

**Society for Ethnomusicology, Southern California and Hawai`i Chapter  
58th Annual Meeting  
18 February 2017  
California State University, Fullerton  
School of Music, Claves Performing Arts Center**

Program Committee

Ben Fairfield (UH Mānoa)  
Sarah Hankins (UCSD)  
Wendy Hsu (Los Angeles Department of Cultural Affairs)  
David Novak (UCSB)  
Jessie Vallejo (California Polytechnic University of Pomona)  
Deborah Wong, Chair (UCR)

Local Arrangements Committee

Charles Sharp, Chair  
Alison Sticklely  
Gary Gould  
Volunteers from the CSU Fullerton School of Music  
and Mu Phi Epsilon

**Meeting Program**

**Open all day: Room 224 – prep room for presenters, with the same stereo and projector as the other rooms.**

8:00 am – 4:00 pm – Registration and Coffee  
Room 254

**Session One**

**Panel 1A: Whose Music? (Room 253)**

Chair: Jessie Vallejo (California Polytechnic University of Pomona)

- 9:00 Corey Michael Blake (UCR), "Sustaining Local Identity: Hillbilly Tourism, Appalachian Rurality, and Music in East Tennessee"
- 9:30 Matthew Blackmar (independent), "Post-Colonial Gender Politics Come First, Music Comes Second': Cultural Appropriation and Synthesized Exotica in The Music of The Knife"
- 10:00 Alyssa Mathias (UCLA), "Cosmopolitans in the Midst of Conflict: Three Versions of a Folk Song from Syria, Turkey, and Armenia"
- 10:30 Andrea Decker (UCR), "'Our God Will Never Us Forsake': The Endurance of Hymn in Online Congregations of Doubt"

### **Panel 1B: On the Global Stage (Room 225)**

Chair: Scott Marcus (UCSB)

9:00 Eric J. Schmidt (UCLA), "Reckoning with Value in the Global Circulation of Sahel-Saharan Music"

9:30 Erica Jones (UCR), "Karnatic Music, Globalization and the Postcolonial Diaspora"

10:00 Liza Munk (UCSB), "Protest as a Diagnostic of Power in Alternative Arabic Musics"

10:30 Nana Kaneko (UCR), "Reconstituting Communities: Localized Folk Performing Arts and *Matsuri* Festivals in Post-3.11 Tohoku, Japan"

11:00 – 11:30 – Break (Room 254)

## **Session Two**

### **Panel 2A: Intersectional Class Struggle (Room 253)**

Chair: Gibb Schreffler (Pomona College)

11:30 Otto Stuparitz (UCLA), "Women and Class in Rhoma Irama's Dangdut Films, 1977-1980"

12:00 Andres Espinoza (University of La Verne), "Towards a Social Reading of Tite Curet Alonso's Compositions"

12:30 Ty-Juana Taylor (independent), "The Space in-between: Emerging Identities in Ivoirian *Maquis*"

### **Panel 2B, Extending our Methods (Room 225)**

Chair: Timothy Cooley (UCSB)

11:30 Tyler Yamin (UCLA), "How Musical is Cat?: A Semiotic Approach to 'Species-Specific Music'"

12:00 Kevin Sliwoski (UCR), "Blood, Stone, and Killing: Notes on Preparing for Military Fieldwork"

12:30 Hannah Balcomb (UCR), "Rethinking the Boundaries of Argentine Folk: The Power of Copyright Language to Visibilize Indigenous Groups"

1:00 – 2:00 – Lunch and Student Concerns Committee meeting (Room 225)

## **Session Three**

### **Panel 3A, Decolonization (Room 253)**

Chair: Sarah Hankins (UCSD)

2:00 Luis Chavez (UCD) and Russell P. Skelchy (UCD), "Keywords: Decolonization || Ethnomusicology"

2:30 Rose Boomsma (UCLA), "A Tribe Called Red: Indigenous Performativity as Decolonization"

3:00 Sunaina Keonaona Kale (UCSB), "'Mama Can You Play My Roots': The Localities and Globalities of Reggae in Hawai'i"

3:30 Alan Lechusza (Palomar College), "Native American Punk: A Deconstructive Interplay with Native Punk, Identity, Music, and Aesthetics"

**Panel 3B, Gentrification** (Room 225)

Chair: Wendy Hsu (Los Angeles Department of Cultural Affairs)

2:00 Monserrat Lujano (California Polytechnic University of Pomona), "Calle Cuatro: Gentrification Wars and Displacement of Punk Musicians in Downtown Santa Ana"

2:30 Andrew J. Kluth (UCLA), "In, But Not of the (Commercial) World? A Consideration of Los Angeles' 'Dog Star Orchestra' Experimental Music Festival"

3:00 Marc T. Bolin (UCLA), "Angeleno Brass Bands and New Orleans Identity: Representations of New Orleans in Los Angeles"

3:30 Anthony Rasmussen (UCR), "*Pregones Perdidos*: Sales and Survival within the Contested Acoustic Territories of Mexico City's Historic Center"

4:00 – 4:15 pm – Break

4:15 – 5:15 pm – Business Meeting

Recital Hall (1<sup>st</sup> floor, facing the quad)

5:30 – 6:30 pm – Keynote Address (Recital Hall)

Russell Rodríguez (Alliance for California Traditional Arts)

"Dancing Along the Sectorial Fence: The Impact of Traditional Practice to the California Landscape"

***Conference ends. See you next year!***

## KEYNOTE SPEAKER BIO

**Russell C. Rodríguez** is currently a program manager with the Alliance for California Traditional Arts. He received his Ph.D. from the Department of Anthropology at the University of California, Santa Cruz, and was named a University of California President's Postdoctoral Fellow in 2007. Rodríguez has contributed chapters to various anthologies on Latina/o expressive culture and co-authored an article with George Lipsitz, "Turning Hegemony On its Head: The Insurgent Knowledge of Américo Paredes," in the *Journal of American Folklore*. Rodríguez has worked as a curator for the Smithsonian Center for Folklife and Cultural Heritage annual Folklife Festival, co-curating the "Latino Music Program" in 2004. In 2005 he co-produced the Smithsonian Folkways Recordings CD compilation *Rolas de Aztlán: Songs of the Chicano Movement* that featured the unsung Chicana/o musical artists and groups of the 1970s. As an artist, Rodríguez has worked as a musician, musical director, composer and arranger in a variety of venues and media. In 2010 Rodríguez worked as the assistant producer and musical director for the documentary *La Danza Escenica: El Sello de Rafael Zamarripa*, for which he coordinated musicians, composed, arranged, and recorded the musical selections as part of the film's soundscape. He contributed original music to the documentary *The Storm that Swept Mexico*, produced by Ray Tellez, and most recently created a musical score for a theatrical version of B. Traven's novella *Macario*, for the Teatro Vision in San Jose, California.

