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Georgetown MediaFest

March, 2021

An Examination of the Experiment: Tinkuy as a Remix Method

1. The Fresh Whiffs of Creative Air

Now this is a story all about when, my mission as an engineer got sucked down the drain. Wiggling out, maxing, focused on my career, checking things off a list for my last grad school year. When the pressure began to mount, the kind that wakes you at four, I was tired of being so structured, could not do it no more. Well lo and behold, this course did appear; Remix Practices tempted me: “your creative heart needs some cheer.”¹

I entered the Remix Practices course in search of freedom. The pressures on my graduate studies include ensuring that I obtain knowledge that will directly support how I generate income, since I am the head of my household. They also include the Indigenous Quechua language revitalization campaign work I do for my local Bolivian community. I wanted to reduce my overall workload by streamlining my hours of work both in and out of school. This pressure drove me to approach graduate studies in a strategic and prescriptive way, akin to the engineer tactics that Lévi-Strauss describes in *The Savage Mind* (Lévi-Strauss). Despite the security and comfort one might expect from such an approach, I felt jailed and disempowered by its rigidity. Taking the CCT Remix course was a wild break from my regularly-scheduled programming.

Yo, when you bug out, you usually have a reason for the action

Sometimes you do it just for mere satisfaction

People be hounding, always surrounding

¹ I created the preceding lines by remixing text of the [The Fresh Prince of Bel-Air – Theme Song](#) (DJ Jazzy Jeff).

Pulsing, just like a migraine pounding

You don't really fret, you stay in your sense

Camouflage your feeling, of absolute tense

You soar off to another world, deep in your mind

But people seem to take that, as being unkind

"Oh yo he's acting stank," really on a regal?

A man of the fame not a man of the people

Believe that if you wanna but I tell you this much

Riding on the train with no dough, SUCKS

Once again a case of your feet in my Nikes

If a crowd is in my realm I'm saying, "mic please"

Hip-hop is living, can't yank the plug

If you do, the result, will end up kind of bugged (A Tribe Called Quest²)

I am an amateur yet practiced dancer and music tinkerer who loves to be on stage, all five feet of me. My whole life, creating and participating in musical arts with my family and community has brought me joy. I felt that this Remix course would relieve stress by allowing me to unleash or at least bask in examples of the creativity that I sorely missed, but I struggled deeply with this question: will it help me earn the money I need to pay my bills after I graduate? The question's roots do not lie in vanity or materialism, but instead drink from the well of my lived experience as a single mother and the expectations of my immigrant family who remind me that not too long ago, due to lack of resources, we were literally dying. Only an urban migration

² A Tribe Called Quest is a hip hop group born in New York City, like this paper's author, Shana. Like the author, it also arguably came of age in the 1990s, when it produced many of its popular albums.

in my grandparents' generation gave me a better chance at life, and their message is that I must work very hard to ensure that I—read “we”—continue to survive.

[Yo, microphone check one, two, what is this](#)

[The five-foot assassin³ with the roughneck business](#)

[I float like gravity, never had a cavity](#)

[Got more rhymes than the Wynans got family...](#)

[Styles upon styles upon styles is what I have](#)

[You wanna diss the Phifer⁴ but you still don't know the half...](#)

[I never half step cause I'm not a half stepper](#)

[Drink a lot of soda so they call me Dr. Pepper...](#)

[I never walk the street thinking it's all about me](#)

[Even though deep in my heart, it really could be \(A Tribe Called Quest\)](#)

Even after I leaped heart first into the Remix course, I still pressured myself to produce experiments practical for my career. This tense internal battle between what I enjoy doing and what I fear is more practical is the first example of many of the paradox, or friction at the juncture of opposites, inherent in *Tinkuy*. Section four of this paper will explain the Tinkuy theme behind my final project. But first, I will explain my failed first experiment. Then, I will open up the pandora's box of Tinkuy as a theory and demonstrate its usefulness as a remix method. Finally, I will share how the experience of this final project and the entire Remix course changed my attitudes and practices and how I intend to use these lessons in my lifelong exploration of communication strategy to address social injustice and other problems. I was

³ The “Five-Foot Assassin” was the nickname of A Tribe Called Quest rapper, Phife Dawg. In 2016 at the age of 46, he passed away from diabetes complications.

⁴ “Phifer” is shorthand for Phife Dawg.

thoroughly entertained by this course and producing my final project. I hope to return the gift to you by making this paper an enjoyable experience. The in-text citations for song quotes are hyperlinked to their tracks, so that you may listen to music as you read.

I also want to explain why I believe it important to address Tinkuy theory in this paper. The reason is relevant to remix cultural history themes rooted in anti-colonial activism. Through writing about Tinkuy theory, I discover and exercise ways of discussing Indigenous Andean philosophies that ensure they receive intellectual respect. I ultimately hope to pass along word tools to future students of my community or others of our heritage. Philosophies born of our native culture could prove helpful in many academic discussions, however, there exist few published works to which we can refer when speaking about them. In diaspora, where our culture is unfamiliar to the majority, that dearth of references to support our claims combines with dismissive attitudes towards our knowledge systems, subjecting students like me to situations that deepen the stigma of being Indigenous. These situations threaten to disempower us with the idea that the culture that informs our very way of being is intellectually inferior, and thus we are, too. I have experienced such discounting of native Andean philosophies. Paraphrased, a professor has remarked, “that’s fine when talking about planting potatoes, but that [philosophy] can’t apply to future matters where complicated technology is in play.” A recent focus group conducted in my local community confirmed that our young adults experience and internalize the stigma of Indigeneity and struggle to find the words to publicly push back against it (Communications Team). The stigma they noted included intellectual inferiority. Such narratives can erode an individuals’ basic confidence in being equally valuable and human as others. I believe that all people deserve a right to feel equal on this most basic level.

[Heads High, kill ‘em with it now](#)

[Just make a bway know you're not blow](#)

[Heads high, kill 'em with it now](#)

[Tell them Vegas say so \(Mr. Vegas\)](#)

I am not an expert in applying critical theory to examine problems such as this. Still, I will attempt add to the arsenal of ways to discuss native Andean theories, themselves. As George Lipsitz notes in chapter two of *Dangerous Crossroads*, operating through “existing economic and cultural forms” (Lipsitz 35), in this case through private university institutions, to rebuild dignity for students of native Andean heritage may be an imperfect route, but, like the bricoleur’s brilliance (Lévi-Strauss), demonstrates a practicality in reaching an important end, which is anti-colonial and anti-racist existence (Lipsitz 35).

[Gimme that title boy, you don't deserve this](#)

[I work like a slave to become a master...](#)

[So full of action my name should be a verb](#)

[My voice will float on every note](#)

[When I clear my throat](#)

[That's all she wrote \(Big Daddy Kane\)](#)

2. [Bring the Pain](#)⁵

But first, I failed. To address the aforementioned pressures, for my final project remix I originally attempted to create a promotional spot for D.C. United, the local Major League Soccer team, that would also spread key messages of The Quechua Project’s (TQP) mission (Inofuentes). I thought that, since I am responsible for TQP’s progress, the experiment would make practical use of my time by producing something that TQP could use in its campaign to

⁵ The section title references the song, “Bring the Pain” ([Method Man](#)).

increase the use and awareness of Quechua language among young adults of my D.C.-area Bolivian diaspora community. I had entered the Communications, Culture, and Technology graduate program with a question about how to structure communication strategy business in a way that helps solve big societal challenges. In a general sense, the foundation of that question is the supposition of a three-part system where we 1) tap public interest and subject matter experts to determine which social problem to tackle and what actions they deem are necessary to solve the problem, 2) use professional communications strategy to distill succinct key messages and actions from the expert information, identify appropriate target audiences and tactics, and 3) build on historical examples of inter-sector, society-wide campaigns with broad impact to encourage people to adopt the key messages as beliefs and to take the discreet actions identified in those messages. My hypothesis was that for part three of such a system, we could orchestrate across several commercial brand platforms.

I did not get very far. The very questions I posed in my proposal's last paragraph predicted the first stumbling blocks of the experiment: how suitable are private commercial brand platforms for promoting social good; how do we prevent cultural appropriation through this method; and when attempting to collaborate with private business interests, can we actually utilize their power without sacrificing our own?

I quickly learned that there existed too much animosity between the D.C. United brand and some of TQP's target audience—and too much of an imbalance in power—in order to produce a mutually uplifting video. Some members of the TQP target audience felt used and marginalized by D.C. United's corporate side. For decades at D.C. United games, boisterous, well-organized fan group organizations built crowd support with incessant drumming and cheering. Anecdotally, the majority of these organizations' members are of non-white Latin

American descent and learned this practiced style of crowd engagement and player encouragement from soccer fan traditions popular in Latin America. One of the oldest and well-known fan groups, Barra Brava, was founded by members of the TQP target audience. When D.C. United recently moved to a newly-built home stadium, its business only invited one fan group into the stadium as its officially-recognized fan group, the Screaming Eagles. The Quechua Barra Brava member I interviewed informed me that Screaming Eagles was the team's only majority-white fan group and that the business had excluded all of the other many fan groups, whose members were perceived as majority non-white (Moya). It was clear that Barra Brava in particular felt betrayed and deeply disrespected. Their dedicated (unpaid) work for decades helped grow a (paying) fan base. In return, they were discarded by a powerful business when it was convenient for its brand to do so.

In analyzing the Barra Brava member's expressed feelings, I venture one step further and draw parallels with the extractive, imbalanced power relationship between Black and African-descendent communities who create popular music, and the music business that profits several times more from this creative labor than the creator communities. The fact that the creator communities are often in need of such profits to improve a collective life situation that has been devastated by centuries of rapacious labor extraction through slavery only makes the present relationship more problematic. Lipsitz likes to celebrate post-colonial cultural production as an expression of inherent power and subversive possibility, which I agree it is (Lipsitz). I believe, however, that he does not sufficiently emphasize the elephant in the room, which is the clear repetition of colonial master-slave relationships: predominantly-white echelons growing rich off the labor of predominantly-black workers. Centering of this pattern as a problem is important in order to eventually break it. In the case of Barra Brava and D.C. United, the team added insult to

injury when it painted its field with “Black Lives Matter” as a slogan, enhancing positive customer perception of the brand, arguably to increase sales. Meanwhile, out of public view, the team by contrast excluded actual non-white community fan groups who do not have the power of a platform to make their grievances known. The duplicity is painful. If we are to again draw the colonial parallel, we could see D.C. United’s treatment of Barra Brava as the repetition of a pattern established centuries prior and exemplified in the stealing of natural resources and forced labor extraction from Indigenous people of the Americas that funded some of the most extraordinary rises in European empire. To break these historical chains, both groups must recognize and unravel the pattern.

3. Transition from Engineer to—Bricoleur?

I still attempted a promotional spot but decided to uplift the Barra Brava brand with the TQP message. The resulting video remix was subpar and forced. After producing my final project remix and seeing the power of its Tinkuy theme on audiences, I think that one reason the original Barra Brava and TQP experiment failed is because the two archive sources are too similar. They share so many of the same supporters. There is a creational magic in the friction and tension of opposites, but I will elaborate on that later in the Tinkuy section of this paper.

At the time of my first experiment failure, I felt extremely discouraged. I thought it proved that my idea for a different communication agency approach, the three-part method for slicing through our clogged media environment to foment sorely-needed social change, was no longer viable. I had put a few years of thought, landscape scanning, and discussions with anyone who’s professional ear in related fields I could reach behind crafting the idea. Most signs up until the remix failure point had pointed to its viability. Communications and other professionals positively encouraged it. Granted, I came into graduate school with the idea still posed as a

question, but the positive responses had strengthened my confidence in its possibility. The initial final project remix failure seemed to deny the idea's practicality. I thought, if I cannot even make a simple video for a social cause I know so well and amplify it through a small, local brand that I thought everyone loved, how can we possibly achieve this with broader causes and in orchestration with many brand platforms? After completing my subsequent final project remix, I did realize a nuance in my inquiry that meant all was not lost for this idea, but I will explain that in the final section of this paper.

In the meantime, I returned to the remix battlefield. I enjoyed the process of creating my audio remix for the class and its base song, [Cudi Montage \(Kids See Ghosts\)](#), provoked many images in my head, so I decided to start there. This freedom to simply create with no demand for larger purpose gave me a sense of relief.

[If it's alright with you](#)

[I'll rip this here joint apart...](#)

[Engine engine Number 9](#)

[On the New York transit line](#)

[If my train goes off the track](#)

[Pick it up, pick it up, pick it up!](#)

[Back on the scene](#)

[Crispy and clean \(Black Sheep\)](#)

When my first construction crumbled, I no longer had faith in a plan. Feeling lost, I decided to just create without knowing what my final product must look like. One could argue that my new approach was that of a bricoleur, but I am not sure it fits in that category. On one hand, yes, I no longer had a restrictive plan that said my production must serve a specific

purpose, but does not a bricoleur also focus on the end goal, constructing something for a specific purpose, no matter their means? I confess that while I conceptually grasp Lévi-Strauss's engineer and bricoleur descriptions, when attempting to strictly categorize real-life examples, I struggle.

4. [It Takes Two to Make a Thing Go Right \(Rob Base & DJ EZ Rock\)](#): Tinkuy

The theme of my audio remix touches on the concept of bipartition, a foundational native Andean theory (Pairumani). The theory essentially recognizes the duality of opposites as a natural law. In the culturally diverse Andes, this theory is described and celebrated in a variety of ways and words. For the purposes of this essay, I will call it Tinkuy. In Quechua, the verb *tinkuy* means “to come together.”

Every year, the northern Potosí communities of Laimes, Jukumari, Macha, and Pocoata celebrate this theory through a ritual called *Tinku* (Educa), derived from the word tinkuy. The Tinku ritual includes praying, foot-stomp dancing, and fighting; lots of fist-to-face, blood-drawing fighting. In my father's homeland, the Qullasuyu region of what is now known as the Plurinational State of Bolivia, and where Potosí is located, the Tinku ritual looms large in our collective mind as a respected native practice. People from our region, even though most of us are not from the communities who practice the Tinku ritual, frequently depict it in a storytelling folkloric dance we call by the same name.⁶ I grew up witnessing and performing the folkloric Tinku dance and absorbing the oral history passed down around it. For these reasons, when I

⁶ My family heritage is primarily in the Aymaran Yungas and northern valleys of La Paz. The community that raised me in the D.C. metro area is primarily Cochabamba Quechuan. While one part of my lineage descends from Potosí Quechua speakers, we have lost all connection to that family. I am not a member of the communities that practice the Tinku ritual. All discussion I offer in this paper around the Tinku ritual practice is as a respectful outsider, albeit from a neighboring Andean community.

think of battle, like I do when listening to Cudi Montage, I think of the Tinku ritual and the Andean theory it honors.

Although I was raised with a worldview and practices that instill native Andean philosophy, I am not an expert on the subject. I will explain Tinkuy theory in layman's terms based on my lived experience.

Tinkuy does not simply point out that duality buttresses much of our existence and that opposites are essential to life. It takes the angle that at the juncture of these opposing things, there is friction, a crash that is the essence of Tinkuy's live-giving force. Many concepts illustrate Tinkuy in the natural world, including night and day, the female-male dynamic in procreation, and the polarity of solstices and equinoxes. I have even been told that the confluence of two streams is an example of Tinkuy duality and battle.

[All I was doing was searching for the boom](#)

[Then some punk tried to hit me with a broom](#)

[Lucky I ducked quick or else I'd be assed up](#)

[Last thing I wanted was to have to pull the gatt out...](#)

[Understand where I'm comin' from](#)

[Self defense turns to the offense \(Cypress Hill\)](#)

In the realm within human control, we honor Tinkuy through too many practices to list here. They include battles of song, dance, and music, the balancing of "godly" symbols with underworld "devil" ones, the division of towns into *urinsaya* (lower) and *anansaya* (upper), and our custom of social dancing in separate lines of men and women, something my peers and I do even at clubs in downtown D.C.

The Tinkuy concept is related to that of reciprocity. An example is the interdependent relationship between my two ancestral communities of Ocobaya and Lambate. Each town lies on opposite ends of the Yunga-Cruz trail, a part of the Inca Road system, that starts in the highlands and plunges in altitude into the *Yungas*, which are the high tropical cloud forests on the eastern slopes of the Andes. The Yungas are a transition zone between the Andes and the Amazon basin. Lambate sits at the high-altitude end the trail, and Ocobaya on the lower-altitude end. It takes three days to walk from one to the other. Historically, we exchanged highland and tropical goods between communities, demonstrating a coming together of opposites. Today, we still honor reciprocity by exchanging dances and labor.

As illustrated by the example of my peers and I dancing in two lines even at nightclubs, the practices that instill an understanding of Tinkuy theory are deeply embedded in our society. I think that depth signals to an important point about Tinkuy theory, which is a prevailing philosophy of acceptance around it. When we battle or in other ways replicate the Tinkuy force, we are not exercising judgement, whether it is “good” or “bad” in itself, nor are we expressing a desire for life to be a bloody fight, but rather we are saying, this is the way things are. We inherit the philosophy and practices from our families and communities with the sense that its presence signifies that life is in its natural order of balance.

5. My Final Remix Experiment

Tinkuy proved to be a powerful remix method. The very decision to make the video embodied the tension of Tinkuy. I struggled with my desire to create (and dance) for the mere joy of creativity and intellectual curiosity. Countering it was the feeling that I must be productive in a way that supported my financial survival. I am a mother and support my family.

[We respect you all the way](#)

[Late, late nights cause your baby slept all day](#)

[But mama's got to stay strong, carry it on](#)

[Hey, mama's on stage](#)

[Mama's always on stage \(Mama's Always on Stage\)](#)

The theme also lends itself to a variety of material options. Once I started looking for friction between arguable opposites, I found examples of it everywhere, so there was no shortage of material from which to choose. As illustrated in Table 1, below, as a remix method Tinkuy reveals so many new meanings with which to play in a creative setting. The paradoxes and juxtapositions inherent in the theory created such compelling moments of tension. When we are creating for the sake of creating, I think that entertainment for its own sake becomes more important. Those Tinkuy-induced moments of friction truly entertain. I named my final project remix “Tinkuy” and built it in the following way.

Since I chose to work with the audio remix I had previously created and that remix conjured in my mind visions of all things Tinkuy related, I found a video about Tinku ritual with which to merge it. The archive for my audio remix is the following: the Cudi Montage song; audio I recorded as I participated in a traditional Quechua *Takipayanaku* song battle (Picaflores); and vocals that I sang with Marvin Washington. My video archive contains the following: a documentary on Tinku (Clandestino Films); text material from the TQP survey “Quechua and Native Languages in the Bolivian DMV” (The Quechua Project Survey) (The Quechua Project Tapaykuna), and text from TQP Instagram posts (The Quechua Project Instagram); video and Aymara language text from the rap, “Contra el racismo” (Miranda Contra); an Aymara rap video celebrating our festival for the deceased, “La llegada de las almas” (Miranda La llegada); and an assortment of images related to me as a dancer and general Andean life, including video of my

ancestral church in Ocobaya decorated with *Chakanas* (Guachalla). (During the course of researching this remix experiment, I learned that the Chakana “southern cross” represents the constellation at the center of Tinku rituals!)

The Tinkuy theme loomed large in my work, starting from the original audio remix through the final video remix product. In the audio’s base song, Cudi Montage, we repeatedly hear the words “stay strong,” reminiscent of a battle, along with “Lord, shine your light on me,” which reminds me of our sacred outlook on Tinkuy force. To the beginning of the audio, I added a clip from one of the Takipayanakus in which I participated this year.

Takipayanaku is a Quechua ritual song battle that drips with Tinkuy theory themes. Performed during the ritual *Carnaval* harvest festival, one of its strongest themes is fertility. During Takipayanakus, two groups of people at a time face off, roasting each other with comedic, sexual insults to a specific melody and beat. In its homeland, the opposing groups are usually women versus men. In the D.C. diaspora community, the groups are often people from one town versus another town. Bipartition is ever present, like in its call and response model. First, the battle leader sings a comedic insult or sexual innuendo, then their team repeats after them. After doing this twice, the opposing group responds with their own set of insults and sexual jokes, in the same pattern. The call and response between teams also happens twice. The Takipayanaku audio clip remixed into the beginning of the song is like a battle cry. It translates to, “The Carnaval has arrived! [crowd cheers] Strength! Blow that Saxophone, sir! (Picaflores).”

The other expressions of Tinkuy in the audio remix are the vocals. To honor the theme, I paired my female voice with Marvin’s male voice. First we sang separately in the call and response fashion, and then together but in harmony. To me, the act of harmony was an expression of Tinkuy, since we were not singing the exact same notes. Additionally, the

juxtaposition of the nursery rhyme we sang, “rain rain go away, please come back another day,” echoes Tinkuy in that its genre feels paradoxical to the hip hop over which we sang it.

In the visuals, we find many expressions of Tinkuy, among other remixing techniques such as text remix. First, through a set of moving words, I introduce and explain the Tinkuy concept. I did this in response to what we learned through experimentation and class discussion about the audience needing to first understand concepts and signs to fully appreciate their subsequent remixes. I think this is especially true for a theme like Tinkuy, where juxtaposition of only two concepts is central to the remixing. If one of the two ideas being contrasted is not understood, then the Tinkuy message is impossible. Table 1 lists the remix techniques used in the final experiment.

Table 1

Visual remix moments

| Tinkuy or other Remix | Location in the remix | Explanation (if necessary) |
|--|------------------------------|--|
| Handwriting | 0:00 | Contrast handwriting with digitally-produced text. |
| White lettering over black and gradient color | 0:00 | Contrast white on dark background. Black-white gradient of background also signals contrast. |
| Match flame | 0:31 | Fire contrasts with the darkness from which it sparked |
| Silhouette of man dancing | 0:44 | Light versus dark |
| Flag bearer wipes out match flame | 0:48 | People marching to battle; they stamp out the light. |
| Blood offering with audio of “Fuerza” (“strength”) | 0:50 | Sacrifice symbolizing energy, strength. |

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|---|------|---|
| Blood offering put on Jesus | 0:53 | Western Christianity does not associate animal sacrifice with Jesus, but the Tinku ritual community illustrates its congruence: unity of the sacred, and Jesus also gave blood. Was that not a sacred act of his? |
| Night slowly turns to day | 0:57 | Contrast day night with day. |
| Text remixed black and white | 1:00 | Contrast white with black. |
| Text remixed yellow | 1:09 | Changes meaning of original text. Interrogates non-Quechua audience, “how would you feel” (if they were experiencing erasure) and implores them to put themselves in our shoes with, “listen to me.” |
| Closeup of boots with deep bass introduction | 1:13 | Deliberate match up to enhance signaling of marching to battle. |
| Text remixed: “without fear” “inform strategies” | 1:14 | Changes meaning of original text. Insinuates that grandparents spoke Quechua without fear, which is counter to our understanding of reality. That generation experienced much deeper stigma than we do, yet the remix makes us contemplate: for them to still speak it anyway, they must have been very brave. “To inform strategies” now relates to battle strategies, instead of original language revitalization strategies. |
| Text remixed: “Power” “the problem” | 1:24 | Remixed text reveals that one of the major reasons for the native erasure problem is a power imbalance between Indigenous and dominant cultures. |
| Marching to battle with a nursery rhyme | 1:32 | Most people would likely consider war and nursery rhymes to be opposites. |

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| Closeup of boots with song lyrics “stay strong” | 1:34 | Energy of the running march emphasizes the “stay strong” message. |
| Ritual Tinku fight cut outs | 1:37 and 1:43 | Appearing on beat with rhythm for musicality, cut in and out to build energy and tension in video. |
| Begin green screen overlays of me dancing | 1:47 | Appearing on beats for musicality. Illustrates opposites: woman in a western suit over Tinku ritual, but Tinkuy remix demonstrates the shared energy and heritage. |
| Inofuentes over Tinku ritual | 1:58 | Juxtaposition of a surname derived from Spanish language over Indigenous ritual. |
| Musical discordance and heightened visual activity | 2:02 | Music battle practices include different melodies playing against each other, creating a discordant effect. Enhances the visual building up to apex of conflict and tension. |
| Happy dancing girl turns to protesting man | 2:07 | Juxtaposition, yet shared energy and heritage. (Image is from the Gas War protests of La Paz, the remix creator’s home city in Bolivia.) |
| Text translates wall graffiti: “Mata Cruz— Si-No Te Mataran” | 2:11 | Wall graffiti’s intended meaning is to rally its community members to kill or be killed, presumably as a Tinku mindset. When translated and overlaid on video, it suggests killing the Christian symbol of the cross, reminiscent of Spanish conquest’s violent history. |
| Series of Christian symbols and praying interjected with violence and protests | 2:14 | Tension and paradox that illustrate the violence people are suffering in Bolivia. Images of the Chakana Andean symbol so close to the cross illuminate their geometric similarities and suggest why Andeans comfortably associate or interchange the two |

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| | | symbols, despite one being Indigenous and the other representing the conqueror. |
| Tinku punch with lyrics, “rifle with the long reach” | 2:28 | Matched to emphasize lyrics. |
| Text remixed: “Text/chat in Quechua” | 2:34 | Smart phone use seems opposite of women in Indigenous clothing dancing to the Tinku ritual. |
| Text remixed: “Aymara Guarani, together, disappear” with fade out to black | 2:38 | Changes original text intention. Aymara is from the highlands and Guarani is from the lowlands. The two groups represent regions usually at great odds with each other. New suggested meaning: we are stronger together, we might share the same fate of disappearing. |
| Text remixed with lyrics “Lord, shine your light on me” | 2:41 | New meaning suggests rebirth. |
| Dancing girls in modern setting overlaid over traditional blood offering | 2:46 | The class feedback encouraged me to add more dancing overlays, even though I felt uncomfortable seeming like I was centering myself in the video. That tension is of the Tinkuy theme. Contrast between very modern folkloric dance and ritual Tinku. |
| Woman gets helped up to her feet with lyrics, “stay strong” | 2:49 | Music and video remix effect. |
| Woman drinking <i>chicha</i> with lyrics, “stay strong” | 2:57 | <i>Chicha</i> is a native corn beer. Alcohol enhances the type of energy desired for the Tinku ritual and for any festivity. The woman’s right arm also looks like a flex. Additionally, sometimes western culture eschews alcohol, especially in the context of denigrating stereotypes of native people as drunkards. I see the woman’s resolve |

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| | | to drink our native chicha as an act of defiance, pushing back against stigma of being Indigenous. |
| Pinnacle of high kick matched with lyrics, “strong” | 3:06 | Video and music remix effect. |
| Woman offering native smoke blessing to Jesus | 3:14 | Juxtaposition of Indigenous beliefs, which western society may perceive as pagan, with Jesus worship, which is considered antithetical to pagan. |
| <i>Ch’alla</i> blessing, offering drink to earth | 3:18 | Juxtaposition of Indigenous custom of offering to earth, while honoring Jesus. |
| Couple holding hands with lyrics, “both sides lose somebody” | 3:26 | Evokes feelings of togetherness, fear of loss. |
| Silhouettes | 3:34 | Dark-light contrasts. |
| Match flame with lyrics, “stay strong” | 3:37 | Light-dark contrast and literal evocation of God shining a light on someone. |
| Flag bearer does not wipe out flame and lyrics, “stay strong” | 3:50 | Contrasts with opening scene where she does wipe out the flame. This time, the light does “stay strong.” |
| Return to darkness | 3:53 | The song began in darkness. The cycle of complement continues. |

I feel like I can not understate how powerful Tinkuy is as a remix method. Its facets are not new. We see it everywhere in the hip hop which is emblematic of popular remix culture. Hip hop basks in double entendre, call and response, playing with syncopated and other beat juxtapositions, and so forth, all of which arguably capitalize on the surprise they conjure in audiences. We might recognize Tinkuy in the surprise of remix as it is experienced in a communal dance setting: first, the DJ lulls us into familiarity with a known song or beat, then

ignites the crowd with an unexpected breakdown or interjection of the unknown. I liken the ensuing explosion of the dancing crowd, a palpable, riveting energy expressed through heightened movement and faces full of increased positivity, to the sort of life-giving force of Tinkuy.

These forces have always existed. Tinkuy as a theory does not say it has invented itself. Instead, it tries to explain the way our world functions, in natural order. Tinkuy as a remix method did not invent the use of bipartition and duality to enhance cultural production. Rather, it gives us terminology, a word as symbols, to concretize its concept so that we might better understand and work with it.

Naming Tinkuy as a remix method is also powerful in itself. Doing so gives us a peaceful weapon to decolonize our world. Recognizing the formerly-colonized Black, African-descendent, and Indigenous masterminds behind intellectual products that are enjoyed by dominant society, whether they be musical or academic, is one small step towards undoing social patterns which denigrate the capabilities of those minds.

[Come on man, until you dudes can write some rhymes](#)

[Keep that in mind when you find yourself reciting mine's \(Method Man\)](#)

5. Takeaways

My experience in this Remix course and in preparing this final experiment have changed my attitudes and practices in many ways. Most salient of those are loosening my engineered approach to graduate school, tweaking the large communications strategy question (described in section 2) that I will continue to explore in my career, and choosing to cite thought ancestors in this paper's Works Cited section, as a way to address problems of ownership and appropriation. I

also gained a great deal of technical skill, which increases my confidence and expands my ability to express ideas.

Regarding my engineer's approach to graduate school, this final project helped me feel more comfortable with the unknown. I saw the beautiful creation I was able to make from the unknown, without a plan. I also admire the knowledge I reaped from this type of creative work. The initial failure helped me realize an important aspect of my career communications question. I was originally dismayed because I thought my question was whether social impact messaging orchestration across brand platforms was possible. The failed experiment forced me to see that the real question is not if, but how; in what ways might we broadly amplify these messages? Brand platforms may not be the way. I will continue to search for that answer.

The experience of gaining knowledge from creative work helps me no longer see my beloved creative space as unproductive and opposed to the work that society often deems more valuable, work that produces resources for survival. All of these takeaways encourage me to take a creative course in my next, final semester. They also encourage me to stop rejecting my desire to engage in artistic work, for I see how it can inform my greater career.

In response to our course readings and discussions about the problems of appropriation and ownership, I also decided it was important to honor thought ancestors. For that reason, in this paper's Works Cited section, I have augmented the MLA citation with recognition of music samples. Lethem's extensive citations in his *The Ecstasy of Influence* article was the major inspiration for this. In the future, I could go further, naming cultural groups as sources of earlier versions of the songs and who created them before present day digital versions.

Great, pure, no-production-value-required joy is also one of the most memorable things I take away from this experience. Permission to revel in beats and for them to be deemed equally

valuable as the hours I spend producing work for money was a cherished gift. I loved everything about this course, even the lessons learned from the difficult readings I loathed taking onto my workload—a beautiful Tinkuy example. Thank you for the semester.

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