

65th Annual Meeting

of the

Society for Ethnomusicology

Southern California and Hawai'i Chapter (SEMCHC)

Saturday, March 2, 2024

Pomona College

Music Department

Claremont, CA 91711

PROGRAM

8:00-8:30 am **Registration**
Coffee and breakfast items
Location: Thatcher Building Lobby

8:30-10:00 am **Session I**
Panel 1: Gendered Spaces / Gendered Sounds
Location: Lyman Hall

Chair: Alexandra Lippman (Pomona College)

8:30 Rory Fewer (UC Riverside), "The Body of Techno: Feeling Out a Queer Ethnomusicology."

9:00 Cahlia A. Plett (UC Riverside), "'Festival Sorora': Gender, Feminist Theory and the Importance of Women-Centered Performance Spaces in South America."

9:30 Martin Hundley (UCLA), "Alice Coltrane and the Sound of a Free Universe: Performance Practice, Technology, and a Feminist Epistemology."

Panel 2: Music, Borders & Politics

Location: Rembrandt 104

Chair: Eloy Neira de la Cadena (UC Riverside)

8:30 Kerith Spencer-Shapiro (Hebrew Union College), "Music of the Moment: Exploring Israeli Musical Responses to the War."

9:00 Balakrishnan Raghavan (UC Santa Cruz), "Partitioned by Politics, Sutured by Song: The Border Crossings of the Protest Song from Pakistan to Sri Lanka - Via India."

9:30 Hunter Gettelfinger (UC Santa Barbara), "The Uprising of '34: Music as a Catalyst for Political Revolt."

10:00-10:30 am **Morning Break**

10:30-12:00 pm **Session II**

Panel 3: Glocal Music

Location: Lyman Hall

Chair: R. Anderson Sutton (University of Hawai'i at Manoa)

10:30: Anthony Reynolds (Cal Poly Pomona), "The Carrizo Flute of Santiago Zochila in Oaxaca, México."

11:00: Rane Prak (UCLA), "*Khmeraspora*: A Multivocal and Collaborative Cambodian American Musical Experience."

11:30: Nathan Huxtable (UC Riverside), "Archival Sonification: Reconstructing the Japanese American Scout Drum Corps Tradition of Los Angeles, 1931-1941."

Panel 4: Musical Universality

Location: Rembrandt 104

Chair: Joshua Brown (Orange County Dept. of Education)

10:30: Hani Zewail (UC Santa Barbara), "Musico-Theological Anthropology of the Macro/Microcosmos Relationship: Al-Kindī's Musicology and Celestial Spheres as Listening Agents."

11:00: David Gonzalez (Cal Poly Pomona), "Modern Corridos in Mexico and the United States."

11:30: Eloy Neira de la Cadena (UC Riverside), "Sonora Dinamita Band and the Latin American Migration to Southern California."

12:00-1:15 pm **Lunch Break**

Mediterranean buffet, provided by the Pomona College Music Department

Location: Lyon Garden

Musical Performance: Latin Jazz and more, with Prof. Gus Gill, *piano*

Location: Bryant Hall

Student Concerns Meeting - Rembrandt 104

1:15-3:15 pm

Session III

Panel 5: Beyond Boundaries

Location: Lyman Hall

Chair: Jessie Vallejo (Cal Poly Pomona)

1:15 Gamin Kang (UCLA), "Wind Flows (Pungnyu), Korean Music Across East and West."

1:45 R. Anderson Sutton (University of Hawai'i at Manoa), "Javanese Gamelan Online: Thoughts on Meaning and Access, Locally and Globally."

2:15 George Pioustin (UCLA), "Pastness in Performance: Change and Continuity of *Margamkali* Tradition of the Syrian Christians of Malabar."

Student Grant Writing Workshop

Facilitated by Dr. Xóchitl Chávez (UC Riverside) and organized by SEMSCHC Student Representatives

Location: Rembrandt 104

2:45-3:00

Afternoon Break

3:00-4:00 pm

SEMSCHC Business Meeting

Location: Lyman Hall

4:00-5:30 pm

Featured Presentation

Bali: Beats of Paradise (film) and Q&A with Dr. I Nyoman Wenten (CalArts)

Location: Lyman Hall

5:30-8:00 pm

Dinner Break

8:00 pm

Concert

Gamelan Merdu Kumala

Location: Bridges Hall of Music - Free admission; no tickets required

A special thanks to all who have made this year's meeting possible!

We thank the Pomona College and the Pomona College Music Department (Joti Rockwell, Chair), for their kind support. We could not have done it without the help of Sherrill Herring (Music Dept. General Manager), Elizabeth Champion (Concert Production Manager), Barry Werger (Music Technologist), Lori Quick (Academic Coordinator), KJ Fagan (Senior Director of Public Programming), and the student House Managers and support volunteers.

Funding of the conference was made possible by The Barbara B. Smith '42 Fund for Non-Western Music, a trust bestowed by the late Barbara Smith, pioneering ethnomusicologist and Professor Emerita, University of Hawai'i.

The SEMSCHC 2024 Program Committee

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Allan Zheng (University of California, Riverside)
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The SEMSCHC 2024 Local Arrangements Committee

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President	Joshua Brown (Orange County Dept. of Education)
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Student Representatives	Eloy Neira de la Cadena (UC Riverside) and Diandian Zeng (UC Santa Barbara)

We recognize that Pomona College sits on the traditional lands of the Tongva and Serrano tribes and pay homage to the First Peoples whose ancestors called these lands their home for thousands of years.

Abstracts and Biographies

Featured Presentation: Documentary film and Q&A with Nyoman Wenten

Bali: Beats of Paradise (Livi Zheng, dir., 2018) tells the story of musicians and dancers Nyoman Wenten and Nanik Wenten, from their roots in Indonesia to becoming international ambassadors for Balinese arts. The film interweaves a contemporary narrative: After over 40 years of teaching and performing gamelan all over the world, Wenten is approaching retirement and aware of the fleeting popularity of his homeland's beloved musical tradition. At the same time, Grammy Award-winning R&B artist Judith Hill is looking for a distinctive sound for a new piece of music she's composing. After meeting, the two agree on collaborating by blending the sounds of classic funk with the beats of Bali. The final result is an epic music video that catapults gamelan into the digital age.

Dr. I Nyoman Wenten is one of Bali's most accomplished and versatile dancers and musicians. He is widely celebrated as both a teacher and a performer, and is well known not only for his abilities in traditional Javanese and Balinese music and dance, but also for his creative East-West fusions. Born in Sading village near Bali's capital city of Denpasar, Wenten comes from several generations of puppeteers, musicians, and dancers. He complemented his traditional training with formal studies, graduating from Bali's Conservatory of Music and Dance in Denpasar, and from the National Academy of Music and Dance in Yogyakarta, Java. He also holds an M.F.A. from the California Institute of the Arts and a Ph.D. in ethnomusicology from UCLA. Wenten has taught at the National Academy of Dance in both Bali and Java, and for many music and dance programs in the United States. He has also taught and performed in the People's Republic of China, the Philippines, Japan, Mexico, and throughout Europe. Through his long-term exposure to American avant-garde and new gamelan works, Wenten has composed musical works that have achieved a unique fusion of gamelan music and Western elements. Along with his partner Nanik Wenten, he has collaborated with artists such as David Rosenboom, Morton Subotnick, Sardono Kusumo, Vinny Golia, William Miranda, and Larry Reed, among others. Over the last three decades, Wenten has been active in producing highly regarded recordings of gamelan music for CMP Records. Wenten currently serves on the faculty of the Herb Alpert School of Music at California Institute of the Arts, and has held the Nicholas England Chair in Music.

Rory Fewer (University of California, Riverside)

“The Body of Techno: Feeling Out a Queer Ethnomusicology”

Ethnomusicology has genealogically found its disciplinary substantiation in the scientific rationalism of anthropology, a masculinist epistemological regime that links the liberal subject of “man” to rational order, and which relegates feeling to the subordinate category of the feminine. By extension of this regime, ethnographic fieldwork betrays an adherence to rational “truth” as located in observable reality. This has had the particularly odd effect of producing a corpus of ethnomusicological scholarship seemingly devoid of bodily feeling and insensitive to what it cannot hear. Anthropology, however, only offers the veneer of impenetrable “truth” given that the study-object of “man” is a relatively recent invention, a “figure not yet two centuries old, a new wrinkle in our knowledge...that will disappear as soon as that knowledge has discovered a new form” (Foucault 1966/1989, xxv). Specifically, the liberal subject meets its undoing when it encounters the utter irrationality of the queer, the domain of corporeal feeling. In this paper, I offer a philosophical and autoethnographic exploration of techno as a feeling body, whose multiple configurations fragment the liberal subject to reconsider the most basic constitution of “man.” What do we as ethnomusicologists hope for music to do beyond what is identifiable? The body of techno, porous and penetrable, is a framework through which a “queer ethnomusicology” might be felt out, a decidedly fantastic endeavor that dedicates itself to musical possibility beyond an audibly evident order.

Rory Fewer is a Ph.D. student in the ethnomusicology program at University of California, Riverside. His current project examines electronic dance music as a form of futurity praxis within Bangkok’s queer rave scene. Rory has presented research at *Pop Conference* and the Council on Thai Studies, and his work has been published in *Investigaciones en Danza y Movimiento*. He is currently also co-editing a special issue of *Documenta* on dance and new technologies.

Hunter Gtelfinger (University of California, Santa Barbara)

“The Uprising of ‘34: Music as a Catalyst for Political Revolt”

In 1934, some 400,000 textile workers across the United States left their jobs in the cotton mill industry and participated in one of the largest labor strikes in American history. The Uprising of ‘34, as it is commonly referred to, was predominantly sparked in the American South as unofficial “flying squadrons” spread from mill to mill calling workers to join the strike. Perhaps what is most fascinating about this labor strike was that it happened with little effective union organization and in the face of a southern political-economic environment dominated by textile elites. Two of the major catalysts for this labor strike were a burgeoning and nationalizing folk music genre and the proliferation of this music through radio broadcasts. This was facilitated by musical adaptation, in which the meaning of particular musical forms changed as they changed social contexts, from small disconnected mountain communities to homogenizing mill towns. The ubiquity of the mill town experience and its representation in a socially-legitimizing folk music canon created an identity consciousness capable of large-scale popular organization. In this sense, the Uprising of ‘34 and its musical catalyst demonstrate that aspects of cultural production, expression and identity have the potential to be just as, if not more, effective than central organizing power in the form of unions for the sparking of socio-political revolt.

Hunter Gtelfinger is a third year MA/PhD student in Ethnomusicology at UCSB. His current research analyzes the relationship between radio media and musical expression through the sound of radio static. This project is informed by his experience and continuing practice as a local community radio DJ and an understanding of radio's important contributions to the sonic character of place. Hunter is an independent musician with interests in the relationship between underrepresented music and labor practices, analyzing the diverse ways independent musicians subsist in a challenging economic environment and how these labor practices interact with their artistic production. Born and raised in California, Hunter uses his folk music practices to explore a nostalgic relationship to his cultural heritage in the East Tennessee and Appalachian regions.

David Gonzalez (California State Polytechnic University, Pomona)

“Modern Corridos in Mexico and the United States”

The Mexican corrido is a musical genre that has adapted over the last century to represent several historical social shifts throughout the 1900s in North America. Corrido songs, and especially their lyrics, have been an important vehicle for documenting perspectives on this history in Mexico as well as the country's formal and informal trade relations with the United States. The popularity of these songs also helps keep the history alive in the public domain, celebrating heroes who have been symbolic of Mexican social, political, and economic movements. My paper focuses on current trends in corridos, drawing from ethnomusicological works about corridos and reflecting on my own experience as a fan of the style. I analyze how—despite some of the dramatic musical shifts in song form and the overall instrumentation and sound of Mexican and Chicano artists today like Hermanos Figueroa—one could argue their songs drive a new wave of corridos that still connect with listeners through earlier corrido conventions that have been meaningful for generations of fans.

David Gonzalez is a senior at Cal Poly Pomona who is majoring in General Music Studies. Born in Baja California, Mexico, David moved to Southern California at the age of 14; being exposed to Mexican music cultures on both sides of the border, he has had a life-long interest in Mexican corridos and how the genre has shifted in recent years. David is a guitarist and vocalist in Cal Poly Pomona's Mariachi Los Broncos ensemble and he teaches mariachi music at the dA Center for the Arts in Pomona.

Martin Hundley (University of California, Los Angeles)

“Alice Coltrane and the Sound of a Free Universe: Performance Practice, Technology, and a Feminist Epistemology”

Alice Coltrane’s last commercially released recording, *Translinear Light* (Verve 2004), was also her first commercial recording in twenty-five years following her retreat from the music industry and public life to focus on spiritual devotion and the religious community of her ashram in Southern California. The record captures the ethereal and sublime power of her music, and the depth of its power functions directly through the sounds of her instrument—a Wurlitzer home organ that she altered with customized modifications.

When we hear Coltrane’s choice of modifying the Wurlitzer organ as an alternative technology that she turns to later in her musical practice, we can better understand the journey of her life experiences and the corresponding worldview she cultivated. Coltrane’s performance on this instrument, and specifically her modification of the organ to bend pitches into liminal microtonal spaces between steps of the well-tempered Western keyboard, is a technological intervention that functions as a wedge opening the possibilities of other worlds.

How did Coltrane conceive this universe of sounds? And how can her later music be heard as an embodiment of her life, her identity, and the spiritual ideals she worked to engender in the world around her? Through interviews with *Translinear Light*’s executive producer, Ken Druker, and close reading of texts that frame applications of sound and media studies to feminist epistemology and Black consciousness, this paper explores how Alice Coltrane’s sound and performance practice express the complexities of her identity, spirituality, and travels both geographically and temporally.

Martin Hundley is a musicologist, arts educator, and instrumentalist based in Los Angeles. His research interests include African American musical traditions and folk music of the American South, musical dissent and its role in social and political change, and connected practices of improvisation, composition, and the visual arts. Martin has held appointments as Associate Dean at Oberlin Conservatory, Director of Academic Affairs at The New School for Jazz and Contemporary Music, and Community Engagement Programs Manager at UCLA Herb Alpert School of Music, as well as at Jazz at Lincoln Center and The Kaufman Music Center’s Special Music School PS 859. He currently serves on the arts education board committee of the Noah Purifoy Foundation and the Fellows Council at Virginia Center for the Creative Arts. Martin holds a Master of Education from Harvard University, focusing on topics of arts pedagogy and research, and a Bachelor of Music from Oberlin Conservatory, where he studied saxophone and jazz performance with Gary Bartz, Donald Byrd, and Wendell Logan. He is currently pursuing a PhD in Ethnomusicology at UCLA.

Nathan Huxtable (University of California, Riverside)

“Archival Sonification: Reconstructing the Japanese American Scout Drum Corps Tradition of Los Angeles, 1931-1941”

This paper uses experimental archival methodologies to reconstruct the sonic legacies of Los Angeles’ Japanese American scout drum corps. Prior to World War II, Japanese American youth musicians frequently performed military band arrangements as part of local scouting activities in the Little Tokyo and Boyle Heights neighborhoods of Los Angeles. Both local and national reporters extensively documented these events in printed media, arguing that these performances offered proof of the community’s US-American patriotism. Yet despite these written records, this musical tradition remains historically quiet: not only are there few known audiovisual recordings of these groups, but scant critical research exists concerning Japanese American participation in the broader US-American “drum corps movement” (Vickers 2002). How, then, might these sonic practices of Japanese American community-building be heard? Moreover, how might community-based archival practices open new ways of “listening to the archive” that transcend the audiovisual? In this presentation, I theorize how actors engaging with community-based archives might imaginatively reconstruct sonic worlds using a methodology that I term “archival sonification.” I examine how this multimodal process places sound back into the archives and promotes an acoustic mode of empathy with people whose sonic worlds have become quiet in the historical record. By re-sounding newspaper reports, material objects, and embodied practices, I subsequently argue that archival sonification redresses the symbolic annihilation (Caswell 2014) of Japanese American drum corps musicians from this US American music tradition.

Nathan Huxtable (he/him) is a PhD Candidate in Ethnomusicology from the University of California, Riverside. His research explores Asian American participation and history making in the North American marching music scene, where he works as a scholar-practitioner. His areas of interest include oral history, community based archival practice, and historical ethnomusicology. Nathan is a research consultant with the forthcoming Marching Pageantry Arts Museum and has over ten years of secondary and postsecondary experience as a percussion educator.

Gamin Kang (University of California, Los Angeles)

“Wind Flows (Pungnyu): Korean Music Across East and West”

On Interculturalism - Flow of Energy and Breath

I focus here on interculturalism in creative music work especially based on Korean traditional music. Examples will be drawn from contemporary and historical musical traditions of Korea.

This presentation introduces various approaches about how to find ways to connect and collaborate with musicians from other musical traditions. This will explore the question by first providing an overview of Korean music and aesthetics and then discuss what characteristics of Korean traditions have been useful in the context when collaborating with other Asian and North American cultures. These insights will also be helpful for musicians/scholars who wish to engage with Korean traditions for creativities and researches. Various types of intercultural collaboration will be discussed based on my artistic practice, including 1) Intercultural improvisation, 2) Korean music and Western Jazz, 3) Korean music and Western modern composition, and 4) multi-disciplinary collaborations. To be effective, cultural exchange must be a 2-way street. While Korean and other Asian artists have learned a great deal from Western culture, the impact of traditions from East to West has been considerably less. Rather than simply copying traditions, I prefer to introduce our artistic counterparts to the methodology of how Korean music is created and performed. Ultimately, we can achieve a more balanced cultural interaction and mutually enrich the process.

Gamin Kang is a distinguished soloist who tours the world performing both traditional Korean music and cross-disciplinary collaborations. Gamin plays 3 traditional winds, and is a designated Yisuja, official holder of Important Intangible Cultural Asset No. 46 for Court and Royal Military music. Re-inventing new sonorities from ancient, somewhat restrictive, musical systems, Gamin has received several cultural exchange program grants, including Artist-in-Residence (2014) at the Asian Cultural Council, and Ministry of Culture, Republic of Korea (2012). Gamin has collaborated in cross-cultural improvisation with world-acclaimed musician presenting premieres at Roulette Theater, New School, and Metropolitan Museum. Gamin was featured artist at the Silkroad concert, Seoul, 2018, performing on-stage with Yo-Yo Ma. Gamin's scheduled Carnegie Hall debut for 2019, as featured soloist, with the Nangye Gugak Orchestra, was postponed due to COVID.

Since 2018, Gamin has curated performances at the Center for Remembering and Sharing. For 2020, Gamin was selected as artist-in-residency at the HERE Arts Center, NYC and released her 4th album, *Nong*. The Jerome Foundation awarded prestigious Fellowship 2021-2023. Gamin teaches graduate and undergraduate ethno-musicology as Adjunct Faculty at the Herb Alpert School of Music at UCLA. (website: www.gaminmusic.com)

Eloy Neira (University of California, Riverside)

“Sonora Dinamita Band and the Latin American Migration to Southern California: A Borgian Analysis of the Only Band That Can Play in More Than One Place at a Time”

Before my Ph.D. studies, my main income source was as a musician with cumbia bands, which would play the same songs and share the same name: La Sonora Dinamita (LSD). As part of the Colombian Cumbia boom (1968-1974) LSD’s sound and members migrated to the North, first to Mexico and afterward to California. In Los Angeles, these musicians began to “reproduce” many bands with the same name. Since then, LSD’s cumbia has been part of the soundscape of the *Latinidad* in Southern California. Weddings and *quinceañeras* fiestas are unimaginable without the music of LSD. In this essay, I want to explore how *Latinidad* and creating a sense of belonging (or unbelonging) are invented and reproduced through aesthetic objects such as LSD(s)’ sound. My main contention is that one becomes LatinX here in the US, where national references move to the background. This label has two sides. First, it is a way of othering families with ancestry in the Latin Americas; second, despite its discriminatory origin, it is a label that is embraced, creates bonds, and affirms differences. This new feeling of belonging—to be LatinX—happens through the molding of affects through concrete objects such as music. In this regard, I would like to explore how LSD(s)’ music has become a playlist that creates intimate affective spaces for the performance of *Latinidad* in the US. Also, the creation of these “social sound spaces” has little to do with the “authenticity” of the band(s) but with what the sound evokes.

Born in Lima, Peru, **Eloy Neira de la Cadena** is an Ethnomusicology Ph.D. student (UC Riverside). He holds an MFA in music and an MA in Aesthetics and Politics (California Institute of the Arts), a BA in music (McGill University). He is concerned with racial-cultural hybridity as a political-aesthetic concept. In this regard, he conducted fieldwork with communities in Peru, Bolivia, Mexico, Cuba, and the United States. Currently, he is preparing research focused on the Afro Descendants-Indigenous People mestizaje (first in Peru but also in Chile, Ecuador, and México) and the expression of their shared history and current struggles through symbolic forms like music, dancing, and cooking.

George Pioustin (University of California, Los Angeles)

“Pastness in Performance: Change and Continuity of *Margamkali* Tradition of the Syrian Christians of Malabar”

Margamkali, a round dance for social gatherings with accompanying sung poetry that narrates the advent of Thomas the Apostle in Malabar Coast is considered as the main performance tradition of the Syrian Christians in Kerala where it has survived for many centuries. This paper is a study on the change and continuity of the performance tradition of *margamkali*, with the objective of reviewing this musical performance at the intersection of religion and politics in Kerala. Arnold Bake’s survey of music throughout the Indian subcontinent in the 1930s and its ‘Restudy’ by Nazir Ali Jairazbhoy and Amy Catlin in the 1980s are significant audio-visual sources of information about this tradition, its survival, and transformation. The four decades between these two collections saw some of the turning points in the sociopolitical life of the Syrian Christian community. By comparing the two collections of 1938 and 1984 and by investigating major events like Indian Independence (1947), Kerala state formation (1956), *Vimochana samaram* - translated as liberation struggle (1959), and the Vatican Council (1960-64), I study the festivalization, Sanskritization, modernization, and institutionalization of *margamkali* within the span of half a century. By exploring the past and engaging with the present, my research focuses on the central question: How has the eventful mid-twentieth century shaped the present form of this age-old tradition?

George Pioustin is a PhD student in the department of ethnomusicology at the University of California, Los Angeles. He holds an MA and M.Phil in Performance Studies from Jawaharlal Nehru University, New Delhi and Ambedkar University Delhi (AUD). He has extensively presented research papers at various international music conferences and his research interests include performance traditions within Indian Christianity, Indian classical music, music and migration, as well as minority studies. George is a recipient of Fellowship in Indology instituted by the Ministry of Culture, Government of India, for the ‘Outstanding Persons in the Fields of Culture’, UNESCO- Sahapedia Fellowship 2017, Serendipity Arts Grant 2018 among other accolades. A trained Carnatic vocalist, George also writes for the arts supplement of the leading national newspaper in India, *The Hindu*. He is currently serving as the Managing Editor of *Ethnomusicology Review*.

Cahlia A. Plett (University of California, Riverside)

“*Festival Sorora*: Gender, Feminist Theory and the Importance of Women-Centered Performance Spaces in South America”

Festival Sorora is a music festival in Asuncion, Paraguay that invites women performers from the larger South American music scene to perform in a women-produced and women-centered event. In this paper, I identify the importance of feminist theory within women’s music festivals in South America, asking how gender is negotiated within these spaces. I engage with multiple key texts, including Eileen Hayes’s *Songs in Black and Lavender* as well as Ann Werner’s *Feminism and Gender Politics in Mediated Popular Music* to discuss feminist theory on women in popular music, and how the creation of women’s festivals may reconstitute the festival as an inherently feminist space. *Festival Sorora*’s cofounders Rocio Robledo and Paula Rodriguez emphasize the need for women at the production level and women on the stage, arguing its importance in shifting public consciousness of how women musicians are received in the industry. Both founders enumerate how younger generations are socialized into seeing women in the music industry and stage as auxiliary, highlighting how this perception correlates with rampant abuse within the larger music industry in South America. In interrogating how women-led music organizations affect performance spaces, I ask where *Festival Sorora* and women’s festivals in South America stand on trans issues, how gender non-conformity is discourses within these spaces, and what the significance of “womanhood” is to the performers. Further, I ask how gender non-conforming and non-women who are involved in the project find their gender characterized on stage and in the production of the festival.

Cahlia “Cal” Plett is a current doctoral track graduate student of ethnomusicology at University of California-Riverside. Before beginning ethnomusicology at UCR, Cahlia graduated with a Harp Performance degree from DePauw University. Cahlia’s life-long experience playing on the *arpa paraguaya* (Paraguayan harp) focused a career on performance and music outside the European sphere. Cahlia also minored in Gender and Sexualities Studies in undergrad, amplifying their fascination with decoloniality, liberation, and resistance within music practice. Their current research focuses on festival music in South America, specifically Brazil and Paraguay, emphasizing queer liberatory and anti-state violence grassroots work occurring alongside music practice and performance.

Rane Prak (University of California, Los Angeles)

“Khmeraspora: A Multivocal and Collaborative Cambodian American Musical Experience”

How does cultural production contribute to the ongoing creation and fluidity of traditions, identities, and lived histories among the Cambodian/Khmer American community in Long Beach? I focus on how the musical *Khmeraspora* (2023), written and directed by the renowned local rapper and filmmaker praCh Ly, transmitted the various stories and experiences in the Cambodian diaspora to portray multivocality. Musically, the show combines elements of the Cambodian *pinpeat* with opera, rap, and a Western symphony orchestra. The Cambodian Americans performing in this musical included a mix of immigrants, refugees, teachers, students, and descendants of genocide survivors. Over two hours, six thousand audience members watched and listened to the stories of hardships and survival under the Khmer Rouge regime, the resilience of refugees in the challenging experiences they face in the United States, and birds migrating home through dance and music. Drawing from my ethnographic experience as a dancer for *Khmeraspora* and interviews with Cambodian American performing artists, I argue that this musical attests to the powerful effect of performing arts as an active cultural phenomenon facilitating a space for the exchange of memories and of narratives across generations. I further claim that *Khmeraspora* is one musical performance that transmits stories intergenerationally through sparking conversations regarding the Cambodian American experiences from the past and present.

Rane Prak (they/them) was born in Phnom Penh, Cambodia, and immigrated to the United States with their family when they were young. Prak grew up in a small town in Southeast Texas called Woodville. Performing arts and storytelling helped Prak to navigate their immigrant identity. Prak learned Khmer folk songs from their aunt, a professional singer. They played the clarinet, oboe, and saxophone in a band throughout their middle and high school years. In undergrad, Prak joined the Korean Music Association, which hosts meetings to discuss Korean culture and perform Korean dance at cultural events throughout campus. They are a Khmer classical and folk dance student at the Modern Apsara Company (MAC) based in Long Beach. Prak plays in the Music of Thailand and Bali ensembles at the Schoenberg School of Music. Prak received a double major in Humanities Honors BA and Asian Studies BA and a Korean minor from the University of Texas at Austin. Prak is a graduate student from the Department of Ethnomusicology at the University of California, Los Angeles (UCLA). Their graduate research explores how disparate modes of Khmer storytelling traditions, including songs, retain their powerful effect as embodied ways of sharing and reshaping cultural identity.

Bal Krishnan Raghavan (University of California, Santa Cruz)

“Partitioned by Politics, Sutured by Song: The Border Crossings of the Protest Song from Pakistan to Sri Lanka - Via India”

In 1986, acclaimed female Pakistani singer Iqbal Bano sang leftist poet Faiz Ahmad Faiz’s Urdu poem “Hum-Dekhenge” (“We will see”) to rousing crowds in Lahore, Pakistan. The performance was secretly recorded, and a smuggled copy circulated in South Asia, bringing it into popular culture as a protest song. Iqbal Bano’s affective expression was magnified by her subversive signs: She wore a saree and sang Faiz’s poems, both banned in Pakistan during General Zia-ul-Haq’s authoritarian rule (1978-1988). The audience’s response was raucous: Shouting, “Inquilab-Zindabad” (long live revolution) and cheering for the lines “Every crown will be flung, Each throne brought down” while also keeping time, signaling the audience’s participatory role in expressive culture and protest. This paper is a feminist social biography of the poem turned protest-song, as it crosses geographies partitioned by colonialism, nation-state formation, and inter-state war: India, Pakistan, Bangladesh, and Sri Lanka. As a circulating symbol in popular culture, the poem-song has become a sign of affective expression infused with and without subversive politics in South Asia. The translations of ‘Hum-Dekhenge’ into South-Indian languages Tamil, Telugu, Kannada, and Malayalam, and their popular renditions were all by women poets/performers, with each topical rendition involving conscious literary, political, and musical choices. The renditions/performances of the translated song at pivotal political moments managed to mobilize publics and destabilize dictatorial governments. It is generative to re-think what scholar Aamir Mufti calls ‘Faiz’s lyric history in the sub-continent’ through a feminist lens as this song sutures itself in protests crossing borders.

Bal Krishnan Raghavan is an accomplished musician, researcher, and educator. He is a doctoral student in cross-cultural musicology at the University of California Santa Cruz. Bala’s work focuses on oral traditions of music across the Indian subcontinent, with an emphasis on the politics of spirituality, South Asian performing traditions, mystical traditions, caste, gender, and sexuality. Bala trained for over twenty years in traditional vocal music. With over ten years of interdisciplinary performance experience, he attempts to re-imagine the many ways of looking at traditional music from India, centering the marginalized experience at the intersection of song, poetry, sexuality, and personal narrative.

Anthony Reynolds (California State Polytechnic University, Pomona)

“The Carrizo Flute of Santiago Zochila in Oaxaca, México”

Santiago Zochila is a town located in the Sierra Norte region of Oaxaca, Mexico. It is well known for its gastronomy, fireworks, dancing, and banda brass band music, which are central to local festivals and Catholic events. As a part of this soundscape, one may often hear and see a musician play a *carrizo* (common cane) flute to the beat of a drum. Although this music tends to be overshadowed by the brass bands and it is less popular with local youth, it has been a consistent part of Zochila's celebrations for generations. My interest in the history, construction, performance, and social significance of this flute is based on my family's personal connection to the flute and its aural tradition: my grandfather. This presentation is based on fieldwork conducted during summer 2023, when I traveled to Santiago Zochila to attend the town's patron saint celebration of Santiago Apostol. While visiting, I studied how to make this flute with my grandfather, harvesting *carrizo* and carving my own flutes alongside family members.

Anthony Reynolds [bio forthcoming]

Kerith Spencer-Shapiro (Hebrew Union College)

“Music of the Moment: Exploring Israeli Musical Responses to the War”

Oftentimes, artistic responses to a traumatic event are created after a considerable period of reflection and collective processing by the impacted group. In the case of the war in Israel, artists working in the genres of popular, avant-garde, and protest music have been responding immediately to events in a wide variety of ways. This paper will delve into musical responses to the war, exploring Israeli artistic engagement with the concepts of nationalism, hope, revenge, and solidarity, and the media channels through which these songs are presented and disseminated.

The presentation will also discuss the effectiveness of studying the earliest artistic responses in a moment of political and humanitarian crisis, as collective reflection and introspection often identify lasting artistic works rather than those made in the heat of the moment. Turning to Averill’s concept of engaged ethnomusicology, this paper will explore the means of artistic expression since the attacks of October 7th, the fundamental ideas conveyed through these songs, and the role of the researcher in studying them. The paper will address songs written and performed by artists across the political spectrum, and representing the breadth of communities in Israel.

Ordained in 2003 at Hebrew Union College, Debbie Friedman School of Sacred Music, **Cantor Kerith Spencer-Shapiro** joined the Clergy of Wilshire Boulevard Temple through a merger with University Synagogue, where she had served since 2014. She also serves as the Cantor of the synagogue on the Jack H. Skirball campus of Hebrew Union College, Jewish Institute of Religion, Los Angeles. She received training as a Jewish Meditation and Mindfulness Teacher through the Institute for Jewish Spirituality, where she also served as adjunct faculty.

Cantor Shapiro has been a leader in interfaith dialogue through Saint Joseph’s University Institute for Jewish-Catholic Relations and Sacred Heart University’s Center for Christian-Jewish Understanding. She has been a guest lecturer at the Hebrew Union College (New York & LA campuses), New York University, Trinity College in Dublin, UCLA, and USC’s Thornton School of Music.

R. Anderson Sutton (University of Hawai'i at Manoa)

“Javanese Gamelan Online: Thoughts on Meaning and Access, Locally and Globally”

Along with innumerable musical practices worldwide, Javanese performing arts are undergoing an explosion of accessibility through the internet. Fifty years ago, we marveled at the impact in Java and much of Southeast Asia of the audio cassette industry, several decades later at the proliferation of video compact disks, and in the 21st century-particularly in the last decade-the online presence of music and related performing arts, staggering in its quantity and range of quality, both artistic and technological. The vast increases in accessibility, though, do not just “level the playing field” for all, but create new divides, advantages and disadvantages. The audio cassette industry unquestionably enhanced the careers of top performers and also facilitated exposure to marginal traditions and genres. How does that media environment compare to the current one? Who is engaging now and why? What types of communication are possible now that were not previously? Who can be said to benefit now and in what ways?

This paper considers these questions in addressing transformations in the understanding and appreciation of “Javanese gamelan” at this current stage of mediated encounter. It draws on years of fieldwork in Java and exploration of current web content relating to Javanese gamelan music.

R. Anderson Sutton is Professor of Music and head of the Ethnomusicology program at the University of Hawai'i at Mānoa's Department of Music, offering graduate and undergraduate courses, overseeing the performance ensembles, and supervising graduate students in Ethnomusicology. From 1982-2013 he served on the faculty of the School of Music at the University of Wisconsin-Madison, where he taught courses in ethnomusicology, led the Javanese gamelan ensemble, and directed the Center for Southeast Asian Studies. His research has focused on musical traditions and contemporary practices in Indonesia (Java and South Sulawesi) and Korea. Recent research interests include cultural politics and performance, music and hybridity, and intercultural musical collaborations. He is author of 3 books, 2 edited volumes, and numerous journal articles and book chapters. He also serves on the Board of Directors of the Society for Asian Music, the Association for Korean Music Research, and is founding editor of the University of Hawai'i Press *Asia Pacific Flows* series, as well as the University of Wisconsin Press *New Perspectives in Southeast Asian Studies* series.

Hani Zewail (University of California, Santa Barbara)

“Musico-Theological Anthropology of the Macro/Microcosmos Relationship: Al-Kindī’s Musicology and Celestial Spheres as Listening Agents”

Islamic intellectual traditions proffer a conceptualization of the macro/micro-cosmic relationship as contingent upon self-knowledge. The epistēmē (knowledge) of the basic underlying substance of the human being, the soul (nafs), provides the gateway towards the metaphysical ‘ilm (ultimate truth of reality). Specifically, the Islamic Peripatetic school understands the soul as intricately linked to an individual’s phenomenological engagement with physical bodies at the macrocosmic level (kosmos) as well as the microcosmic level (the human body) (Chittick 2007). Reviving this conceptualization, I argue, is an anthropological intervention into ethnomusicological posthumanism, which seeks to de-center the human as the only essential being within the ecosystem of music/ sound. Whereas previous scholarship associated with modernist ethnomusicological inquiries has focused on human behavior (Merriam 1969), human culture (Merriam 1964), and humanly organized sound (Blacking [1973], 1977), it oftentimes neglects music/sound that exists within contexts in which non-human beings shape musical meaning as well as sound production (Silvers, 2020). The relevant questions of posthumanism are those which center around multiple (relational) ontologies and anthropogenic ecology. This paper will make three contentions. First, that the agency of celestial spheres in al-Kindī’s sonic ecosystem, as listen-ers of divine speech (Logos), inverts the modernist hierarchy of man’s dominance over nature. Second, that phenomenological speculation on sound (Husserl’s Figure of Double Continuity) can be read back into al-Kindī’s celestial spheres integrating the production of rays into hidden cosmic harmonies. Third, that al-Kindī’s novel compositional technique of the braid (al-dafir) denotes a cyclical linearity of time that is tied to his cosmogony.

Hani Zewail specializes in Mediaeval and Contemporary music in the Islamic World, especially on the emphasis of Egypt, Syria, and Historical Iraq. His research interests include Ancient Greek-Mediaeval philosophy of music, Arab Classical Music, phenomenology, and temporality. His Master’s Thesis at UCSB is titled: “The Musical language of Body-Soul Relations in 9th-10th Century Islamic Philosophical Discourse”. Under the tutelage of Dr. Dwight Reynolds, Zewail has analyzed, translated, and created commentaries on Mediaeval Arab works that put him at the center of a fascinating, complex dialectic that began in Ancient Greece and found resonance with thinkers such as Al-Kindī and the Ikhwan al-Safa. His previous work at UC Berkeley was a thesis in Interdisciplinary Studies on fractals or 1/f noise in Arab music, that engaged Zewail in the search for cognitive musical phenomena that were self-similar to physical phenomena found in Islamic geometric and cultural arts. Zewail’s dissertation research will be focused on aspects of temporality in Arab Music with a focus on aesthetics. Consonant with Zewail’s other projects is the focus on interdisciplinary research methodologies. In this project, he hopes to incorporate phenomenology, philosophy of time, and performance theory in a modern context with specific musical cultures and experience in mind such as the eternality of *tarab* (modal ecstasy) in Egyptian

culture. Zewail is an avid believer in bi-musicality and has encultured himself in the Arab tradition studying 'ud for over 7+ years with performers such as Palestinian 'ud master Naser Musa Jannini and accomplished modal theorist Dr. Scott Marcus.