

# Society for Ethnomusicology, Southern California and Hawai'i Chapter (SEMSCHC)

## Event Schedule

Sat, Mar 13, 2021

8:30am

### Welcome from the SEMSCHC President

🕒 8:30am - 9:00am, Mar 13

📍 Zoom Meeting Room Three

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#### 🗣️ Speaker



Sarah Hankins SEMSCHC President

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#### 1 Subsessions

- Welcome from the Chair of the UCLA Department of Ethnomusicology

🕒 8:40am - 8:44am, Mar 13

9:00am

### A New Era? Emerging Music Cultures and Identities in Lombok, Indonesia

🕒 9:00am - 9:30am, Mar 13

📍 Zoom Meeting Room One

#### Music and Politics of the Nation-State

For decades into the later 20th century, severe restrictions were placed on musicians and communities on Lombok. Powerful Muslim reformers were rejecting the “traditional” musics of the Sasak (the indigenous majority) and adat (socio-religious customs), and “Arabizing” Islamic practices to purify praxis and discard a painful, colonized past. With added pressures of modernization, some older forms of music related to adat disappeared and the future of others looked bleak. By 2017, however, organizations studying adat arose with a mission to construct a 21st-century Sasak cultural identity. These groups discarded Arabization and globalization, looked inward to find roots of culture and reinvent identities both Islamic and traditional, and then revitalized select forms, such as the shadowplay wayang Sasak, that connect to discrete histories. In addition, government bodies nurtured decontextualized and aestheticized arts forms considered peaks of local culture, while social media and the moderate Islam Nusantara movement encouraged new arts activities and supported formations of popular musics.

This paper explores and unpacks three trajectories in the arts – pushed forward by adat study groups, government interventions, and both social media and Islam Nusantara – that together suggest diverse new identity formations, a liberation of creativity, and the prospect of music sustainability on Lombok.

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#### 🗣️ Speaker



David Harnish Chair and Professor, University of San Diego

## Natsukashii Ongaku: An Exploration of Popular Music and Nostalgia of an Obaachan

🕒 9:00am - 9:30am, Mar 13

📍 Zoom Meeting Room Two

### Transportable Culture and Permeable Borders

This paper examines 懐かし (natsukashii) in music for aging Japanese Americans. While there is no direct translation from Japanese for natsukashii, it can best be described as nostalgia or longing for that which was dear. This paper examines the shifting emotions and performance of Japanese and American popular musics by a Japanese migrant living in Hawaii. Based on ethnographic interviews with my grandmother, Tina Taeko Yamada, born in Sendai, Japan, and her daughters, born and raised in Hawaii, I discuss issues of identity, grief, and the anthropology of aging. After a brief historical analysis of Japanese migrants in Hawai'i, I present an oral history of Mrs. Yamada's life and migration to Hawai'i from post-World War II Sendai, and marriage to Yoshi Yamada, a Hawai'i -born Japanese American musician. This paper centers around Japanese enka and American jazz and the unique intersections between these two popular musics in the interlocutors' lives. For Tina, performing enka, an emotionally charged popular music genre from Japan, allows her to connect to her Japanese identity. Jazz, on the other hand, represents the joy of her life with Yoshi. Ultimately, the paper explores natsukashii music in Tina's life.

### 🗣️ Speaker



Delaney Yuko Ross UCLA

## SEMSCHC Concert Series

🕒 9:00am - 5:00pm, Mar 13

📍 UCLA Vimeo

### SEMSCHC Concert Series

The Concert Series features the following videos:

- Christopher Adler (USD): "Khean"
- David Bragger (UCLA): "Jamie Fox - Métis Fiddler," directed by David Bragger
- David Bragger (UCLA): "David Bragger & Susan Platz-Coal Holler"
- Alec Norkey (UCLA): "Trio"
- Anuthep Meelerstom (Kent State University): "Jakhee-Lao Pan"
- Otto Stuparitz (UCLA): "Bluesukan 'Barang-Barang Paling Kesukaanku' and Drawing Video"
- Supeena Insee Adler (UCLA): "Nokkhao Khmer (Thao)"
- Christopher and Supeena Adler (USD and UCLA): "Okinawa Minyo"
- Andrej Kocan (Instituto de Ethnomusicologia - Centro de Estudos em Musica e Dança, Portugal): "The Other Side of... Morocco" live act excerpt, RADART, Ljubljana, 2019
- Timothy Taylor (UCLA): "Irish Flute"
- Heather Strohschein (University of Hawai'i West O'ahu): "Wave by Naga Mas, Part 1"
- Heather Strohschein (University of Hawai'i West O'ahu): "Wave by Naga Mas, Part 2"
- UCLA Music of Mexico Ensemble (UCLA): "Music of Mexico-Uclatla Amor de mis amores"
- Lorry Black (UCLA): "Drei Dreidele - UCLA Klezmer Ensemble"
- Begona Echeverria (UCR): "Corona virus"
- Helen Rees (UCLA): "Music of Thailand at UCLA 23 May 2015 (Highlights) Helen Rees, John Widman, Supeena Insee Adler"
- Sean Hayward (UCLA): "Eling Eling"
- Sean Hayward (UCLA): "Lintang by Djoko Woluju"
- Benjamin Fairfield (University of Hawai'i at Mānoa): "Se-Naw-Ba-Na"
- University of San Diego (USD): "Gamelan - Bali"
- University of San Diego (USD): "Mariachi"
- Dexter Story (UCLA): "Reel"
- Ivan Varimezov and Tzvetanka Varimezova (UCLA): "Music of the Balkans"
- Fabio Rambelli (UCSB): "Gagaku"
- Francis and Teresia Awe (UCLA): "Talking Drums"
- Hesam Abedini (UCI): "Shab-e Vasil"
- Hesam Abedini (UCI): "Sanama"
- Francis Akotuah (East Bay Center for the Performing Arts): "Adawa"

- Shih-wei Carrasco-Wu (UCI): "Tokyo Ghost Story No. 2"
- Shih-wei Carrasco-Wu (UCI): "Tamuke for the dearly departed"
- Loren Nerell (UCLA): "Reyong"
- I Nyoman Wenten (UCLA): "Balinese Dance 1"
- I Nyoman Wenten (UCLA): "Balinese Dance 2"
- Eric Chang (East-West Center, Honolulu, Hawai'i): "Hae In Lee (gayageum) Forest EWC 2021"
- Eric Chang (East-West Center, Honolulu, Hawai'i): "Kenny Endo Moonwind EWC 2020"
- Jessie Vallejo (Cal Poly Pomona): "Mariachi Los Broncos de Pomona (Cal Poly Pomona)"
- Kathleen Hood (UCLA): "Bedouin Performative Traditions in the North Badia, Jordan"
- A.J. Racy (UCLA): "An Evening of Near Eastern and Arab Music," a concert with A.J. Racy and Souhail Kaspar, UCSB Multicultural Center Theater, Santa Barbara, CA, USA (May 12, 2006)
- East-West Center & Giant Steps Music (East-West Center & Giant Steps Music, Honolulu, Hawai'i): "Hay Kajer," (Armenian Braves) featuring Sevana Tchakerian
- East-West Center & Giant Steps Music (East-West Center & Giant Steps Music, Honolulu, Hawai'i): "Yeraz" (Dream) featuring Sevana Tchakerian

### Take a Break or Ask a Question

🕒 9:00am - 5:00pm, Mar 13

📍 Zoom Meeting Room 3

[Break \(and Questions\) Room](#)

9:30am

### "Never Mention Peacebuilding": Perspectives on the One Caucasus Music Festival Before and After the 2020 Karabakh War

🕒 9:30am - 10:00am, Mar 13

📍 Zoom Meeting Room One

[Music and Politics of the Nation-State](#)

In the literature on regional conflict transformation, ethnomusicologists have emphasized the role of music and musicians in promoting intercultural understanding (Brinner 2009; Levin 2016). Concurrently, scholars also caution that musical peacebuilding initiatives as implemented within international aid structures may obscure rather than alleviate the underlying inequalities that sustain enduring conflicts (Ndaliko 2016; Beckles Willson 2013). In this paper, I explore how local perspectives on musical peacebuilding shift dramatically in times of relative peace and war. My case study is the One Caucasus music festival in the Republic of Georgia. Festival grounds border Armenia and Azerbaijan, countries locked in "frozen conflict" since the fall of the Soviet Union. Touted in the European press as a model for regional peace, the One Caucasus festival has been one of strikingly few avenues of engagement between Armenian and Azerbaijani civil society. When I conducted fieldwork at the 2016 and 2017 festivals, participants described intense friendships and transformative musical experiences, even as they expressed skepticism about the wider project of peacebuilding. More recently, however, the hope I recorded in my fieldnotes has all but disappeared: in September 2020, Azerbaijan launched an attack on Armenians living in the disputed Nagorno-Karabakh region, inciting a full-scale war that touched nearly every One Caucasus participant. Based on continuing conversations with One Caucasus participants and analysis of war coverage in traditional and social media, I ask how the resumption of war colors memories of cross-border music making and alters perspectives on the role of music in peacebuilding.

#### 🗣️ Speaker



Alyssa Mathias PhD Candidate, University of California, Los Angeles

### Ensenada and Experimentalist Musical Practice

🕒 9:30am - 10:00am, Mar 13

📍 Zoom Meeting Room Two

[Transportable Culture and Permeable Borders](#)

Geographies have always shaped the global flow of peoples, ideas, and practices. Musical cultures are no exception. Yet while large urban centers tend to dominate such discussions (for us Californians around, say, Los Angeles and San Francisco), small, more provincial cities also offer compelling terrain for analysis. For this presentation, UC San Diego graduate student scholar/performers Teresa Díaz and Paul N Roth pursue such orientations by exploring globalizing experimentalist musical practice in Ensenada, Baja California. Central is Ensenada as place: a coastal site of internationalism, commerce, and leisure with situated cultural and economic affordances (and limitations), at once close to San Diego and Los Angeles yet comfortably distanced from Tijuana's more troubling notorieties. Through collaborative, dialogic insider/outsider research and drawn from their recent contribution to *Musicians' Migratory Patterns: American-Mexican Borderlands* (Routledge, 2020), Díaz and Roth chart a genealogy of Ensenada's migrating practitioners, institutions, and aesthetic coordinates relative to border subjectivities, illuminate the workings of hierarchy, class, collective memory, and access within experimentalist musical activity, and provide a detailed account of the Festival de Música Nueva Ensenada, of which Díaz is primary director/organizer and Roth both former and future participant. Their thinking builds upon bodies of collective transcultural discourse from Arjun Appadurai, Gloria Anzaldúa, Alejandro Madrid, and the 2019 *Experimentalisms in Practice: Music Perspectives from Latin America* while furthering the local, situated scope of ethnomusicological scholarship in ways that trouble distinctions between high and low, experimental and conventional, and Global North/South.

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#### Speakers



**Teresa Diaz de Cossio** University of California, San Diego



**Paul N Roth** Graduate Student, University of California, San Diego

10:00am

### Stockhausen at the Shiraz Arts Festival: Cultural Imperialism and the Avant-Garde in Iran, 1972

🕒 10:00am - 10:30am, Mar 13

📍 Zoom Meeting Room One

#### Music and Politics of the Nation-State

In 1972, German composer Karlheinz Stockhausen travelled to Iran to participate in a "Stockhausen Panorama." Twenty-one of his compositions were performed in the course of a week around the city of Shiraz as part of the Shiraz Arts Festival (1967-1977), an annual government-sponsored event that presented traditional, classical, and contemporary performances of music, dance, and theater from all over the world. Stockhausen's appearance stirred such controversy that the following year the festival began programming fewer concerts of contemporary music. Despite Stockhausen's claim that his work was "democratic," many Iranians felt that his avant-garde sounds were an assault on the senses and an echo of an alienating pro-Western monarchy, while several pieces drew on Eastern mysticism in an arguably dissonant and superficial way. This paper critically examines the implications of Stockhausen's presence at the festival in subverting Iran's cultural vitality and identity. In the decade leading up to the 1979 Iranian Revolution and regime change, the Shiraz Arts Festival was often targeted for supporting Western imitation at the expense of Iranian identity. At the same time, the festival was praised by many for its multicultural inclusivity, while two specific Stockhausen pieces did receive critical and public acclaim for connecting with Iranian traditions, while also appealing to the growing youth population. Ultimately, this paper argues that the festival's inclusion of Stockhausen and the Western avant-garde had little lasting impact on Iranian artists, and instead intensified revolutionary ideology by providing evidence of a hegemonic effort from Iran's own government.

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#### Speaker



Joshua J Charney University of California, San Diego

## "Dancing Girls" in Colonial Peshawar: Evidence from Early 20th-Century Postcards

🕒 10:00am - 10:30am, Mar 13

📍 Zoom Meeting Room Two

### Transportable Culture and Permeable Borders

Located twenty miles from the Khyber Pass, Peshawar has been an important centre of exchange between Afghanistan and the Indian subcontinent for centuries, enabling the passage of a variety of figures ranging from traders, storytellers, and military personnel to musicians and dancing girls. The latter became a popular focus for photographers such as K.C. Mehra & Sons and Mela Ram & Sons, who found primary employment in Peshawar documenting military campaigns in the North-West Frontier Province leading up to the Third Anglo-Afghan War (1919). The result of their fascination with these performers was a series of postcards highlighting "Pathani Dancing Girls," which offers a rare glimpse into musical performance at the time, in both public and private settings. There is now a fairly extensive body of scholarship on the subcontinent's *nautch* (dancing) girls. However, Peshawar has been left at the periphery. These rich visual sources present a view of colonial Peshawar as an important site for exchange of Afghan, Khurasanian, and various Indian musical influences in the early 20th century. Drawing on recent transnational approaches to Afghanistan's history, critical analyses of photography of the period, and past scholarship on South Asian "dancing girls," this paper will pose new questions for future research regarding the transmission of musical traditions across the region.

### 🗣️ Speaker



Sarah A. Robinson University of California, Los Angeles

10:40am

## Revitalizing Musical Heritage through Aural Discography

🕒 10:40am - 11:10am, Mar 13

📍 Zoom Meeting Room One

### New Takes on Preserving Local Traditions

This paper will explore the contemporary relationship of aural embodied knowledge with the practice of written discography through the example of the 2017 publication of *Anthologi Musik Indonesia: Seri II Jazz dan Populer* (The Anthology of Indonesian Music: Series 2 Jazz and Popular). This book revitalizes a musical heritage by providing the first comprehensive written documentation of a musical tradition through transcriptions from older recordings that have only recently become accessible. The recordings have diverse labeling in terms of genre and the musical personnel, who might not be listed or have changed names through different eras for diverse political and social reasons. This analysis will combine an examination of the contents of the book itself alongside ethnographic inquiries of the books producers which include Indonesian jazz musicians, audiovisual archivists, and the Jakarta-based cultural foundations that provided funding for the project. These groups of people contributed aural embodied knowledge and material evidence to shape the parameters of a musical genre that has been largely without a written history.

This paper seeks to ask methodological questions about the process of discography as a way of grappling with aural repertoires. What kind of knowledge is produced through discography? What kinds of knowledge are left out? How does sound relate to the written record of discographic writing? Has this relationship changed as technologies allow for improved access to the sound recordings themselves?

### 🗣️ Speaker



Otto Stuparitz UCLA

## The Global Encounter as Communitas: Inter-Pilgrim Musicking Along the Contemporary Camino de Santiago

🕒 10:40am - 11:10am, Mar 13

📍 Zoom Meeting Room Two

### Christianity and Transnationalism

In the effort to provide new ways of theorizing Christian rituals as global encounters (White 2012) and sites of music cosmopolitanisms, I offer an ethnomusicological perspective of inter-pilgrim musical events that occur along the Camino de Santiago (Camino), a historically Catholic pilgrimage in northern Spain. While ethnomusicologists have argued for the centrality of music on pilgrimages around the world, particularly for music's role in encouraging pilgrims, constructing place, and crossing transnational borders, on the Camino it primarily facilitates cross-cultural encounters for pilgrims, though at varied levels of mis/understandings. This paper explores how participatory musicking connects international pilgrims who otherwise would not have come in contact with one another and reinforces the Camino's Catholic heritage, despite the recent rise in non-religious walkers. The study is based on participant observation and autoethnographic engagement with musical rituals that occurred in religious albergues (lodging for pilgrims) during summer 2019. Throughout my research, the religious albergues were significant social spaces for interactions across these barriers, as they emphasized communal evenings and activities involving Western popular or Catholic musics after full days of walking alone. I argue that these participatory rituals utilized assumed cosmopolitan musical knowledges and religious backgrounds in order to create idealized senses of heightened community, conceptualized here in terms of Turnerian communitas. These encounters heavily relied on Western musical aesthetics in order to be meaningful for the pilgrims, and at the same time, national distinctions were constructed and broken down in order to create the feeling of a global pilgrim community.

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### 🗣️ Speaker



Hannah Snaveley Graduate Student, University of California, Riverside

11:10am

## Decentering Hindustani Music

🕒 11:10am - 11:40am, Mar 13

📍 Zoom Meeting Room One

### New Takes on Preserving Local Traditions

Studies of Hindustani music have focused largely on famous musicians, revered lineages, key centres, and key genres. In this paper, I take a different approach, aiming to open up a more fundamentally social perspective on music, and to problematize the role of ethnomusicology in the canonization of major (and elite) genres. In essence, my approach is to follow people rather than genres, and to turn our image of this 'great' tradition inside-out, or rather, outside-in, and to de-canonise it at least conceptually. I revisit the concept of gharana and lineage, looking in particular at Rampur-Sahaswan. Rather than exploring the continuity of the transmission of khyal, the 'pure' classical genre, I look at the many other styles that are incorporated once we look beyond the 'successful' khyal musicians. This enables us to see the so-called 'classical' and 'light classical' styles and popular music as parts of a larger, changing, and open north Indian musical ecosystem. It also enables us to incorporate the vast network of music schools and university departments into the world of Hindustani music beyond the widespread notion that they are an essentially failed project because they do not produce star classical performers. My aim, thus, is to look more sharply at issues of class, caste, geography, and social process in Hindustani music.

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### 🗣️ Speaker



Anna Morcom Mohindar Brar Sambhi Chair of Indian Music, UCLA

### Dawpuewae: (Per)Forming the Karen Collective

🕒 11:10am - 11:40am, Mar 13

📍 Zoom Meeting Room Two

#### Christianity and Transnationalism

Ethnographers studying animist ritual among the Sgaw Karen, an indigenous population living on both sides of the Thai-Burma border, pointed to the traditional “*bgaz*” and “*dawpuewae*,” a composite pairing of grouped individual spirits to a human collective that maintained matrilineal village cohesion and ethnic identity. Since the 1950s in Thailand, over half of the Sgaw Karen population has converted to Christianity, and the once insular animist concept morphed into a more generalized “we-self” akin to a Christian brotherhood, promoting pan-village associations while breaking ties with “traditional” spiritual practice. In the 21st century, Karen musicians are advancing the organizational capacity of *dawpuewae* to speak to ecological crisis and global activism. This paper examines three musical cases of assembling the conceived *dawpuewae*--in traditional lore, by Christian converts, and by eco-activists. We argue that music serves as the primary instigator of these reconceived traditional notions allowing for increasingly inclusive assembly and an extended imagined capacity. *Dawpuewae* thinking, musically forged, promotes cohesion by celebrating and confirming the in-group and facilitates collective action.

#### 🗣️ Speakers



Benjamin Fairfield Affiliate Faculty, University of Hawaii at Manoa



Suwichan “Chi” Phatthanaphraiwan Bodhivijjalaya College, Thailand

11:40am

### Text-Music Relationships in Un-texted Music of the Sri Lankan “Up-Country” Tradition

🕒 11:40am - 12:10pm, Mar 13

📍 Zoom Meeting Room One

#### New Takes on Preserving Local Traditions

This paper explores text-music relationships in un-texted South Asian musics through analyzing three musical piece-types from the Sri Lankan “up-country” performance tradition. “*Dēva Padaya*” is a piece drummed at many Sinhalese-Buddhist ceremonies; it is said to gain its ritual efficacy from the combination of auspicious *gana* (tri-syllabic groupings) inherent in its opening drum strokes. These efficacious groupings of long and short syllables have been prescribed in South Asian poetic treatises that date back to the thirteenth century. *Tālama* is a type of verse that includes Sinhala and Sanskrit words as well as non-lexical drum syllables. The verse is first sung, before the rhythm of the words is drummed as surrogate speech. *Vannama* is a type of composition that begins with a sung vocable pattern known as *tānama*. The concept of *tānamas* can be traced back to the fifteenth-century Tamil poetry treatise “*Yāpparunkarakkāraikai*,” similar to the *cantam* refrains found in Tamil folk songs, *tānama* vocables model the poetic meter of the forthcoming Sinhala verses. While up-country musicians do not emphasize text-music relationships in performance, these associations suggest historical connections with other South Asian musics and worldviews, contrasting with ethnonationalist narratives that portray up-country traditions as uniquely Sinhalese-Buddhist.

#### 🗣️ Speaker



Eshantha Joseph Peiris University of British Columbia

## Blackness in Taiwanese Indigenous Music: Aljenljeng Tjaluvie (Abao)'s Indigenous Gospel Song "Thank You"

🕒 11:40am - 12:10pm, Mar 13

📍 Zoom Meeting Room Two

### Christianity and Transnationalism

Scholars exploring the intersections of Indigeneity and Blackness mainly concentrate on the Indigenous communities where White people are the settler colonizers (King 2019; Arvin 2019). Simultaneously, Taiwanese Indigenous studies scholarship seldom mention the impact of Black peoples on Taiwanese Indigenous people. What is the connection between Black and Indigenous peoples who are colonized by non-White people in the non-Western world? Because Han Taiwanese people label Indigenous people as "Black" due to their skin color, discrimination against Taiwanese Indigenous people is entangled with anti-Blackness. In this paper, I explore how anti-Blackness tied to anti-Indigeneity and how Taiwanese Indigenous people utilize Black music to challenge the Han Taiwanese-dominated music industry. By using interview and music analysis, my case study focuses on a Taiwanese Indigenous musician Aljenljeng Tjaluvie (Abao) and her gospel song "Thank You" to show how Black music empowers Taiwanese Indigenous people. Through "Thank You" and its music video, Abao uses gospel to define an Indigenous Christian musical scene that differentiates itself from the Han Taiwanese scene. This Indigenous Christianity in Han-dominated Taiwan resonates with African American's Pentecostalism as an otherwise world, allowing Black people to thrive despite the oppression of White colonization (Crawley 2016). I apply Tiffany Lethabo King's Black Shoal theory (2019) of the crossing of Indigeneity and Blackness. I argue that it is important to consider Blackness while studying Taiwanese Indigenous music and their oppressed experience. My paper purposes to examine the in/applicability of the theories of Indigeneity-Blackness intersectionality on non-Western colonization.

### 🗣️ Speaker



Chun Chia Tai University of California, Riverside

12:10pm

## Throat Singing with Tamir Hargana

🕒 12:10pm - 1:10pm, Mar 13

📍 Zoom Meeting Room Three

### Lunchtime Workshop

### 🗣️ Speaker



Tamir Hargana

1:10pm

## Commitment to Cultural Theory: Circulation of Epistemic Justice

🕒 1:10pm - 1:40pm, Mar 13

📍 Zoom Meeting Room One





🕒 1:40pm - 2:10pm, Mar 13

📍 Zoom Meeting Room One

### Non-Western Modernity and Postcolonial Subjectivities

In Korea, the popular song style *t'ŭrot'ŭ* (trot) emerged out of the Japanese colonial modernity in the 1920s and 30s when Korean composers and songwriters began to incorporate Western and Japanese musical styles into their works. Considering the historical and political conditions that gave birth to trot, what can we learn about modern Korean subjectivity throughout the past hundred years of popular music? Postcolonial discourse on trot has been centered around cultural nationalism and essentialist frames of Korean identity that ultimately resulted in the censorship of many songs due to their "Japanese color." In this paper, I wish to further complicate the picture by examining transnational performances of trot between Korea and Japan during and after the Occupation. How is postcolonial subjectivity in Korea manifested in the performing, listening, and censoring trot songs? To answer this question I will focus on three best-selling songs, "Tears of Mokpo" (1935), "Camellia Lady" (1964), and "Ŏmŏna!" (2003), as cases in point through online archival research and interviews. In doing so, I argue that South Korean subjectivities are contingent on complicated entanglements of postcolonial nationalism and transnational cultural movements.

#### 🗣️ Speaker



John Jang PhD Student, University of California, Los Angeles

### Old-time Music's Technological Turn: Digital Community Building as Response to COVID-19

🕒 1:40pm - 2:10pm, Mar 13

📍 Zoom Meeting Room Two

#### Music, Community, Continuity

Even though old-time music is practiced mainly as a face-to-face form of social music-making, the genre has adapted to realms of digital pedagogy, virtual performance, and social media. Indeed, various local fiddle associations and independently organized jam sessions rely on social media for organizing and disseminating information. At the same time, the teaching of the repertoire via fully digital platforms has become increasingly prevalent among the genre's practitioners. However, under stay at home orders imposed as a response to the COVID-19 pandemic, what once was a supplemental mode of communication, performance, and pedagogy, became the only option. As such, a musical tradition focused on situated notions of community and place was forced to rapidly adapt to the contemporary realities of social distancing and quarantining. Based on extensive digital ethnography, this paper explores the varied responses of the old-time community to the existential, economic, and social threat of COVID-19. Drawing on the work of media scholars Henry Jenkins, James Gee, and Rebecca Black, I frame old-time practitioners, organizers, and fans as an example of participatory culture, and focus on the emergence of new or renegotiated "affinity spaces" (Gee 2004) such as virtual festivals, workshops, and live-streamed concerts. While some in the community viewed these events as mere attempts to recreate in-person sociality, I contend that these digital affinity spaces redefined what it means to be an active cultural participant. Ultimately, I argue that addressing issues of technological access and media literacy will prove vital to old-time music's cultural sustainability.

#### 🗣️ Speaker



Landon Bain Grad Student, UC San Diego

2:10pm

### "Old School Egyptian Style" Meets the Avant-garde: Cello Improvisation Beyond al-Mūsīqā

## al-'Arabiyya

🕒 2:10pm - 2:40pm, Mar 13

📍 Zoom Meeting Room One

### Non-Western Modernity and Postcolonial Subjectivities

At the First International Congress on Arab Music (Cairo, 1932), the Musical Instruments Committee declared that there was “no need” for the cello in Egyptian music, with its “excessive pathos and sentimentality” and “domineering quality of sound” (Racy 1991). In spite of this proclamation, by the late 1930s the cello was firmly established in the ensembles of the most prominent artists of the day, including Umm Kulthūm. Today, the cello continues to be used in *al-mūsīqā al-'arabiyya* ensembles and has recently begun to emerge as a solo, improvising instrument. Drawing on interviews and lessons with four cellists based in Seattle, Philadelphia, Boston, and Cairo since August 2020, I argue that performing *taqāsim* (improvisation) on the cello is increasingly common both within and beyond the context of *al-mūsīqā al-'arabiyya* in Egypt and the United States. Recognizing the multiplicity of regional and temporal styles of *taqāsim*, these four cellists experiment with multiple styles in their improvisatory practice, combining elements of *taqāsim* with an eclectic set of other genres from Latin jazz to Turkish/Greek *taksim(i)* to the avant-garde. In this way, they instrumentalize *taqāsim* and *al-mūsīqā al-'arabiyya* as expressive tools within a broader framework of improvisation. This paper contributes to ethnomusicological understandings of the dynamic social positions of musical instruments and genres in a transnational, postcolonial framework.

### 🗣️ Speaker



Kira Weiss

## Teaching Cultural Heritage Physically vs. Remotely: A Study of Bulgarian Folk Music Transmission in Los Angeles

🕒 2:10pm - 2:40pm, Mar 13

📍 Zoom Meeting Room Two

### Music, Community, Continuity

Bulgarian music, with its uneven rhythms, highly ornamented singing style, and exotic-looking instruments such as the goatskin bagpipe, came to international attention starting in the 1960s. The Bulgarian music heritage has been actively inherited in North America and Western Europe in the form of Bulgarian-based folkloric choirs and instrumental ensembles, many taught by Bulgarian famous immigrant musicians. University of California, Los Angeles, was among the earliest U.S. universities to formally establish Bulgarian music courses. Two renowned Bulgarian professional musicians - Prof. Tzvetanka Varimezova (b.1960), director of the UCLA Balkan music women's choir, Superdevojche, and Prof. Ivan Varimenzov (b.1958), conductor of Balkan instrumental ensemble - have been invited by Professor Timothy Rice, then chair of Department of Ethnomusicology to join the faculty in 2001. The class centers around UCLA students, some of whom have Bulgarian roots, while most do not. As a longstanding member of the choir, I have seen how invisible cultural boundaries between the two groups are successfully broken down. Indeed, the class has become a special cultural space for Bulgarian traditions for enthusiasts of all backgrounds. Its influence reaches into the local community of Bulgarian expatriates and enthusiasts for Bulgarian music and culture. Since May 2020, the rehearsals have been affected by the epidemic and had to switch from offline to online. After five months of remote educational practice, the cultural significance of the Bulgarian music cultural space as the spiritual home of all who love the Bulgarian music tradition, has been further demonstrated.

### 🗣️ Speaker



Tingting Tang University of California, Los Angeles

2:40pm

## Rhythmic Photography in 1960s and 1970s West Africa

🕒 2:40pm - 3:10pm, Mar 13

📍 Zoom Meeting Room One

### Non-Western Modernity and Postcolonial Subjectivities

In early post-colonial West Africa, photography engaged with music as a new visual innovation. Renown Malian photographer Malik Sidibé's most engaging work of the 1950s through the 1970s was largely a product of Bamako social gatherings wherein his subjects were photographed dancing, moving and commingling in step with musical ambience. This symbiotic relationship is further evidenced in the images of photographers Ibrahima Sanlé Sory from Bobo-Dioulasso, Burkina Faso, Femi Bankole Osunla from Lagos, Nigeria, Samuel Kobian Pobee from Accra, Ghana, and on a wealth of popular African music album covers; the music-induced work of these photographers ushered in new expressions of post-independence vibrancy and stylized portraiture for West Africa. Consulting Manthia Diawara's article "The Sixties in Bamako," two Fela Kuti exhibition catalogues entitled *My Black President* and *Black President*, Florent Mazzoleni's 2016 *Bobo YéYé: Belle Époque in Upper Volta* box set compilation, and Samy Ben Redjeb's 2013 *Afrobeat Airways 2* release on the Analog Africa record label, this paper explores the development of the photographic medium as an integral companion of the aural experience in constructed Urban spaces. I examine these four West African photographers: Sidibé, Sory, Osunla and Pobee, and their encounter with moving subjects and music as a backdrop in their photographs, as well as how the record sleeve equally provided a fertile context for emancipated portrayals of African modernity.

### Speaker



**Dexter Story** University of California, Los Angeles

## Pain and the Bodily Archive: The Transmission of Cambodian Pinpeat Music

🕒 2:40pm - 3:10pm, Mar 13

📍 Zoom Meeting Room Two

### Music, Community, Continuity

My paper investigates the role of personal storytelling in musical transmission of Cambodian pinpeat and how personal stories about studying pinpeat become embodied. Following the Khmer Rouge genocide, scholars of Cambodian music explored the usage of oral transmission methods and written notation in the maintenance and transmission of Cambodian traditional music (Sam 1988; Dyer 2018). Yet, the role of personal storytelling remains underexplored. Also, while music and dance transmission facilitate the embodiment of related social and cultural practices, scholarship on the relationship between musical transmission, storytelling, and embodiment is limited. Drawing upon Srinivasan's (2011) concept of the bodily archive, I argue these stories comprise a musical bodily archive that expands the bodily archive beyond the musical repertoire to the techniques of playing. Using interviews and autoethnography, I examine three stories shared to me by my teachers recalling experiences of studying pinpeat music. I focus on two experiences of physical punishment by being beaten by mallets and one story about the physical shock of jumping into a cold river to show how their experience molded their study of pinpeat. These moments of pain became inscribed on my teachers' bodies and passed to my own as a Cambodian Chinese American through learning playing techniques and practices. Using these stories, I show how the empathetic pain in these embodied stories facilitate the reimagining of Cambodia beyond the Khmer Rouge by sidestepping the history of the genocide to envision an alternative history of Cambodia through pain and nostalgia.

### Speaker



**Allan Zheng (he/him/his)** University of California, Riverside

3:30pm

### Student concerns meeting

🕒 3:30pm - 4:30pm, Mar 13

📍 Zoom Meeting Room One

Student concerns meeting

5:00pm

### The Ethnographic Selfie: When the Lens is on Your Own Culture

🕒 5:00pm - 6:30pm, Mar 13

📍 Zoom Meeting Room One

Plenary Speaker

#### 👤 Speaker



**Frederick Lau** Chair and Professor of Ethnomusicology, Department of Music, Chinese University of Hong Kong; formerly Professor of Music and Director of the Center for Chinese Studies at the University of Hawaii at Manoa, Chinese University of Hong Kong

Sun, Mar 14, 2021

7:00am

### Daylight Saving Time Reminder!

🕒 7:00am - 7:00am, Mar 14

Daylight saving time 2021 in California begins at 2:00 AM on Sunday, March 14. The session times indicated in the SEMSCHC agenda are Pacific Daylight Time.

9:00am

### Decolonizing Music, Repatriating Sound: A Reflection on Indigenous Sovereignty in North America

🕒 9:00am - 9:30am, Mar 14

📍 Zoom Meeting Room One

21st C. Colonialism and Indigenous Perspectives

Peter McMurry, musicologist and media archeologist, states the afterlife of an archive is perhaps what it truly is; what remains is preserved for generations to access and appreciate. However, the imbalance of U.S. settler-colonial power relations, in regard to the methods and circumstances in which archival materials find themselves collected and stored, needs to be reconciled. This paper will discuss the intersections of Western and Indigenous epistemologies that are at work and, at times, in conflict; it discusses the preservation and repatriation efforts of audiovisual (AV) archives, specifically focusing on decolonized and nuanced approaches with North American Indigenous nations. Building on the scholarship of Maori Indigenous scholar, Linda Tuhiwai Smith, who has made major contributions to the work of decolonizing research methodologies, the paper attempts to complicate the notion that a singular system of knowledge surrounds intellectual property and to highlight existing Indigenous epistemologies which handle issues of collective audiovisual ownership. Beginning by clarifying the role of AV archives with respect to repatriation, the conversation will broaden to topics such as Indigenous sovereignty, federal and local regulations, and discussions of two musical repatriation examples in the U.S., the Hopi Music Repatriation Project (HMRP) and The Federal Cylinder Project's work with the Passamaquoddy of Maine. Lastly, looking toward the future regarding community collaboration and relationship building, online archival projects (such as Mukurtu) and the Autry Museum of the American West, will orient us towards the

future of decolonized archival repatriation efforts.

#### Speaker



Lorali Mossaver-Rahmani University of California, Los Angeles

### Pop, Hip Hop, or Propaganda? A Survey of the Intersection of Bongo Flava Music and Politics in Tanzania

🕒 9:00am - 9:30am, Mar 14

📍 Zoom Meeting Room Two

#### Identity in situ

Bongo flava is the name of a popular music in Tanzania that is one of the most loved genres of music in the country today. The music features danceable beats, Swahili lyrics, and catchy melodies, sung by fashionable and attractive musicians. In its original incarnation during the mid-1980s, bongo flava was a form of politically critical and socially conscious hip hop, with songs that critiqued societal norms as a voice for the common good. However, today, it is a popular music that flouts partying, romance, and money, and the genre has been criticized for losing its initial social consciousness, as well as not adhering to the Tanzanian government's ideals about Tanzanian cultural products. In October of 2020, John Magafuli was re-elected to his position as president in the Tanzanian general elections, and crucial to this victory was the vocal support of bongo flava musicians for the president and his party. Bongo flava's inclusion in Magafuli's campaign is even more contradictory to its historical precedent - instead of critiquing the state, bongo flava's musicians now advance the state's interests. This presentation will be a historical exploration into the shifting relationship between bongo flava music and its stance on the Tanzanian state. This paper will draw on ethnographic and archival research, specifically through social media as a site of bongo flava's history and public arena. Ultimately, I aim to position the change in bongo flava's sonic characteristics in context with the larger change in bongo flava's political stance.

#### Speaker



Lucas Avidan University of California, Los Angeles

### SEMSCHC Concert Series

🕒 9:00am - 5:00pm, Mar 14

📍 UCLA Vimeo

#### SEMSCHC Concert Series

The Concert Series features the following videos:

- Christopher Adler (USD): "Khean"
- David Bragger (UCLA): "Jamie Fox - Métis Fiddler," directed by David Bragger
- David Bragger (UCLA): "David Bragger & Susan Platz-Coal Holler"
- Alec Norkey (UCLA): "Trio"
- Anuthep Meelerstom (Kent State University): "Jakhee-Lao Pan"
- Otto Stuparitz (UCLA): "Bluesukan 'Barang-Barang Paling Kesukaanku' and Drawing Video"
- Supeena Insee Adler (UCLA): "Nokkhao Khmer (Thao)"
- Christopher and Supeena Adler (USD and UCLA): "Okinawa Minyo"
- Andrej Kocan (Instituto de Ethnomusicologia - Centro de Estudos em Musica e Dança, Portugal): "The Other Side of... Morocco" live act excerpt, RADART, Ljubljana, 2019
- Timothy Taylor (UCLA): "Irish Flute"
- Heather Strohschein (University of Hawai'i West O'ahu): "Wave by Naga Mas, Part 1"
- Heather Strohschein (University of Hawai'i West O'ahu): "Wave by Naga Mas, Part 2"
- UCLA Music of Mexico Ensemble (UCLA): "Music of Mexico-Uclatla Amor de mis amores"

- Lorry Black (UCLA): "Drei Dreidele - UCLA Klezmer Ensemble"
- Begona Echeverria (UCR): "Corona virus"
- Helen Rees (UCLA): "Music of Thailand at UCLA 23 May 2015 (Highlights) Helen Rees, John Widman, Supeena Insee Adler"
- Sean Hayward (UCLA): "Eling Eling"
- Sean Hayward (UCLA): "Lintang by Djoko Wolujo"
- Benjamin Fairfield (University of Hawai'i at Mānoa): "Se-Naw-Ba-Na"
- University of San Diego (USD): "Gamelan - Bali"
- University of San Diego (USD): "Mariachi"
- Dexter Story (UCLA): "Reel"
- Ivan Varimezov and Tzvetanka Varimezova (UCLA): "Music of the Balkans"
- Fabio Rambelli (UCSB): "Gagaku"
- Francis and Teresia Awe (UCLA): "Talking Drums"
- Hesam Abedini (UCI): "Shab-e Vasi"
- Hesam Abedini (UCI): "Sanama"
- Francis Akotuah (Cal Arts): "Adawa"
- Shih-wei Carrasco-Wu (UCI): "Tokyo Ghost Story No. 2"
- Shih-wei Carrasco-Wu (UCI): "Tamuke for the dearly departed"
- Loren Nerell (UCLA): "Reyong"
- I Nyoman Wenten (UCLA): "Balinese Dance 1"
- I Nyoman Wenten (UCLA): "Balinese Dance 2"
- Eric Chang (East-West Center, Honolulu, Hawai'i): "Hae In Lee (gayageum) Forest EWC 2021"
- Eric Chang (East-West Center, Honolulu, Hawai'i): "Kenny Endo Moonwind EWC 2020"
- Jessie Vallejo (Cal Poly Pomona): "Mariachi Los Broncos de Pomona (Cal Poly Pomona)"
- Kathleen Hood (UCLA): "Bedouin Performative Traditions in the North Badia, Jordan"
- A.J. Racy (UCLA): "An Evening of Near Eastern and Arab Music," a concert with A.J. Racy and Souhail Kaspar, UCSB Multicultural Center Theater, Santa Barbara, CA, USA (May 12, 2006)
- East-West Center & Giant Steps Music (East-West Center & Giant Steps Music, Honolulu, Hawai'i): "Hay Kajer," (Armenian Braves) featuring Sevana Tchakerian
- East-West Center & Giant Steps Music (East-West Center & Giant Steps Music, Honolulu, Hawai'i): "Yeraz" (Dream) featuring Sevana Tchakerian

### Take a Break or Ask a Question

🕒 9:00am - 5:30pm, Mar 14

📍 Zoom Meeting Room 3

[Break \(and Questions\) Room](#)

### 9:30am

#### "New Age Duduk": A Timbre of Orientalism from Hollywood to World Music

🕒 9:30am - 10:00am, Mar 14

📍 Zoom Meeting Room One

##### 21st C. Colonialism and Indigenous Perspectives

The duduk has been brokered by Hollywood to depict the ancient, exotic and spiritual "Orient" to Western audiences. Designated as a recurring acoustic motif in historical epic films, the dramatized, velvety duduk plays an important cinematic role in features such as *The Last Temptation of Christ* (1988), *Gladiator* (2000) and *The Passion of the Christ* (2004). These films effectively exotify the timbre of the duduk in order to index people and places that are geographically far and historically ancient. I argue that this temporal-spatial distancing functions as an orientalist trope, one that extracts the duduk from local Armenian contexts and commodifies it for global entertainment markets. By foregrounding the duduk within Armenian musical conventions of melodic syntax, modalism and lamentation, I critically assess a multitude of musical and social dynamics that define the instrument's migration from native Armenian to Western contexts. Furthermore, I elaborate how Hollywood appropriations of duduk have coalesced with the exotifying industry of "world music," resulting in the development of a distinct idiom of duduk performance that I term "new age duduk."

🗣️ Speaker



Armen Adamian Graduate Student, University of California, Los Angeles

## Latin Ska: Performative Political Identity Across the US-Mexico Border

🕒 9:30am - 10:00am, Mar 14

📍 Zoom Meeting Room Two

### Identity in situ

This research examines the impact music can have on historically marginalized groups of people. This point is dissected specifically through the influence Latin ska has had on the lives of Mexican and Mexican-American youth in both Mexico and Los Angeles from the 1990s until now. Ska emerged as a prominent genre in the 1960s as a result of Jamaican musicians wanting to reflect their cultural identity in their music while also taking influence from American popular music genres such as Rock and R&B. After its second wave in the U.K, ska found itself in the United States in the 90s. During the end of this third wave, the genre became prominent specifically in low-income neighborhoods of Los Angeles and Mexico City, becoming what is now known as Latin ska. Latin ska blends traditional Latin music such as cumbia and salsa with ska, punk, rock, and hardcore. Major aspects of the scene such as its heavily political nature, intergenerationality, and transnationalism have had dramatic impacts on the development of identities of Mexican and Mexican-American youth. Through the employment of several different methodologies including archival work, ethnographic work, and the collection of oral histories, it becomes clear that the Latin ska scene became a space for Mexicans and Mexican-Americans to interact and bond over music.

### Speaker



Isis Galeno University of Southern California

10:00am

## Music Fiddling in an Indigenous Q'anjob'al Maya Harvest Ceremony, Religious Customs, and Memory

🕒 10:00am - 10:30am, Mar 14

📍 Zoom Meeting Room One

### 21st C. Colonialism and Indigenous Perspectives

During the annual autumnal equinox, *Q'anjob'al* (Kanjobal) Maya chief praysayers in Santa Eulalia, Guatemala, processes in a circuit around the mountain slopes, near-sacred Maya crosses to offer sacrifices, prayers, and fiddle performances for a prosperous harvest. The indigenous Maya fiddle has become the center of discussion around a collective memory and the revitalization of ancient religious customs among the *Q'anjob'al* Maya people. However, these perspectives have not adequately addressed imposed musical practice that has sustained indigenous religious customs in Santa Eulalia and its vicinity. In this paper, I problematize colonial music's effect and memory in indigenous religious customs by looking at how the *Q'anjob'al* praysayers have appropriate and perform the fiddle in their religious performances. I contend that the confluence of Spanish string instruments with indigenous Maya religious customs is the product of a transcultural discourse that frames the modern fiddle tradition of the *Q'anjob'al* people and sustains to accompany their local religious customs and musical memory of their ancestors. By drawing from my fieldwork in Santa Eulalia, this paper seeks to address the Pan-Maya Movement's ongoing efforts in Guatemala to revitalize Ancient Maya epistemologies, religious customs, and performances in the 21st century. This vital topic sheds new light on the conversation of fiddle traditions in the Americas that have survived within indigenous performances and have come to define contemporary *Q'anjob'al* Maya folk music.

### Speaker





Juan Francisco Cristobal University of California, Los Angeles

### A Chinese Saga for Thai Society: A Case Study of Judge Pao in Ngiew-Thai Drama

🕒 10:00am - 10:30am, Mar 14

📍 Zoom Meeting Room Two

#### Identity in situ

Chinese have been migrating to Thailand since the 16th century, coming from multiple regions during different periods. The Teochew, who originated from China's Guangdong province, constitute the largest proportion of the Thai Chinese community. Teochew opera, which Thais refer to as Ngiew-Teochew, is a musical drama specifically associated with the Teochew community. After it gained popularity in Thailand during the 1920s and 1930s, several drama reformers started to adopt Thai lyrics into Ngiew-Teochew, which thus became known as Ngiew-Thai. Unlike Chinese audiences, who prefer professional techniques such as vocal virtuosity and spectacular choreography, Thai audiences find the storytelling elements more interesting. To better convey the Chinese storylines and reflect Thai society, Ngiew-Thai composers have attempted to weave Thai values, mannerisms and facial movements into the Chinese context. Based on one year's fieldwork in Bangkok, I investigate Ngiew-Thai dramas and the history of Ngiew-Teochew and Ngiew-Thai, in order to understand how a foreign musical culture became part of Thai local culture. This paper mainly focuses on the popular character Judge Pao, whose specific make-up, mannerisms, melody and movements are derived from the identical Chinese opera character. However, by taking an in-depth look at the character's Ngiew-Thai incarnation, we find that the Chinese melody and some characteristics of Judge Pao were preserved while other aspects of performance have been modified for a Thai audience. This paper will analyze the differences between the two versions as well as how this Chinese character has acquired Thai cultural information and become localized in Thai society.

#### 🗣️ Speaker



Xiaorong Yuan UCLA

10:30am

### Calung Banyumasan: Borderland Identity Through the Lens of Musical Technique

🕒 10:30am - 11:00am, Mar 14

📍 Zoom Meeting Room One

#### 21st C. Colonialism and Indigenous Perspectives

The Banyumas region lies in the westernmost part of ethnically-Javanese Central Java, along the border with ethnically-Sundanese West Java. The music of the region is home to a complex blend of cultural influences, spurred on by the movement for local identity in the aftermath of Indonesian independence, the spread of *kraton* (court) culture through touring kethoprak theater groups, the institutionalization of Javanese classical music, the physical migration of individual artists between regions, and the spread of recording technology. This ever-changing environment can be understood through performing arts, in particular, the bamboo calung ensemble. The calung ensemble is viewed as traditional, however, most of the standard techniques, instruments, and forms reached the height of their development in the 1970's and 1980's. To some degree this is an artificial construction. However, specifically due to this artificiality and resultant flexibility, it is able to effectively encapsulate Banyumas identity. Through the common techniques of the ensemble, the region is found not to be monolithic, but rather a numerous, capricious confluence of Javanese and Sundanese culture, united by the very notion of flexibility itself. Through a year of fieldwork in the Banyumas region, I build on existing research from Western (Kunst, Sutton, Lysloff) and Indonesian scholars (Danur, Kuat, Kartawi, Purwanto). Here I provide a model for understanding borderland identity through direct investigation of musical technique.

#### 🗣️ Speaker



Sean Hayward University of California, Los Angeles

## Research as Dialog and Reciprocity: Conducting Archival Research on a Christian Nepali Hymnbook

🕒 10:30am - 11:00am, Mar 14

📍 Zoom Meeting Room Two

### Identity in situ

All Protestant Christian churches in Nepal today use the *Khristiya Bhajan* as their primary hymnal. Yet despite the centrality of this song collection to the life of this religious community, this hymnal's history is not well known. This conference paper will discuss aims and methods for my upcoming archival research in Yale Divinity School's Special Collections, which houses three collections crucial to my current project concerning congregational song practices in Nepal: the Nepal Church History Project and the institutional records of the two largest international missions organizations operating in Nepal. Through this research, I aim to answer three historical questions: Who were the composers and contributors to the *Khristiya Bhajan*? What early 20th century practices in Nepali churches in Darjeeling and Kalimpong, India—where the Nepali church originated—set precedents for the song practices I encountered in my fieldwork in Nepal? And how might an emphasis on literacy by international missions organizations in Nepal have influenced the initial creation of the *Khristiya Bhajan*? This pre-research paper explores how a focus on research methods, specifically archival research, can allow ethnomusicologists to dialog with scholars in other disciplines (in my case, hymnology) and be a form of reciprocity with interlocutors—in my case, my interlocutors in Nepal by adding to their knowledge about their ubiquitous song collection and contributing to their critical conversations about congregational song practices.

### 🗣️ Speaker



Victoria (Tori) Dalzell Independent Scholar

11:10am

## Sounding out Acoustic Triangulation: Locating Scientific Authority and the Acoustemological Labor of Endangered Species Population Surveys

🕒 11:10am - 11:40am, Mar 14

📍 Zoom Meeting Room One

### Acoustemology and the Politics of the Immediate

In a protected forest in Indonesian Borneo, an environmental conservation NGO monitors the local population of gibbons (endangered, arboreal apes) through the survey method called "acoustic triangulation." Analyzing the data produced by estimating the distance and compass bearings of vocalizing gibbons from multiple listening posts across the forest, conservationists synthesize a map on which the statistically probable location of each animal is plotted. For the members of the local indigenous community recruited to aurally identify and follow individual gibbons brachiating through the rainforest canopy, however, triangulation is a wholly immersive, embodied activity understood in terms of learned skills and labor. Rather than a mere set of technical or computational operations, triangulation thus imparts an acoustemological dimension to the very possibility of scientific authority. What forms of life does triangulation make audible? By implying that objectivity compounds as the number of distinct auditory perspectives available increases, triangulation recognizes the necessity of diverse "listening positionalities" (Robinson 2020), but purports to transcend them—appropriating the "radical situatedness of sounds and of listening" (Daughtry 2013:29) into the possibility of hearing the biopolitical, statistical aggregation that is a population "from everywhere and nowhere equally" (Haraway 1988:584). Following the conceptual transformation of gibbon vocalizations ethnographically as they move from the forest floor to the scientific publication, I demonstrate how environmental conservation's claims to authority over threatened ecologies are accomplished through the subordination of local knowledge and experience—safeguarding

endangered biodiversity during a global crisis of material resource extraction through the appropriation, instead, of epistemological resources.

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#### Speaker



Tyler Yamin UCLA

### Looking Back to the Future: Self-Documentation, Decolonization, and Filipino Performativity in Southern California

🕒 11:10am - 12:40pm, Mar 14

📍 Zoom Meeting Room Two

#### Roundtable

The roundtable will discuss the process, content, and implications of a new ebook entitled *Our Culture Resounds, Our Future Reveals: A Legacy of Filipino American Performing Arts in California*. The work brings together Filipino American artists and scholars to provide a resource for exploring the multifaceted motivations, perspectives, and experiences of a community that has a long legacy of performance in California in partnership with the UCLA Ethnomusicology Archive. Lipat-Chesler will provide an overview of the book, explaining the process of collecting essays, utilizing a grant from California Revealed to provide the work as a free resource with media links, and providing a market analysis of audiences to demonstrate the reach of the book. Russell will discuss the archive's efforts to decolonize the archive and how it partners with the community in multiple ways to show new directions and possibilities for archives in the 21st century. Talusan will explain the importance of bringing attention to the overlooked history of Filipino Americans' contributions to the arts by documenting Filipino Americans' immigrant experience as having its own novel trajectory, separate from Philippine tradition but leveraging traditional cultural resources. Ellorin will focus on ways that the work can influence Filipino American cultural performances to understand the larger context of Muslim Filipino arts in the hopes of attending to stereotypes and misinformation. Trimillos will attend to the larger context of the work and its implications for ethnomusicology. The discussion will be of interest to understanding how ethnomusicologists can partner with local communities and archives to reach wider audiences.

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#### Speakers



Eleanor Lipat-Chesler Independent Scholar, Ube Arte



Maureen Russell Archivist, Adjunct Professor, University of California, Los Angeles



Mary Talusan Lacanlale Assistant Professor, California State University, Dominguez Hills



Bernard Ellorin PhD Adjunct Faculty, Miramar and MiraCosta College



Ricardo Trimillos Asian Studies Program/Music Department, University of Hawaii'i at Mānoa

11:40am

### The Gardener, the Holoent, and the Muse: Permaculture Practices and Landform Listening

🕒 11:40am - 12:10pm, Mar 14

📍 Zoom Meeting Room One

#### Acoustemology and the Politics of the Immediate

What does ecological regeneration sound like? What effect does the eco-social framework of permaculture have on the sounds of environments and landforms? In addressing these questions, this paper focuses on the relationships between permaculture listening practices and the acoustic expressivity of the landforms to which they attend. Permaculture has coalesced over the past fifty years as a synthesis of diverse Indigenous and non-Indigenous knowledges and practices prioritizing environmental and social reciprocity and equity. Its techniques are generally oriented toward increasing biodiversity and social cooperation on a multispecies scale, committing fundamentally to the principles of “earth care, people care, and fair share” (Henfrey 2018: 33). In attending to the everyday acts of cultivation, observation, and care that satisfy these commitments, I focus on the acoustemology (following Feld 2015) of permacultural engagement with gardens and other multispecies landform assemblages (Tsing 2015: 22) or holoents (Haraway 2017: M30). I consider how permaculturists experience the landforms that they tend, and also how their practices become audible and resonate in the landforms themselves. I also question the extent to which permaculture practitioners experience the sounds of their environments as musical, and the implications of permaculture listening practices for multispecies musicalities. This paper synthesizes sound studies (Eidsheim 2015, Feld 2017), ecomusicology (Titon 2020, Silvers 2020), and ecofeminist discourses (Haraway 2017, Neimanis 2017, Alaimo 2018) in theorizing permaculture landform-listening as a generative framework for understanding more-than-human sonic expressivity.

#### 🗣️ Speaker



Alexander Karvelas Ph.D. candidate, graduate student instructor, University of California Santa Barbara

12:10pm

### Raising the Alarm: An Ethnography of a Sonic Sit-In

🕒 12:10pm - 12:40pm, Mar 14

📍 Zoom Meeting Room One

#### Acoustemology and the Politics of the Immediate

What can urgency in climate action sound like? On September 26, 2019, activists in San Diego occupied the La Jolla, CA, office of US Representative Scott Peters, demanding he support the Green New Deal, filling the space with the sounds of whistles, sirens, and alarms. In this paper, I take an ethnographic look at the central role of sound, not only in achieving campaign goals, but in mobilizing, emboldening, and creating solidarity among the activists. In so doing, I apply within my own community methods developed in ethnomusicology in order to understand an activist intervention as a musical practice. I approach my analysis from multiple positions—as an organizer, campaign participant, and researcher. By examining social media posts and news coverage alongside a grassroots archive of Google Docs, I reveal themes of nonviolence, urgency, and incommensurability of listening experiences, painting a complex, intersubjective picture of the event. Notably, some observers staked their political delegitimization of the action on its sonic affect. Further, ambivalences that were not voiced during the organizing process due to a shared commitment to collective action emerged in interviews conducted after the campaign. Noriko Manabe (2015) and Ben Tausig (2019) have examined forms of sonic protest, as distinct from protest music, in Japanese and Thai social movements; with “Raising the Alarm,” I build on their work to find similar sonic tactics at the heart of the recent turn towards nonviolent direct action in the climate justice movement in the United States.

#### 🗣️ Speaker



Peter Sloan PhD student, University of California, San Diego

12:40pm

### Lunch Break

🕒 12:40pm - 1:30pm, Mar 14

1:30pm

### Panel: Transnational Perspectives on Nueva Canción with Discussant Ericka Verba

🕒 1:30pm - 3:20pm, Mar 14

📍 Zoom Meeting Room One

#### Transnational Perspectives on Nueva Canción

Nueva canción, or “New Song,” was arguably the most prominent and politically significant musical movement in Latin America of the last century. More than 50 years after the term was coined in the Southern Cone to describe the fusion of folkloric instruments and genres, particularly from the Andes, with socially-committed lyrics—a regional version of the “folk revival” that spread throughout much of the world in the 1960s—New Song and its legacies remain a potent musical force in Latin America even today. While most famous as the soundtrack for the movement that brought Socialist candidate Salvador Allende and his Popular Unity coalition to power in Chile in 1970, and as the voice of that movement in exile following a military coup led by Augusto Pinochet in 1973, New Song also played a crucial role in resistance to authoritarian regimes throughout South and Central America during the decades that followed, and among supporters and solidarity activists through much of the world. In this panel, we examine three distinct case studies of nueva canción activity beyond Chile in the 1970s and 80s—in Nicaragua, Peru, and East Germany—tracing how different national and social contexts altered the way musical activists and their audiences framed its sounds, instrumentation, and message. In contrast with the narrative of hemispheric solidarity foregrounded in canonic histories of Chilean New Song today, the presence of Andean musical aesthetics and even socialism itself emerge in these different locales as complicated and even contested influences for New Song artists.

#### 🗣️ Speakers



Jonathan Ritter University of California, Riverside



Jesse Freedman UC Riverside



Bernard Gordillo Brockmann Center for Iberian and Latin American Music (CILAM), University of California, Riverside

#### 3 Subsessions

##### ● Chilean Nueva Canción and its Impact on Music and Politics in East Germany

🕒 1:30pm - 2:00pm, Mar 14

📍 Zoom Meeting Room One

##### ● Nueva Canción in Central America: Resisting Dictatorship in Nicaragua during the 1970s

🕒 2:00pm - 2:30pm, Mar 14

📍 Zoom Meeting Room One

● **New Song, New Time: Peruvian Marxisms and Music in a Revolutionary Era**

🕒 2:30pm - 3:00pm, Mar 14

📍 Zoom Meeting Room One

**Marginalized Singers Performing White Heterosexuality as Symbolic Capital**

🕒 1:30pm - 2:00pm, Mar 14

📍 Zoom Meeting Room Two

**Western Hegemony and Resistance**

The Supremes' 1966 musical performance of "You Can't Hurry Love" lyrically reinforces patriarchal gender norms in order to navigate the historical context of racial tension, the early Civil Right Movement's integrationist ethos, and stereotypes of Black femininity. Drawing from Pierre Bourdieu's theory of habitus and social capital, Patricia Hill Collins's theories of controlling images and a racialized system of heterosexism, and Audre Lorde's discussion of "the mythical norm," I argue that—with conscious recognition of heteronormativity as a tenant of whiteness—the Supremes' performance actively performs white hegemonic (heterosexual) sexuality to generate the symbolic capital needed to achieve stardom. Kundirana, a Filipino boys music ministry group, recontextualizes "You Can't Hurry Love" in 2015 during their concert tour. By appropriating the passivity expressed within the song's lyrical content, Kundirana constructs a masculinity which undermines patriarchal gender norms, which I analyze as their performing an acceptable heterosexuality under hegemonic white habitus. In a choreographed suit-wearing class act reminiscent of The Miracles, Kundirana's 2015 performance of "You Can't Hurry Love," like the Supremes' performance, establishes an "innocent" heterosexuality, a symbolic representation of "whiteness" necessary for gaining access to white social capital within the racism and imperialism of the contemporary context.

🗣️ **Speaker**



**Marvia Cunanan** University of California, Santa Barbara

**2:00pm**

**A Post Inter-Cultural Path: As Wide as Iranian Music, Jazz, and Western Contemporary Music**

🕒 2:00pm - 2:30pm, Mar 14

📍 Zoom Meeting Room Two

**Western Hegemony and Resistance**

A musical work that includes qualities and elements of two or more musical cultures may be described by terms such as cross-cultural, world, intercultural, and multicultural. Among these terms, 'cross-cultural' and 'intercultural' seem to be more popular within academia. Compared to the term 'world music', which has been used for commercializing merchandised musical works, cross-cultural and intercultural carry more academic gravitas and also include the word 'culture' that is essential to the field. While in the past several decades many musicians have moved towards intercultural practices, in many cases it can turn to an unbalanced space where one musical culture appears as an exotic element within a dominant musical culture. I suggest taking a "post-intercultural" path, which can be divided into "post-inter" and "post-cultural". In a "post-inter" path, combining two musical cultures is neither the motivation nor the intention of a composer, but an organic personal quality based on the composer's experiences. The "post-cultural" path suggests that, while various musical cultures—which include different musical traditions—exist, in the process of a creative work culture is indeed a very personal concept. This paper introduces the idea of a post-Intercultural path while examining music by Iranian and Iranian-American composers whose works combine Iranian music, Jazz, and Western contemporary music. Besides the author's compositions, "Music for Tar and Piano" by Milad Mohammadi and Hooshyar Khayam, "Calligraphy No. 1" for string quartet composed by Reza Vali, and "In Chromodal Discourse" by Hafez Modirzadeh, are the three works that I discuss as moving along a post-Intercultural path.

🗣️ **Speaker**



Hesam Abedini PhD candidate, University of California, Irvine

2:30pm

### "Balkan Blues": the Social Life of a Musical Comparison

🕒 2:30pm - 3:00pm, Mar 14

📍 Zoom Meeting Room Two

#### Western Hegemony and Resistance

This talk will first present discourses of and about the “balkan blues,” and then consider how ethnomusicologists might ethnographically study musical comparisons. Documentary films, songs, poetry collections, travelogues, liner notes, journalistic accounts, academic publications, rhetorical moves made in everyday conversation, and most recently, a swimwear collection, all cite the comparative term “balkan blues.” Since the 1990’s, it has referred to several music genres from southeastern Europe, affects predicated of particular peoples and histories, and universal affects which transcend time, space, and social differentiation. This comparison has the scalar function of making musics, feelings, and locales appear bigger and more interconnected. These expanded scales often serve visions of multiculturalism, scaling worlds in which Christian and Muslim sections of the Bosnian city of Mostar are unified; previously warring ethnonationalisms are dissolved in a Slavic soul; emotings of *sevdah* performers are fit for opera productions in London; and all people are triumphantly melancholy. While many attitudes toward these scalar projects -- which exaggerate likeness and erase difference -- are celebratory, others are nervous. Still others view the comparison as a strategic but innocuous oversimplification. What can the “balkan blues” teach us about how grand musical comparativisms are employed in institutional discourses outside of ethnomusicology?

#### 🗣️ Speaker



Max Nikol Student, UCLA

3:00pm

### Performing Paradox: Balleticized Bodies and Soviet Cultural Hegemony in Armenian Stage Dance

🕒 3:00pm - 3:30pm, Mar 14

📍 Zoom Meeting Room Two

#### Western Hegemony and Resistance

The official state-sanctioned dance form in Armenia, *bemakan par* (or “stage dance”), is undoubtedly derived from the movement principles and aesthetics of ballet. A Soviet-era form developed throughout the twentieth century, *bemakan par* was and continues to be a dominant mode of cultural production seen throughout the Republic of Armenia and the greater diaspora. While *bemakan par* is widely considered to be an “authentic” expression of Armenianness free of foreign imprints, I argue that the form is in fact a ballet-centric genre belonging to a Western European hegemonic mode of artistic production that represses Armenian vernacular aesthetics. *Bemakan par* practitioners are trained to maintain ballet positions like turn out, *tendu*, hyper-extended and elevated limbs, and graceful *port de bras*—techniques of the body that are incompatible with grounded, earthbound elements of Armenian vernacular dances. Illegible by their balleticized bodies, Armenian vernacular dances are removed from their cultural contexts and relegated to a representative “essence” of an untouched Armenian past that can simply be choreographed over for the proscenium stage. I contend that such a paradoxical encounter conjures Western and Soviet cultural hegemony as a civilizing and dominating colonial force on the knowledge and presentation of Armenian vernacular aesthetics. Using an interdisciplinary methodology combining archival research, ethnographic interviews, and choreographic analysis, I apprehend the legacy of *bemakan par* and how it allegorizes and enacts in the body the very phenomenon of Western/Soviet Russian dominance over Armenian indigenous heritage.

🗣️ Speaker



Natalie Kamajian UCLA

3:30pm

### Business Meeting

🕒 3:30pm - 4:15pm, Mar 14

📍 Zoom Meeting Room One

Business Meeting

4:15pm

### Open Forum on Conduct and Accountability

🕒 4:15pm - 5:30pm, Mar 14

📍 Zoom Meeting Room Four

Forum (private, non-recorded session)

The Open Forum on Conduct and Accountability will be an opportunity for SEMSCHC members to bring forward issues, questions or concerns relating to the constitution of our chapter broadly -- e.g., events and activities, communications, governance, etc. -- and to share ideas for future directions.

Over the past year, events within the Society for Ethnomusicology and political actions across the U.S. have brought to the fore issues of race, diversity and inclusion, positionality, equity and justice that implicate our discipline at both structural and immediate levels. With this, SEMSCHC is committed to taking action in a manner responsive to the unique needs and concerns of our membership, in particular graduate students, early-career/contingent faculty and others in positions of institutional vulnerability. The impetus for this Open Forum is to foster greater space for discussion of these issues within our chapter, through a dialogue that prioritizes respect and safety for more vulnerable members of our community. *\*This session will not be recorded.\**

Ahead of the Open Forum, we invite your participation in the first SEMSCHC Membership Survey, with the aim of identifying areas of particular interest or concern for our chapter. All questions are optional, and responses will be collected in a secure and anonymous fashion. The survey will also remain available online following the conference.

Survey link: <https://forms.gle/BrdSP4Cf8faKo8ud6>

5:30pm

### A Piece of the Action: Delicious Memories & Questions for Archiving Black Music in the 21st Century

🕒 5:30pm - 7:00pm, Mar 14

📍 Zoom Meeting Room One

Plenary Speaker

🗣️ Speaker



Birgitta Johnson University Of South Carolina



