

Society for Ethnomusicology, Southern California and Hawai'i Chapter
57th Annual Meeting
4 – 6 March 2016

University of California, Los Angeles
The UCLA Herb Alpert School of Music, Department of Ethnomusicology
Los Angeles, CA 90095

Meeting Program

Friday 4 March

1:15 – 2:00 pm — Registration and Coffee

Location: Archive Courtyard

2:00 – 4:00 pm — Session One

Panel 1A: Beyond Cultural Imperialism

Room: 1659 (Gamelan Room)

Chair: Dave Wilson (UCLA)

2:00 Dave Wilson (UCLA), “This is the Most Future Music”: Techno between Detroit and Skopje, Macedonia”

2:30 Deonte Harris (UCLA), “Revelry or Revolution?: Masquerading the “Black Radical Tradition” at London’s Notting Hill Carnival”

3:00 Gabriel Lavin (UCLA), “Fen al-Sawt: Music in the Arabian Peninsula and the Indian Ocean Cultural Continuum”

3:30 Jesse Ruskin (UCLA), Discussant

Panel 1B: Music and the Cultural Dynamics of Diaspora

Room: B-544 (Ethno Lab)

Chair: Timothy Cooley (UCSB)

2:00 Aaron Singer (University of Hawai'i at Mānoa), “Japan’s Hawai'i: Cultural Tourism, Performance, and Identity among Okinawans and Okinawan-Hawaiians”

2:30 Bernard Gordillo (UCR), “The Socio-Theological Context of the “Misa popular nicaragüense”

3:00 Audrey Coleman-Macheret (Independent Scholar), “A Los Angeles-area Ukulele Gathering as an Imagined Hawaiian Diaspora”

3:30 Corey Michael Blake (UCR), “A Transnational Chinese Identity: Technoculture & Mass Mediated Music in the Chinese Diaspora of Panama”

4:15 – 5:15 — Keynote I: “Collective Songwriting: Testimonio, Theory and Knowledge Production”

Room: 1325 (Choral Room)

Martha Gonzalez, Assistant Professor of Chicana/o Latina/o Studies, Scripps College

5:30-6:45 — Dinner Break

Location: Courtyard of St. Alban’s Episcopal Church, 580 Hilgard Ave., Los Angeles, CA 90024

7:00 – 9:00 — Concert of Mariachi and Persian Classical Music

Location: St. Alban’s Episcopal Church, 580 Hilgard Ave., Los Angeles, CA 90024

Saturday 5 March

8:00 – 8:30 am — Registration and Coffee

Location: Green Room

8:30 – 10:30 — Session Two

Panel 2A: Sounding Treasures from 1960s Thailand: The 2015 Project to Restore UCLA's Thai Instrument Collection and Repatriate Historic Thai Musical Materials

Room: Jan Popper Theater

Chair: Deborah Wong (UCR)

- 8:30 Helen Rees (UCLA), "Music of Thailand at UCLA, 1960s to the Present: Instruments as Cultural Archives and Social Actors"
- 9:00 Supeena Insee Adler (Independent scholar), "Giving Sounds, Giving Stories: The David Morton Thai Musical Instrument Collection at UCLA"
- 9:30 Anant Narkkong (Luang Pradithphairoh Music Foundation, Thailand), "Sounding Treasures: David Morton's 1960s Thailand Field Recordings of Significant Compositions by Luang Pradithphairoh (Sorn Silapabanleng)"
- 10:00 Panya Roongraung (Bangkokthonburi University, Thailand), "David Morton: The Farang (Foreigner) Who Saved Thai Musical Manuscript"

Panel 2B: Issues of Race and Racialization

Room: 1325 (Choral Room)

Chair: Kenneth Habib (Cal Poly, San Luis Obispo)

- 8:30 Dhiren Panikker (UCR), "Browntopia: Post 9/11 Coalition Building in Contemporary Jazz"
- 9:00 George Blake (UCSB), "Minstrelsy is to Slavery as Rap is to the Prison Industrial Complex: Gangsters, White Jokers and The New Jim Crow"
- 9:30 Alex Blue V (UCSB), "Hear What You Want? Sonic Politics, Black Male Athleticism, and Racism-Canceling Headphones"

Panel 2C: Gender and Feminist Perspectives

Room: 1439

Chair: David Harnish (USD)

- 8:30 José R. Torres-Ramos (University of North Texas), "Más Bonita Calladita": Silencing the Female Voice in Mariachi"
- 9:00 Paula Propst (UCR), "Raising Cyborgs: Cultural Codes and Popular Music Instruction for Youth"
- 9:30 Randy M. Drake (UCSB), "Voice, Visibility and the Trans Chorus of Los Angeles"
- 10:00 Andrea Decker (UCSB), "'If I Am Your Rib, I Must Be Your Property': Gender, Sexuality, Consumerism, and Nation in Dangdut Music Videos"

10:45 – 12:15 — Session Three

Panel 3A: Identity and Music

Room: Jan Popper Theater

Chair: Charlotte D'Evelyn (LMU; CalArts)

- 10:45 Larry Robinson (UCLA), "Genre Circulation as Musical Multiculturalism and the Struggle for Recognition in Southern China"
- 11:15 Yi-Chieh Lai (University of Hawai'i at Mānoa), "Performing the Cultural Revolution and Chineseness in Today's Taiwanese Guzheng Music"
- 11:45 Kathryn Alexander (Sonoma State University), "Cape Breton Girl: Performing Whiteness with Natalie MacMaster"

Panel 3B: Revitalization and Resilience

Room: 1325 (Choral Room)

Chair: Mary Talusan (LMU; CSU Dominguez Hills)

- 10:45 Andrew Green (Royal Holloway, University of London), "Sounding the 'Right to the City': Music, Activism, and Public Space in Mexico City"
- 11:15 Hannah Balcomb (UCR), "Of Gauchos and Comparsas: The Musical Mapping of the Argentine 'Indian' onto a White Imaginary"
- 11:45 John Widman (UCLA), "Feeding the Flames: the Role of Music in Mythologizing Audiovisual Portrayals of Wildland Fire"

Panel 3C: Hip Hop and Jazz

Room: 1439

Chair: Cheryl Keyes (UCLA)

10:45 Kevin Sliwoski (UCR), “‘J Dilla Changed My Life’: J Dilla’s Musical Legacy and Influence in Contemporary Hip Hop and Jazz”

11:15 David Harnish (University of San Diego), “Cecil Taylor and the Kyoto Prize”

11:45 Joshua Brown (Chapman University), “Snoop Who?: Reggaes, Rastas and the Politics of Appropriation”

12:15 – 1:45 — Lunch Break

Location: Archive Courtyard

1:00 – 3:45 — UCLA World Music Center Display of Southeast Asian Instruments and Archival Documents

Location: Gamelan Room

1:00 – 1:30 — Kulintang Performance by Pakaraguian Kulintang Ensemble, UCLA alumni Mary Talusan, Eleanor Lipat-Chesler, Bernard Ellorin, and Peter Paul de Guzman.

Location: Gamelan Room

1:15 – 1:30 — Ethnomusicology Review Presentation: Bring your lunch and pull up a chair!

Location: Table in Archive Courtyard

2:00 – 3:30 — Session Four

Panel 4A: Musics of Brazil

Room: Jan Popper Theater

Chair: Jonathan Ritter (UCR)

2:00 Jonathon B. Grasse (CSU, Dominguez Hills), “(T)here is a Place . . . (W)here(?)”

2:30 Elizabeth Stela (UCR), “The Brazilian Taiko Association and Nikkei Youth: Contesting and Inculcating ‘Tradition’”

3:00 Lenka Moravkova (UCR), “From Favelas to Top Charts: Commodification of Brazilian Genre Favela Funk Through One Sample Story”

Panel 4B: Music and Performance

Room: 1325 (Choral Room)

Chair: Liz Przybylski (UCR)

2:00 Timothy D. Taylor (UCLA), “Musical Performance as a Medium of Value”

2:30 Philip J. Murphy Jr. (UCSB), “Birds Who Sing in Many Trees: Authority, Artistry & Professionalization of Sufi Singers in Fez, Morocco”

3:00 Joshua Charney (UCSD), “The Shiraz Arts Festival and the Shift Towards Revolution”

Panel 4C: Global Pop

Room: 1439

Chair: Jesse Ruskin (UCLA)

2:00 Juan David Rubio Restrepo (UCSD), “Stretching Time: Transnationalism, Soundscapes and Technological Agency in Cumbia Rebajada”

2:30 Pablo Infante-Amate (UCLA), “Dependency, Individualization, Dispersion: Popular Music in Equatorial Guinea during the Era of Structural Adjustment”

3:45 – 4:45 — Keynote II: “The (Mis)Representation of African American Music: The Role of the Fiddle”

Room: Jan Popper Theater

Jacqueline DjeDje, Professor Emeritus, UCLA

5:00 – 6:00 — Business Meeting

Location: Jan Popper Theater

6:00 – 7:45 — Dinner Break

8:00 – 10:00 — Concert of Fusion Performance with UCLA Faculty Artists and Balinese Music with Gamelan Burat Wangi, Dr. I Nyoman Wenten, Director
Location: Schoenberg Hall

Sunday 6 March

8:00 – 8:30 am — Registration and Coffee
Location: Archive Courtyard

8:00 – 10:00 — UCLA World Music Center Display of Southeast Asian Instruments and Archival Documents
Location: Gamelan Room

8:30 – 10:00 — Session Five

Panel 5A: Music, Trauma, and Commemoration

Room: Jan Popper Theater
Timothy D. Taylor (UCLA)
8:30 Badema Pitic (UCLA), “Commemorative Izvoma Songs and Sound Memorials of the Srebrenica Genocide”
9:00 Alyssa Mathias (UCLA), “‘We Are Here’: A study of Sound, Listening, and Emotion among American-Armenian Participants at the Armenian Genocide Centennial Commemoration in Istanbul”
9:30 Ben Doleac (UCLA), “‘Give Me My Projects Back’: Rhythm, Dance and Resistance in the Contemporary New Orleans Second Line”

Panel 5B: World Musics in the U.S. Academy

Room: 1345 (Band Room)
Chair: Christopher Adler (University of San Diego)
8:30 Lara Diane Rann (Claremont Graduate University), “Student Experiences of Soul Healing in Music and Dance Performance Courses at The University of California, Los Angeles”
9:00 Priwan Nanongkham (Kent State University), “Musical and Cultural Adjustments of Thai Music in American Academia”
9:30 Tyler Yamin (UCLA), “Music in the (Literal) Margins: Reviving Extinct Gamelan Instruments from the Notes and Scribbles of Early Ethnomusicologists”

10:15 – 11:45 — Session Six

Roundtable 6A

Room: Jan Popper Theater
Chair: Eleanor Lipat-Chesler (Independent Scholar)
Title: “Staging Ethnography: Seeking a Model for Grassroots Performance in the Philippine Sulu Suite”
Additional Participants: Bernard Ellorin (Pakaraguian Kulintang Ensemble), Peter de Guzman (Malaya Filipino American Dance Arts), Mary Talusan (LMU; CSU Dominguez Hills)

Workshop 6B

Room: 1345 (Band Room)
Facilitator: Chamni Sripraram (Thai Cultural and Fine Arts Institute of Chicago)
Title: “Thai Klawng Yao Parade: The Thai Long Drum”

noon — See you next year!