

SEMSCHC ABSTRACTS 2017

Balcomb, Hannah (UCR)

“Rethinking the Boundaries of Argentine Folk: The Power of Copyright Language to Visibilize Indigenous Groups”

This paper examines a historical denial of indigeneity and indigenous music in Argentina and demonstrates how notions of Argentine folk music and dance and the wielding of these genres by local practitioners, national folk institutes, schools, and even government officials, directly impacts which musical styles have become part of a nationally recognized repertoire and which have not. I examine this through two case studies. The first, documents a 2006 legal battle that ultimately resulted in the official recognition and codification of eighteen, previously uncategorized indigenous rhythms; this made these rhythms classifiable within acknowledged nomenclatures and in turn allowed for practitioners of these styles to register their work with the copyright office. The second study analyzes contemporary efforts by musicians to re-classify indigenous musics under the overarching umbrella of Argentine folk. This would allow indigenous musicians to participate in national folk festivals and competitions, since, while they are not outright prohibited, they are rarely showcased, as they do not fall under the rubrics of folk or popular. Many scholars have highlighted the ways that copyright laws, which prioritize capitalist musical modes of production by rewarding individuality and sole-authorship and relegating collective authorship to the arenas of unknown author or public domain, allow for the exploitation of non-Western and particularly indigenous groups. My paper contributes to this body of scholarship and urges scholars to consider the ways that genre definitions in both copyright law as well as state competitions, coterminously reflect and shape discursive boundaries for national inclusion and exclusion.

Blackmar, Matthew

“‘Post-Colonial Gender Politics Come First, Music Comes Second’: Cultural Appropriation and Synthesized Exotica in the Music of The Knife”

Music scholars have opened significant critiques of cultural appropriation in the world music industry. Key studies have grappled with musical sampling and cultural hybridity, but few have considered appropriation at the level of sound design— synthesis, signal processing, and sequencing. I submit that “synthesized exoticism” is idiomatic to an array of contemporary popular- and dance-music styles, with synthesized sounds typically mimicking the timbral properties of conventional world music instruments to convey representations of a generalized exotic Other. Unlike the practice of inserting world music samples into Western recordings, however, which leaves the sample source provisionally legible in its cultural particularity, synthesis positions the producer as the exotic sound’s author, thereby masking the appropriative act.

This paper examines the micropolitics of sound design as a point of entry toward the critique of “the imperial cast of global-metropolitan club culture” called for by Radano and Olaniyan (2016). To this end, a limit-case is instructive. The Knife—a Swedish duo active 1999 to 2014—deployed synthesized exoticism throughout their career to represent shifting musico-political self-identities. Their farewell tour—titled “Postcolonial Gender Politics Comes First, Music Comes Second”—revealed a disidentification with heteronormative whiteness that, I argue, was musically conveyed through synthesized sounds broadly indexing the idea of the Global South. While The Knife ostensibly eschew straightforward exoticism via experimental techniques, their sonic palette sits uneasily alongside their critical vocabulary. Such a case study thus illuminates how covert cultural appropriations are embedded in the tacit claims to artistic autonomy afforded by contemporary sound design.

Blake, Corey Michael (UCR)

“Sustaining Local Identity: Hillbilly Tourism, Appalachian Rurality, and Music in East Tennessee”

Since the establishment of the Great Smoky Mountains National Park in the 1930s, Sevier County, Tennessee has experienced an escalation in tourism and economic growth. As part of an effort to promote an authentic mountain cultural experience for tourists, the tourist industry of Sevier County promotes the image of the hillbilly, a trope rooted in histories with all of the stereotypes, power relationships, isolation, and outside rhetoric used to further marginalize people within the area. Despite such marginalization, local Sevier County, Tennesseans musically and culturally reappropriate historically harmful tropes for self-empowerment and to exert economic agency. Research for this project relies heavily on ethnography and explores concepts of participatory music making, cultural tourism, and Appalachian rural identity. Specifically, I demonstrate the ways in which high-profile Sevier County attractions such as Dollywood and the Hatfield & McCoy Dinner Show perpetuate such stereotypes. At the same time, music proves crucial for resistance to such marginalization, in the form of music performances in local bars or in participatory groups, such as the Sevier County Old Harp Singers. A deep investigation of such tourist contexts and the significant role of music in subverting industry-sanctioned stereotypes demonstrates the ways in which people use music to continuously reaffirm and reconstruct their identities. In this specific context, Appalachian rural identities resist hillbilly stereotypes, are reconstructed locally, and are reaffirmed through participation in local music practices.

Bolin, Marc T. (UCLA)

“Angeleno Brass Bands and New Orleans Identity: Representations of New Orleans in Los Angeles”

In late August of 2005, several thousands of people fled New Orleans (NoLa) and its nearby communities as a result of Hurricane Katrina. These forced evacuations led to the displacement of thousands who would soon comprise diasporic communities throughout the United States. In the post-Katrina world, a host of musical communities, dubbed “affinity communities,” celebrate, converse with, and pay homage to, NoLa’s most recognizable musical tradition. In Los Angeles,

for example, NoLa diasporic and affinity communities are now sharing spaces and creating music together; music provides a powerful mechanism to galvanize these communities from which they derive strength. This paper surveys the ways in which these Angelenos enter musical conversations with the New Orleans brass band tradition. Taking two case studies from the Los Angeles brass band scene, I examine the ways in which members Critical Brass and the Mudbug Brass Band engage with this tradition. I draw upon interviews and contemporary discourses and narratives of representation, nostalgia, diaspora, and studies on tourism, as well as my direct experiences of musicking with NoLa-style brass band musicians via participation-observation. Additionally, I explore how these musicians treat the real and "imagined communities" that exist in Los Angeles, investigating themes of native and non-native, and transplanted and local reinterpretations and representations of NoLa brass band music. I intend to show that, while dialoguing directly with the NoLa tradition, LA brass band musicians are creating a hybrid music that not only represents the NoLa brass band tradition, but also foments social change.

Boomsma, Rose (UCLA)

"A Tribe Called Red: Indigenous Performativity as Decolonization"

The First Nations DJ group A Tribe Called Red seamlessly fuses modern electronic sounds with Indigenous musical idioms from all over North America and has created a new sound that is both mainstream and wholly Indigenous. Their unique style gives them a platform in both Indigenous communities and in electronic music scenes, giving them an extremely diverse fan base. Through both their musical output and their intentionally crafted public image, A Tribe Called Red exemplifies modern principles of decolonization, a concept that is at the same time a theoretical principle and a call to action. Though discussed as a past occurrence in postcolonial theory, decolonization is also a present and subversive process of thought and action used to take a stance against the permanent state of colonization in which North America is situated.

By using modern works on decolonization, especially the writings of Eve Tuck and K. Wang, Linda Tuhiwai Smith, and Taiaiake Alfred, my paper will explore the multidimensional aspects of decolonization and the new ways in which the concept is being used to bring about real change. I will then discuss how A Tribe Called Red embodies decolonization, both through their multicultural musical output and also their public activism. By discussing their actions and musical content through decolonization theoretical principles, I aim to show how these musicians use their artistry to both promote and reaffirm Indigenous voices and also to educate their majority culture audiences on modern day Indigenous issues.

Castro Pantoja, Daniel (UCR)

"Uribe Holguín's Folklore: Europhilia and the Production of an Aural Modernity in Colombia"

On November 22nd, 1954, the readership of the Venezuelan newspaper *La Esfera* came across a curious headline: "Latin America Lacks Folkloric Music." These inflammatory lines, said by the Colombian composer Guillermo Uribe Holguín (1880-1971) in the context of the First Latin American Music Festival of Caracas, serve as a springboard to examine Europhilic discourses

in Latin American music scholarship. Indeed, Uribe Holguín's persona has persisted in the Colombian music imaginary as the boogiemán of music folklore. In this paper, however, I use this case study to argue that the discourse of Europhilia -- posing as anti-nationalism -- was not an anti-thesis of folklore in Latin America, but rather worked as a discourse that helped define it, functioning as an epistemology of purification (Bauman and Briggs 2003). Many scholars have studied the imbrication between art music and folklore, pointing to intensified processes of localization -- and its subsequent disjunctures -- during the first half of the twentieth century. I aim to contribute to this body of knowledge by tracing Uribe Holguín's writings in Colombian folkloric literature of the first half of the twentieth century and in debates held in the Colombian press in which the composer participated. Thus, I look to move beyond an understanding of folklore as a disciplined unit by looking at a broader network of people who were invested in the production of folklore -- including people deemed Europhiles. I also demonstrate how the construction of Europhilia was a defining quality of what Ana María Ochoa-Gautier has called an "aural public sphere" (2006).

Chavez, Luis and Russell P. Skelchy (UCD)

"Keywords: Decolonization || Ethnomusicology"

DECOLONIZATION

Decolonization is not a new topic to ethnomusicology. It has been the theme of a past national conference, and more recently a topic covered by *SEM Student News* and *Ethnomusicology Review*. The word "decolonization" is often used metaphorically in scholarship in the humanities and education studies to describe an array of processes involving social justice, resistance, sustainability and preservation (Tuck and Yang 2012, Bishop 2005).

POLITICAL ENGAGEMENT

We argue against using decolonization as metaphor because decolonization as process demands a level of political engagement different from other social justice projects. Decolonization implies fundamental changes in relations of power, worldviews, our role as scholars, and our relationship to the university system as an industry. As Linda Tuhiwai Smith observes, "decolonization, once viewed as the formal process of handing over the instruments of government, is now recognized as a long-term process involving the bureaucratic, cultural, linguistic and psychological divesting of colonial power" (Smith 1999 [2008]: 98).

ETHNOMUSICOLOGY

This paper interrogates how the word "decolonization" has been used by ethnomusicologists in previous publications, and argues that a discourse of decolonizing ethnomusicology should not propagate the term as a descriptive signifier while overlooking the issues mentioned above. We also examine ways that ethnomusicology as a discipline can address colonial (or colonialist) representations of indigenous people's music. We hope to continue the ongoing discussion of decolonization in ethnomusicology and present some new challenges facing our discipline.

Decker, Andrea (UCR)

"Our God Will Never Us Forsake': The Endurance of Hymn in Online Congregations of Doubt"

On the evening of Sunday, February 8th, 2015, online Mormon communities waited tensely for the verdict as local leadership of the Church of Jesus Christ of Latter-Day Saints debated whether to excommunicate John Dehlin, outspoken LGBT advocate and founder of Mormon Stories Podcast. Online community members lit virtual candles, watched the live video feed of the vigil held for Dehlin in North Logan, Utah, and recorded their own versions of the hymn "Come, Come ye Saints." In recent years, thousands of Mormons have stumbled upon online resources like Mormon Stories Podcast and the Ex-Mormon subreddit while seeking answers to doctrinal questions. These online communities both instigate faith loss and serve as a replacement congregation for Mormons who feel that by losing faith, they also lose their identity and heritage. Using a combination of online ethnography, auto-ethnography, and historical research, I evaluate how musical identity changes in the face of faith loss. One hymn in particular, "Come, Come ye Saints," has become a palimpsest through its use as the opening music for Mormon Stories Podcast. Though it was written to celebrate the birth of a child to a polygamous wife, today it is also an anthem of activism for members of online unorthodox Mormon groups. In this study, I evaluate how online communities share musical experiences and use music as a marker of identity. I also demonstrate that, through indexical layering and deliberate reframing, hymns can retain symbolic importance for those who reject or question faith.

Espinoza, Andres (University of La Verne)

"Towards a Social Reading of Tite Curet Alonso's Compositions"

Tite Curet Alonso is, arguably, the most important Salsa composer of all times. The historical context, upon which Curet Alonso began to develop his discourse, was that of the civil rights movements, Pan-Africanism and Black power, on the heels of the great Puerto Rican migration to New York, and of Latin American revolutions and dictatorships. Thus, the music of Curet Alonso reflects a view of the world as a place where social justice, awareness of social issues and consciousness is needed. A contextualized social analysis of the musical and poetic breadth of Curet Alonso's work and its impact in Salsa, as well as within Latino communities, is something that remains distant from academic endeavors, especially those in English.

This paper analyzes and contextualizes selected Curet Alonso's compositions from racial, and social perspectives, and showcases two recurring leitmotifs as tied to the performance of his music. First, the dialectic relationship between composer as the creator of the song, *vis-a-vis* the performer as the new owner of the song, and the meanings of the singer's additions to the composition when in performance. Second, this paper explores Curet Alonso's use of poetic indirections in his compositions as a tool to further understand his role as a poet of The People who developed his lyrical forms not only upon sonority, versatility and finesse, but also upon a socio-poetical discourse that purposefully aimed at raising the consciousness of his people.

Hochhauser, Shari

“No More Mr. Nice Guy: The Heavy Metal / Comedy Connection”

The practice of "covering" songs has satisfied a number of purposes throughout the rock music era, ranging from the purely economic to the just plain questionable. But a recent trend within the entertainment industry has expanded that list to include a completely original function, one that is both respectfully tributary and parodic. Musical re-imagining, the covering of pre-existing songs in the manner of a seemingly incongruous or intentionally ironic genre, is a clever twist on the practice, and artists such as Hayseed Dixie, Easy Star All Stars, and The Vitamin String Quartet have successfully re-imagined pop songs as bluegrass, reggae, and easy listening, respectively.

Their recordings serve as affectionate musical homages, however, re-imagining has also become common within the comedy industry as comedians have begun co-opting the practice to serve a funnier purpose. Although the possible genre combinations are virtually limitless, for comedians, the combination of heavy metal and rat pack-era swing has created a uniquely complex phenomenon. Drawing upon notions of political correctness, virtue, and vice, performers re-contextualize metal songs into a swing style, creating a highly ironic, multi-faceted musical and comedic performance, and an expression that simultaneously parodies and honors the stereotypes associated with each.

This presentation will focus on two examples of this trend: Richard Cheese & Lounge Against the Machine and Bud E. Luv, and will address issues of musical and comedic structure, iconography, vocal technique, phrasing, arrangements, character construction, images of masculinity/femininity, and the ways in which these elements function as sly, subversive tributes.

Jones, Erica (UCR)

“Karnatic Music, Globalization and the Postcolonial Diaspora”

This paper problematizes the role and reception of Karnatic diasporic musicians as some choose to 'return' to India to perform during the Chennai Marghazi music festival of 2013. Pivotal to the perpetuation and preservation of cultural and social identity within a new globalized market, diasporic musicians and their musical exhibition, acceptance, and acknowledgment during major musical festivals within India is still important. An analysis of one performance by a diasporic musician illustrates the contested binary spaces of difference/sameness, unsuitability/suitability, and tradition/future. I will explore how the acknowledgment of musical ability within diasporic musicians reaffirms the importance of existing powers dynamics while simultaneously emphasizes the cultural impacts of the diaspora on the changing traditions in a globalized postcolonial context.

Independent of diasporic scholarship concerning community building, this paper focuses on diasporic performers as a site of postcolonial domination and subordination and their embodied hierarchical constructions of ethnic ideals, cultural understandings, and global Indian identity (Guha; Ram). Furthermore, the performer is examined beyond the nationalist revival of the

tradition, the importance placed on temples, colonial nationalist imagery, the devadasis, or the body of the performer who is caught between tradition/modernity and purity/hybridity of the tradition (Appaduai; Spivak; Bhaba). The performer and performance space, or "diaspora space," therefore represents a difference of knowledge, acceptance, and cultural understanding between musicians and even audience members (Brah). My analysis of this concert, renegotiates ways in which scholars examine the existing place of postcolonial scholarship within diasporic studies and its importance in a broader neoliberal, globalized India.

Kale, Sunaina Keonaona (UCSB)

"Mama Can You Play My Roots": The Localities and Globalities of Reggae in Hawai`i

Hawaiian reggae band The Green is emblematic of ways in which the categories of "local" and "indigenous Hawaiian" mutually constitute in popular music in Hawai`i. In this music, actors use these different names depending on their political prerogative – either by asserting an indigenous purity in order to legitimize Hawaiian indigeneity in the face of settler colonialism by calling it Hawaiian music or a multicultural heterogeneity by calling it local music. However, local music has boundaries of its own, which are simultaneously mobilized as a different sort of purity that purposefully parallels indigenous purity, this time against the heterogeneous global in different forms – the tourist, the immigrant, the military, the global writ large – while also encompassing the indigenous Hawaiian. From the early 1980s to today, Hawaiian reggae has shifted from emphasizing either acknowledgement or disavowal of local and global multiplicity but all the while has continued to straddle the two. Most scholars, musicians, and fans of Hawaiian reggae assert that it is local music, however, the fact that it has so overtly referenced the global for its entire existence constantly destabilizes the purity of localness. At the same time, the fact that localness is modeled on indigenous Hawaiianness and that Hawaiian reggae often references the indigenous Hawaiian further complicates this labeling. Hawaiian reggae band The Green exemplifies these trends in their song "Mama Roots" and "Never" through its sonic signifiers and imagery of modern globality that at once are rooted in the local.

Kaneko, Nana (UCR)

"Reconstituting Communities: Localized Folk Performing Arts and *Matsuri* Festivals in Post-3.11 Tohoku, Japan"

In the wake of a large scale catastrophic disaster that instantaneously destroyed communities and abruptly severed ties between people and their localities, how do communities work to regain a sense of normalcy and stability? In what ways do they rebuild relationships and find the strength to move forward? How is local pride restructured and redefined and in what ways does localized community building become reconfigured and presented as globalized representations of renewed communities? Based on two years of ethnographic fieldwork primarily in Sendai, Japan, this paper focuses on *matsuri* festivals and folk performing arts, which have been documented as one of the earliest musical activities to reemerge in coastal areas of Tohoku, Japan following the March 11, 2011 triple disaster of the earthquake, tsunami, and nuclear fallout because of their deep rooted history and regional distinctions. I present the ways in which

these cultural properties are being supported by government organizations such as the Agency for Cultural Affairs as well as individual scholars and researchers of Tohoku's folk performing arts. While localized folk performing arts practices have helped to rebuild local identity and given dispersed communities a reason to regularly reconvene, some post-3.11 festivals such as the Tohoku Rokkonsai (Six-Soul Festival) have developed to also showcase Tohoku's folk performing arts as a means of demonstrating tenacity to a global audience and to try to boost post-disaster tourism and economic redevelopment. This paper considers how music making can contribute towards relief and recovery in the continuing crisis of disaster.

Kluth, Andrew J. (UCLA)

“In, But Not of the (Commercial) World? A Consideration of Los Angeles' 'Dog Star Orchestra' Experimental Music Festival”

A once-a-year festival of experimental music in Los Angeles, the Dog Star Orchestra realized its twelfth year of programming in the summer of 2016. Eighteen performances spanning two weeks in June featured new works by young, local composers, as well as more canonic pieces from the experimental tradition. In this paper, I portray this festival as a microcosm of the DIY experimental music community in Los Angeles; one that is concerned with maintaining and growing the extant scene for seemingly commercially-autonomous experimental music, but that cannot escape the realities of potentially deleterious power structures that influence Los Angeles' cultural landscape.

Though ostensibly engaging with the city at large, the ten venues at which performances took place this year reflect timely issues of gentrification as well as questions of socioeconomic privilege regarding arts education and access. Operating between institutional spaces and independent, guerilla spaces, the Dog Star Orchestra festival manifests the challenge of keeping non-commercial, challenging musical practices alive in a disintegrated and socioeconomically stratified city. This paper offers a brief ethnographic report of the works, performers, venues, and attendants associated with the festival, but also considers the festival in context of the history of Los Angeles experimentalism. Furthermore, I show how this insular musical community, and subsequently the Dog Star Orchestra festival itself – which works to occasion musical experiences outside the power structures of commercial, mainstream cultural production – is ineluctably implicated therein.

Lechusza, Alan (Palomar College)

“Native American Punk: A Deconstructive Interplay with Native Punk, Identity, Music, and Aesthetics”

This paper focuses on the construction of Native identity as it is actively deconstructed for contemporary Native Peoples through the expressive agency of the aesthetics of Punk Rock. Socio-political dialectics, traditional knowledge, tribal expressions and activist resistance are set in motion through Native sovereign incorporation of the triplicate action-form/content/meaning. Punk Rock – as an active site/space for expressive tribal agency – is engaged in a dialogue between Native and non-Native communities. Taking a tribal reading of critical Native and non-

Native scholars, my work focuses upon how Native Peoples can, and do, construct and articulate the complexities of contemporary Native identity in relation to both tribal centers and in resistance to colonial/settler assimilation and termination policies.

Lujano, Monserrat (California Polytechnic University of Pomona)

“Calle Cuatro: Gentrification Wars and Displacement of Punk Musicians in Downtown Santa Ana”

Southern California's Orange County has been recognized as an important punk scene since the late 1970s, having fostered well-known punk bands, such as Social Distortion, The Offspring, and No Doubt. The OC is commonly stereotyped as an affluent, white community (e.g., in television programs like *The Real Housewives of Orange County* and *The O.C.*), and even though the 2010 census indicates that more than 60% of residents identify as white, the county's government center and largest city, Santa Ana, is home to a nearly 80% Latino/Hispanic majority. Over the last 30 years, Downtown Santa Ana (DTSA) has harbored a vibrant and robust Chicax punk community, but since 2010, the area began experiencing what has been called a gentrification war and notable tensions between the white and Latino residents of the OC; racial tensions flared even more during the 2016 presidential race. As a result of neoliberal policies that enable gentrification, Chicax businesses, and community spaces, like musical venues, have been closed, leading to the displacement of many Chicax punk musicians. While there has been much advocacy for the arts, residual tension among all artists is still evident. What are the consequences and impacts on the Chicax community in DTSA as a result of gentrification? Have musicians responded to these changes, and if so, how have they advocated for their community? To explore these questions, I draw from interviews with Chicax punk musicians as well as ethnomusicological, anthropological, and geographic scholarship on Southern California and its music.

Mathias, Alyssa (UCLA)

“Cosmopolitans in the Midst of Conflict: Three Versions of a Folk Song from Syria, Turkey, and Armenia”

Portrayals of Eastern Europe and the Middle East are often rife with tropes about ethnoreligious conflict. Emphasizing the cosmopolitan aspects of daily life in the region can counter such stereotypes but may gloss over asymmetrical systems of power or painful histories of oppression. In this paper I suggest that music offers a window into oft-overlooked everyday intercultural exchanges while also drawing attention to the intense pain and longing experienced by those forced to move across borders due to violence. Based on ethnographic research in Turkey and Armenia, this paper traces three different versions of the Armenian-language folk song, "Sareri Hovin Mernem," ("I Would Die for the Mountain Winds"). Spread across Turkey, Syria, and Armenia over the last century by groups escaping genocide and civil war, the song has become popular among Armenians and non-Armenians alike. In Istanbul, a solo version inflected with Arabic intonation is associated with leftist political activism. In the mountains of southern Armenia, a jazz version is sung with nationalistic fervor along the contested border

with Azerbaijan. In Aleppo, a Kurdish woman learns it from her Armenian neighbors before she flees to Turkey as a refugee of the Syrian Civil War. My paper argues that all three versions bear some hallmark of cosmopolitanism, but they are also deeply connected to specific individuals and locations irrevocably affected by conflict. Engaging ethnomusicological literature on cosmopolitanism, migration, and violence, this paper sheds light on the role of intercultural musical practices during times of conflict.

Munk, Liza (UCSB)

“Protest as a Diagnostic of Power in Alternative Arabic Musics”

A clear problem that scholars of Arab popular cultures identify is the tendency to romanticize art as political resistance (McDonald 2013; Swedenburg 2012; Stein and Swedenburg 2004; Abu Lughod 1990). In the ethnomusicology of the Middle East, more nuanced analyses of resistance tend to focus on Palestinian hip hop. In this paper, I contribute a new direction through two case studies of alternative music bands formed in Amman, Jordan. After Abu Lughod, I read their protest as diagnostics of power (1990:42) in global popular circulations. I begin with El Morabba3 (The Square), an alternative rock band founded in 2008. El Morabba3's abstract lyrics suggest veiled protests, and in their abstractness, suggest the power of Jordan's state censors to limit overt resistance. In circulation, their lyrics are repurposed in Egypt for Internet protest, which also indicates Egypt's suppression of protesting bodies that pushed opposition online. Second, I consider the EDM "shamstep" group 47Soul, founded in 2013. 47Soul's music and performances circulate globally, which they say enables them to bring messages of Palestinian and Syrian struggles to wider audiences. Further, their U.K. passports enable this free movement, a sign of Western power. Based on my Summer 2016 fieldwork in Amman and current social media commentary, I propose that a close reading of El Morabba3 and 47Soul demonstrates the power imbalances inherent in global popular circulations.

Rasmussen, Anthony (UCR)

“*Pregones Perdidos*: Sales and Survival within the Contested Acoustic Territories of Mexico City's Historic Center”

The diverse and highly stylized cries (*pregones*) of street vendors are a ubiquitous feature of the Mexico City soundscape and an audible manifestation of the city's cultural heritage. Throughout its history, Mexico City's historic center has functioned as a site of "informal" (i.e., unregulated) commerce. However, the economic crises of the 1980s, the gradual dismantling of social services, and the privatization of public spaces within Mexico City – including three ineffective bans on street vending in the city's historic center within the last 25 years – have produced a paradox. While the number of street vendors rises as options for gainful employment dwindle, the criminalization of their means of subsistence has exposed these individuals to police bribes, confiscation, and harassment as well as criminal predation. Sound, in the form of street cries, whistles, and coded language, is essential to the maintenance of this tenuous way of life. Sound is used to alert potential clients to the wares, cost, and momentary location of a given vendor, to claim territory and drown out the cries of competitors, and to execute highly coordinated

evasions of police raids. Recent police actions have focused on silencing street vendors with indeterminate results. Adapting J. Martin Daughtry's "zones of (in)audition" from the battlefields of wartime Iraq to the quotidian violence of Mexico City streets, this paper provides a subject-driven analysis of the specialized listening and sound-producing practices of street vendors and demonstrates the integral relationship between aurality, identity, and resistance in contemporary Mexico City.

Singer, Aaron (UH Manoa)

“Make it Indonesian: Cultural Appropriation, Acculturation, and National Identity in Jakarta”

Much has been written about Indonesia and its rich histories of its various traditional musical forms and styles. What has been less written about is the city of Jakarta, which, as it exists in its current form, does not have the same cultural identity that links it back to a certain group whose traditions help make up their specific identities. Instead, Jakarta is populated by those people from those cultures, like the Javanese, Balinese, Sundanese, and many others. It also has a large population of peoples from outside Indonesia, particularly Chinese, Japanese, Korean, and Australian. Because it is the focal point of these cross-cultural encounters, Jakarta has become the model for a globalized Indonesian identity.

Because of its proximity, investment, and marketing Japanese popular culture has had a significant impact on Indonesian popular culture, and particularly that of Jakarta. Many Indonesians grow up reading Japanese comics, watching Japanese dramas and anime shows, and listening to J-pop. This influence is manifested every year in the Japan-Jakarta Matsuri, a week-long celebration of Japanese culture that is mostly intended for an Indonesian audience. This paper will look at new concepts of a globalized Indonesian identity through the appropriation and acculturation of this Japanese culture by Indonesians in Jakarta who participate in this festival.

Stuparitz, Otto (UCLA)

“Women and Class in Rhoma Irama's *Dangdut* Films, 1977-1980”

The production of *dangdut* films in late 1970s Indonesia created and distributed a specific understanding of gender relations emphasizing control and stability during the New Order government. Among the *dangdut* films of this era, the most popular feature superstar Rhoma Irama, a musician from middle class beginnings who rose to popularity playing a music, as Andrew Weintraub argues (2010), meant to articulate the lower class attitudes of the *rakyat* ("the people"). This paper focuses on three films – *Berkelana II*, *Melodi Cinta*, and *Raja Dangdut* – by Rhoma Irama from 1977-1980 as a window into the attitudes and negotiations of gender relations during the New Order government. My analysis relies on Ellen Koskoff's linking of music and gender through performance (2014). The gender relations portrayed in these films had to pass censorship policies that have been affected by the newly instituted 1974 Marriage Law. This law established firmer roles for men and women in Indonesian society and was part of broader governmental "State Ibumism" policies. These films display how a number of female stock characters – the Indonesian mother, the betrothed women, and the girlfriend – are

performed. These constructions of female characters by Irama and the filmmakers vacillate between roles shaped by "State Ibusim," tradition, and perceptions of women from outside of Indonesia. These films do not challenge but instead submit to New Order policy concerning the role of women portrayed in film ultimately promoting and disseminating an understanding of gender defined by the state, a group containing mostly men, to a mass Indonesian audience.

Schmidt, Eric J. (UCLA)

"Reckoning with Value in the Global Circulation of Sahel-Saharan Music"

In his article "The Sublime Frequencies of New Old Media" (2011), David Novak outlines the practices and ideologies of a new phase of world music circulation, "World Music 2.0," driven by the redistribution of existing regional popular music recordings rather than by appropriations of local sounds by authors from the global North. To call this "World Music 2.0" is somewhat misleading, however, because it does not capture the entirety of contemporary music circulation phenomena between the global South and North, nor have the practices attributed to the implicit "World Music 1.0" disappeared. I argue that the music redistributors who are among the featured actors driving Novak's "World Music 2.0" work within many different "regimes of value" (Appadurai 1986) through which music circulates, not only between local (often Southern) and global (usually Northern-mediated) contexts, but also within each of these particular geographical settings. To this end, I contrast with Novak's broad focus on omnivorous music distributors based in North America by examining how three record labels – Sublime Frequencies and Sahel Sounds in the United States, and Reaktion in France – work with one particular music scene, that of the Sahel-Sahara in northwest Africa. Comparing labels that overlap in the stylistic scope of their catalogues brings into relief the subtle differences in the regimes of value that these American and European music producers find themselves. By identifying some of these different regimes of value through which Sahel-Saharan music circulates, I aim to contribute more nuance to broader assessments of contemporary world music industries.

Sliwoski, Kevin (UCR)

"Blood, Stone, and Killing: Notes on Preparing for Military Fieldwork"

Like many civilians, ethnomusicologists often experience a wide geographic and psychological distance from the Armed Forces of the United States. Aside from active duty, military dependents, and contractors, access to military bases is off limits and combat tactics and weapons training are rarely a part of a humanities education. War zones, too, have not typically been realms in which ethnomusicologists have been willing or able to conduct meaningful field research. However, there have been several recent ethnographic projects that focus on US service members, music, and sound during the Iraq War years. One of the underlying challenges for these projects was access to US service members, documents, and spaces. In this paper, I reflect on my research process and the challenges I have encountered and anticipate – such as access and funding – as I prepare for a project about US Military bases. I offer thoughts about learning to shoot a weapon, visiting war memorials, interacting with service

members, and listening to aircraft and other vehicles at Marine Corps, Air Force, and Navy Bases. These activities placed me at the ground level of US Military rhetoric and rituals and allowed me to engage more directly with ideas about terror, violence, and occupation; I also offer a close reading of my position as the spouse of a Marine Corps officer. Taken together, these experiences serve as part of the foundation for upcoming fieldwork. With this paper, I aim to demonstrate some of the possibilities, frustrations, and importance of engaging with military topics and issues through ethnomusicology.

Taylor, Ty-Juana

“The Space in-between: Emerging Identities in Ivoirian *Maquis*”

In cities in Côte d'Ivoire there are spaces where youth (10-30 yrs old) negotiate their social identities, renegotiating postcolonial relationships to modernity, through engaging with Ivoirian popular music. This space, the *maquis* (s./pl.), is a multifaceted space where people congregate to dine; be entertained via music and dance; and commune. While casually labeled as an open-air restaurant in Côte d'Ivoire, the term *maquis*, when originally translated from French means "thicket" or "bush" or a disclosed space used during war which was covered with shrub – a tactic of guerrilla warfare for resistant fighters. In both contexts, the *maquis* is in a liminal space. It is neither inside nor outside; neither a club nor a restaurant; neither military nor civilian; neither rich nor poor; and neither conservative nor liberal. In this public space the most impoverished of Côte d'Ivoire street children share a space with the wealthy, and everyone in-between. In the *maquis*, Ivoirian youth act out both their real and artifice identity to their peers and the public through performance (musical practices; prestige; and imitation). After engaging primarily with the poorest Ivoirian street children through extensive fieldwork, I will discuss how the space of the *maquis* allows for the creation and manipulation of one's social identity through performance. This data was collected through interviews and participant observation over the span of 14 months between 2010-2014.

Yamin, Tyler (UCLA)

“How Musical is Cat?: A Semiotic Approach to ‘Species-Specific Music’”

David Teie's 2016 album *Music for Cats* is billed as the first extant example of "species-specific music." Although made by humans, this album's ethereal timbres and peculiar rhythms are not intended for human ears, but instead for those belonging to cats. "Scientifically credible," as Teie claims, these unconventional musical textures, performed on both synthesizers and purpose-built instruments, are designed to resonate with the unique physiognomies of feline biology and prenatal development. Cats have distinct reactions when listening to this music, often purring and nuzzling the sound source. Far from novelty and amusement, however, this project is one of the first to reveal the potential for musical affect in non-human animals and demonstrate the feline capacity for semiosis. In this presentation, I approach cat music from the perspective of Peircean semiotics, in order to further argue anthropologist Eduardo Kohn's proposition that the use of signs to represent the world is not a uniquely human trait, but instead the benchmark for life in all of its myriad forms. I turn to concepts from the field of

phenomenological biology in order to consider the uniquely feline manner of experiencing the world to address the distinct conflation of sensory apparatus, perceptual ranges, and conditioning that allow cats to inhabit meaningful, musical worlds. Finally, I examine the methodological implications of such a project for ethnography involving more conventional human subjects, and consider the relative shrinking of cultural distance precipitated by the inclusion of cats in an ethnomusicology that extends beyond the human.