai classical music. What does it mean for gay musicians to play such a highly regarded musical category on unconventional – or even incorrect – instruments? What are they trying to do? How might the sexuality of these musicians tell us about the underlying heteromascularity in Thai culture? With these questions, I examine the aesthetics behind the nonconforming performances of naaphaat repertoire. Drawing on semiotics as filtered through Thomas Turino and queer theories through Gregory Barz, I argue that the performance is a site of non-heteronormative erotics and naaphaat an agentive tool for the gender nonconforming musicians to leverage their otherwise subversive sexuality. This paper is aimed to present a fresh but not new ethnomusicological perspective on identity politics to nuance the study of Thai classical music and to resituate the subject within contemporary discourse both in Thai and Southeast Asian Studies.

Gender, Race, and Listening: Accessing Alternative Hip Hop Mainstreams

Liz Przybylski, UC Riverside

As female and trans* musicians continue to be largely underrepresented across pop genres, women of color are leading efforts to balance “mainstream” listenership. This presentation offers case studies exploring another approach: rather than jockey for position in a crowded hip hop field, these musicians forbid listening by those who would have them silenced. I synthesize studies on popular music's sonic color line with reflections by Indigenous musicians who encounter racialized and gender-based limitations to the audibility of their music. Research with First Ladies Crew, A Tribe Called Queenz, and For Women By Women analyzes the ways artists interact in live performance spaces as well as online where they circulate their musical collaborations. Through interviews with artists, the research unpacks how contemporary notions

of hip hop music by and for women sit in tension with gender categories marked by Cree language and gender roles embodied in pre-contact Nehiyaw culture. Responding to masculinist structures, the artists in these projects invite women, trans*, two-spirit, and non-binary listeners into their audience and reward them with comedic insider references. In both collaborations, Indigenous female MCs make an unapologetic gender intervention while recognizing hip hop's roots in Afro-diasporic aesthetics and their own debts to Black American musical innovators. Subverting the male ear, the musicians convey their message using hip hop's twin powers of humor and rage. From frustration with structural forces that minimized the reach of Indigenous women's voices, the artists create music that is specifically not to be heard by all.

Vocalizing Affirmation: Liturgical Practices of LGBTQ-Inclusive Mennonite Churches

Hannah Snavelly, UC Riverside

Debates about LGBTQ inclusion in U.S. Christian congregations have continued to pervade conversations amongst worshippers and lead to divisions within denominations. The Mennonite Church USA is no exception, as an increasing number of churches have pushed towards LGBTQ inclusion despite the continued hostility and lack of acceptance from leadership and more conservative congregations. The movement towards inclusion is an example of how Mennonitism is currently being contested, and liturgical practices are a way welcoming churches can expand the Mennonite identity. This paper applies theories of the voice and performative speech acts to liturgical practices in order to understand how pronouncing gender diversity, articulating liberating confessions, and challenging heteronormativity allows congregants to affirm and create expansive possibilities for gender and sexuality within the Mennonite tradition. Through vocalizing affirmation, these worshipping communities ally with LGBTQ individuals to confront restrictive notions of gender and sexuality, counter discursive violence, and make peace.

Chavela Vargas, compositora Lesbiana

Antonia Garcia Orozco, CSU Long Beach

Much has been written about cancion ranchera singer Chavela Vargas RIP, and her conveyance of lesbian desire through her appropriation of the songs primarily by Jose Alfredo Jimenez, venerated Mexican composer who wrote extensively about the objects of his desire. And while many scholars have illustrated how Vargas's attire celebrated lesbian aesthetics, little to nothing has been written about the Sapphic imagery in Chavela Vargas's four original compositions. It is my contention, that her four original compositions clearly mirror the imagery of Sappho, the first Lesbian poet and writer. To support my contention in this presentation, I focus on the figurative language and cultural references Vargas used in her songs "Maria Tepozteca, and Noches de Ahuatepec."

8:30-10:30 Session 1B: Transformation and Circulation of Asian Music (INTS 1109)

Chair: Deborah Wong, UC Riverside

Sing along with the childhood: Japanese Colonial Memory, Taiwanese elders, and Japanese Song Class

Chun Chia Tai, UC Riverside

This presentation examines a Japanese song class in Canon Presbyterian church, Pingtung, Taiwan to demonstrate how music helps maintain childhood memories from the colonial period, and how elders recall this memory to negotiate different identities in Taiwan. Japanese song class is popular among elders in Taiwan, which provides them a space to sing Japanese songs and speak Japanese with those who possess similar childhood experiences. The class indicates that though the Japanese colonial period ended in 1944, the country's cultural influence continues to shape the Taiwanese elders' daily lives. While their childhood experiences have been institutionally erased by the Chinese assimilative policy from the Republic of China since 1949, the identity of the Taiwanese elders was complicated through the strengthening of the Taiwanese identity during the forty-year autarchy. Facing complicated identities, the Japanese song class is also where elders find their music among different national, cultural, and historical identities. Music studies in Taiwan rarely examine the colonial impact on people's current lives in great detail. This presentation therefore advances scholarship on postcolonial Taiwanese music by using an ethnographic approach and by drawing ideas from sound studies and practice theory to examine how music in the classroom serve as an allusion of childhood and asylum from Chinese-cultural domination. Concentrating on the embodiment and memory under political transformation in Taiwan, I propose that the past colonization and dictatorship are not merely historical facts, but they continue to affect individual and social memory that continue to impact people's musical and daily lives.

Chinese Indonesians and Indonesian Jazz: Identities and Histories

Otto Stuparitz, UCLA

The history of jazz in Indonesia interlocks with the Chinese Indonesian (Peranakan) community as the nation's primary jazz importers and localizers. The Peranakan community participated as the archipelago's earliest indigenous jazz enthusiasts, as musicians, recording engineers, concert producers, journalists, and record shop owners. Yet, despite the longstanding involvement of the Peranakan community with jazz in Indonesia, first documented in 1919, this contribution has largely gone unrecognized. This paper explores this rich history and offers ethnographic insights into particular Indonesian historiographic methods of documenting, preserving, archiving, and remembering. These insights can point to why cultural contributions by the Peranakan community have only begun to be recognized in Indonesia's current political climate. Peranakan have maintained a paradoxical position in Indonesia, as longtime national contributors and eternal outsiders. This position has begun to be rearticulated in post-New Order Indonesia as Indonesians strive to embrace the global roots of many national traditions. Jazz in Indonesia has shifted from an exclusively upper-class milieu into the culture of a growing educated middle class, interested in trendy festivals and collecting old Indonesian vinyl and shellac. As jazz becomes increasingly socialized throughout Indonesia, the unique national history of jazz becomes relevant to a larger group, expanding common understandings of Indonesian national culture beyond indigenous ingenuity but also constituted through global relation. The historical

resonances of jazz in Indonesia reverberate into contemporary practice, as models of imagined and performed global connectedness.

The Idols and the Others: Japanese Musics and Indonesian Globalized Identities

Aaron Singer, University of Hawai'i at Mānoa

In the early 2000s, in response to interest in their popular culture from Indonesia and other countries around the world, the Japanese government launched its “Cool Japan” campaign in order to rebrand itself as a cultural superpower. Many Indonesians grew up reading Japanese manga, watching anime television programs, and listening to J-pop on the radio. This interest has led to a subculture of Japan-inspired musical groups fronted by Indonesians. This paper examines two of these groups. JKT 48 is an idol group created by Japanese and Indonesian media producers to recreate the Japanese idol experience in Indonesia. U-maku Eisa Shinka Indonesia is an amateur community group of Indonesians who perform traditional and hybridized versions of eisa, an Okinawan taiko and dance tradition. These two groups represent different streams of Japanese cultural influence that highlight the ways in which Indonesia is looking beyond itself in the post-Reformation (1998) era. This paper will examine the different ways that Japanese performance is used as a tool for re-negotiating Indonesian identities as part of a global community. I argue that the political liminality of Okinawa in relation to Japan creates a liminal space within the Japanese music scene in Indonesia that allows for greater experimentation and exploration of Indonesian identities.

Searching for the “K” in the Global Media Circulation of K-pop

Stephanie Choi, UC Santa Barbara

A number of scholars have discussed the meaning of “K” in K-pop in relation to the precolonial traditionality of Korea (Lie 2015; Kim 2018) or the soft power of Korean culture promoted by the South Korean government (Nye and Kim 2013; Epstein 2015). However, because the term K-pop was first coined and used by international media and fans outside of South Korea, I argue that the cultural meaning of “K” should not be studied and found within the domestic context but in the global media circulation in which international media and fans construct and circulate their own imageries of South Korea. In this paper, I explore BTS Jimin’s atomic bombing T-shirt controversy that was first brought up by Japanese and Western media, and discuss how international fans resituate postcolonial South Korea in the global mediasphere by incorporating Japan-Korea’s colonial relations into the global historiography of imperialism through the so-called “White Paper Project.” The T-shirt controversy and the White Paper Project will demonstrate a case study of how the different imaginations on “K” create a third space (Bhabha 1994) of ideological conflict and negotiation.

11-12:30 Session 2A Roundtable: Participatory and critical pedagogies in times of protest: strategies for teaching Latinx and Latin American musicking in Higher Education in SoCal (INTS 1113)

Xóchitl Chávez, University of California, Riverside

Ruth Hellier-Tinoco, University of California, Santa Barbara (chair)

Alexandro Hernández, California State University, Domínguez Hills

Verónica Pacheco, University of California, Los Angeles
Jessie M Vallejo, California State Polytechnic University, Pomona

In the context of hemispheric unrest and turbulence and with the impending 2020 USA Presidential Elections, ethnomusicological courses in Higher Education institutions focusing on Latinx and Latin American musicking can offer stimulating and necessary material for undergraduate courses. This Roundtable provides an opportunity for Faculty who teach such courses in five different institutions in SoCal to share their own expertise, to engage in discussion concerning successful strategies and content, and to reflect on pedagogical possibilities even as they plan for future courses. Each of the five contributors will outline a recent teaching experience, followed by a full participatory discussion. Contributor one discusses a course on Latin American folk and popular music incorporating material addressing current politics in Latin American and contemporary forms of protest music; contributor two discusses participatory methods for critical lessons of Latin American/Latinx music and the current urgency of Latin American/Latinx protest music; contributor three discusses a genre-based political-practical course on musics of Mexico; contributor four addresses the use of digital collections for historical purposes of Latinx populations in the US, and music and social movements in Latin America dealing with Indigeneity, gender, and environmental rights; and contributor five discusses repertoire and techniques for teaching ensemble-based musics of Latin America. Modelling key participatory pedagogic strategies, this Roundtable seeks to generate an inclusive, pragmatic, and discursive environment and contributes to core ethnomusicological concerns around pedagogical matters of relevance to all who teach undergraduate students.

11-12:30 Session 2B: Festivals (INTS 1111) Chair:
Roger Savage, UCLA

Tolerance of Ambiguity: Intersections of Belief, Politics, Performing Arts, and Interreligious Relationships at the Lingsar Festival of Lombok, Indonesia David Harnish, University of San Diego

I have conducted research on this annual festival for decades and witnessed leaders come and go, performing arts come and go, and a succession of changes as new generations of participants stamp their identities onto the event. The festival unites Hindu Balinese and Muslim Sasak in a series of performative rites either invoking the divine or recalling legends. The Sasak position has been problematic because the festival promotes active worship to ancestors and the divine landscape, and Muslims have been compelled to abandon the practices of the Wetu Telu, a minority who uphold local beliefs and rituals; the Sasak participants at Lingsar were historically Wetu Telu. Their contemporary position and their arts at the event are thus ambivalent and neither truly Muslim nor Wetu Telu. Interreligious relationships between Sasak and Balinese have been strained by reformist movements. The primary goal was to unify these peoples together – symbolically uniting male and female, hot and cold, and other binaries – and increase fertility and rainfall for rice fields. The uncertain position of the Sasak in the event has created ambivalence over who is in charge, who is controlling the narrative, and their mutual expectations. Using Bauman's concept of ambivalence as both impeding and empowering

multiple parties, combined with Gottowik's notion of "tolerance of ambiguity" crafted about Lingsar, this paper will highlight changes over decades, locate trajectories, identify primary agents, and discuss the evolving performing arts, which have always embedded the main narratives, and their functions within the festival.

The Roof of the World Festival: Intercultural Hospitality, Resistance, and Safeguarding of Cultural Heritages

Mehrenegar Rostami, UCLA

The Roof of the World Festival is a locally organized international music festival that is held annually in Khorugh, the capital of Gorno-Badakhshan Autonomous Region in southern Tajikistan. Founded in 2008 by the Amesha Spenta organization, the festival's primary aim is to safeguard and represent Pamiri customs and values. Over the years, the festival has been expanded to bring both regional and international artists, musicians, and dancers together. By raising awareness of the need to promote disappearing cultural traditions like Pamiri linguistic and traditional musical practices, the festival organizers aspire not only to reinvigorate these traditions but also to gain global recognition. My paper will demonstrate how the festival promotes important tenets of "intercultural hospitality" by celebrating the ideals of diversity, exchange, and receptivity. In doing so, the festival attempts to resist the Tajik state's oppressive policies toward minority groups of Badakhshan. Drawing upon ethnographic data collected during the 2017 Roof of the World festival, I will explain how the involvement of European NGOs as primary sponsors of the festival has affected the representation of traditional musical performances. Since the festival is entirely contingent upon the philanthropic support of these NGOs, its annual production requires meeting the demands of the patrons, which includes selling out tickets and attracting large numbers of audience members. This, I will argue, has led to significant changes in traditional musical practices. In the age of rising authoritarian regimes, an ethnomusicological study of intercultural hospitality will help identify the creative ways of resisting top-down orders.

Samba the Brazilian Utopia

Mariangela Nobre, UC Riverside

From a street practice persecuted by the authority because of its Africanism samba emerged as one of the national symbols of Brazil. In reversing its own destiny samba represents in hermeneutical terms the utopia of the lower classes by creating the opportunity for alternative realities against the status quo. Since its origins, among the Afro Brazilian batuque dances to the modern carnival parades, the contents and context of samba called for social critique. Tricia Rose claims that diasporic black music is the public transcripts of a post-colonial society, I contend that samba is the hidden transcripts of political and social resistance. I intend to analyze closely the existing scholarship on utopia and samba in order to answer the following question: Is utopia something unachievable, or is it an experience that through samba creates alternative spaces and therefore generate change?

Klein and Noeth also claim that dance is a world of metaphor where dance is not political per se' but assumes a subversive social function when the aesthetic practice challenges the norm and

transforms the established order. Their theory, as well as my critical work, is a direct critique to Adorno's concept of dance as collective conformity.

This presentation will argue that the embodiment of samba is a necessary condition to create utopia, a space where the mind and the body experience a moment of transcendence and vibrate with the world of imagination through a process that develops into three specific phases: identity games, ecstasy and transformation.

11-12:30 Session 2C Roundtable: Improvising Composition (INTS 1109)

Chair: Charles Sharp, CSU Fullerton

Cristian Amigo, Cal Arts

Jonathan Grasse, CSU Dominguez Hills

Robert Reigle, ind. scholar

Jeff Schwartz, ind. scholar.

This roundtable features voices of Los Angeles-based musicians who engage interactions between improvisation and composition. Discussion will revolve around performance practice in the interpretations and realizations of works, and the impulses behind embracing music drawn from varied creative processes. Speakers will respond to issues concerning artistic and aesthetic goals, topics relating to historical trajectories engendering their efforts, and ideas emerging in their current activities. Discussants will freely address music's embodiment of social ideals and activism, notions of community, its broader meaningfulness, and the importance of audience. Cristian Amigo is a composer, guitarist, and Cal Arts faculty member. He is a former Fulbright scholar and Guggenheim award recipient, and is artist-in-residence at New York's INTAR Theater.

Jonathon Grasse is a composer, guitarist, and founder/director of the Festival of New and Improvised Music at CSU Dominguez Hills, where he is music faculty.

Robert Reigle is a saxophonist, ethnomusicologist, and former faculty of the University of Istanbul. He helped form the Turkish improvisation and New Music ensemble Islak Köpek, and is the founder of the improvisation collective Surrealestate.

Jeff Schwartz is a bassist, founder/director of the Santa Monica library's Soundwaves concert series, and co-director of Decisive Instant ensemble. He is the author of the recent addition to the Routledge Music Bibliographies series, *Free Jazz: A Research and Information Guide*.

1:45-3:15 Session 3A: Musical Activism (INTS 1113)

Chair: Joshua Brown, Chapman University

All Tribes Together? Claiming Indigeneity and Singing Solidarity in Environmental Crisis

Alexander Karvelas, UC Santa Barbara

Environmental crises are, in some significant aspect, crises of identity and identification. As places or environments are transformed by climate disaster and extractive industrial development, relationships central to the formation, expression, and performance of identity can become destabilized or rendered inaccessible. Simultaneously, new relationships and alliances become possible, necessary, or otherwise desirable as adaptive measures in the wake of ecosocial

disaster (Stengers 2015, 57). In this paper I present a case study of how such relationships are expressed musically, and of the challenges that accompany these relational alliances in the context of globalized environmentalist discourse and the politics of indigeneity (Whyte 2019, 19). I examine the song “Wakey Wakey,” by the Greek rock band Villagers of Ioannina City, which draws affective parallels between water protectors at Standing Rock, North Dakota and forest defenders at the Skouries mine in northeastern Greece. My analysis draws from literature in environmental studies (Khotari et al. 2019; Pellow 2017; Voyles 2016) and ethnomusicology (Ochoa Gautier 2016; Pedelty 2016; Ramnarine 2009) to present an interdisciplinary perspective on the implications of the mobilization of symbolic cultural resources across uneven terrains of power (Krakauer 2015) in the specific context of environmental activism. As Greek environmental activists see their forests come under threat from extractive corporations, they forge identities of resistance. These identities can be observed to draw upon narratives of solidarity with other besieged communities, and particularly on romanticized and essentialized notions of indigeneity.

The Moving Mountain: Performance for Mauna Kea During the Anti-TMT Protests Susan Jacob, University of Hawai‘i at Mānoa

Since July 2019, Native Hawaiian protesters have blocked the access road up to Mauna Kea, Hawai‘i’s tallest peak, to stop the construction of the Thirty Meter Telescope known as TMT. This proposed construction, led by a conglomerate of international scientific organizations, has become the catalyst for the latest movement for Native Hawaiian sovereignty after a long history of appropriation, desecration, and broken promises. Native Hawaiians feel that the construction poses a threat to their sacred land, burial sites, and the delicate ecology of the mountain. Protestors are often accused of being anti-science when their efforts are actually about protection and education. In response to the proposed construction of the telescope, Native Hawaiian protestors are demonstrating their relationship to Mauna Kea using performance and media, transforming secular spaces into sacred. Through performance, Native Hawaiians are able to demonstrate the depth of their commitment in ways that could not be expressed solely with words. By performing for the mountain at more accessible locations, more people are able to view and interact with Mauna Kea without having to be on location. The newly established protocol ceremony, which includes chanting and hula, is performed at these locations, becoming the familiar set list for the protest. Thus, Native Hawaiians are able to spread the message of their protest to audiences who would be otherwise unaware. This essay looks at the interaction between performers and natural landmarks, contributing to the growing study of ecomusicology.

Of Liberation and Struggle: Singing Protest in the *Salmos* of Ernesto Cardenal Bernard Gordillo, University of California Institute for Mexico and the United States

With the release of the *Misa popular nicaragüense* (Nicaraguan Folk Mass, INDICA, 1969), Nicaragua joined the proliferation of recorded vernacular liturgical music throughout Latin America during the 1960s. The LP quickly sold-out following its initial local release, demanding a second pressing, yet the production company refused due to “political problems with the

authorities.” At issue was not the mass, a work officially approved by the church, but rather a collection of *Salmos* (Psalms) by poet-priest Ernesto Cardenal included on the recording. The texts of his (re)interpretations of the Biblical psalms were already well-known for their explicit socio-political thrust, which relocated ancient Christian themes to a dystopian modern era, while protesting the Cold War, totalitarianism, and human rights abuses. Recited by Cardenal or Pablo Antonio Cuadra, or set in a jazz or rock and roll style by singer-songwriter William Agudelo, the recorded psalms marked an incipient movement of social protest and liberation practices emanating from within the Catholic Church. And they directly confronted what was perceived to be a backward religious institution in Nicaragua and its complicity with the Somoza dictatorship. Drawing on research conducted in Nicaragua, I will argue that Agudelo’s musical settings of the *Salmos* are a type of Latin American protest song as yet unexamined in the literature: a socially-committed religio-political musical expression with both local and “universal” meaning. More broadly, they are the products of internal conflict within the Catholic Church in Latin America and its ambivalence toward the modern world.

1:45-3:15 Session 3B: Playing the Flute in Shanghai: The Musical Life of Dai Shuhong (INTS 1128)

Helen Rees, UCLA. Film

Completed in January 2019, the documentary film "Playing the Flute in Shanghai: The Musical Life of Dai Shuhong" is 85 minutes long. It is planned for a 120-minute slot, with a 10-minute introduction and a 20-minute discussion after the showing. This biographical documentary emerges from a collaborative enterprise among its 80-year-old subject, Dai Shuhong, an eminent exponent of Chinese bamboo flutes and qin zither; a US-based ethnomusicologist who has known him for 30 years; and a US-based documentary filmmaker. Shot in Shanghai between September 2016 and April 2017, the film incorporates interviews with Dai and his family, friends, and students; performances and lessons; historical photographs and video footage; and scenes of daily life. Planning, shooting, and editing were carried out collaboratively, with in progress edits shown three times to Dai and 26 other participants for feedback. In the film, Dai, a born raconteur, tells his own life story, one inextricably linked to the seismic upheavals in Chinese musical life since the 1950s, when the new communist government implemented Soviet-influenced policies to modernize and institutionalize traditional performing arts. Recruited in 1956 from a factory to study bamboo flutes at the illustrious Shanghai Conservatory of Music, Dai experienced firsthand the new socialist cultural milieu. Here he vividly recounts six decades of participation in the ever-changing musical world of China's most cosmopolitan city. The 10minute introduction will outline the film's philosophy, collaborative creative process, and technical details; the 20-minute discussion will invite questions on both these subjects and the film's musical and historical content.

1:45-3:15 Session 3C Roundtable: Land Acknowledgement Dialogue (INTS 1111)

Chair: Ruth Hellier-Tinoco, UC Santa Barbara

Jessica Gutierrez Masini (Organizer), UC Riverside

Allan Zheng, UC Riverside
Jonathan Ritter, UC Riverside
Sunaina Kale, UC Santa Barbara
Cuauhtémoc Peranda, UC Riverside

#IndigenizeUCR is a five year project focused on bringing more awareness about Indigenous land, peoples, and issues to our UC Riverside campus. As an extension of this project, there has been momentum in the UCR Music Department toward implementing a significant Land Acknowledgement practice. After coordinating an open dialogue session with Native students, faculty, and staff, and members from the Dance Department (who for two years have been acknowledging the land and Indigenous inhabitants in new and exciting ways), our UCR Music Department will begin starting a Land Acknowledgement at our weekly colloquiums in January 2020. We hope that this Roundtable is an open reflection for our Department, represented by three panelist members, and a collaborative dialogue with our Southern California and Hawaii communities to think through questions and commentary. For example, Is an official statement read at the beginning of a concert the best practice or an empty gesture? How do we do this in a more meaningful way? How have other music departments and/or universities implemented a Land Acknowledgement practice? While the goals of a land acknowledgement would vary from location to location and through consultation with local tribal and Indigenous nations, we hope that dedicating time and space at a conference to discuss, share, and create new Indigenizing strategies and projects is one way continue to decolonize the academy.

Sunday

9-10:30 Session 4A: New Approaches to Popular Music (INTS 1111)

Chair: Paula Probst, Independent Scholar

“Now I Do What I Want”: Lyrical Meaning and Experimentation in Hip Hop in the United States

Lucas Avidan, UCLA

Throughout various hip hop genres worldwide, an appreciation of a rapper’s lyrics has been a significant part of the music’s appeal. Much of the analysis of hip hop, both in popular and academic publications, has mostly been through analyzing and interpreting lyrics. Additionally, the way we value rappers has often been through the intricacy and effectiveness of said lyrics. However, since the genre’s origins in the South Bronx, rappers have often experimented with purposefully obscuring or de-emphasizing their lyrical deliveries, in service of creating an alternate form of performing rap lyrics. This trend continues in hip-hop particular to rappers in the United States, who, often via auto tune, exploit alternate vocal delivery styles in exploring further variations in rapping. This nascent style of delivery among rap artists can sometimes be referred to as “mumble rap.” Given its intentional suppression of lyrical enunciation, listeners and artists alike debate as to whether or not this could even be considered hip hop, as it seems to veer too far away from the traditional standards of hip hop. In this paper, I will argue that the phenomenon of “mumble rap” is a continuation of rap’s experimentation with lyrical delivery.

To frame this argument, I will provide a historical perspective on deviations from traditional forms of rapping by various MCs. Ultimately, I will demonstrate that explorations into alternate forms of rapping are an indication of the ways new generations of rappers advance, shift, and alter conceptions of value and skill in the genre.

Rock-N-Roll Savior with a *Cowboy Mouth*: How a traditional Christian framework was supplanted by the religion of rock-n-roll

Hunter Gettelfinger, independent scholar

In 1901, Nietzsche declared “God is dead”. In the first half of the twentieth century, economic upheaval, two horrific wars and the prospect of nuclear annihilation forced people to address the ramifications of Nietzsche’s declaration. The American people were in search of a new God. In 1971, Patti Smith and Sam Shepard wrote the play *Cowboy Mouth* in which they use historical figures and Americana imagery in combination with popular Christian ideas to propose that America’s youth was fast on the heels of an answer: the Rock-n-Roll Savior. When Smith proclaims that “any great motherfucker rock-n-roll song can raise me higher than all of revelations” she is identifying what young people were experiencing in the transitioning sociocultural landscape of the time. The post World War II economic boom was over and the conflict in Vietnam was taking its toll. The Summer of Love was over and Jimi Hendrix and Martin Luther King Jr. were dead. The American people needed something to believe in, and for many young Americans it was rock-n-roll. Rock-n-roll was able to replace Christianity as a spiritual and religious outlet for millions of people by following a traditional Christian framework -- a system of beliefs, practices, values, community organization, written word, and a savior archetype -- while changing core principles to a set of counter-hegemonic ideologies (including overdriven/distorted electric guitar, poignant controversial lyrics and alternative beliefs) that better represented a burgeoning generation.

More Than Just a Fantasy: Contemplating the Meaning(s) of Viking Metal Lyrics

Olga T. Gonzalez, independent scholar

Viking metal lyrics explore much more than fantasy. As a form of pagan metal, it is infused with romantic ideology that utilizes mythology, folklore elements, the Viking Age and paganism as forms of expression. Ideas of the north are shaped through landscape, history, epic battles, and myth which create a romanticized version of the North. Emerging scholarship in this field states that bands have a pre-occupation with the past that should not be taken lightly as pure fantasy since themes flirt with socialist nationalist ideals and hegemonic power structures. Despite these notions the genre has a large Latinx fanbase that embrace and immerse themselves in Nordic ideology and culture. Swedish band Amon Amarth use Norse mythology to tell stories of Odin, Thor, battles and valiant honorable deaths. At times lyrics are veiled in metaphors which may reflect modern society. Finnish groups Ensiferum and Turisas use cultural ethos to weave stories of the exotic north while attracting fan interest through nationalism, history, religion and self-empowerment. Their use of historical concepts and facts are connected to the work alongside

fictional thought. This paper will focus on examining works by Amon Amarth, Ensiferum and Turisas in hopes of exploring Viking metal as it may relate to the artist's cultural ethics, their source of inspiration and Latinx aficionados' embracement of the genre despite criticism that the music caters exclusively to white males.

9-10:30 Session 4B: Memes, Technology, and Temporality (INTS 1113)

Chair: René T.A. Lysloff, UC Riverside

The Making of a Musical Meme: Why Video Mashups of John Coltrane's Giant Steps Became a Thing

Scott B. Spencer, USC

How do musical memes go viral? Why do certain musical subjects become base tropes for recontextualization and reposting in today's media-fueled information sphere? This study looks to emerging video memes referencing John Coltrane's jazz classic, *Giant Steps*. Memes are rapidly-evolving, short video pieces with deep meanings and multiple referential layers, often intended to be consumed and passed in our feverish and fleeting lacuna of tiny attention spans and ever-shifting digital spotlights. The field of Ethnomusicology has not been well equipped to work within this new realm, as much of our theory has been built on classic ideas of personal observation, co-spatial and co-temporal engagement, and ethnographic method. The intent of this study is to expand our field's toolset to better deal with these fleeting digital texts, to tease out the cultural context around memes, to grasp and document the intentions behind the creation of pieces within a genre of memes, and to understand this trope's placement in larger meme culture. With this tailored approach and resulting perspective, extrapolations may then be projected onto the larger world to better understand (or at least better discuss) ideas of word-of-mouth networks in music, web-based or non-personal influence, and possibly even canon formation and means of musical appropriation in our more rapid-fire, modern-day reality.

Memeing Race: Mediations, Racial Formation, and The Laboring Body Daniel K. Oshiro, UCSB

Racial capitalism has been defined by Nancy Leong as "the process of deriving social and economic value from the racial identity of another person." This logic extends theories of primitive accumulation, settler colonialism, and racialized labor which puts race as the core organizational principle of the capitalist mode of production. Racial formation articulates race as process, rather than state-of-being, "by which racial categories are created, inhabited, transformed, and destroyed" (Omi and Winant). This theory of racial formation is, first and foremost, located in the body, essentially a corporeal reading of racial negotiation. This paper posits questions of what happens when the body is (seemingly) discarded through the networked public of the internet? How do American netizens negotiate their racialized existence and what are the mechanisms that allow for this to happen? With the role that memes play in the minutiae of the internet, how does this practice contribute to the racial gaze on, and off, line? And what can sound and silence reveal about the ways the materiality of memes contribute to our

understanding of racial formation? More than anything else, I am interested in the way memes are rearticulating processes of racial formation through the networked public of the internet.

Techno and Time in France

Amir Lehman, UCSD

The purpose of the research was to determine how the experience of people within the techno music subculture relates to the broader social ecology. Using participant observation and interviews over a period of four months, the researcher was able to demonstrate that the taxonomic divisions of time (weeks, days, hours, minutes, and seconds) play a crucial role in the construction of the techno music scene in France. Techno events were found to take place during the inverse of what were considered normative, productive work hours. The research showed that the participants in this domain were motivated in part by labor conditions and the lack of freedom afforded by the rigid workweek. Many interlocutors also made claims of techno music being a modern iteration of an atavistic quality fundamental to humanity. Once within these temporally segregated spaces, the repetitive, mechanically produced rhythms engendered sensations of subjective temporal expansion and contraction. Many participants furthermore expressed feelings of heightened emotion and increased affection for others, which they associated with “closing track of time” and dancing for hours. These feelings were enhanced by the favorable temporal conditions fostered within the subculture. With this the research was able to demonstrate the techno subculture maintains a dialectical relationship to the broader social domain by altering temporal experience.

9-10:30 Session 4C: Instruments and Instrumentality (INTS 1109)

Chair: Victoria Dalzell, Independent Scholar

Sound in the making: thoughts on instrument-making and material culture Mateus Oliveira, University of Rio de Janeiro

In my current research, I examine the sociocultural implications of the manufacturing regimes of musical instruments having the social life of these objects as conductive line. My intent is to show that musical instruments are not inert and that they shed some light on how studies concerning musical objects should not only consider how functional they are to us. These contexts can set up interesting approaches, but are even more profitable when we understand how these objects can be central points of sociability and production of knowledge; and that by examining the process of their making, we can also understand dynamic and complex situations that are not only musical, but also material, cultural and political. In this presentation, I observe how the practice of instrument-making and the relation and handling of materials and tools, the techniques employed, the mediation exercises involved and the particular knowledges triggered by each of those steps allow us to glance at other pathways of material life. I argue that these aspects are all connected to a specific “manner” of making instruments that reflects particular aspects of the social networks in which those objects are inserted. Therefore, this work seeks to

discuss what the process of instrument-making helps us think when expand and observe them in relation to other networks of materials, techniques and other knowledges.

Urban Whistles and the Aesthetic Turn in Mexico City

Anthony Rasmussen, Grand Vision Foundation

Among some indigenous communities of rural Mexico, whistles (i.e., high-pitched tones produced by the lips and tongue) are used to mimic the melody and rhythm of spoken words enabling experienced whistlers to conduct full conversations—exclusively in whistles—at great distances and in a form incomprehensible to the uninitiated. In contemporary Mexico City, the practice of substituting spoken phrases with whistles also exists but rather than encompassing a nearly complete language, survives as personalized repertoires of signals and key phrases. Rural-urban migration and the consequent absence of a robust whistled vocabulary has produced an aesthetic turn; decoupled from their paralinguistic antecedents, whistles have undergone a prismatic transformation of perception and expression in an urban context in which sound is a frequent arbiter of face-to-face interactions. There, whistles may command, entertain, inform, or torment but their audible force does not hinge on universal consensus. On the contrary, ideas about who whistles and why vary radically between individuals, and it is precisely through this divergence of perspectives that we may glimpse the relations of power that whistles portend. In this paper I ask, how might the open-endedness of urban whistles—the fact that they may bear uncertain intentions and provoke divergent interpretations across heterogeneous populations—open possibilities for secrecy, subversion, and creative play? I argue that a focused examination of urban whistles, those forged not in isolation but through intercultural contact, is essential in understanding precisely how these rapid social transformations are experienced and understood at the intersubjective level.

Mariachi String Instruments: The Significance of Woods

Saulo Garcia, Citrus College

Abstract: The town of Paracho, Michoacán is known for producing many of Mexico's finest mariachi string instruments, such as the guitar, vihuela, guitarrón, and harp. Luthiers have an array of woods at their disposal: Spanish cedar, palo escrito, cocobolo, granadillo, and a wood unique to Mexican instruments known as tacote or rabelero. Musicians often believe that wood choice in construction is the most crucial determinate of the instrument's sound. After testing several mariachi instruments, each instrument, when compared to their own respective instruments, had their own unique timbre even if the same woods were used. These inconsistencies regarding the woods used motivated me to consider other aspects of the instruments that could be affecting the overall sound of the instruments, which include the Helmholtz resonance tones, tap tones, and soundboard thickness. Based on my background and experience as a musician, aspiring luthier, and manufacturing engineering student, I will discuss types of woods used to build Mexican instruments and sustainable alternatives for constructing musical instruments that avoid exploiting and limit the demand on at-risk or endangered species.

11-1:00 Session 5A: Reflecting Ethnomusicology (INTS 1113)

Chair: Mary Talusan, CSU Dominguez Hills

On Musical Culture Contact, Taxonomy, and Feelings

Max Nikol, UCLA

In the early years of anglophone ethnomusicology (c. 1955-1981), research on music between cultures prioritized a descriptive project of musical change rather than a prescriptive project of social change. As such, it was concerned with musical effects of social change rather than social effects of musical change. In this paper, I present “The Standard Taxonomy of Musical Culture Contact,” a unified picture of early ethnomusicology’s research paradigm with respect to musical culture contact (mainly focusing on the views of Margaret Kartomi, George List, and Bruno Nettl). I rehash and reshuffle earlier ways of thinking about hybridity, Westernization, and disappearance, for example, and subsume these items under three analytic categories: erasure, sonic change, and social change. I argue that this analytic toolkit is framed by a scientific temperament that downplays the role of value judgements and feelings in musical experience as well as ethnographic fieldwork. Since affective attitudes and value judgements are often salient factors in musical culture contact, I conclude by laying out how research on value, emotion, cultural appropriation, and copyright legislation may figure in a revised Taxonomy. Inclusion of such normative issues brings a number of issues to light. To what extent should change in music vis-à-vis culture contact be measured by how the affected community feels about what happened? How do ethnomusicologists come up with a specialized lexicon, not to mention a system into which that lexicon is embedded, that encompasses multiple local definitions of culture, music, and loss?

The Founding Mothers: An Exploration of Early Female American Ethnomusicologists

Delaney Ross, UCLA

Upon even superficial examination of the foundations of ethnomusicology, an emergent theme is the inextricable link between colonialism and early research. Early anthropological theories, though inundated with racist themes, influenced many researchers of the late nineteenth and early twentieth century. While men dominated the formal establishment of the field, several exceptional women conducted some of this early ethnomusicological research. With the help of technological advancement, particularly the invention of the phonograph, Frances Densmore, Alice Cunningham Fletcher, and Helen Heffron Roberts were each able to carve their own unique legacies within the formation of the field. This paper examines two principal cultural theories, cultural evolutionism and cultural relativism, in order to gain a deeper contextual understanding of these women and their ethnomusicological work. By critically examining their lives and texts, it becomes apparent that these two theories underlie their research. Lewis Henry Morgan’s unilinear theory of cultural evolution influenced all of Frances Densmore and Alice Cunningham Fletcher’s extensive fieldwork on the music of Native Americans. Helen Heffron Roberts, a student of Franz Boas, subscribed to cultural relativism and helped popularize it in

comparative musicology. Investigating Morgan's influence on Densmore or Boas's influence on Roberts, explores how and why intellectual traditions take form. Thus, the purpose of this paper is to explore three pioneer female ethnomusicologists, and the cultural theories that influenced their innovative work.

Uncharted Territory: Notes and Analysis on Published Twentieth Century African Sheet Music

Dexter Story, UCLA

Ethnomusicologists have long employed transcription to decode the vast musical universe on the continent of Africa. Even after the advent of breakthrough recording technologies in the late 1800s, esteemed pioneers of the discipline have still relied on Western notational analysis in order to communicate their research among a diversity of African ethnic groups. Moreover, Dr. A. M. Jones, missionary and musicologist on the Zambian xylophone, speaks for the field when he says, "this business of transcription is, we submit, the key to the whole understanding of the African musical system" (Jones 1958: 11). And yet published African sheet music is a transcriptive specialization that has received scant attention by our field. Simplistically defined by musicologist and librarian Calvin Elliker as "printed documents containing notation" (Elliker 1999: 838), the medium in an African context is virtually non-existent and the focus of this study. Four lead sheets, released from 1952 to 1974, serve as this paper's case studies: the tsabatsaba drinking song "Skokiaan" written by August Msarurgwa from Southern Rhodesia, the infectious "Pata Pata," by legendary South African vocalist Miriam Makeba with Jerry Ragovoy, the Hugh Masekela megahit "Grazing in the Grass" composed by enigma Philemon Hou, and the Afro-disco smash hit "Soul Makossa" by Cameroonian saxophonist Manu Dibango. The written charts for these songs are a mere footnote to the international success of the recordings but I suggest that they are an untapped and rich legacy of African musical ethnography.

Echoes of History: Analysis of Folksong as Social Memory in Naxi Ethnic Group Tingting Tang, UCLA

Social memory, as a form of collective memory, typically entails the official memory, the scholar memory, and the populace memory. Folk song is an invisible form of the populace memory. The Naxi people of southwestern China have rich history and tradition of folk song. As a word-of-mouth form of memory within Naxi society, Naxi folk songs reflected the building up process of the Naxi ethnic identity. After China's Tang and Song Dynasties, many folk songs were absorbed by a local religion, Dongba. The folk songs became an integral part of the scholars' memory and represented sacralization of the secular life. The Dongba religion, thereafter, influenced contents and forms of Naxi folk song. Such collective memory became the core for building the Naxi ethnic identity, which I observed in the course of completing a six-year field study in Naxi. Folk song became a vital link between the populace memory and the scholar memory. Nowadays, Naxi people still come up with recomposed folk songs to build social memory of contemporary times.

11-1:00 Session 5B Roundtable: Prager on the Podium: What Happens When a Right-Wing Radio Host is Your Guest Conductor? (INTS 1109)

Andrew Apter, UCLA History/Anthropology

Michael Chwe, UCLA Political Science

Jeff Schwartz, Santa Monica Public Library (chair)

Near the end of the Santa Monica Symphony's 2016-17 season, Music Director Guido Lamell announced the group would perform a fundraising concert that summer at Disney Hall, LA's most prestigious venue and the home of his regular employer, the Los Angeles Philharmonic, with right-wing media personality Dennis Prager as a celebrity guest conductor. Violinist Michael Chwe, a professor of Political Science at UCLA, assembled a group of orchestra members to publish an open letter objecting to Prager's participation due to his hateful positions towards immigrants, atheists, LGBTQ people, Muslims, and others, groups which include some members of the orchestra and its regular audience. Another violinist and UCLA professor, Andrew Apter (History/Anthropology), accepted Prager's invitation to debate on his radio show. Prager used conservative media, including National Review Online, to claim he was being silenced by the protest, and the controversy reached the New York Times, NPR, Los Angeles Times, and other national venues.

The concert took place as planned, and sold out, with Prager's fans turning up en masse in support. Because the Santa Monica Symphony is a volunteer orchestra, it draws on a large pool of musicians and substitutes for those who refused to appear with Prager were easily found.

In this roundtable current and former Santa Monica Symphony members will reflect on the Prager controversy in relation to current debates in classical music, including the challenges of fundraising and audience-building, the right-wing use of classical music as an icon of European supremacy, and critiques from the left of the cultural conservatism, Eurocentrism, and whiteness of the established canon, discourses, and institutions, and of "art-washing" in philanthropy. Considering music as a community practice, Prager's appearance challenged both the orchestra's sense of itself as a community and its relationship to its largely liberal Santa Monica and West LA audience.