

The Society for Ethnomusicology Southern California & Hawai'i Chapter
64th ANNUAL CONFERENCE
Saturday, April 29, 2023
MiraCosta College Concert Hall

8:30–9:00 am **Registration** *Coffee and light breakfast items available.*

9:00–10:30 am **Paper Session I: *Music and Racial Politics***

9:00 Eloy Neira de la Cadena: “Yanaruna: An Afro-Indigenous Peruvian Aesthetico-Political Proposal”

9:30 Paul Nicholas Roth: “Cultivating Counter-Coloniality in Don Cherry’s Organic Music Society”

10:00 Daniel Vidales: “The Modded Minority: Constructing Identity and Confronting Racialized Asian Stereotypes in the Works of Eddie Van Halen and Mitski”

10:30–11:00 am **Morning Break**

11:00–12:30 pm **Paper Session II: *(Trans)national Movements and Mobilities***

11:00: Chun Chia Tai: “The Haunting Colonial Fear in the American Dream: The 2-28 76th Commemorative Concert and the Struggle of the Taiwanese American Communities in Southern California”

11:30: Diandian Zeng: “Sonic Instructions and Organized Bodies: Embodied Collective Listening in Chinese Radio Calisthenics”

12:00: Kelvin Venturin: “West African Transnational Musicians in Brazil: Music Making as a Path to Self-making and Adulthood Abroad”

12:30–2:00 pm **Lunch Break**

2:00–3:30 pm

Paper Session III: Media, Technology, Preservation

2:00 Kadiguang Panmei: “Ruangmei Lu: A Brief History of Ruangmei Naga Folk Music”

2:30 Koji Sakano: “Preservation, Protection, Dissemination: Bringing Ainu Choral Music to the World”

3:00 Hunter Gettelfinger: “Static in the Radio-Sphere”

3:30–4:30 pm

SEMSCHC Business Meeting

4:30–6:00 pm

Featured Presentation: Zoe Sherinian, Documentary Film: *Sakthi Vibrations*

The Society for Ethnomusicology Southern California & Hawai'i Chapter Officers:

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Thanks to our conference host, MiraCosta College. Special thanks to Jonathan Fohrman, Dean of Arts, International Languages, and Ethnic Studies; and to the Chair of the Music Department, Stephen Torok.

Local eateries, from TripAdvisor:



Abstracts

Featured Presentation

Zoe Sherinian, University of Oklahoma

Sakthi Vibrations (Documentary Film)

The Sakthi Folk Cultural Centre, in Tamil Nadu, India, led by two progressive Tamil Catholic nuns, uses the Tamil folk arts to develop self-esteem and economic skills in young Dalit women (outcastes or untouchables). Sakthi reclaims the degraded parai frame drum to re-humanize and empower the young women through the physical embodiment of confidence in performance and a regenerated cultural identity in a complex campaign against gender, class, and caste subjugation. This award-winning ethnomusicological documentary seeks to reveal and analyze Sakthi's outstanding model for Dalit women's development that integrates folk arts performance with social analysis, micro-economic sustainability, self-esteem, and community development.

Zoe Sherinian is Professor of Ethnomusicology at the University of Oklahoma with research interests in the intersectionality of caste, class, and gender, world percussion, Christian indigenization, activist/applied ethnomusicology, queer theory, and ethnomusicological film. Her geographic focus is South India where she primarily studies the relationship between caste and music. Her secondary focus is African American music. She has published the book, *Tamil Folk Music as Dalit Liberation Theology* (Indiana University Press 2014), is co-editor of *Making Congregational Music Local: Indigenous Songs and Cosmopolitan Styles in the Music of Global Christianity* (Routledge 2017), and has published articles on the indigenization of Christianity in *Ethnomusicology* (2007), *The World of Music* (2005), and *Women and Music* (2005). Other recent publications include articles for three of the Oxford Handbooks including Applied Ethnomusicology, Christian Music, and Queer Music. She has the lead article in the book *Queering the Field: Sounding Out Ethnomusicology*, edited by Barz and Cheng. Sherinian has produced and directed two ethnomusicological documentary films, *This is A Music: Reclaiming an Untouchable Drum* (2011), on the changing status of Dalit (outcaste) drummers in India, and the multi-award winning *Sakthi Vibrations* (2019) on the use of Tamil folk arts to develop self-esteem in young Dalit women at the Sakthi Folk Cultural Centre. She is presently writing a monograph entitled *Drumming Our Liberation: The Spiritual, Cultural, and Sonic Power of the Parai Drum*. Other current projects include co-editing with Sarah Morelli a teaching-reader called *Music and Dance as Everyday life in South Asia* which will be published by Oxford University Press in 2024. Sherinian's scholarship has been supported by multiple grants including two Fulbright Fellowships, two American Institute for Indian Studies grants, an Asian Arts Council grant, and multiple internal grants from the University of Oklahoma. Sherinian is an active musician who performs and conducts trainings on the parai frame drum, plays the mrdangam, and jazz drum set. She received her M.A. and Ph.D. from Wesleyan University and B.A. from Oberlin College. Sherinian presently serves as a Board Member for the Society for Ethnomusicology.

Papers (alphabetical by last name)

Hunter Gettelfinger, University of California Santa Barbara

“Static in the Radio-Sphere”

Anyone who has spent time listening to the radio is undoubtedly familiar with the sound of static. The fuzzy, crackling, jumbled, random, constantly morphing “shshshshsh” of radio static is the product of electromagnetic interference: unwanted radio waves stemming from natural and man-made processes (lightning storms, solar radiation, electronic devices, etc.). Static is a sonic manifestation that can consume our listening experience and force us to change stations or shut off the radio in frustration. However, we can also think of radio static as a metaphor for various practical and ideological elements of radio as a media apparatus. Through analysis of Susan J. Douglas’ book “Listening In: Radio and the American Imagination” and Daniel Fisher’s chapter “Radio” in the book *Keywords in Sound*, we can better understand how the radio-sphere is characterized by the sound of radio static. Radio static is the sound of obfuscation. It blurs intended messages. Whether it is the message of a popular song, musician, newscast, advertisement or other broadcast, the presence of static makes radio narratives unclear. This obfuscation exists in radio’s tendency to create camaraderie through unprecedented ethereal communities, while also engendering feelings of loneliness and nostalgia for an alienated listener. Another source of static and obfuscation stems from radio’s perceived prevalence, or lack thereof, in physical geographic space. Ultimately, by reframing radio static as a symbol for the tension and contradiction prevalent in our understanding of what radio is, we can come to new elucidations about the relationship between media, sound, and music.

Eloy Neira de la Cadena, University of California Riverside

“Yanaruna: An Afro-Indigenous Peruvian Aesthetico-political Proposal”

In recent years, *mestizaje* has been a subject addressed by pop music composers in Peru: This is the case of *Yanaruna*, a song composed by Afro-Andean musician Miguel Ballumbrosio-Guadalupe (MBG), where he highlights the *mestizaje* of Afro-Peruvians and Indigenous People. Drawing on an analysis of the song and an extensive interview with the artist, this paper analyzes MBG’s aesthetic choices to elaborate on his main topic. After addressing the very chosen song’s title (*Yanaruna* is a Quechua term—a prominent Indigenous language in Peru—that means “Black Person,” employed by MBG to refer to both Afro and Quechua Andean Indigenous People), the paper focuses on how MBG addresses *mestizaje* through the lyrics and the music. In terms of the lyrics, MBG tells the shared history of Afro and Indigenous People, their encounters, their struggles, and their quest for freedom and full citizenship recognition. At the same time, the music braids Afro and Andean instrumentation, rhythmic patterns, and singing styles, among other features, to express *mestizaje*. In a country like Peru, where 60 percent of its population declares being “mestizo” (INEI 2017) and where both the public policies and scholarship keep considering Peruvian society in terms of colonial fixed identities, MBG’s composition could be considered

a decolonial “manifesto” that seeks to move away from “purist,” dichotomic forms of interpretation and labeling of Peruvian social demography. Finally, *Yanaruna* is a call to rethink the politics of alliances of any social movement that struggles for social justice.

Kadiguang Panmei, University of California Los Angeles

“Ruangmei Lu: A Brief History of Ruangmei Naga Folk Music”

The Ruangmeis are one of the Naga tribes of India and like many indigenous cultures, they have a rich tradition where song and dance take place in very intimate moments of their lives. Their folk songs were orally transmitted through the now disbanded practice of the dormitory system that played an important role in its preservation. Furthermore, Ruangmei folk songs remain with its last generation of elders with the practice dissipating as a result of evangelism and westernisation. The paper is a discussion of the themes and narratives that were passed on through the oral tradition of “Ruangmei Lu” (Ruangmei song) providing a glimpse into their historical world. Songs were sung on occasions that were both sacred and routine representing their way of life and the documentation of “Ruangmei Lu” therefore becomes important for the continued preservation of their lived histories and experiences capturing the spirit and essence of the Ruangmei Nagas.

Paul Nicholas Roth, University of California San Diego

“Cultivating Counter-Coloniality in Organic Music Society”

Between 1970–1978, Black American musician Don Cherry and white Swedish artist Moki Karlsson facilitated their Organic Music Society, a socio-artistic gathering bringing traditional folk instruments and ideas from North and West Africa, the Caribbean, India, Indonesia, and elsewhere into spectacular dialogue with avant-garde jazz sensibilities and multi-disciplinary visual art. Central to the Cherrys’ interculturality was the notion that jazz functioned “as glue”: a sticky aggregate with generative potential for navigating difference. While Society coordinates charted radical approaches to collectivity that enacted surrealist communions with nature, creative partnerships with children, and intentional collapses between art and everyday life, their jazz-as-glye dialogue with non-Western cultures emerged through notions of Blackness and, together, cultivated productive tension with Western onto/epistemic closure. This study considers such tensions in Society output through a counter-colonial lens. I center a 1973 recording, ethnography, and archival research to, on one hand, frame “jazz as glye” as refracting Black aesthetic genealogies: where improvisational necessity, care for alterity, and the “swing” of ontological imbalance enacts socio-poetics anticipating Black Studies scholars Hortense Spillers, Fred Moten, and others. On another hand, this approach challenges renderings of the Cherrys within transcendental, post-racial “nowness,” claiming instead that the possibility for their radical sociality is rooted in racialized experience. Lastly, I argue for the productive

ways counter-colonial moves such as Organic Music Society's might function from within the West, enriching ethnomusicological discourse critical of "world music fusions" (Feld, Guy, Kheshti, Mientjes, etc.).

Koji Sakano, University of Southern California

"Preservation, Protection, Dissemination: Bringing Ainu Choral Music to the World"

The Ainu are an indigenous people to modern-day Japan whose unique language has become endangered. There is a lack of research in English on Ainu choral music and it's underrepresented in the fields of ethnomusicology and musicology. Resources are almost exclusively in Japanese, which effectively prevents the performance of Ainu vocal music by non-Japanese speakers. Resources that do exist in English do not provide case studies about the performance practices of Ainu music. Rather, they tend to describe compositional techniques. This paper addresses a project in which an online research guide for Ainu vocal music is being compiled in order to aid future scholars and performers. Like other projects that have engaged with threatened languages, this undertaking may serve as a means for Ainu language revitalization through preservation, protection, and introduction of repertoire into existing choral traditions.

Chun Chia Tai, University of California Riverside

"The Haunting Colonial Fear in the American Dream: The 2-28 76th Commemorative Concert and the Struggle of the Taiwanese American Communities in Southern California"

In the twentieth century, Taiwan has endured Japanese colonization (1895–1945) and Chinese nationalist dictatorship (Kuomintang party 1945–1987). Suffered from the two colonial powers, Taiwanese identity is shaped by the triangulated relationship between Taiwan, China, and Japan (Ching 2001), and this triangulation has impacted the identity of Taiwanese Americans as well. To memorialize the massacre caused by the Kuomintang party on February 28th, 1947, hundreds of Taiwanese Americans attended the 2-28 76th Commemorative Concert in Arcadia on February 28th, 2023. In the concert, many old Japanese enka-influenced Hokkien songs were sung. Following Leo Ching's triangulation theory, this presentation brings the US into this triangle to address Taiwanese Americans' identity formation via my ethnography of the 2-28 76th Commemorative Concert. This concert not only memorialized the sacrificed in the massacre, but also honored Taiwanese Americans who utilized the US-Kuomintang tension to persuade Taiwanese independence and were forbade to return to Taiwan until 1992; Japanese enka songs and enka-influenced Hokkien songs, which mark the pre-Kuomintang era, were an emotional support of these exiled Taiwanese. Additionally, the threatening Chinese colonial power and the strengthening Chinese American communities unsettle Taiwanese Americans' secureness and self-identity of being Taiwanese/Asian American in the US and remind them of the suffering of being colonized. Thus, I found that singing Japanese enka

and Hokkien songs also becomes a symbol of being Taiwanese to differentiate from Chinese. I argue that this concert reflects the struggle of Taiwanese Americans between the US racial politics and the East Asian political tension.

Kelvin Venturin, Federal University of Rio Grande do Sul (UFRGS), Brazil

“West African Transnational Musicians in Brazil: Music Making as a Path to Self-making and Adulthood Abroad”

Being engaged ethnographically with the transnational lives of young West African musicians in Brazil, people who arrived in the country in the last ten years as members of dance companies drove me to ask: How do mobility and music making become forms of value production for these young musicians? In this paper I follow the trajectories of two percussionists, a sabar player from Dakar, Senegal, and a djembe player from Accra, Ghana, to ask about the ways in which they produce and struggle to convert different kinds of musical values—performances, traditions, styles, ethnic and national identities—into mobility and self-making opportunities abroad. Coming from West African Islamic backgrounds, both of my interlocutors share the commitment of caring and providing for their extended families as an important token of adulthood. However, as I experienced from practicing and learning these percussion traditions with them in Brazil, they felt stuck in their home countries and communities, not able to perform this adult role vis-a-vis political, economic, and educational constraints. Nonetheless, to travel abroad becomes an adult action, regardless of the costs (material and psychological), and a way of experimenting creative solutions, distancing themselves from more conservative social-religious norms. I argue here that accounts of musicians’ success overseas and the unspoken failures and struggles, inform how some young West Africans perceive transnational mobility as a path to adulthood, developing and investing their musical capital into opportunities to navigate foreign societies and make themselves respected wealthy adults, at least to the eyes of who stayed.

Daniel Vidales, University of California Riverside

“The Modded Minority: Constructing Identity and Confronting Racialized Asian Stereotypes in the Works of Eddie Van Halen and Mitski”

Comprising a considerable portion of new scholarship, constructivist approaches toward conceptualizing social identities, while limiting in notable ways, do invite a discussion on intersectional framings for individuals of multiracial backgrounds. For mixed-race Asian Americans, this process involves examining how music and performance provide some artists with an avenue for negotiating multiple sociocultural dynamics while also confronting institutionalized stereotypes that impact the larger Asian American community such as the Yellow Peril threat, Model Minority myth, nativist assimilationism, and racialized renderings of gender and sexuality. The lived experiences and careers of two notable mixed-race Asian rock artists, Eddie Van Halen (1955–2020) and Mitski (b.1990), reveal

as much. Informed by critical-mixed race studies, this paper argues that the guitar work and rock stylings of these two musicians serve as sites for negotiating multiracial identity and confronting Asian American stereotyping.

Diandian Zeng, University of California Santa Barbara

“Sonic Instructions and Organized Bodies: Embodied Collective Listening in Chinese Radio Calisthenics”

Thousands of people line up in a public space and do the same movements together accompanied by music and counting commands amplified by loudspeakers. This has been a very common scene in China since the 1950s, when the national government established radio calisthenics as a daily requirement for every citizen, a vast project of health promotion and nation-building. To date, Chinese radio calisthenics has been “updated” eight times, becoming a cultural activity and an essential part of collective memory for the mass public. Although new actions and musical elements have been absorbed due to social and aesthetic changes, the use of loudspeakers and the orderly ranks have always been maintained to symbolize the socialist ethos. While previous studies of radio calisthenics mostly center on bodies and movements (Kuroda 1999; Hsu 2011), this paper examines the crucial role radio has played in building disciplined bodies, conveying socialist ideologies, and cultivating national identities. Engaging with literature in sound and radio studies (Douglas 2004; Li 2020), this paper analyzes the particular modes of embodied collective listening in radio exercise that instructed and coordinated body movements. Like physical movement, listening practices were also highly organized, as a collective sense of order was established by following commands over a loudspeaker. Through sonically-instructed movements, the synchronicity of real and imagined communities cultivated an embodied sense of nationality. I argue that Chinese radio calisthenics, a physical exercise with strong political resonance, has effectively enacted mass bodily control through mandatory daily listening practice.



Oceanside Campus

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Legend

- Parking Lot
- Parking Permit
- Vending Machine
- Disabled Parking
- Motorcycle Parking
- Bike Rack
- Bus Stop
- Restrooms
- Inclusive Restroom
- Lactation Room
- ATM
- Emergency Call Box
- AED Location

MiraCosta College Locations



Directory

	Bldg. #		Bldg. #
Admissions & Records	3100	Enrollment Information	3100
Art	2100, 2260, 2300	EOPS	3000
Art Gallery	3400	Facilities Department	3000
Associate Faculty Office	4666	Financial Aid/Scholarships	4200
Associated Students	3400	Gymnasium	3600
Athletics	5300	Health Services	5600
Automotive Technology	4600	Horticulture	3100
Biotechnology	4650	Human Resources/Payroll	7600
Board Room	1200	Institutional Advancement	1600
Bookstore	3400	Institutional Research	1600
Business/Fiscal Services	1600	Instructional Services	1600
CalWORKS	3000	Instructional Education	3400
Career Center	4700	Lactation Room	1305A
Child Development Center	8600	Language Lab	4701
College Police	1100	Library & Information Hub	T220
Concert Hall	2400	Lost & Found	1100
Counseling	3700	Music	2280, 2300
Dance Studio	2700	Nursing/Allied Health	1430, 4400
Development & Foundation	1600	Open Computer Lab	T210
Driver Education	1510	Packaging Permits	1100
English Language Institute	1518, 1520	President, Office of the	1600
		Printing Services	3400
		Prototyping Center	3300
		Public Information Office	1600
		Purchasing	T600
		School Relations/Diversity Outreach	3400
		Service Learning	3300
		Shipping/Receiving	6100
		STEM & Math Learning Centers	1600
		Strong Workforce	T560
		Student Accessibility Services (SAS)	3000
		Student Account/Cashier	3200
		Student Center	3400
		Student Life & Leadership	3400
		Testing Office	3300
		Theatre	2600
		Theatre Studio	2700
		Life Theatre	3401
		Transfer Center	3700
		Tutoring	1600
		Veterans Services	T160
		Wellness Center	4100
		Writing Center	1600