**2017 Rocky Mountain Music Scholars' Conference**

**University of Utah**

**Salt Lake City, UT**

**David Gardner Hall**

**7-8 April 2017**

**SEMSW Abstracts**

***Elisabeth Blin, University of Arizona***

**Ramifications of *Tropicália*: A New Affirmation of the**

**Feminine in Twenty-First-Century Brazilian Music**

For four decades, *Tropicália*—the legendary cultural movement of 1967-1968 which started a revolution in Brazilian arts at the peak of a brutal twenty-two-year-long dictatorship—generated new trends by removing frontiers between commercial popular genres, folklore, scholarly compositions and avant-garde music. In the present, new *Tropicalistas* are merging twenty-first-century digital sound explorations with a dialectic of mystical poetry and gender affirmation. Also emerging is a new performance practice where the feminine dimension is predominant and openly consecrated. This paper explores the role of male and female post-*Tropicália* musicians and investigates how their music moves beyond a passive reflection of society to serve as a public forum within which various models of gender are negotiated. Following in the footsteps of Deborah Wong, I wish to argue that the new *Tropicalistas* are not only making gender issues particularly audible in music, but they are bringing homophobia and gender debates to a whole new level of understanding. Based on four weeks of research in Rio de Janeiro (May-June 2016), the research suggests that these recent trends may be understood as twenty-first-century ramifications of the *Tropicália* movement. They further indicate that contemporary artists are maneuvering within the social hierarchy to infiltrate Brazilian culture and foment change via a new kind of hybrid cultural construction—one akin to what Levi-Strauss once identified as “bricolage.”

***Benjamin Pongtep Cefkin, University of Colorado Boulder***

**An Intellectual History of Thai Music Scholarship in the West:**

**Issues, Obstacles, and Aesthetic Consideration**

The musical traditions of Thailand have experienced relatively little ethnomusicological study in comparison with the musics of other Asian cultures. Despite being one of the first Asian musical traditions studied by early musicologists—in works such as Alexander Ellis’s “On the Musical Scales of Various Nations” (1885) and Carl Stumpf’s “Tonsystem und Musik der Siamesen” (1901)—ethnomusicological scholarship on Thai music is sparse and narrow in scope. In this paper, I explore how unequal cross-cultural interactions between Thai and Western artists, a lack of exposure to traditional Thai culture, and a disjunct historiography of Thai music have led to the sparsity of Thai musicological study within Western academia. Additionally, drawing from the works of previous scholars of Thai music and ethnographic insight from active Thai performing artists, I introduce a model for modern theorization of aesthetic principles of the traditional Thai arts. This theoretical model will, in turn, provide an ethnomusicological foundation that future scholars of the Thai arts can and amend.

***Hicham Chami, University of Florida***

**Enduring Echoes of al-Andalus: Cultural Policy and**

**the Status of Indigenous Musics in Protectorate and**

**Post-Independence Morocco**

The transition of Moroccan society from French colonial rule to independence invites examination of the fate of indigenous Moroccan culture during the Protectorate years (1912-1956). Resident-General Lyautey was committed to preserving “pre-colonial customs and traditions” (Sater 2010), while seizing on the “propaganda opportunity in the arts” by advising Prosper Ricard (i.e., head of the Inspection des Industries d’Art Indigènein Fes) that the “display” in Morocco’s “front window . . . will be composed of examples of the local arts” (Mokhiber 2013). In the early 1930s, Ricard and Alexis Chottin transcribed urban Andalusian music and Chleuh Berber music representing Morocco’s “two civilizations” (Pasler 2016).

Post-independence cultural policy would effectively create a “symbolic hierarchy... maintained by the socially dominant in order to enforce their distance or distinction from other classes of society” (Allen and Anderson 1994). “Specific local traditions” were neglected in favor of the “Arab cultural element” in order to “establish a rather monolithic, clear-cut, and reassuring image of the newly born State of Morocco” (Baldassare 2004).

The privileging of Arab musics at the expense of “populist” indigenous genres reflects Morocco’s stratified cultural landscape: *al-Alā al-andalusiyyah*, anointed as *the* classical musical genre, hearkens to the “glory days” of the past (al-Jabri 1999) and perpetuates the ideal of al-Andalus as “Camelot” while reinforcing the elite cachet of Fes and the entrenched Fassi power structure. Bourdieu’s two-tiered model of arts reception (Bourdieu 1993) elucidates this inquiry into post-colonial cultural policy and its correlation to class hierarchies.

***Kelsey Fuller, University of Colorado Boulder***

**Whose Vision? Saami Self-Representation**

**in the Eurovision Song Contest**

This paper explores the representations and experiences of Saami musicians in the Eurovision Song Contest from 1960 to 2008. As Europe’s only recognized indigenous people living in northern Fenno-Scandinavia, Saami have used Eurovision and similar music competitions to promote social and political causes, often engaging with national and international audiences through their iconic vocal genre *Joik*. My research seeks to contextualize the trajectory of Eurovision depictions of Saami music and people with simultaneous social and political efforts, focusing on how Saami self-representations have both challenged and aligned with European expectations. I trace the beginnings of this process to Norway’s 1960 Eurovision debut, which featured a Norwegian woman singing about a Saami woman. My discussion then moves to Norway’s 1980 entry in which a Saami man achieved an opportunity for self-representation with a political ballad that produced mixed responses from Norwegian and Saami viewers alike. From here, I analyze subsequent Saami performances in and outside of Eurovision as a reaction to the legacy of etic representations and cultural suppression, demonstrating how several Saami musicians have asserted their self-representation on national and international stages, challenged prevailing stereotypes, and inspired indigenous pride. Furthermore, through their engagement with both non-assimilationist and non-separatist aims, by both maintaining markers of ethnic distinction while simultaneously representing their nation, I discuss Eurovision’s function as a site of social and political negotiation and protest within and between the Saami community, the Nordic nations, and Europe.

***Randin Graves, founding coordinator of the Mulka Project***

**The Mulka Project**

In December 1952, Fulbright Fellow Richard A. Waterman recorded three songs of the Wangurri clan at the remote Yirrkala Mission in northern Australia. This was a small part of a year of fieldwork that produced recordings of over a dozen Yolngu clans. After completing my own Fulbright Fellowship in Yirrkala in 2005, I stayed and launched the

Mulka Project, a community-owned digital archive and production center. One of my first actions was to repatriate all of Waterman's recordings to the community from the Indiana University Archives of Traditional Music. I knew this would be a treasure trove of recordings of the ancestors of current Yolngu people, but was surprised to find that a few of those recorded were still living.

As a young man, Mathulu Munyarryun sang with his uncle, the notorious warrior “Slippery” Binydjarrpuma, on those three Wangurri songs. From his notes, it seems that Waterman was unaware that the songs were Binydjarrpumaʼs own tale of ritually spearing his brother to end a feud. In 2007, inspired by these recordings, the Mulka Projected created the short film *Two Brothers at Galarra*, a musical docudrama featuring two of Mathuluʼs sons re-enacting the story, accompanied by the 1952 field recordings and newly recorded song and dance. The film and its involvement of four generations of the Wangurri clan demonstrates ethnomusicology coming full circle as old field recordings inspired indigenous people to take the reins of modern media for to tell their own stories.

***FangYuan Liu, University of Arizona***

**The Impact of Mariachi Education on Academic Achievement in**

**Tucson High Magnet School and Pueblo Magnet High School**

Since the 1960s and in reaction to its increasing popularity within Latino populations in the US, mariachi has become a common component of curriculum-based music courses in a growing number of public schools. Many ethnomusicologists and music educators argue that one of the principal purposes for the existence of mariachi programs is to improve students’ academic performance. However, few music scholars address how mariachi education encourages higher academic achievement. On the other hand, anthropological educators for minority youth provide reasons from a cultural perspective. They state that minority children underperform in school due to cultural deprivation or cultural differences; therefore, it is necessary to incorporate the cultural heritage of students into the curricula for academic success. The purpose of this study is to gain an increased understanding of the impact of mariachi programs on high school students’ experiences and academic achievement. This study examines two mariachi programs in the Tucson Unified School District as microcosms with the larger mariachi community in Tucson. In this study, I will use both ethnomusicology and anthropology of education as my frameworks. Mariachi culture, mariachi transmission, and the mariachi community will be analyzed based on ethnomusicology. Moreover, through anthropology of education, theories of cultural differences will be used as the basis to analyze parental support and peer interaction, which are two factors associated with the relationship between mariachi education and academic performance. I argue that mariachi culture, mariachi transmission, the mariachi community, parental involvement, and peer influence together relate to students’ overall academic achievement.

***Teresita Lozano, University of Colorado Boulder***

**Phoenix Rising: TransPerformance, Protest, and**

**Choreographed Inclusivity in the Age of Trump**

In January 2017, CU Boulder conservative student activist groups hosted controversial Trump supporter Milo Yiannopoulos as a speaker on the University of Colorado’s campus. Known for being banned from Twitter for racist commentary, Yiannopoulos is a gay journalist for *Breitbart News*, a website often labeled as the platform for white nationalism and the “alt-right.” After the announcement of Yiannopoulos’s planned visit in 2016, students petitioned CU’s Chancellor to cancel the talk in fear of unsafe social provocation to no avail. In response, several CU faculty, students, and staff created BuffsUnited, an event that would take place the same evening as Yiannopoulos’s visit, featuring diverse musical performances, spoken word, and dance. BuffsUnited was advertised as an event devoted to affirmation and support of student and community values. Among fourteen artistic performances, including a short speech by the Mayor of Boulder, the concert closed with Phoenix Trans Community Choir, a Boulder-based group that partakes in musical self-expression to foster social change. Comprised of transgender members of different ages, races, and cultures, Phoenix’s performance at BuffsUnited represented the musical convergence of multiple social agendas against contemporary discrimination and identity oppression, specifically after the 2016 election of Donald Trump. Drawing on analyses (Chun 2013) of social movements embracing multiple agendas as a radical strategy against interlocking acts of oppression, as well community performance seeking to embody egalitarianism amidst societal and power inequalities (Collins 2012), this paper explores how Phoenix’s BuffsUnited performance signifies new trends of combining social protest and choreographed inclusivity in the Age of Trump.

***Richard Miller, University of Nevada, Las Vegas***

**The Persistence of Shamisen: Japanese Traditional**

**Music in Film and Anime Soundtracks**

From the arrival of silent film in the late 1800s through to present-day television, movies, and anime, some Japanese soundtracks present a distinctive feel rooted in the fusion of kabuki and western popular music, particularly jazz. Sometimes labeled *wayōgaku* (和 楽, Japanese-western Music), the fusion involves multiple facets of both kabuki and jazz, including instrumentation and orchestration drawn from both traditions, as well as the association of western style underscoring with kabuki *geza* (offstage) music. These compositional practices hybridize Japanese and western music to give the audience cues about time, place, character, and narrative flow in a set of conventions. Such an approach operates in a set of cultural referents quite different from those of more conventional Japanese film and anime soundtracks, which tend to employ a small number of Japanese-identified elements (pentatonic scales, for example) to flavor what is essentially a western composition. This paper examines prominent sonic and formal features of wayōgaku from kabuki that shapes important soundtracks of the twentieth- and twenty-first-centuries, including Satō Masaru’s score for Akira Kurosawa’s 1961 epic film *Yojimbo* (用心棒) and Minobe Yutaka’s score for the 2004 martial arts anime *Shura no Toki* (修羅の刻). Recognizing the persistence of traditional practices within the changing stream of Japanese popular culture can tell us much about the continual reimagining of Japanese identity and as notions of alterity; it can also serve as an example for understanding similar hybridizing in the scoring traditions of other nations.

***Daniel Obluda, University of Colorado Boulder***

**Hollywood’s Africa: How Western Audiences**

**Have Been Trained to View Africa and its People**

Over the past century, music from the continent of Africa has been readily consumed by the rest of the world, which has valued its exotic sounds, rhythmic complexity, and traditional qualities. Of course, these “values” have been given to this music by cultural outsiders, and thankfully, scholars in the Western academy have begun address this type of homogenization and stereotyping. However, the general public’s perception of the African continent has historically been informed predominantly by a media which—while aware of these issues—has not successfully eradicated them. For example, in reference to the score of *The Lion King,* president of Disney music Chris Montan hailed the soundtrack as being authentic and not a Hollywood approximation of African music. But was this the case?

In this paper, I will explore how Africa has been represented musically, with specific interest given to large-scale Hollywood films that reach and inform mass audiences of people. Drawing on research of scholars like Andrew Kaye, I will examine how Hollywood’s African stereotype has existed and transformed from the silent film era to the present. This reveals the problem’s cyclical nature, which is caused largely by the fact that most soundtracks in Hollywood are written and produced by cultural outsiders whose own ideas of the continent have been primarily informed by the same industry that now employs them. Ultimately, while some conscious steps have been taken to correct this problem, there are still many ways in which Hollywood’s African stereotype still exists today.

***Sean Peters, University of North Texas***

**Speaking Through Noise: Punks in the Studio**

**and the Importance of the Experiential**

In the Dallas-Fort Worth (DFW) metroplex’s DIY (i.e., do it yourself) punk scene, live performance and audience participation are linked to authentic music-making. However, the mediation that occurs in the sterile environment of the studio presents a challenge to musicians. Musicians in this scene pursue what Thomas Porcello describes in his article “Music Mediated as Live in Austin”: a sense of liveness and sincerity. They manipulate their sound and experience in the studio in an effort to manufacture a sense of liveness in their recordings.

This discussion centers on two DFW punk groups, Not Half Bad and The Wee-Beasties. Through contrasting methods, both bands subvert the perception of the studio as a professional space where the perceived non-musical sounds—or “noise”—of live performance are minimized. Not Half Bad manipulates technology to manufacture liveness by using unorthodox sound sources, such as wooden chairs and pill bottles, in lieu of instruments. The band also performs the role of audience as they record themselves conversing across the space of the studio in an effort to evoke the socializing of a house show. Alternatively, The Wee-Beasties pursue a lo-fi quality in their recordings, and the band cultivates a festive atmosphere during its sessions in an effort to recreate the environment of a live performance. While Not Half Bad focuses on the sonic elements of what makes a recording “authentic,” The Wee-Beasties recreate the experiential aspects of live performance as a whole. This paper explores how these musicians embrace the “noise” to communicate with their audience.

***Megan Quilliam, University of Colorado Boulder***

***Sarafina!* Reimagined: Musical Theatre and**

**Nationhood in Post-Apartheid South Africa**

Since 1994’s first popular democratic elections, South Africa has been struggling to construct a unified nation inspired by Desmond Tutu’s idea of the “rainbow nation” amidst a vast array of continuing cultural conflicts. Chief among current conflicts are the recent student uprisings that challenge the perceived residues of colonialism and apartheid. Students are demanding the removal of colonial-era monuments as well as questioning the place of Afrikaans as one of the official languages of the nation. These agitations recall the 1976 Soweto student uprising that also challenged the enforcement of Afrikaans as the language of education. In 1987, Mbongeni Ngema’s *Sarafina!* premiered at the Johannesburg Market Theatre and later had a successful Broadway run and 1992 movie starring Leleti Khumalo, Miriam Makeba, and Whoopi Goldberg. Set against the background of the event of Soweto 1976, *Sarafina!* channeled the various musical styles of urban South Africa and employed several different indigenous languages. In this way, it anticipated the multicultural “rainbow nation” ideal through the dual medium of music and theatre. Drawing upon the theories and methods of Paulo Freire (1986) and Augusto Boal (1979), and by revisiting the critical dimensions of the musical and theatrical elements of *Sarafina!* within the framework of post-apartheid and nationalism discourses, this paper interrogates the ways musical theatre might still speak to contemporary sociocultural challenges in a country that continues to address the fallouts of colonial and apartheid regimes in light of recent agitations.

***Brenda Romero, University of Colorado Boulder***

**Performing the New Mexican *Indita***

Colonial traditions continued to affect indigenous nations following the Spanish re-entry into New Mexico in 1692.  Scholars speculate that indigenous singers composed some songs in Spanish.  As the subject of scholarly attention, the New Mexican *indita* has become a genre characterized by indigenous subject positions, including refrains that use indigenous vocables (i.e., non-lexical syllables).  Refrains may also allude to an *indita* in double entendre: as Indian girl or young woman, and as musical genre, typically a ballad resembling both the Spanish romanceand the Mexican corrido.  The presenter will discuss and perform a representative sample of New Mexican *inditas.*

***Alexandra Siso, University of Colorado Boulder***

**Dancing with the Devil: Venezuela's Corpus Christi Reimagined**

Within the liturgical calendar, the celebration of Corpus Christi has a special place within the Venezuelan community. In the towns of Ocumare de la Costa, Cata, Chuao, Patanemo, San Francisco de Yare and Naiguatá—where the majority of the population identifies as Afro-Venezuelan—the festivity takes a different and exciting path: members of religious brotherhoods, or *cofradías*, dress as Dancing Devilsand take part on the rituals of Corpus Christi. For most of these communities, these performances have enabled them to distinguish themselves from other Corpus Christi celebrations by creating a unique tradition that, ultimately, has resulted in the construction of a larger Venezuelan identity.

Since the celebration of Corpus Christi is essentially a Catholic holiday, Venezuelan academia has strived to use this performance to establish connections with a European ancestry. The current state of research and the narratives behind it show a clear disconnection between the Venezuelan scholarship and the performers' perspectives. For the members of the *cofradías*, the Dancing Devils have their origin in a Catholic tradition appropriated by African slaves during colonial times, and they work as a reaffirmation of an Afro-Venezuelan identity despite its European origins.

In order to conciliate the different standpoints between the academic sources and the performative practices, this paper proposes a revision of the ritualistic and performative elements of Venezuela’s Dancing Devils through historical, religious and musical sources in the interest of identifying tangible connections between the performance and an Afro-Venezuelan heritage.

***Jessica Vansteenburg, University of Colorado Boulder***

**Popular Music and Politics at Transylvanian-Hungarian Music Festivals**

Late twentieth-century musicological dialogue on European nationalism considered popular music as a force of resistance to communist censorship, by means of its connection with the Western world. Now, as former Eastern Bloc states become EU and NATO members, a shift in scholarship reconsiders how popular musicians express national cultural distinction in a time where unity is encouraged in Europe. Through case studies of two artists’ performances at two music festivals in Transylvania, I enter the dialogue by demonstrating how Hungarians express their identity as the largest ethnic minority in Romania through large-scale festivals. In July 2016 at Tusványos Festival in Băile Tușnad (Tusnadfürdő), fans criticized popular contemporary band Quimby for choosing to perform at a festival with a populist reputation. The following month, classic Hungarian rock band Beatrice faced Romanian media accusations of revisionism and chauvinist nationalism. Quimby has a reputation as a left-leaning band opposed to the current dominant Hungarian party, while Beatrice frontman Feró Nagy has been vocal in his support of autonomy for Hungarians in Romania.

Nicholas Tochka (2013) describes the role of the Cold War in shaping popular music scholars’ assumptions, framing pop music’s message in Central East Europe as “notions of freedom, individual expression and political agency.”  In this paper, I try this statement on these two events—through analysis of mass media and social media reactions—to see how true it still may be in a time where young people are coming of age with no memory of the Communist era.