The Center for the Interdisciplinary Study of Music

presents

MUSIC & POLITICS

An Interdisciplinary Graduate Student Conference

April 5-6, 2008

University of California, Santa Barbara
Saturday, April 5

9:00-10:00
Registration and Breakfast for Conference Participants
(South Hall, Rm 1415)

10:00-11:00 – Session 1

1A - Music and Identity in Taiwan  (South Hall 2635)
   Made in Taiwan: Multiethnic Diversity and Taiwanese Identity as Reflected in Taik Rock
   Chiu Wan-Ting (Graduate Institute of Musicology, National Taiwan University)
   The Construction of Native Identity through Jazz in Taiwan
   Yen-Ting Chao (Graduate Institute of Musicology, National Taiwan University)

1B - Musical Nationalisms in Poland and Russia  (South Hall 1415/17)
   The Function of Chopin as a “National Composer” in the People’s Republic of Poland
   Eva Sobolevski (University of California, Los Angeles)
   Xenia’s Lament and the Rise (?) of the Russian Folk in Musorgsky’s Boris Godunov (1872)
   Cindy L. Kim (Eastman School of Music, Rochester, NY)

11:00-11:15
Break (refreshments available)

11:15-12:45 – Session 2

2A - Music and Political Choice in North American Pop  (South Hall 2635)
   Don’t Be Misled! Detroit House, Mooymann, and Black Aesthetic Militancy
   Gerwin Gallob (University of California, Santa Cruz)
   Music and Dominance: Electronic Dance Music vs. Free Will in the Film Run Lola Run
   Travis A. Allen (University of California, Santa Barbara)
   Marko Perković Thompson: "True Croat" or "The Croatian Toby Keith"?
   Kathleen Wiens (University of California, Los Angeles)

2B - Modernism and Cultural Capital  (South Hall 1415/17)
   Twelve-note Music and Cultural Life Under Fascism: The Cases of Rome and Milan
   Emiliano Ricciardi (Stanford University)
   Helmut Lachenmann, May 68, and Music’s Crisis of Meaning
   Trent Leipert (University of Chicago)
   Music as Failed Resistance in Adorno and Hebdige: Mapping a Locus of Cultural Studies
   Anne Marcoline (University of California, Santa Barbara)
12:45-2:00
Lunch in the Music Bowl (Music Building Courtyard)

2:00-3:30 – Session 3

3A - Selling Authenticity and Modernity (South Hall 2635)

Popular Appeal in the Music of Abba and the Authentication of Inauthenticity
Robert Burke (University of Southampton, England)

Performed Authenticity: Sub Pop Records and the Musical Capital of “Liveness”
Kristine Weglarz (University of Minnesota)

Rock Bands/Rock Brands: Advertising Modernity in Indian Rock Music
Chloe Coventry (University of California, Los Angeles)

3B - Music and the Sacred (South Hall 1415/17)

Suicide and Homicide on the Stage of Renaissance Italy: Societal Implications of Entertainment Violence
Siu-Yin Mak (University of Southern California)

The Turkish Language Call to Prayer: A Failed Attempt to Nationalize a Religious Symbol
Eve McPherson (University of California, Santa Barbara)

The Politics of “Sacred” Minimalism in Wojciech Kilar’s Exodus and Angelus
Ewelina Boczkowska (University of California, Los Angeles)

3:30-4:00
Break (refreshments available)

4:00-5:00 – Keynote Address

“Teeth Gritting Harmony’: Afro-Latino Politics and Music as Intervention” (Music 1145)

Gaye Johnson, Assistant Professor of Black Studies and an affiliated faculty member in the Departments of History and Chicana/o Studies at the University of California, Santa Barbara.

5:00-6:00 – Reception (Geiringer Hall in Music Bldg)

6:00 – Dinner (Geiringer Hall in Music Bldg)

7:30 p.m. – Movie & Discussion (Music 1145)

Soundtrack to War
Wired into tanks and helicopters American music and culture exploded into Iraq against the backdrop of gunfire, explosions, and destroyed cities. Critically acclaimed Australian filmmaker and artist George Gittoes was drawn to the frontline to witness war first hand and capture its imagery on film. Soundtrack to War is a poignant and insightful look at war and the human condition, showcasing spontaneous musical performances by battle weary soldiers in Iraq. This movie is a journey through the musical landscape of a group of American soldiers stationed in Iraq who have transformed the stress and trauma of war into musical expressions from heavy metal to folk.
Sunday, April 6

8:30-9:15
Breakfast for Conference Participants (South Hall)

9:15-10:45 – Session 4

4A - Reception of Music Across Political and Temporal Boundaries (South Hall 2635)
Musical Diplomacy: The Boston Symphony Orchestra Visits the USSR
Katerina Frank (University of California, Davis)

Parallels Between Politics, Class and the Treatment of American Composers in Gilded Age America
Michael Joiner (University of California, Santa Barbara)

4B - Survivors, Testimony, and the Sublime (South Hall 1415/17)
Mozart as Survivors’ Music in The Shawshank Redemption
Jessica Stankis (University of California, Santa Barbara)

Testimony and the Politics of the Hearable
Amy Cimini (New York University)

The Female Sublime: Music as an Ethics
Linda Kick (University of California, Santa Barbara)

10:45-11:00
Break (refreshments available)

11:00-12:30 – Session 5

5A - Racial Politics in Music (South Hall 2635)
Black Venus, White Germany: The De-Politicization of Wagner in Post-War Germany
Kira Thurman (University of Rochester)

"What's the Difference Between Me and You?": Eminem and the Politics of the Backlash
Loren Y. Kajikawa (University of California, Los Angeles)

Aunt Jemima, Uncle Remus, The Kingfish, and Frank Zappa: Matters of Race in the Music of Frank Zappa
Andre Mount (University of California, Santa Barbara)

5B - Noise, Metal and Media (South Hall 1415/17)
The Presence and Absence of Music in the Media Coverage of the 2007 Anti-G8 Protests
Steven F. Rafferty (Annenberg School of Communication, University of Southern California)

The Musical Modernist as Junk Man, After the Age of Metal
Peter Gillette (University of Iowa)

Noise in the Service of Nation: NASCAR and Torture Under the Fossil Fuel Political Economy
Jacob Rekedal (University of California, Riverside)
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