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Conference Host

University of Hawai'i at Mānoa

Denise Konan, Interim Chancellor

Thomas Bingham, Dean, College of Arts and Humanities

Donald Womack, Chair, Music Department

Local Arrangements Committee:

Frederick Lau (chair), Byong Won Lee, Jane Moulin, Barbara B. Smith, Ricardo D. Trimillos

SEM Honolulu 2006 - Experience the Spirit of Aloha!!!

On behalf of the University of Hawai'i at Mānoa (UHM), the local arrangements committee extends its warm welcome to members of the Society for Ethnomusicology. The 51st SEM annual conference will be held at the Waikiki Beach Marriott Resort & Spa, Honolulu, November 16-19, 2006.

UHM Ethnomusicology Program is proud to host SEM Honolulu 2006, twenty-five years after the first meeting in Hawai'i. One of the seven islands in the state of Hawai'i, O'ahu, where the city of Honolulu is situated, is the most developed of the Hawaiian islands and the capital of the state government. Appropriately nicknamed the "Gathering Place," the island of O'ahu is a world-renowned cultural center and tourist destination. Honolulu is a modern city situated on the southeastern coast of O'ahu. Home to close to nine million people, Honolulu is a major gateway to the neighbor islands and to Asia and the Pacific. It offers an intriguing blend of Asian-Pacific and Western influences, breath-taking scenery, and a rich history of the region. The arrival of the missionaries in 1820, the sugar-cane plantation workers imported from Asia, the Great Mahele of 1848, and the annexation of Hawai'i left a long-term impact on the indigenous culture and the geo-political landscape. Considering the historical centrality of Honolulu, it is quite fitting that the conference themes reflect the cultural and political reality of the region.

Waikiki, once the summer playground for the *ali'i* (royalty), is famous for its climate, white sand beaches, and scenic ocean and sunset views. The Waikiki Beach Marriott Resort & Spa is located in the heart of Waikiki. It is within walking distant to Waikiki's establishments and shopping district, the Honolulu Zoo, Aquarium and Diamond Head. Other major cultural attractions in Honolulu include the Bishop museum, Honolulu Academy of Arts, Iolani Palace, Chinatown, Plantation Village, and the Polynesian Cultural Center. Honolulu has much more to offer than what meets the tourists' gaze. The Local Arrangements Committee wishes you a fruitful and pleasant stay in Honolulu.

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SEM 2006 Local Arrangements Committee

Frederick Lau, Chair
University of Hawai'i at Mānoa

Byong Won Lee
University of Hawai'i at Mānoa

Jane Moulin
University of Hawai'i at Mānoa

Barbara B. Smith
University of Hawai'i at Mānoa

Ricardo D. Trimillos
University of Hawai'i at Mānoa

Silent Auction

Student Concerns Committee

Exhibitors and Advertisers

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 University of Illinois Press*
 University of Maryland
 University of Michigan
 Wesleyan University Press
 Wilfrid Laurier University Press

* = table in book exhibit area

Acknowledgements

The conference organizers would like to thank the following organizations and individuals:

The University of Hawai'i at Mānoa College of Arts and Humanities, Music Department, University Research Council, Asian Studies, Center for Korean Studies, and East West Center Arts Program.

Barbara B. Smith, Tom Bingham, Don Womack, Ho-Min Sohn, Peter Garrod, Frederick Lau, Byong Won Lee, Jane Moulin, Ricardo D. Trimillos, Pattie Dunn, Byron Moon, J. W. Junker, Bill Feltz, Riley Lee, Victoria Holt Takamine, Norman Kaneshiro, Ellen Koskoff, Adrienne L. Kaeppler, Kaupena Wong, Pualani Kanahale, Nalani Kanahale, Genoa Keawe, Richard Ho'opi'i, Harry Nakasone, Charlotte D'Evelyn, Will Connor, Scott Anderson, Chadwick Pang, Sarah Carle, Sarah McClimon, Beryl Yang, Clare Chan and Isami Uchizaki.

Meetings

All conference sessions and meetings take place at the Waikiki Beach Marriott Resort & Spa, phone: 808-922-6611; fax: 808-921-5255.

Program Supplement

Changes or additions to the program will be listed on the bulletin board in the conference registration area.

Disabled Persons

The Waikiki Beach Marriott Resort & Spa complies with the Americans with Disabilities Act of 1990, its regulations and guidelines. The staff will be pleased to assist persons with special needs or inquiries.

Activities Table

A variety of guides and promotional brochures will be available at the activities table, located near the registration area. Be sure to stop by!

In Case of Emergency

Dial "0" on your room phone or go to the hotel front desk for assistance. The Waikiki Beach Marriott Resort & Spa staff is trained to assist with emergency procedures that may be necessary.

Internet Access

Wired and wireless internet access is available in every sleeping room. For a wired connection, there is a data port on the desk equipped with a cord to attach to a laptop. For wireless access, it is recommended that you charge the fees to your room in order to maintain in-house support, if necessary. Please ask the hotel desk staff for more information. Fees are \$13.40 inclusive per 24 hour period.

Registration

On-site conference registration will be held outside Milo IV, located on the second floor of the Paoakalani Tower of the hotel, unless otherwise noted.

Registration Hours are:

Wednesday, November 15	7:30 am – 9:00 am
Thursday, November 16	6:00 am – 6:00 pm
Friday, November 17	6:30 am – 4:00 pm
Saturday, November 18	6:30 am – 12:00 noon
Sunday, November 19	6:30 am - 7:30 am

Meals

With the exception of the Welcome Reception on Thursday evening, all meals will be on your own. The Waikiki Beach Marriott Resort & Spa houses 6 restaurants.

- **Kuhio Beach Grill** – Breakfast (5am-11am) & Dinner (5pm-10pm) daily – Local style breakfast and dinner ala carte & buffets
- **Moana Terrace** – Bar service 11am-10:30pm & Lunch/Appetizer menu 11am-10pm daily – Live, local entertainment nightly
- **Sansei Seafood Restaurant & Sushi Bar and d.k Steakhouse** (new wave sushi, Japanese & American cuisine) 5:30pm-10pm Nightly
- **Arancino di Mare** – Homemade Italian pasta and pizza - Breakfast (7am-11am); Lunch (10:30am-2:30pm); Dinner (5pm-10:30pm)
- **Restaurant Run** – Lunch (11:30am-3pm) & Dinner (5:30pm-10pm) daily – Japanese noodle shop and sushi bar
- **Seattle's Best Coffee** (2 locations) - 5:30am-10:30pm daily - Variety of beverages, pastries, sandwiches and salads

Book Exhibit

The book exhibit will be in the Kona Moku Ballroom, Salon A, located in the Paoakalani Tower on the Third Floor.

Book Exhibit Hours are:

Thursday, November 16	12:00 pm - 6:00 pm
Friday, November 17	8:00 am - 4:00 pm
Saturday, November 18	8:00 am - 4:00 pm

Silent Auction

The Silent Auction is located inside the book exhibit. Proceeds from the auction will benefit student travel to participate as presenters in future SEM meetings. The auction is open during book exhibit hours. The end of the auction coincides with the closing of the book exhibit on Saturday afternoon at 4pm. Items you win must be paid for and retrieved on Saturday between 4pm-6pm. The Student Concerns Committee is unable to accept credit cards, but will accept cash and checks. They are unable to mail sold items. Join in the fun and friendly competition for a worth-while aim of supporting the professional development of our student members and future colleagues.

Seeger Prize Papers

Student presenters who wish to have their papers considered for the Charles Seeger Prize must leave four copies in the box at the SEM table in the book exhibit, along with a completed application form. Guidelines for submission are posted on the SEM website (www.ethnomusicology.org).

Business Center

The Waikiki Beach Marriott Resort & Spa offers a full-service Business Center, located in the Paoakalani Tower on the Second Floor.

Business Center Hours:

Office is staffed from 8am-4pm 7 days/week. Hotel guests have 24 hour access, 7 days/week

First Time Attendees/New Member “Host” Program

First time attendees, students or foreign visitors attending the meeting who would like to have a veteran SEM host get you started at the conference, please plan to attend the Welcome Reception for First Time Attendees at 6pm in the Pualeilani Terrace, located in the Kealohilani Tower on the Third Floor.

Job Interviews

Interview times and sign-ups are posted on the bulletin board at the registration desk. The SEM Board of Directors discourages interviews from being conducted in sleeping rooms.

Wednesday, November 15, 2006

Pre-Conference Symposium
Kaimuki Room, 9:00 am - 5:00 pm

"Whose Asia-Pacific?": Representation and Presentation in Ethnomusicology

Sponsored by the University of Hawai'i at Mānoa
 Ethnomusicology, Music Department

9:00 – 11:00 am Plenary session
 "Whose Asia-Pacific?": Representation and presentation in Ethnomusicology

Moderator: Ellen Koskoff

Speakers: Stephen Wild, The Australian National University; Yu Siuwah, Chinese University of Hong Kong; Mohd Anis Md Nor, University of Malaya, Kuala Lumpur; Kalena Silva, University of Hawai'i at Hilo

11:00 – 11:15 am Break

11:15 am – 12:45 pm Paper Session I

Presenters: Randall Kohl, Universidad Veracruzana; Eric Hung, Westminster Choir College; Wang Yinfen, National Taiwan University

12:45 – 2:00 pm Lunch

2:00 – 4:00 pm Paper Session II

Presenters: U'ilani Babbit, University of Hawai'i at Manoa; Lu Hsin-chun, UCLA; Howard Charles, Palau Community College

4:00 - 4:15 pm Break

4:15 – 5:00 pm Summary & Roundtable Discussion

6:45 pm Free shuttle from hotel to Orvis Auditorium

Wednesday, November 15, 2006

International Shakuhachi Masters Concert

Orvis Auditorium*, 7:30 pm

Music Department, University of Hawai'i at Mānoa

Featuring Riley Lee, Teruo Furuyu, Kazushi Matama, and Kaoru Kakizakai

Riley Lee began playing the shakuhachi in 1971. He is the recipient of two of the oldest and most venerated lineages of traditional shakuhachi, which can be traced back to the Zen Buddhist *komusō* of the Edo period in Japan. He has been a student of Katsuya Yokoyama since 1984 and was given the rank of *Dai Shihan* or grand master in 1980, the first non-Japanese to attain such a rank. Riley completed his BA and MA degrees in music at the University of Hawai'i, and received his PhD degree in ethnomusicology from the University of Sydney. In 1997, he was made Honorary Fellow of the University of Western Sydney in 1997 and in 2003, he was a visiting Fellow at Princeton University, New Jersey. Riley toured internationally as a full-time performer of taiko, yokobue and shakuhachi with Kodo, performing with such groups as the Boston Symphony Orchestra, and at venues such as Kennedy Center (Washington DC), Roundhouse Theatre (London), Espace Pierre Cardin (Paris), and the Boston Symphony Hall. Riley lives with his wife Patricia in beautiful Manly NSW Australia, facing both the Pacific Ocean and Sydney Harbour.

*Bus transportation will be provided to and from Orvis Auditorium.

Thursday, November 16, 2006

Welcome for New Members & First Time Attendees
Pualeilani Terrace, 6:00 - 6:30pm

There will be an opportunity for new members to meet with a veteran SEM host from 6:00 pm-6:30pm.

Welcome Reception
Pualeilani Terrace, 6:30 – 7:30 pm

Hosted by College of Arts and Humanities, Music Department, Ethnomusicology Program

Music performances by Members of the UH Hawaiian Ensemble, led by Chadwick Pang

Friday, November 17, 2006

Hula Workshop

Waikiki Ballroom – Salon 1, 12:45pm-1:45pm

Appreciating Hawaiian Movement: Hula Workshop for Ethnomusicologists

Co-sponsored by the University of Hawai'i Ethnomusicology Program, the SEM Dance Section, and the SEM Section on the Status of Women

Hula Instructor: Victoria Holt Takamine, University of Hawai'i at Mānoa

Vicky Holt Takamine is a graduate of Kamehameha Schools and received her BA & MA in Dance Ethnology from the University of Hawai'i. In 1975, she graduated as *kumu hula* (master teacher of Hawaiian dance) through the 'ūniki rituals of hula from Maiki Aiu Lake. Vicky is the founder and kumu hula (master teacher) of Pua Ali'i 'Ilima, a school of traditional Hawaiian dance. In addition, she teaches hula at UH Mānoa and Leeward Community College. She is an advocate for the protection of native Hawaiian rights, the natural environment of Hawai'i and Hawaiian cultural resources. She co-founded numerous organizations that carry out this mission. In 1997, she co-founded 'Ilio'ulaokalani, a coalition of traditional practitioners committed to protecting their Hawaiian customs and traditions. She is the po'o (president) and inspirational leader of this organization

**Honoring our Elders: A Concert by Hawai'i's National Heritage Fellows, Kaupena Wong, Genoa Keawe, and Harry Nakasone
Leahi Ballroom, 8:00pm**

Sponsored by the University of Hawai'i Ethnomusicology Program

\$15.00 for non-SEM members. Tickets may be purchased at the door.

Saturday, November 18, 2006

SEM Banquet

Pualeilani Terrace, 8:00 – 9:15 pm

Featuring the Solomon Islands Music and Dance Performance (in the Leahi Ballroom)

**The Solomon Islands Music and Dance Performance
Leahi Ballroom, 9:30 – 10:00 pm**

Youth of the Solomon Islands were one of the most impressive groups at the 2004 Festival of Pacific Arts, held in Palau. A similar group will perform as part of SEM's banquet

Panpipe music and the dances associated with it have developed in amazing ways in the Solomon Islands. Although tuned sets of mouth-blown bamboo pipes are found in many Pacific Islands, and in fact in numerous regions worldwide, Solomon Islanders have built a rich culture and repertoire around panpipes, featuring instruments small and large

The KVVU Panpipe and Dance Company is one of the finest in the country, and has toured internationally. The group performers hail from three villages, Koviloko, Vavarenitu, and U`uri, all on the island of Santa Isabel, thus the name KVVU.

The Solomon Islands nation has been dealing in recent years with political divisiveness and instability, and the traditional performing arts, particularly panpipe ensembles, serve as a common element that bridge the nation's diverse islands. This group's music, dance, and body decoration all convey the joy and exuberance that is integral to Melanesian cultures.

Saturday, November 18, 2006

Charles Seeger Lecture
Kona Moku Ballroom, 6:45 – 7:45 pm



“The Beholder's Share”: Viewing Music and Dance in a Globalized World

Adrienne L. Kaeppler, Smithsonian Institution

2006 Charles Seeger Lecturer: Adrienne L. Kaeppler
By Ricardo D. Trimillos, University of Hawai‘i at Mānoa

Adrienne Lois Kaeppler has been a leading figure in the research, study, and advocacy of the Pacific Island Region for at least four decades. Ethnomusicologist, museum curator, anthropologist, and dance ethnologist—her research is broad. President of the International Council for Traditional Music-UNESCO, past President of the World Dance Alliance-Americas, and senior curator for the Oceania collection at the Smithsonian Institution—her leadership is also broad.

Kaeppler completed her doctoral study in anthropology at the University of Hawai‘i at Mānoa with the dissertation, *The Structure of Tongan Dance* (1967). In 1967, she joined the Anthropology Department at the Bishop Museum (Honolulu).

At the same time she served as adjunct ethnomusicology faculty for music and dance of Oceania at the University of Hawai‘i at Mānoa. In 1980, she assumed her present position as Curator for Oceania at the Museum of Natural History, Smithsonian Institution, in Washington DC.

As dance ethnologist, Kaeppler developed a system of dance analysis that identifies culturally significant units of movement—the kineme; it has become a useful methodological tool for comparative studies of movement and dance in other parts of the world. As cultural anthropologist, she has explored issues of aesthetic, examining intersense modalities relative to Tongan aesthetics, identity, and cultural specificity. As wordsmith, she has contributed the phrase “airport art” to current discussions of tourism, popular culture, and property rights.

Although she has published on various Pacific cultures (including Hawai‘i), her primary research area is the Kingdom of Tonga. She enjoys close personal ties with its artists and with its Royal Family. In 1997 she was awarded the Silver Jubilee Anniversary Medal for Contributions to Tongan Culture by King Taufa‘ahau Toupou IV.

Arguing for the inseparability of sound and movement or of music and dance in the Pacific, Kaeppler is an American scholar who brings research expertise in both dance ethnology and ethnomusicology to the region. In addition to serving the scholarly community, she shares her research with the lay public. In 1983 she produced *Polynesian Dance*, a manual featuring simplified notations of both movement and music for eight dances. In 2004 Kaeppler co-edited the anthology, *Songs and Poems of Queen Salote* [of Tonga], which has been distributed to public schools throughout the Kingdom of Tonga.

Dr. Kaeppler also has a background in Asia, particularly in performance. Japanese genres she performs include *nagauta shamisen*, *gagaku* (as *shō* player and *kagura* dancer), and *Nihon Buyo/Bando-ryū*. She has also been active in music and dance of Korea, e.g. *ajeng* and court dances, and of the Philippines, e.g. *rondalla* and *pangalay*.

Adrienne Lois Kaeppler brings years of stewardship and a wealth of experience “back home” to Hawai‘i. *Welina e Adrienne—he noio 'a'e 'ale no ke kai Ioa* (Greetings to Adrienne, the tern that treads upon the waves of a distant sea).

Wednesday, November 15, 2006

Registration	7:30 am – 9:00 am	Kaimuki Foyer
Pre-Conference	9:00 am – 5:00 pm	Kaimuki Room

Thursday, November 16, 2006

Registration	6:00 am – 6:00 pm	Milo IV Foyer
Paper Session 1	7:00 – 8:30 am	Meeting Rooms
Paper Session 2	8:45 – 10:45 am	Meeting Rooms
Paper Session 3	11:00 am – 12:30 pm	Meeting Rooms
Committee Meetings	12:30 – 1:30 pm	Meeting Rooms
Exhibit Hall Open	12:00 – 6:00 pm	Kona Moku A
Paper Session 4	1:30 – 3:30 pm	Meeting Rooms
Paper Session 5	3:45 – 5:45 pm	Meeting Rooms
First-timers' Reception	6:00 – 6:30 pm	Pualeilani Terrace
Welcome Reception	6:30 – 7:30 pm	Pualeilani Terrace
Committee Meetings	7:00 – 10:00 pm	Meeting Rooms

Friday, November 17, 2006

Registration	6:30 am – 4:00 pm	Milo IV Foyer
Committee Meetings	7:00 – 8:00 am	Meeting Rooms
Exhibit Hall Open	8:00 am – 4:00 pm	Kona Moku A
Paper Session 6	8:00 – 10:00 am	Meeting Rooms
Plenary Session 1	10:15 am – 12:15 pm	Kona Moku Ballroom
Committee Meetings	12:30 – 2:30 pm	Meeting Rooms
Plenary Session 2	1:30 – 3:30 pm	Kona Moku Ballroom
Paper Session 7	3:45 – 5:45 pm	Meeting Rooms
Committee Meetings	6:00 – 8:00 pm	Meeting Rooms
Evening Concert	8:00 – 10:00 pm	Leahi Ballroom

Saturday, November 18, 2006

Committee Meetings	6:00 – 8:00 am	Meeting Rooms
Registration	6:30 am – 12 noon	Milo IV Foyer
Exhibit Hall Open	8:00 am – 4:00 pm	Kona Moku A
Paper Session 8	7:00 – 9:00 am	Meeting Rooms
Paper Session 9	9:15 – 11:15 am	Meeting Rooms
Paper Session 10	11:30 am – 1:30 pm	Meeting Rooms
Committee Meetings	12:30 – 1:45 pm	Meeting Rooms
Paper Session 11	2:30 – 4:30 pm	Meeting Rooms
SEM Business Mtg	5:00 – 6:30 pm	Leahi Ballroom
Seeger Lecture	6:45 – 7:45 pm	Leahi Ballroom
SEM Banquet	8:00 – 9:15 pm	Pualeilani Terrace

Sunday, November 19, 2006

Committee Meetings	6:00 – 8:00 am	Meeting Rooms
Registration	6:30 – 7:30 am	Milo IV Foyer
Paper Session 12	7:00 – 8:30 am	Meeting Rooms
Paper Session 13	8:45 – 10:45 am	Meeting Rooms
Paper Session 14	11:00 am – 1:00 pm	Meeting Rooms
Paper Session 15	2:00 – 3:30 pm	Meeting Rooms

Kaimuki Room, 9:00 am - 5:00 pm

Pre-Conference Symposium

“Whose Asia-Pacific?": Representation and presentation in Ethnomusicology

Sponsored by the University of Hawai'i at Mānoa Ethnomusicology, Music Department

Milo III

SEM Board of Directors Strategic Planning Session with Development and Long Range Planning Committees, 5:00 - 6:00 PM

Presidential Suite

SEM Board of Directors Meeting, 6:30 - 10:00 PM

Milo I

2007 Program Committee and Local Arrangements Committee Meeting, 6:00 – 7:00 AM

Presidential Suite

SEM Board of Directors Meeting, 8:00 AM – 12:00 PM

Kona Moku Ballroom - Salon B

- 1A Music in the Arab Diaspora: Remembrance and Negotiation of Cultural Identity**
(Sponsored by the Society for Arab Music Research)
Chair: Kathleen Hood, Independent Scholar
- 7:00 Lebanese Zajal Singers as Cultural Ambassadors: The Business of Nostalgia
Kathleen Hood, Independent Scholar
- 7:30 Music Making, Identity, and Preservation of Cultural and Religious Heritage Among a Lebanese Diasporic Community in the United States
Guilnard Moufarrej, Independent Scholar
- 8:00 Musical Remembrance and Regeneration in the Arab Diaspora of the United States of America
Kenneth S. Habib, California Polytechnic State University, San Luis Obispo

Waikiki Ballroom – Salon 1

- 1B South and East Asia**
Chair: Charlotte J. Frisbie, Southern Illinois University at Edwardsville
- 7:00 The Kathavacaks of Uttar Pradesh: Ancient Tradition as Ongoing Creation
Margaret E. Walker, Queen's University at Kingston
- 7:30 The Role of Music in Ritual of *Hua-Su*: Discussing the Melody of Invocation about “Five-Camp” in Taiwan
Shang-Yun Ma, National Taiwan Normal University

Waikiki Ballroom – Salon 2

- 1C Music Education: Teaching World, Heritage, and Western Musics**
Chair: Yoshiko Okazaki, University of the Sacred Heart, Tokyo
- 7:00 Singing Under the Rising Sun: Music Education in Early Colonial Taiwan, 1895-1905
Hui-Hsuan Sylvia Chao, University of Michigan
- 7:30 “Tune, Tot, and Kin”: Accessing Community and Heritage Musics in a Humanities Course for Undergraduate Nonmusic Majors
Miriam Dvorin-Spross, Santa Rosa Junior College
- 8:00 A Critical Approach to Rehearsal in Contemporary Collegiate A Cappella
Joshua Duchan, University of Michigan

Waikiki Ballroom – Salon 3

- 1D Urbanism and Music**
Chair: Barbara L. Hampton, CUNY Hunter College and the Graduate Center
- 7:00 Not Just The Street: Detroit's Bebop Subculture
Franya Berkman, Lewis and Clark College
- 7:30 West African and African American Collaborations in New York City
Timothy Mangin, St. Lawrence University

Kaimuki**1E Shaping, Breaking, and Taking Research: Intellectual Property Law Dilemmas and Challenges from the Field**

Chair: Larisa Mann, University of California, Berkeley

- 7:00 Cracks or Doorways? The Changing Legal Framework for Research
Larisa Mann, University of California, Berkeley
- 7:30 What Is Stolen? What Is Lost? Sharing Information in an Age of Litigation
Wayne Marshall, University of Chicago
- 8:00 Silencing Music as a Function of Copyright Law? The Case of Rebecca Clarke
Liane Curtis, Brandeis University

Milo III**1F Tourism, Politics, and Gender in Music**

Chair: Mark DeWitt, Independent Scholar

- 7:00 Music, Tourism, and Recovery in New Orleans
Elizabeth Macy, University of California, Los Angeles
- 7:30 Tourism, Reconstructed Ethnicity and Indigenous Politics in Mexico
Ruth Hellier-Tinoco, University of Winchester, UK
- 8:00 Lilith Fair: A Celebration of Whom?
Jennifer Taylor, York University

Milo II**1G Music in the African Diaspora 1**

Chair: Oliver Greene, Georgia State University

- 7:00 American Marimba Music and the Americanization of the Zimbabwean-Style Marimba
Carol Reed-Jones, Boston University
- 7:30 Archetype as Aesthetic: Meaning and Significance of African Water Deity Themes in African Diasporic Popular Music
Aja Wood, University of Maryland

Break, 8:30 – 8:45 AM

Oahu Room**2A Music in the Jewish Diaspora**

Chair: Mark Slobin, Wesleyan University

- 8:45 Learning from Sephardim
Jim Samson, Royal Holloway, University of London
- 9:15 Orpheus in Yiddishland: Iconographic Meanings of the Violin in Diasporic Yiddish Culture
Joshua Walden, Columbia University
- 9:45 Sophiline Shapiro and the Khmer Arts Academy: Innovation, Tradition and Performative Identity in a Diasporic Community
Colin Pearson, University of California, Riverside
- 10:15 "Beyond Klezmer": Exploring the Radical Jewish Culture Movement
Jeff Janeczko, University of California, Los Angeles

Kona Moku Ballroom - Salon B**2B Musical Responses to Modernity and Imperialism in Early Twentieth-Century Japan**

Chair: Bonnie Wade, University of California, Berkeley

- 8:45 Civil Morality, Nation-Building and Japanese School Song Texts in the Early Twentieth Century
Therese Burton, University of New England
- 9:15 Musical Mobilization and Alternative Futures in Imperial Japan
Richard Miller, University of Wisconsin-Madison
- 9:45 Modern Times Beyond Tokyo: Musical Life in Japanese Cities During the Interwar Period
Hugh de Ferranti, University of New England
- 10:15 Discussant: Judith Herd, AsiaSound (Tokyo)

Kona Moku Ballroom - Salon C**2C The Cultural Meanings of Musical Variability: Case Studies in Performance**

Chair: Marc Perlman, Brown University

- 8:45 Variability, Sincerity and Spiritual Authenticity in Ottoman Music
Robert Labaree, New England Conservatory
- 9:15 Improvisation and Its Discontents: Geography, Race, and the Meanings of Musical Variability in Afro-Cuban Batá Drumming
Katherine Hagedorn, Pomona College
- 9:45 Elusive Points of Departure: Variation and Repetition in Senufo Balafo and Hard Bop
Ingrid Monson, Harvard University
- 10:15 Variability's Destabilizing Potential: A Comparative Approach
Marc Perlman, Brown University

Waikiki Ballroom – Salon 1**2D Hawaiian Music in Motion: Representation, Mediation and the Sonic Articulation of Identity**

Chair: James Revell Carr, University of California, Santa Barbara

- 8:45 Native Hawaiian Performance and its Reception in California, 1792-1862
James Revell Carr, University of California, Santa Barbara
- 9:15 *Paniolo* Country: The Hawaiian Steel Guitar and the Politics of Nostalgia
Kristina Jacobsen, Columbia University
- 9:45 Musically Defining an Affinity Group: Hawai'i and the California Surfing Community
Timothy Cooley, University of California, Santa Barbara
- 10:15 Island *Idol*: The Negotiation of Hawaiianess in American Idol
Katherine Meizel, University of California, Santa Barbara

Waikiki Ballroom – Salon 2**2E New Approaches to Musical Communities**

Chair: Kay Kaufman Shelemay, Harvard University

- 8:45 Rethinking the Collective in Music: Communities of Descent, Dissent, and Affinity
Kay Kaufman Shelemay, Harvard University
- 9:15 Cesária Évora, “Barefoot Diva”: The Symbolic Construction of a Musical Community
Carla Martin, Harvard University
- 9:45 “You Oughta Hear From the Pipets”: The Harvard Union of Clerical and Technical Workers as a Musical Community of Dissent
Sheryl Kaskowitz, Harvard University
- 10:15 Jam Sessions in the Boston Improvisation Scene: Building and Binding a Musical Community with Free Improvisation
Marc Gidal, Harvard University

Waikiki Ballroom – Salon 3**2F Jazz in Denmark**

Chair: Leslie C. Gay, Jr., University of Tennessee

- 8:45 Jazz and Danish Modernity in the Film *Danmark*
Leslie C. Gay, Jr., University of Tennessee
- 9:15 Copenhagen '62: Denmark's Seminal Reception of American Free Jazz in Europe
Mike Heffley, Independent Scholar
- 9:45 1960s Copenhagen: The South African Jazz Connection
Carol Muller, University of Pennsylvania
- 10:15 Jazz Re/Bordered: Nationalism and Cultural Policy in Danish Jazz
Christopher Washburne, Columbia University

Kaimuki**2G Music as Intangible Heritage**

Chair: Tara Browner, University of California, Los Angeles

- 8:45 A Global-Local Interface: Cambodia and UNESCO's “...Intangible Heritage...” Proclamation
Toni Shapiro-Phim, Philadelphia Folklore Project
- 9:15 Music as Intangible Heritage: Ethnomusicological Policy Studies
Brett Pyper, Wits University, Johannesburg
- 9:45 This Land Is Bootlegged: A Case Study of Politics, Mash-Ups and Copyright Infringement
M. Sam Cronk, Canadian Museum of Civilization

Milo III**2H Ethnomusicology of the Individual: South and Southeast Asian Masters**

Chair: Regular Qureshi, University of Alberta

- 8:45 From Native Informant to Celebrity: Technology, Nation and the Hindustani Musician
Dard Neuman, University of California, Santa Cruz
- 9:15 Telling Individual Lives as Alternative Modernities: Socio-musical Mobility and Subaltern Politics in Kerala, India
Kaley Mason, University of Alberta
- 9:45 Gaps in the Lineage: Modeling Toba Batak Hybridity
Julia Byl, University of Michigan
- 10:15 Bapak I Wayan Loceng: Master of Balinese Gender
Brita Heimarck, Boston University

Milo II**2I Music in the African Diaspora 2**

Chair: Cynthia Schmidt, University of Iowa

- 8:45 Spirited Away: Buru as an Ancestral Music in Jamaica and the World
Kenneth Bilby, Smithsonian Institution
- 9:15 "Rebati kay la / Rebuilding the Nation": Negotiations of Power through the Musical Voice of Haiti's Ti Neg Yo
Rebecca Dirksen, University of Surrey Roehampton
- 9:45 Capoeira, Kalinda, and Mosh Pits: Community Building through Ritualized Violence
E. Jabali Stewart, University of Washington
- 10:15 Africans and Arawaks: Vulgarization and Classicization in Haitian Art Music
Michael Largey, Michigan State University

Milo I**2J Music and Catholicism**

Chair: Roberta King, Fuller Theological Seminary

- 8:45 Indigenizing Gregorian Chant: Vincent Lebbe and the Musical Representation of the Catholic Church in China in the Early 20th Century
Ka Chai Ng, The Chinese University of Hong Kong
- 9:15 Carving Out a Tongan Catholic Identity: The Indigenized Hymnody of Sofele Kakala
David Kammerer, Brigham Young University-Hawai'i
- 9:45 "Voicing Spirits": Music as Religious Expression and Social Practice in a Mi'kmaq Church
Gordon Smith, Queen's University

Honolulu**2K Lecture Demonstration**

- 8:45 Seaman Dan presents "Saltwater Songs: Indigenous Maritime Music from Tropical Australia"
Karl Neuenfeldt, Central Queensland University
- 9:15 Blackfoot Flag Song: Praxis, Performance and Purpose
Christine Joy Oro, University of Alberta

Kou**2L Poster Sessions (Simultaneous)**

NOTE TIME: 8:30 – 10:30 AM

- 8:30 Supporting Musicians, Changing Beliefs: The Impact of Applied Ethnomusicology in Zimbabwe
Erica Azim, MBIRA
- Music of the Puerto Rican Community in Lancaster, Pennsylvania
Ann McFarland, West Chester University
- Sacred Music of the Kurdish Ahl-i Haqq of Guran
Partow Hooshmandrad, University of California, Merced

Break, 10:45 – 11:00 AM

Oahu Room**3A Producing Consumers: Media, Popular Music, and the Construction of Desire**

Chair: Timothy Taylor, University of California, Los Angeles

- 11:00 Is It Worth Resuscitating? The Death of Punk and Shifting Economies of Desire
Ralph Lowi, University of California, Santa Barbara
- 11:30 Misremembering the Sixties: Popular Music, Advertising, and Nostalgia
Kara Attrep, University of California, Santa Barbara
- 12:00 Identity Practices and the Politics of Performativity: Constituting the (Gendered) Self in Turkish Popular Music
Denise Gill, University of California, Santa Barbara

Kona Moku Ballroom - Salon B**3B From Ottoman Empire to Modern Turkey: Music and Islam**

Chair: Irene Markoff, York University

- 11:00 Comparison on Traditional and Contemporary Islamic Music in Turkey
Songul Ata Karahasanoglu, Itu Turkish Music State Conservatory
- 11:30 Relation Between Islamic Praxis and the Performers' Attitudes in Turkey
Belma Kurtisoglu, Itu Turkish Music State Conservatory

Kona Moku Ballroom - Salon C**3C Female Maestros of South Korea: Women's Perspectives, Women's Legacy**

Chair: Heather A. Willoughby, Ewha Womans University

- 11:00 Kim Soon-Ae: The First Female Composer of Contemporary Korea
Hyun Kyung Chae, Ewha Womans University
- 11:30 Yi Ji-Young: Leading a New Generation of Korean Musicians
Hilary Finchum-Sung, University of California, Berkeley
- 12:00 Kim So-hüi: Tradition, Transcendence, and Transmission of the Korean Art of P'ansori
Heather Willoughby, Ewha Womans University

Waikiki Ballroom – Salon 1**3D Music of Europe: Andalusian, Basque, and Global Pop**

Chair: Roe-Min Kok, McGill University

- 11:00 *Flamenco Festero*: Social Affirmation, Artistry and Collectivity in Andalusian Social Celebrations
Loren Chuse, Northern Arizona University
- 11:30 Decolonizing “My” Ethnomusicology: Working with the Basque Nationalist Left in a Study of Txalaparta
María Escribano, University of Limerick
- 12:00 *Ghurba*, or Living as a Stranger: Global Pop at the Fringes of Europe
Roberto F. Catalano, University of La Verne

Waikiki Ballroom – Salon 3**3E Canvassing, Constructing, and Celebrating the Body in African and African American Ritual Contexts**

Chair: Mellonee Burnim, Indiana University

- 11:00 Constructing Body Appeal: Ejagham Maidens and the *Moninkim* Ritual
Marie Agatha Ozah, University of Pittsburgh
- 11:30 Translating Body Language: Dance, Sexuality, and Christian Praise among Presbyterian Women in Southern Malawi.
Clara Henderson, Indiana University
- 12:00 The Body at Rest: Homegoing Celebrations of African American Gospel Musicians
Mellonee Burnim, Indiana University

Kaimuki**3F The Hawaiian Guitar**

Chair: Keola Donaghy, University of Hawai'i at Hilo

- 11:00 Amplifying the "Hawaiian Guitar" and Its Consequences
Isami Uchizaki, Otani University
- 11:30 In Search of the Lost Tuning: 19th Century Spanish-Mexican Influences on the Hawaiian Slack Key Guitar Tradition
Randall Kohl, Universidad Veracruzana

Milo III**3G Music in Constructed Spaces: Prisons and Nursing Homes**

Chair: Roger Savage, University of California, Los Angeles

- 11:00 Prometheus Sings: Mythology, Metaphor, and Meaning in Prison Music
Benjamin Harbert, University of California, Los Angeles
- 11:30 Gamelan in British Prisons: Narratives of Otherness, and the "Good Vibrations" of Educational Rhetoric
Maria Mendonca, Bowling Green State University
- 12:00 The "Remembered" Song and the "Demented" Mind: How Music Creates Meaning for the Caregivers of Patients with End-Stage Dementia
Theresa Allison, University of California, San Francisco

Milo II**3H Globalism, Music, and Diasporic Studies**

Chair: Margaret Kartomi, Monash University

- 11:00 Globalizing Tradition: Orkes Gambus Music in Arab-Indonesian Communities
Birgit Berg, Brown University
- 11:30 Unmoored: Contemporary Mediations of Moroccan Music in Granada, Spain
Brian Karl, Columbia University
- 12:00 From Immigrant to Emigrant in the Pacific Rim: Indo-Fijian Music and the Forging of a Transnational Community
Kevin Miller, University of California, Los Angeles

Milo I

3I Film

11:00 Kahyangan – Death and the Journey of the Soul in Bali
Linda Burman-Hall, University of California, Santa Cruz, and
Eli Hollander, University of California, Santa Cruz

Kou

3J A Sea of Islands 1: Encounters with Time

Chair: Jane Freeman Moulin, University of Hawai'i at Mānoa

11:00 Local Values Meet Contemporary Identity: A New Urban
Performance Style in Kiribati
Mary Elizabeth Lawson Burke, Framingham State College

11:30 Encounter of Myth and Dance on Tanna
Raymond Ammann, University of Basel, Switzerland /
Vanuatu

12:00 Reality and Ideology -- Barrier and Bridge
Richard Moyle, University of Auckland, New Zealand

Kaimuki

Dance Section Business Meeting, 12:30 – 1:30 PM

Milo III

Audio Visual Committee, 12:30 – 1:30 PM

Milo II

Archiving Special Interest Group, 12:30 – 1:30 PM

Honolulu

EVIA Digital Archive Meeting, 12:30 – 1:30 PM

Oahu Room**4A Traditions of Change: Music and the Filipino Narrative in the Homeland and Beyond**

Chair: Christi-Anne Castro, University of Michigan

- 1:30 The Transnational Native Who Became Modern: Issues on Authenticity and the Traditional Contextualized Within the Specificities of the Philippine Kulintang Music's Global/Local Traffic
Pamela Costes-Onishi, University of Washington
- 2:00 Filipino Contemporary Composers: Transcultural Connections
M. Arlene Chongson, Pennsylvania State University, Abington
- 2:30 Lost in Translation: Diasporic Community, Multicultural Chic, and the Problems of Keeping It Real among Filipino Fans of the Black Eyed Peas
Rachel Devitt, University of Washington

Kona Moku Ballroom - Salon B**4B Asian Interpretations of Global Popular Musics**

(Sponsored by the Society for Asian Music)

Chair: Gavin Douglas, University of North Carolina at Greensboro

- 1:30 The Slide Guitar in Post-Colonial Burma: Local Adaptations to a Global Instrument
Gavin Douglas, University of North Carolina at Greensboro
- 2:00 Ballroom Dance and the Development of Popular Music in Thailand
Terry Miller, Kent State University (Emeritus)
- 2:30 How Does Hanoi Rock? The Way to Rock and Roll in Vietnam
Jason Gibbs, Independent Scholar
- 3:00 Re-defining the Aesthetics of Hip Hop Music in Hong Kong
Li Wai-chung, The Chinese University of Kong Kong

Kona Moku Ballroom - Salon C**4C Colonialism(s) and Musical Reforms in the 1930s: Rhetoric and Mediations in Egypt, China, Turkey and the U.S.**

Chair: Michael Tenzer, University of British Columbia

- 1:30 Arab Music on Trial: Foreign Expertise and Local Sovereignty at the 1932 Cairo Conference
Anne Elise Thomas, Brown University
- 2:00 The "Grand Chinese Evening" Concert (1933) and Chinese Essence in Semi-Colonial Shanghai
Joys Cheung, University of Michigan
- 2:30 "Never Completely European": Nationalism, Cultural Alliances, and the Roles of Foreign Composers in Turkish Musical Reforms
Kathryn Woodard, Texas A&M University
- 3:00 An "American" Musical Education for the People
YouYoung Kang, Scripps College

Waikiki Ballroom – Salon 1**4D Perspectives in Systematic Musicology: Intersections with Ethnomusicology**

Chair: John M. Hajda, University of California, Santa Barbara

- 1:30 Intersections: Hermeneutics, Ethnomusicology and the Discourse of Power
Roger Savage, University of California, Los Angeles
- 2:00 Why the Autonomy of Music is an Ethnomusicological Issue
Angeles Sancho-Velázquez
- 2:30 Theory and Applications of Empiricism to Musical and Ethnomusicological Issues in the 21st Century
Roger A. Kendall, University of California, Los Angeles
- 3:00 The Worlds of Music: Culture-dependent Emotional Reactions to an Improvisation on the Mijwiz
Pantelis Vassilakis, DePaul University

Waikiki Ballroom – Salon 2**4E Workshop: Ethnomusicology Pedagogies I: Social and Political Implications of Teaching Styles in Ethnomusicology**

1:30 Ethnomusicology Pedagogies I: Pedagogy Is Such an Ugly Word: Social and Political Implications of Teaching Styles in Ethnomusicology
Chair: Anthony McCann, Independent Scholar

Presenters:

Hope Munro Smith, California State University, Fresno
Christopher Smith, Texas Tech University
Matt Rahaim, University of California, Berkeley; Amy Frishkey, University of California, Los Angeles; Charles Sharp, University of California, Los Angeles; Anthony McCann, Independent Scholar

Discussant: David Harnish, Bowling Green State University

Waikiki Ballroom – Salon 3**4F Gendered Performance Strategies at Work**

Chair: Jonathan T. King, Columbia University

1:30 Sheena Is a Punk Rocker: Constructions of Masculinity Among Female Karaoke Singers
Jason Lee Oakes, Columbia University

2:00 Migrating Femininities: "Village" Sexuality and "Urban" Propriety in Nepali Dohori Git
Anna M. Stirr, Columbia University

2:30 Playing with Ourselves: Gender, Performance, and Identity Construction in New York City Bluegrass
Jonathan T. King, Columbia University

3:00 Performing the Squeezebox: Coding Gender in Timbre and Style
Maria Sonyvetsky, Columbia University

Kaimuki**4G Ethnomusicology of the Individual: Vietnam, Japan, and Arab America**

Chair: Nguyen T. Phong, Institute for Vietnamese Music

1:30 Considering the Fate of Tài Tử Music: The Last Guardian of Tradition.
Nguyen T. Phong, Institute for Vietnamese Music

2:00 Koto and Heavy Rock Guitar Hand in Hand: Sawai Hikaru and the Contemporary Japanese Koto Scene
Liv Lande, University of California, Los Angeles

2:30 Playing Violin in the Midst of the "War on Terror": Nabil Azzam, Arab American Identity, and Multi-Ethnic Citizenship in the 21st Century
Meghan Askins, University of California, Riverside

Milo III**4H "Troubling the Waters": Negotiating the Word and the World through Musical Performance**

Chair: Monique Ingalls, University of Pennsylvania

1:30 "God is Everywhere": Negotiations of Faith and Space in Memphis Music
Jennifer Ryan, University of Pennsylvania

2:00 "The Word Made Digital": The Challenges of New Media to Old Boundaries within American Evangelical Worship
Monique Ingalls, University of Pennsylvania

2:30 "I Will Sing Like David Sang": Negotiating Gender, Faith, and Performance in African-American Pentecostal Churches
Melvin L. Butler, University of Virginia

3:00 My Funny Valentine: Sex, Sexuality and the Contemporary Gospel Song
Deborah Smith Pollard, University of Michigan-Dearborn

Milo II**4I Nationhood, Identity, and Gender in South African Choral Music**

Chair: Diane Thram, International Library of African Music

- 1:30 Can We Sing Together? Performing Nationhood through Choral Festivals in South Africa
Thembele Vokwana, Wesleyan University
- 2:00 Singing South African-ness: The Construction and Negotiation of Identity Among South African Youth Choirs
Nicol Hammond, University of the Witwatersrand and New York University
- 2:30 Mothers of the Church: The Music of "Coloured" Women's Societies and South African Gender Issues
Marie Jorritsma, University of Pennsylvania
- 3:00 Music and Dance: Sites of Power in Rituals of Xhosa Healer/Diviners and the Zion Church in South Africa
Diane Thram, International Library of African Music

Milo I**4J Film/Video**

- 1:30 Strategies for Renewing Endangered Traditions
Ahmed el Maghraby, Egyptian Center for Culture and Art
- 2:30 Music for a Goddess
Amy Catlin-Jairazbhoy and Nazir Jairazbhoy, University of California, Los Angeles

Honolulu**4K From Cuba to Trinidad: Topics in Caribbean String Band Music**

Chair: Donald R. Hill, State University of New York, Oneonta

- 1:30 Haul and Pull Up: Mento and the Sale of Jamaica's Musical Roots
Daniel T. Neely, New York University
- 2:00 Parang: Finding a Place for Spanish Creole Identity in the Trinidadian National Calendar
Amelia Ingram, Wesleyan University
- 2:30 Carriacou String Band Music: Performance, Change, and Identity Formation
Rebecca Miller, Hampshire College
- 3:00 Discussant: Donald R. Hill, State University of New York, Oneonta

Kou**4L A Sea of Islands 2: Encounters Across Space**

Chair: Stephen Wild, Australia National University

- 1:30 Ethnomusicology of the Individual: A Biography of Rapanui Master Musician Kiko Pate
Dan Bendrups, University of Otago
- 2:00 Ethnomusicology of the Individual/Music as Autobiography: *Ka 'Upu Aloha-alone with my thoughts*
Aaron Sala, University of Hawai'i at Mānoa
- 2:30 "This is my life": Biography, Identity and Narrative in "New Zealand Born" Pacific Rap Songs
Kirsten Zemke-White, University of Auckland, New Zealand

Break, 3:30 – 3:45**Kona Moku A**3:30-5:30pm **Routledge Reception**
At their booth in the Exhibit Hall

Oahu Room

- 5A Ethnomusicology of the Individual: East Asian Master Instrumentalists**
Chair: Anne Prescott, University of Illinois Urbana-Champaign
- 3:45 A Contrast of Emphasis-Abing's Performance of *Er Quan Ying Yue* and that of Present-day Erhu Players
Yuhwen Wang, National Taiwan University
- 4:15 SUN Wen-ming (1928-1962): Genius on Erhu (Chinese Fiddle), Preliminary Study of SUN Wen-ming's Art of Erhu
Wah-Chiu Lai, Kent State University
- 4:45 Miyagi Michio: The Father of Modern Koto Music
Anne Prescott, University of Illinois Urbana-Champaign
- 5:15 Exploring Disjuncture with China's "Grandfather of the Dizi,"
Lu Chun Ling
Kim Chow-Morris, Ryerson University, Toronto

Kona Moku Ballroom - Salon B

- 5B Hybrids and Hierarchies: Institutionalizing Musical Traditions in the Middle East and Central Asia**
Chair: Lorraine Sakata, University of California, Los Angeles
- 3:45 Contemporary Contexts for the Performance of Traditional Qatari Sea Music
Laith Ulaby, University of California, Los Angeles
- 4:15 Reconstruction Reframed: Negotiating Space for Folk Orchestras in Post-Soviet Uzbekistan
Tanya H. Merchant Henson, University of California, Los Angeles
- 4:45 The Kurmangazy Kazakh National Conservatory and its Role in Preserving and Transforming Kazakh Musical Culture
Megan Rancier, University of California, Los Angeles
- 5:15 Discussant: Lorraine Sakata, University of California, Los Angeles

Kona Moku Ballroom - Salon C

- 5C Empowering Musical Diversity: Master Musicians, History, Ritual, and Philosophy as Collaborative Research in Bali**
Chair: Made Mantle Hood, Monash University
- 3:45 Triguna: A Hindu-Balinese Philosophy for Gamelan Gong Gede Music
Made Mantle Hood, Monash University
- 4:15 Conversations with Balinese Musician I. Nyoman Suadin and the Value of the Biographical Approach in Ethnomusicology
Rebekah E. Moore, Indiana University
- 4:45 Lelambatan in Banjar Wani, Karambitan
Rachel Muehrer, University of Maryland
- 5:15 Ritualizing' Barong & Rangda: Repercussions of Collaborative Fieldwork in Karambitan, Bali
Xóchitl Ysabela Tafoya, University of Maryland

Waikiki Ballroom – Salon 1

- 5D African Popular Music**
Chair: Kwasi Ampene, University of Colorado at Boulder
- 3:45 Political and Sexual Expression in East African Taarab
Margaret K. Marangu, University of Alberta
- 4:15 The Eroticization of Bikutsi: Media Politics in the Defining of Ethics in Cameroonian Music
Dennis M. Rathnaw, University of Texas at Austin
- 4:45 African Regional Localized with Western Construction and Reception of Benga and Zilizopendwa: A Study of Daudi Kabaka Masika's "Western Shilo"(1966) and Ayub Ogada's Subsequent Cover Version (1993)
Everett Igobwa, York University
- 5:15 Modes of Cultural Representation: Koo Nimo's Song-Tales as Rhetoric, Innuendo, and Double-Entendre
E. Kwadwo Beeko, University of Pittsburgh

Waikiki Ballroom – Salon 2

- 5E Deconstructing History in Ethnomusicology: Issues in Theory and Representation**
(Sponsored by the Historical Ethnomusicology Special Interest Group)
Chair: Paula Conlon, University of Oklahoma
- 3:45 Music As Commodity
Timothy Taylor, University of California, Los Angeles
- 4:15 Thrice-Told Ruth (Crawford Seeger)
Roberta Lamb, Queen's University, Kingston Ontario
- 4:45 Ethnological Histories and the Ethnographic Present in Ethnomusicological Research
Michael Birenbaum Quintero, New York University
- 5:15 Kubandwa Musical Rituals and Shared Expressive Culture in Interlacustrine East Africa
Peter Hoesing, Florida State University

Waikiki Ballroom – Salon 3

- 5F Decolonizing American Indian Transcription**
Chair: Brenda M. Romero, University of Colorado at Boulder
- 3:45 The Drum Will Tell You: Writing Lakota Music
Rachel Weissman, Independent Scholar
- 4:15 Arapaho Songs: Beyond Ceremonialism
J. Andrew Cowell, University of Colorado at Boulder
- 4:45 Arapaho Individual Song Transcriptions
Brenda M. Romero, University of Colorado at Boulder
- 5:15 Discussant: Victoria Lindsay Levine, Colorado College

Kaimuki

- 5G Making the Scene: The Politics and Pleasures of Rock in the Americas**
(Sponsored by the Popular Music Section)
Chair: Gage Averill, University of Toronto
- 3:45 The "Minas Sound" of Belo Horizonte: Regional Consciousness and Popular Music in the Brazilian '70s
Jonathon Grasse, California State University, Dominguez Hills
- 4:15 Breaking Out of the Box: How Black Women Rock
Maureen Mahon, University of California, Los Angeles
- 4:45 "Localize It": Rock Music, Cosmopolitanism, and the Social Imaginary in Trinidad
Timothy Rommen, University of Pennsylvania
- 5:15 Discussant: Gage Averill, University of Toronto

Milo III

- 5H Decolonizing Music of the Pacific**
Chair: Gregory D. Booth, University of Auckland, New Zealand
- 3:45 Dreaming in Public: Music, Dance, and the Representation of Aboriginal Culture in Contemporary Australia
Gabriel Solis, University of Illinois
- 4:15 "Doing the Torres Strait Hula": Adopting and Adapting 'Hula' within Torres Strait Islander Performance Culture in Australia
Lyn Costigan Central Queensland University
- 4:45 Shifting Nostalgia: A Case Study of Hapa Haole Music in Early Twenty-first Century Hawai'i
Masaya Shishikura, University of Hawai'i at Mānoa
- 5:15 Musical Structure and Cosmology: Ngarinyin Junba Composition/Performance
Sally Treloyn, Charles Darwin University

Milo II**5I Exploring the Roles and Transformations of Space and Place in Music, Health, and Healing**

Chair: Benjamin Koen, Florida State University

3:45 “Blues is a Healer”: King Biscuit Time, the Blues, and the Desegregation of American Music
Robert Webb Fry, II, Florida State University

4:15 Taratil: Songs of Praise and the Musical Discourse of Nostalgia Among Coptic Immigrants in Toronto, Canada
Carolyn Ramzy, Florida State University

4:45 “What Shall We Do?” Agency and Disclosure in Oliver Mtukudzi’s Songs about AIDS
Jennifer W. Kyker, University of Pennsylvania

5:15 Co-Creating Culture in the Exploratory World Music Playground: A Child-Ability Centered Approach to Autism Spectrum “Disorders”
Benjamin Koen, Florida State University

Milo I**5J Film/Video Program**

3:45 Let's Get the Rhythm: Handclaps and the Musical Style of Young Girls
Irene Chagall, Sausalito/Marin City School District

4:45 “Play Jankunú Play”: Garifuna Christmas Rituals in Belize
Oliver Greene, Georgia State University

Honolulu**5K Lecture Demonstration**

3:45 The Piercing Embrace: Confronting Hybridity and Alterity Through Intercultural Multimedia Performance
Parmela Attariwala, University of Toronto

Kou**5L Non-Normative Genders and Renegotiated Performance Processes: Part I - Challenging Norms of Gender and Sexuality On and Off the Stage**(Sponsored by the Gender and Sexualities Taskforce Section)
Chair: Juniper Hill, Pomona College

3:45 Embodied Learning of Music and Gender in Balinese Children’s Gamelans
Sonja Downing, University of California, Santa Barbara

4:15 But We’re Tenors and Basses, Not Men: Trans Voices and Issues of Gender in GALA Choruses
Pamela Moro, Willamette University

4:45 Under the Makeup and Costume: Backstage Preparation and Offstage Life of Performers in Modern Taiwan’s Male Cross-dressing Show
Chao-Jung Wu, Wesleyan University

5:15 Discussant: Beverley Diamond, Memorial University

Evening Block, 6:00 – 10:00 PM**Leahi Ballroom**

Welcome Reception for First-Time Conference Attendees,
6:00 – 6:30 PM

Leahi Ballroom

Welcome Reception, 6:30 – 7:30

Milo III

Special Interest Group in South Asian Performing Arts,
7:00 – 8:00 PM

Milo II

Crossroads Project on Diversity, Difference, and Under-
Representation, 7:00 – 8:00 PM

Milo I

Society for Arab Music Research Business Meeting, 8:00 – 10:00 PM

Kaimuki

Association for Chinese Music Research Meeting, 8:00 – 10:00 PM

Honolulu

Latin American Music Special Interest Group, 8:00 – 10:00 PM

Waikiki Terrace

University of Michigan Reception, 8:00 – 10:00 PM

Oahu

UCLA Reception, 9:00 – 11:00 PM

Friday, November 17, 2006**Breakfast Block 7:00 – 8:00 AM****Kaimuki**

Chapters Meeting, 7:00 – 8:00 AM

Milo I

2007 Local Arrangements Committee and Program Committee,
7:00 – 8:00 AM

Milo II

Publications Advisory Committee, 7:00 – 8:00 AM

Milo III

Ethics Committee, 7:00 – 8:00 AM

Honolulu

Careers and Professional Development Committee Business Meeting
7:00 – 8:00 AM

Kou

Development Committee Business Meeting, 7:00 – 8:00 AM

Breakfast presentation

7:00 am – 8:00 am

Publishing within Music Online: A new collaborative community for
music scholars

Tim Lloyd, Alexander Street Press (Chief Operating Officer)

Elizabeth Dutton, Alexander Street Press (Music Editor)

Tiki's Grill and Bar

ResortQuest Waikiki Beach Hotel, Second level

2570 Kalakaua Avenue, Honolulu, HI 96815

Friday, 8:00 – 10:00 AM**Oahu Room****6A Ethnomusicology and Music Beyond Culture**

(Sponsored by the Popular Music Section)

Chair: Martin Stokes, University of Chicago

- 8:00 Musical Becoming in Times of Cruelty
Ana María Ochoa Gautier, New York University
- 8:30 Music and Reconciliation Beyond Culture: Bae Chunhui, a Singer Who Survived Japanese Military Sexual Slavery
Joshua Pilzer, University of California, Santa Barbara
- 9:00 A Silence Beyond Culture: Improvising Universalism in a Local Japanese Genre
David Novak, Columbia University
- 9:30 Discussant: Martin Stokes, University of Chicago

Kona Moku Ballroom - Salon B**6B Asian Musicians, European Musics: Negotiating Identities and Musical Lives**

Chair: Su Zheng, Wesleyan University

- 8:00 Reframing a Voice: How Tomijiro Asai Disclaimed Orientality in New York, ca. 1918
Robert Lancefield, Wesleyan University
- 8:30 The Race of Musicians: Asians in Western Classical Music and the Making of an "Asian" Identity
Mari Yoshihara, University of Hawai'i
- 9:00 "Her-story": Confucianism and Colonialism in the Making of European Classical Musicians
Roe-Min Kok, McGill University
- 9:30 Discussant: Su Zheng, Wesleyan University

Kona Moku Ballroom - Salon C**6C Samba**

Chair: Thomas George Caracas Garcia, Miami University of Ohio

- 8:00 A New Way of Thinking about Rainha de Bateria, Interlinking Different Perspectives
Pinar Erdogdu, Istanbul Technical University MIAM
- 8:30 "Drinking From the Wellspring": The Marketing of Heritage in Pernambuco, Brazil
Dan Sharp, University of Texas at Austin
- 9:00 Pagode and Partido-Alto: The Samba is in the "Backyard"
Beto Gonzalez, University of California, Los Angeles
- 9:30 The "Bleaching" of Carnival: Race, Class and Nationality in Samba School Competitions
Thomas George Caracas Garcia, Miami University of Ohio

Waikiki Ballroom – Salon 1**6D Ethnomusicology of the Individual: Zimbabwe, Korea, Cuba, and Portugal**

Chair: Michelle Kisliuk, University of Virginia

- 8:00 Kutambarara (Shona: "Spreading"): Dumisani Maraire, His Music and Legacy
Claire Jones, University of Washington
- 8:30 A Tradition Maker: Chung In-sam, the Master of Korean Farmers' Band Music
Yong-Shik Lee, Hanyang University
- 9:00 Sexuality, Imaging, and Gender Representation in the Music of Albita Rodriguez
Mario Rey, East Carolina University
- 9:30 Haunted by a Throat of Silver: Amália Rodrigues in a Post-Amália Lisbon
Lila Ellen Gray, Columbia University

Waikiki Ballroom – Salon 2

- 6E Diasporic Music of the U.S.: Southeast Asia**
Chair: René T. A. Lysloff, University of California, Riverside
- 8:00 Innovation in the Guise of Tradition: Music Among the Chin Population of Indianapolis, USA
Heather MacLachlan, Cornell University
- 8:30 Intercultural-ising Lineage: Two Southeast Asian Teaching Legacies in the U.S.
Gina Fatone, Bates College
- 9:00 A Cambodian Performing Artist: Creativity and the Impact of Diasporic Experiences
Yoshiko Okazaki, University of the Sacred Heart, Tokyo

Waikiki Ballroom – Salon 3

- 6F Music of the East Asian Diasporas 1**
Chair: Byong Won Lee, University of Hawai'i at Mānoa
- 8:00 Between Korea and China: Music of Korean Ethnic Minority in China
Sunhee Koo, University of Hawai'i at Mānoa
- 8:30 Okinawan Diasporic Dance and the Process of American Music
Marta Robertson, Gettysburg College
- 9:00 Crossing Multiple Boundaries, Performing Diasporic Attachments: The Music of North Koreans in Japan
Youngmin Yu, University of California, Los Angeles
- 9:30 Contemporary Transnational Musical Dynamics in Northeast Asia: The New Presence of Japan in Korea and the Repackaged Presence of Korea in Japan
Eun-Young Jung, University of Pittsburgh

Kaimuki

- 6G Engaging Our Data: Questions of Access, Methodology, and Use with Ethnomusicological Field Video**
Chair: John B. Fenn, University of Oregon
- 8:00 Bringing it to Life: New Technologies and the Shaping of Ethnomusicological Practice
Lisa Gilman, University of Oregon
- 8:30 Seeing How We See: Transparency in the Decolonization of Ethnographic Field Videos
Alex Perullo, Bryant University
- 9:00 Field Video, Access, and Applying Internet Technologies
John Fenn, University of Oregon
- 9:30 Discussant: Alan Burdette, Indiana University

Milo III

- 6H Analyzing World Music**
Chair: Gordon Thompson, Skidmore College
- 8:00 Transcription Analysis as a Method for Contextualising Gnaoua Music Performance
Maisie Sum, University of British Columbia
- 8:30 Could Systematic Analysis Engender Self-Aware Thinking About Music?
Benjamin Breuer, University of Pittsburgh
- 9:00 Sonic Explorations: On the Analysis of Intercultural Experimentalism
Andrew Raffo Dewar, Wesleyan University
- 9:30 Reduplication in Murriny Patha Djanba Songs in Relation to Musical Patterning
Linda Barwick, University of Sydney

Milo II**6I Music and Dance of West Africa**

Chair: Lester Monts, University of Michigan, Ann Arbor

- 8:00 Singing and Dancing for the Spirits of the Lakpa Shrine in Accra, Ghana
Clarence Henry, University of Kansas
- 8:30 Musical Invigoration of Cultural Dynamism in a Bamiléké Dance Association
Brian Schrag, SIL
- 9:00 Drums, Headscarves, and Mothers' Dances at Weddings in Bamako, Mali: Local Change on the Margins of Globalization
Nicholas Hockin, Wesleyan University
- 9:30 Master Drummer, Master Dancer? Fashioning African Identities in the Diaspora
Patricia Tang, Massachusetts Institute of Technology

Milo I**6J Film/Video Program**

- 8:00 Journey of a Badiu: The Story of Cape Verdean-American Musician Norberto Tavares (Working Title)
Susan Hurley-Glowa, Franklin and Marshall College

Honolulu**6K Forum/Roundtable**

- 8:00 Ki Ho'alu Beyond Hawai'i: Slack Key Guitar and the Hawaiian Diaspora
Chair: Matthew Allen, Wheaton College
- Presenters:
Tamar Barzel, Wellesley College
John Rosa, Arizona State University
Kevin Fellezs, University of California, Berkeley
Patrick Landeza, Pu'unaue Productions

Kou**6L Lecture Demonstration**

- 8:00 The Village of Happiness: The Creative Process of a New Storytelling Tradition
Sumi Kim, Seoul National University
- 9:00 Cross-Cultural Elements in the Fantasie for Erhu (Chinese Fiddle) and Spectra for Sheng (Chinese Mouth Organ)
Zheng-Ting Wang, Monash University, Australia

Break, 10:00 – 10:15 AM

Friday, 10:15 AM – 12:15 PM**Kona Moku Ballroom****Plenary 1: Decolonizing Hawaiian Ethnomusicology**

Chair: Amy Kuuleialoha Stillman, University of Michigan

Presenters:

Randie Kamuela Fong, Director, Ho'okahua Office for Hawaiian Cultural Development, The Kamehameha Schools, Honolulu

Kumu Hula Pualani Kanaka'ole Kanahale, Hālau o Kekuhi, Lecturer in Hawaiian Studies, Hawai'i Community College, Hilo, and NEA National Heritage Fellow

Jonathan Kamakawiwo'ole Osorio, Associate Professor of Hawaiian Studies and Director, Kamakakuokalani Center for Hawaiian Studies, University of Hawai'i at Mānoa

Kalena Silva, Professor of Hawaiian Studies and Director of Ka Haka 'Ula o Ke'elikelani College of Hawaiian Language, University of Hawai'i at Hilo

Kumu Hula Victoria Holt Takamine, Pua Ali'i 'Ilima and Lecturer in Hawaiian Dance, University of Hawai'i at Mānoa

Lunch Block, 12:30 – 2:30 PM**Milo III**

Society for Asian Music Membership Meeting, 12:30 – 1:30 PM

Milo I

Medical Ethnomusicology Special Interest Group Meeting,
12:30 – 1:30 PM

Honolulu

Special Interest Group for the Music of Iran and Central Asia,
12:30 – 1:30 PM

Kaimuki

SEM Council Meeting, 12:30 – 2:30 PM

Waikiki Ballroom – Salon 1

Hula Workshop, 12:45 – 2:15

(Co-sponsored by the University of Hawai'i Ethnomusicology Program, the SEM Dance Section, and the SEM Section on the Status of Women)

Appreciating Hawaiian Movement: Hula Workshop for Ethnomusicologists

Co-Chairs: Klisala Harrison, York University, Toronto and Clara Henderson, Indiana University

Presenter: Victoria Holt Takamine, University of Hawai'i at Mānoa

Kona Moku Ballroom**Plenary 2: Decolonizing Music Scholarship**

Chair and Discussant: Ana Maria Ochoa, Associate Professor of Music, New York University

Presenters:

Decolonizing Forms in Tamil Folk Music

K. A. Gunasekaran, Professor and Head of the Department of Performing Arts, Pondicherry University

Reconfiguring Knowledge and Politics: Learning from/in Plurality

Sonia Tamar Seeman, Assistant Professor of Music, University of Texas at Austin

Te Whare Tapere: Towards Indigenous Theatre and Performing Arts in New Zealand

Te Ahukaramu Charles Royal, Artistic Director, Orotokare: Art, Story, Motion

Paths to Freedom: New Voices in Music Scholarship

Akin Euba, Andrew W. Mellon Professor of Music, University of Pittsburgh

Decolonizing Methodologies: Research Issues and Indigenous Music

Maria Williams, Assistant Professor of Music, University of New Mexico

Break, 3:30 – 3:45 PM

Oahu Room

7A Fast Forward: Impact of Asian Mobile Phone and Game Technologies on Production, Consumption, and Transnational Expression

(Sponsored by the Society for Asian Music and Popular Music Section)

Chair: Noriko Manabe, City University of New York Graduate Center

3:45 Ring My Bell: The Impact of Cell Phone Technologies on the Japanese Music Market
Noriko Manabe, City University of New York Graduate Center

4:15 Convulsions in the Global Ringtone Industry: The Social Determinants of Crazy Frog
Sumanth Gopinath, University of Minnesota

4:45 Go-Go Dancing Taiko Drums and Britney Spears: An Examination of Transnational Popular Music Culture and Technology via Japanese Music Video Games
Lei Ouyang Bryant, Skidmore College

Kona Moku Ballroom - Salon B

7B Music and Islam: Visions, Performance, and Pedagogy in Egypt, Indonesia, the U.S.A., and Syria

Chair: Sean Williams, Evergreen State College

3:45 A Youthful Vision Realized: Umm Kulthum's Religious Performances and the Elevation of Public Taste
Laura Lohman, California State University, Fullerton

4:15 Visions of Islam, Voices of Modernity: an Inquiry into Indonesian Nasyid
Dorcinda Knauth, University of Pittsburgh

4:45 Music and Islam in Rural Washington State: Pedagogical Issues in a Time of War
Sean Williams, Evergreen State College

Kona Moku Ballroom - Salon C**7C Music Censored and Controlled? Korean Music During the Japanese Colonial Period**

(Sponsored by the Association for Korean Music Research)
Chair: Keith Howard, SOAS, University of London

3:45 Recording and Silencing Korea: Colonialism, Commercialism and Censorship during the Japanese Occupation Period
Fumitaka Yamauchi, University of Tokyo

4:15 Korean Gisaeng and their Performing Traditions under the Impact of Japanese Colonialism
Ju-Yong Ha, City University of New York Graduate Center

4:45 The Phantom Music School: Japanese Colonialism and Music Education in Korea
Koki Fujii, Shimane University

5:15 Workers, Middlemen and their Masters' Voice: Korean SPs from the Japanese Occupation Period
Roald H. Maliangkay, Australian National University

Waikiki Ballroom – Salon 1**7D Music of the East Asian Diasporas 2**

Chair: Henry Johnson, University of Otago

3:45 Singing for Harmony: The Hong Kong Japanese Club Choir in Transnational Social Space
Lam Tin Wai, The Chinese University of Hong Kong

4:15 (Per)Forming Chinese Cultural Identity at a New Zealand Secondary School: A Case-Study of the Lion Dance
Henry Johnson, University of Otago

4:45 *Bon* Dance in Hawai'i: Its Development and Characteristics as a Japanese Diaspora Culture
Minako Waseda, Tokyo University of Fine Arts and Music

5:15 Absurdity and Authenticity: Nostalgic Japanese Performance in New York City
Wynn T. Yamami, New York University

Waikiki Ballroom – Salon 2**7E The Ethnomusicology of the Individual: Music Masters on China's Periphery**

Chair: Timothy Rice, University of California, Los Angeles

3:45 The Individual Musician in Musical Ethnography: Further Investigations in the Ethnomusicology of the Individual
Jesse Ruskin, University of California, Los Angeles

4:15 Master Musicians of Very Small Traditions: Tales from China's Hinterland
Helen Rees, University of California, Los Angeles

4:45 Musical individuals and urban subjectivities: The Case of a Uyghur Popular Singer in Chinese Central Asia
Chuen-Fung Wong, Macalester College

5:15 Discussant: Timothy Rice, University of California, Los Angeles

Waikiki Ballroom – Salon 3**7F Improvisation in Africa and Afro-Cuba**

Chair: Eric Charry, Wesleyan University

3:45 Analysis of a Tratado for Obatalá, "King of the White Cloth"
Robin Moore, University of Texas at Austin

4:15 Pre-Performance Composition and Composition-in-Performance: Towards a Theory of Improvisation in Akan Nnwonkoro Songs
Kwasi Ampene, University of Colorado at Boulder

4:45 Cubism in African Music Improvisation
David Locke, Tufts University

5:15 Toward a Theory of Musical Improvisation in Africa
Eric Charry, Wesleyan University

Kaimuki**7G Hip Hop, Globalization, and Cosmopolitanism**

Chair: Cheryl L. Keyes, University of California, Los Angeles

- 3:45 Rappin' Ga: Hiplife and Some Myths of Globalization
Barbara L. Hampton, CUNY Hunter College and the Graduate Center
- 4:15 "We've Got Names": Immigrants, Individuals, and Identity in African [American] Hip Hop
Catherine Appert, University of California, Los Angeles
- 4:45 Folklore and the Cosmopolitan Real: Taiwanese Hip Hop as Historical Practice
D. J. Hatfield, College of William and Mary
- 5:15 What's in a Name? Expressions of Identity in the Music of New Zealand Hip-Hop/Reggae/Rap artist Dean Hapeta aka D Word aka Te Kupu
Frances Wildeboor, Curry College

Milo III**7H Forum/Roundtable**

- 3:45 National Heritage Fellows from Hawai'i Talk Story to Ethnomusicologists
(Sponsored by the Applied Ethnomusicology Section)
Chair: Terence M. Liu, National Endowment for the Arts

Presenters:

Ricardo D. Trimillos, University of Hawai'i at Mānoa
Genoa Keawe
Harry Seisho Nakasone
James Ka'upena Wong
Terence M. Liu

Milo II**7I Over & Back: Reciprocal Influences Between Diaspora and Homeland Culture**

(Sponsored by the Europe Special Interest Group and Dance Section)

Chair: Kate Brucher, Bowling Green State University

- 3:45 *Viva Portugal, Viva Rhode Island: Portugal's Diaspora Comes Home to Play*
Kate Brucher, Bowling Green State University
- 4:15 *Coming Back to Hungary--Bridging Cultures through Táncház*
Judy Olson, American Hungarian Folklore Centrum
- 4:45 *Sean-Nós Cois Locha: Irish-Language Song in America and its Return Home on Disc*
Erin Stapleton-Corcoran, University of Chicago

Milo I**7J Dance: Politics, Gender, and Orientalism**

Chair: Judy Mitoma, University of California, Los Angeles

- 3:45 *Gazing at Nanguan Music: Modern Chinese Bodies Dancing the Politics of Gender*
Kyle Heide, University of Hong Kong
- 4:15 *Dancing the Peace: Music and Movement of the Mangali Gangsa Genres*
Glenn Stallsmith, SIL International and Bethel University
- 4:45 *The Commercialization of Mambo in Post-War America: When Canasta Was Replaced by Mambo Lessons*
Monica Ambalal, California State University, Long Beach
- 5:15 *Raqs Gothique: Decolonizing Belly Dance*
Tina Frühauf, City University of New York

Honolulu

- 7K A Sea of Islands 3: Encounters with the Other**
Chair: Adrienne L. Kaeppler, Smithsonian Institution
- 3:45 Selling Tahiti: Pacific Performance As Cultural Consumption
Jane Freeman Moulin, University of Hawai'i at Mānoa
- 4:15 Encountering Heritage: Music, Colonialisms, and Tradition in Chuuk, Micronesia
Brian Diettrich, University of Hawai'i at Mānoa
- 4:45 Festival of Pacific Arts, 1972-2004: Encounters with Time, Across Space and with Others
Barbara B. Smith, University of Hawai'i at Mānoa

Kou

- 7L Non-Normative Genders and Renegotiated Performance Processes: Part II - Reconfigured Gender Identity through Popular Music Performance**
(Sponsored by the Gender and Sexuality Taskforce)
Chair: Boden Sandstrom, University of Maryland
- 3:45 The Female Accordionist in Dominican Merengue Típico
Sydney Hutchinson, New York University
- 4:15 Reproducing and Transforming Gender Practices in the Post-Soviet Georgian Rock Music
Nino Tsitsishvili, Monash University
- 4:45 "Live & Uppity": Blues Women Creating an Empowered Alternative Community Through Performance
Maria Johnson, Southern Illinois University
- 5:15 Discussant: Ellen Koskoff, University of Rochester

Evening Block, 6:00 – 10:00 PM**Kaimuki**

Popular Music Section, 6:00 – 8:00 PM

Milo II

African Music Section, 6:00 – 7:00 PM

Milo I

Section on the Status of Women Business Meeting, 6:00 – 7:00 PM

Waikiki Ballroom - Salon 2

EVIA Digital Archive Information Session, 6:00 – 7:00 PM

Honolulu

Section on the Status of Women Anniversary Reception,
7:00 – 8:00 PM

Kou

Oxford University Press Reception, 8:00 – 9:30 PM

Leahi Ballroom

Evening Concert, 8:00 – 10:00 PM

\$15.00 for non SEM members

(Sponsored by the University of Hawai'i Ethnomusicology Program)

Honoring Our Elders: A Concert by Hawai'i's National Heritage Fellows

Presented by Kaupena Wong, Genoa Keawe, Harry Nakasone and Others

Oahu

University of Chicago Reception, 9:00 – 11:00 PM

Waikiki Ballroom – Salon 3

Harvard University Reception, 9:00 – 11:00 PM

Breakfast Block 6:00 – 8:00 AM**Milo I**

Editorial Board Meeting, 6:00 – 7: 00 AM

Milo II

Long-Range Planning Committee Meeting, 6:00 – 7:00 AM

Milo III

Student Concerns Committee Business Meeting, 6:00 – 7: 00 AM

Kou

Education Section Business Meeting, 7:00 – 8: 00 AM

Oahu Room

8A Other Postmodernities/Postmodernisms in Asia
(Society for Asian Music and the Popular Music Section)
Chair: Jennifer Milioto Matsue, Union College

7:00 Problematizing Postmodern “Popular” Musics in Modern Japan
Jennifer Milioto Matsue, Union College

7:30 Playback and Public Culutre in India
Paul D. Greene, Pennsylvania State University

8:00 *An American Idiot* in China: Purposeful Mishearing, Schizophrenic Living, Pop Music, and Transnational Digital Culture
Renee T. Coulombe, University of California, Riverside

8:30 Postmodern Indonesia: Cultural Relativism and the New World Order
René T. A. Lysloff, University of California, Riverside

Kona Moku Ballroom - Salon B

8B Music of the Islamic World
Chair: Anne Rasmussen, The College of William and Mary

7:00 Message of Islam in the Sacred Songs of Ismaili Ginan: Contemporary Challenges, Transmission, and Standardization
Karim Gillani, University of Alberta

7:30 Islam, Music, and Spirit Possession: The Stambeli of Tunis
Richard Jankowsky, Tufts University

Kona Moku Ballroom - Salon C**8C Music, Sexuality, and the Body 1**

Chair: Sarah Morelli, Harvard University

- 7:00 Lucha Villa's Erotization of the Estilo Bravío and the Canción Ranchera
Antonia Garcia-Orozco, California State University, Northridge
- 7:30 I'd Cringe When It Came on the Radio: Synaesthesia, Pop Songs, and Childhood Sexual Abuse in 1980's America
Jenny Olivia Johnson, New York University
- 8:00 Music, Body and Sexuality in Bohag Bihu Songs of Assam
Utpola Borah, Independent Scholar
- 8:30 How the "Maiden Became the Leader": En-Gendering Groove in the P'ungmul Madang
Donna Kwon, Rhodes College

Waikiki Ballroom – Salon 1**8D Music and Gender 1**

Chair: Ricardo D. Trimillos, University of Hawai'i at Mānoa

- 7:00 The Signifying Drummer: Asian/Asian American Masculinity and the Odaiko Solo
Paul Yoon, Emerson College
- 7:30 "Now 'Ladies' Also Sing": Gender Politics in Post-1990 Biraha, A North Indian Folk Music Tradition
Scott Marcus, University of California, Santa Barbara
- 8:00 "He Came from Outer Space to Save the Human Race": Revisiting the Politics of Gender (Dis)Identification with the Help of Klaus Nomi
Zarko Cvejic, Cornell University
- 8:30 Gender Performances in Songs and Dance Amongst the Vlach Roma and the Romungro in Hungary
Iren Kertesz Wilkinson, Independent Scholar

Waikiki Ballroom – Salon 2**8E Globalization and World Music 1**

Chair: Elizabeth D. Tolbert, Peabody Conservatory of the John Hopkins University

- 7:00 A Song Everyone Can Sing? World Music, Globalization, and the Olympics
Justin Schell, University of Minnesota
- 7:30 Filipino Bands Singing American Pop Songs in a Taiwanese-owned German Pub in Shanghai for a Chinese Audience: Performing Cosmopolitan Identities in a Global Era
Stephanie Ng, University of Michigan
- 8:00 Japanese-->honkyoko<--American
Rachel Mundy, New York University

Waikiki Ballroom – Salon 3**8F European and EuroAmerican Music: Bulgaria, Turkey, Russia, and Franco-America**

Chair: Linda Burman-Hall, University of California, Santa Cruz

- 7:00 Postsocialist Mythological Tales: Music, Memory, Mafia, and Marketing in Turn-of-the-Millennium Bulgaria
Donna Buchanan, University of Illinois, Urbana-Champaign
- 7:30 Turkish Ghosts and Haunted Tunes: In Search of Turkish Influences in the Music of the Balkans
Martha Mavroidi, University of California, Los Angeles
- 8:00 Imagined History: The True Fiction of a Russian Genre's Origin
J. Martin Daughtry, University of California, Los Angeles
- 8:30 In and Out of Mameres Kitchen: Franco-American Traditional Music in Southern Maine
Thomas Faux, University of Illinois

Kaimuki**8G Brazilian Popular Music**

Chair: Larry Crook, University of Florida

- 7:00 The Brazilian Pandeiro and the Aesthetics of Cultural Mediation
Larry Crook, University of Florida
- 7:30 That beat...that beat "...ruim da cabeça ou doente do pé?" [bad mind or foot disease?]
Irna Priore, University of North Carolina, Greensboro, and Tadeu Coelho, University of North Carolina, Greensboro
- 8:00 I hear ergo I am (here): Place, Rock and Identity in Brasília, Brazil
Jesse Wheeler, University of California, Los Angeles
- 8:30 Through the Beats: Electronic Music, Identity and Ritual Performance in the Brazilian Drum 'n' Bass Scene of São Paulo
Ivan Fontanari, UFRGS/Brazil, University of California, Los Angeles

Milo III**8H Forum/Roundtable**

- 7:00 Challenges with Global Music in the Digital Domain
Chair: Daniel Sheehy, Smithsonian Folkways Recordings
- Presenters
Richard Burgess, Smithsonian Folkways Recordings
Jon Kertzer, MSN Music
Atesh Sonneborn, Smithsonian Folkways Recordings
Derek Sivers, CD Baby
Amy Schriefer, Smithsonian Global Sound

Milo II**8I Ethnomusicology of the Individual: Asian and European Composers**

Chair: David Harnish, Bowling Green State University

- 7:00 Techno Ustad: A.R. Rahman's Iconoclastic Compositions and India's Cinematic Soundtrack Conversion
Natalie Sarrazin, Stanford University
- 7:30 Master of Her Own Style: Nyi Tjondroloekito (1920-1997), a Javanese Singer
Nancy Cooper, University of Hawai'i at Mānoa
- 8:00 Strategic Hybridity and the Popularity of Theodorakis's *Epitaphios*
Yona Stamatis, University of Michigan
- 8:30 Individuality and Nationality in the Music of Korean Composer Hwang Byungki
Andrew Killick, University of Sheffield

Milo I**8J Native American Music and Indigenous Politics**

Chair: J. Richard Haefer, Arizona State University

- 7:00 "Dreaming Indians": Rethinking Notions of Authenticity and American Indian Pow-Wow Music
John-Carlos Perea, University of California, Berkeley
- 7:30 The Dynamics of the "Drum": Rhythmic Ramifications in Pow-wow Song and Dance
James E. Cunningham, Florida Atlantic University
- 8:00 Party Politics: Inti Raymi and the Indigenous Movement
Ellen Jacks, University of Wisconsin-Madison

Kou**8K Forum/Roundtable**

- 8:00 Education Section Forum

Oahu Room

- 9A Musics and Masculinities: Past and Present, East and West**
Chair: Manuel Peña, California State University, Fresno
- 9:15 Musics and Masculinities in Late Ming China (1550-1650)
Joseph S. C. Lam, University of Michigan, Ann Arbor
- 9:45 The Libertine and the Spectacle: Masculinities and the Bhand Tamasha in 18C Delhi
Katherine Brown, Corpus Christi College, Cambridge University
- 10:15 The "Traacherous Woman" and the Canción Ranchera
Manuel Peña, California State University, Fresno
- 10:45 Nahe Nahe Tough: Singing Island Masculinity Sweetly after Football Games in Guam
Vicente M. Diaz, University of Michigan, Ann Arbor

Kona Moku Ballroom - Salon B

- 9B Islam, Music, and Indigenous Politics**
Chair: Scott Marcus, University of California, Santa Barbara
- 9:15 Marcel Khalife's "Oh Father, I'm Yusuf" and the Struggle For Political Freedom and Religious Sensitivity
Nasser Al-Tae, University of Tennessee
- 9:45 Dueling Fakirs: Phantom Shrines and the Spectacle of Musical Debate in Bangladesh
Bertie Kibreak, University of Chicago

Kona Moku Ballroom - Salon C

- 9C Music, Sexuality, and the Body 2**
Chair: Maria Johnson, Southern Illinois University
- 9:15 Straightyfest, Ladyquest, Ladyfest: Femininity, Sexuality, and Third Wave Feminism at Young Women's Punk Rock Music Festivals
Elizabeth K. Keenan, Columbia University
- 9:45 The Good, the Bad, and the Sexy: "Gender" in Korean Pop Music (K-pop)
Rebecca Fineman, University of Hawai'i at Mānoa
- 10:15 Nineteenth-Century Stage Bodies and the English Adaptation of Bellini's *La Sonnambula*
Blase Scarnati, Northern Arizona University

Waikiki Ballroom – Salon 1

- 9D Historical Ethnography: Integrating Historical and Ethnographic Methods in Ethnomusicological Research**
(Sponsored by the Historical Ethnomusicology Special Interest Group)
Chair: Roberta Lamb, Queen's University, Kingston Ontario
- 9:15 Reevaluating Roots: Music of the Ancient Southeast Asian Sanskrit Cosmopolis
Andrew McGraw, University of Richmond
- 9:45 California Indians and Scholars: A Joint Exploration in Historical Ethnomusicology
Margaret Cayward, University of California, Davis
- 10:15 The Native American Plains Flute Past and Present
Paula Conlon, University of Oklahoma
- 10:45 Preserving the "Creative Gap:" Lessons from Historical, Non-Western, and Contemporary Performance Practices
Janet Sturman, University of Arizona

Waikiki Ballroom – Salon 2**9E Globalization and World Music 2**

Chair: Jason Stanyek, New York University

- 9:15 Recentering Reggae: From the Caribbean Sea to the Pacific Rim
Hasse Huss, Stockholm University
- 9:45 Translation without Words: On Reception and Robert Wilson's *I La Galigo*
Sarah Weiss, Yale University
- 10:15 Traffic in Indigeneity: Andean Musicians and the Global Public Sphere
Joshua Tucker, University of Chicago
- 10:45 The Transnational Heritage of a Chinese Regional Genre
James Wilson, Connecticut College

Waikiki Ballroom – Salon 3**9F Music and Gender 2**

Chair: Celia Cain, University of Toronto

- 9:15 Happy Birthday, Mas Didik: Contesting and Preserving Tradition in Cross-Gender Performance
Bethany Collier, Cornell University
- 9:45 The Ingenues and the Feminization of Mass Culture in the Sound Film Era
Kristin McGee, University of Groningen
- 10:15 Performing Masculinity: Cross-Dressing and Male Impersonators in Cantonese Opera
Pui Sze Priscilla Tse, University of Hawai'i at Mānoa
- 10:45 "Unbearable Intimacy" and Gender/Genre Transgression, or Genre Trouble: Voices that Matter
Shana Goldin-Perschbacher, University of Virginia

Kaimuki**9G Flippin' the Scripture: New Directions in Church Music from the African Diaspora**

Chair: Birgitta Johnson, University of California, Los Angeles

- 9:15 "When We All Get Together": Praise and Worship Music as a Unifying Element in an African American Mega Church
Birgitta Johnson, University of California, Los Angeles
- 9:45 Are Those Congas in the Pulpit?: Afro-Cubans in the Cuban Protestant Church
Valerie Dickerson, University of California, Los Angeles
- 10:15 Hip-Hop in the Church: Commercial Street Music as Spiritual Capital
Christina Zanfagna, University of California, Los Angeles

Milo III**9H Music, the Media and Technology 1**

Chair: Michael Largey, Michigan State University

- 9:15 Jacking the Dial: The Radio in Grand Theft Auto
Kiri Miller, University of Alberta
- 9:45 Representation of Diversity on Canadian Community Radio Stations
Gillian Turnbull, York University
- 10:15 The Non-Profit Dilemma: Understanding the Contemporary Market for Jazz Radio
Ray Briggs, California State University, Long Beach
- 10:45 Jazz, Technology, and the Redefinition of Community: A "Technography" of Jazz
Ken Prouty, Indiana State University

Milo II**9I Workshop**

- 9:15 From Local Community to the Global Marketplace: Critical Skills for Applied Ethnomusicologists
(Sponsored by the Applied Ethnomusicology Section)
Chair: Ric Alviso, California State University at Northridge

Presenter: David Lewiston, Independent Scholar

Milo I**9J Lecture Demonstration**

- 9:15 The Father of Bossa Nova
Joao Junqueira, University of Colorado at Boulder
- 10:15 Advocating Piano Music of the African Diaspora: Melding Cultures
William Chapman Nyaho, Independent Scholar

Honolulu**9K Song, Ritual, and Language**

Chair: Neil R. Coulter, SIL

- 9:15 Soviet-Korean Folksongs in the Early 20th Century
Bohi Gim Ban, Hanyang University, Center for Korean Studies
- 9:45 A Tune for All Occasions: Monothematism in Hani Folksongs of Southwest China
Gloria Wong, University of British Columbia
- 10:15 O’odham Song Language: Song Texts and Ritual Spoken Texts
Richard Haefer, Arizona State University
- 10:45 Last Speaker Ethnography: The Alamblak *Garamut* as an Example of Fishman’s Stage 8
Neil R. Coulter, SIL

Break, 11:15 – 11:30 AM

Oahu Room

- 10A Music and Politics in East Asia: Mongolia, Hong Kong, and China**
Chair: Helen Rees, University of California, Los Angeles
- 11:30 Rural & Urban Musical Narratives and the Politics of Cultural Identity in Contemporary Mongolia
Peter K. Marsh, American Center for Mongolian Studies
- 12:00 Music and the Politics of Place in the Mongolian Landscape: Kazakh Musicians in Western Mongolia
Jennifer Post, Middlebury College
- 12:30 Negotiation of Nationalism in the Postcolonial Era: The Chinese National Anthem in the Hong Kong Mass Media
Ada Chan, The Chinese University of Hong Kong
- 1:00 Folksong Collecting Caifeng: Performance and History Writing in the Context of Imperial and Communist China
Siu Wah Yu, The Chinese University of Hong Kong

Kona Moku Ballroom - Salon B

- 10B The Middle East**
Chair: Salwa El-Shawan Castelo-Branco University of Lisbon
- 11:30 Sound Targets: Music and the War in Iraq
Jonathan Pieslak, City College of New York, CUNY
- 12:00 Re-Imagining Spaces: Transnational Forces and Individual Choices in the Emergence and Shaping of Nonprofit, Private Music Venues in Cairo, Egypt
Lillie Gordon, University of California, Santa Barbara
- 12:30 (Re)sounding Beirut: Sites of Musical Memory and Urban Imaginaries
Shayna Silverstein, University of Chicago
- 1:00 Reflexive Aesthetics in an Online Community: The Case of Iranian Alternative Music
Chloe Coventry, University of California, Los Angeles

Kona Moku Ballroom - Salon C

- 10C Music and Indigenous Politics 1: Fiji, China, and Chicano Culture**
Chair: Helen Black, Australian National University, Canberra
- 11:30 Matanitu (Government) and the Meke: The Sociopolitical Tool in Fijian Negotiation
Helen Black, Australian National University, Canberra
- 12:00 "Red Detachment of Women" and the Enterprise of Making Model" Music During the Chinese Cultural Revolution: Recapturing an Abandoned Dream
Clare Sher Ling Eng, Yale University
- 12:30 A Proletarian Icon: The Accordion in Post-1949 China
Yin Yee Kwan, The Chinese University of Hong Kong
- 1:00 I'm Not a Criminal: Emerging Immigrant and Chicano Cultural and Musical Paradigms in Response to Anti-immigration Politics
Juan Zaragoza, Independent Scholar

Waikiki Ballroom – Salon 1

- 10D DJ Cultures: Case Studies and Perspectives of 21st-century Ethnomusicology**
Chair: Kai Fikentscher, Ramapo College of New Jersey
- 11:30 New Technologies and the Reorganization of DJ Culture in Salvador, Bahia (Brazil)
Gustavo Azenha, Barnard College (Columbia University)
- 12:00 Communicating the Collective Imagination: The Socio-Spatial World of the Mexican Sonidero
Cathy Ragland, Temple University
- 12:30 Corruption and Pedophilia Go to the Dance Floor: Local Politics, Media Spectacle, and Electronic Dance Music in DJ Kermit's "Gober"
Alejandro L. Madrid, University of Illinois at Chicago
- 1:00 DJ Cultures and Babysteps Towards a Glocal Ethnomusicology
Kai Fikentscher, Ramapo College of New Jersey

Waikiki Ballroom – Salon 2**10E Ethnomusicology of the Individual: Folk and Art Music Performers**

Chair: Sue Tuohy, Indiana University

11:30 Stories of a Singer: The Intersection of Personal, Musical, and National Histories
Sue Tuohy, Indiana University

12:00 Joseph Cooper Walker, Esq. (c. 1761-1810): A Forgotten Irish Bard
Hilary Morris, Independent Scholar

12:30 Witches and Divas and Rufus, Oh My! Camping High Art in the Music of Rufus Wainwright
Kate Galloway, University of Toronto

1:00 Migration and Movement in Cantonese Opera
Suk Yan Tai, The Chinese University of Hong Kong

Waikiki Ballroom – Salon 3**10F Diasporic Music of the U.S.: The Caribbean and Europe**

Chair: Robin Moore, University of Texas at Austin

11:30 From Ping-Pong to P.I.M.P.: Historical and Cultural Perspectives on the Arrival and Dissemination of Steel Pan in the United States
Janine Tiffe, Florida State University

12:00 Missing Havana: The Trouble with Cuban Music in Cuban Miami
Lara Greene, Florida State University

12:30 Sync(retism) or Swim: Cultural Preservation of the Ukrainian Christian Diaspora in the United States
Stephen Benham, Duquesne University

1:00 Autumnal Diasporas: Conceptions of the Russian Emigre Community in New York
Natalie Zelensky, Northwestern University

Kaimuki**10G Jazz**

Chair: Eddie Meadows, San Diego State University (Emeritus)

11:30 Marketing Miles: Technology, Authenticity, and the Body in Miles Davis's Early Fusion Period
Jeremy A. Smith, Duke University

12:00 Silencing Sound: Jazz Historiography and the Sixties
Steven F. Pond, Cornell University

12:30 The Death of Jazz: America's New "Endangered" Music
John Bishop, University of California, Los Angeles

1:00 Comping the Changes: Musical Professionals in the New York City Jazz Scene
Tom Greenland, University of Santa Barbara

Milo III**10H Diasporic Music of the U.S.: The Pacific, South and Southeast Asia**

Chair: Terry Miller, Kent State University (Emeritus)

11:30 "Whose Philippines"? Filipino-American Identity in Community-based Presentations of Music and Dance
Romeo Guzman, University of California, Los Angeles

12:00 Reclaiming the Diaspora Through Song
Nilanjana Bhattacharjya, Colorado College

12:30 Experiencing Cambodian Music and Dance: Resettlement and Resilience in the United States
Joanna Pecore, Smithsonian Institution

1:00 Diaspora or not yet – Indonesian Christians in the USA
Marzanna Poplawska, Wesleyan University

Milo II**10I Forum/Roundtable**

11:30 Ethnomusicologists at Work, Part VI
(Sponsored by the Applied Ethnomusicology Section)
Chair: Mark Puryear, National Council for the Traditional Arts

Presenters:
Steve Grauberger, Alabama Center for Traditional Culture
Nora Yeh, American Folklife Center, Library of Congress
J. W. Junker, University of Hawai'i at Mānoa

Milo I**10J Lecture Demonstration**

11:30 Improvisation in Khaen Music
Priwan Nanongkhamk Kent State University

12:30 Gamelan Music of Lou Harrison: An American's Tradition
Jody Diamond, Dartmouth College

Honolulu**10K Musical Migrations: Ecuador, Mexico, and Mexican Americans**

Chair: Antonia Garcia-Orozco, California State University

11:30 Decolonial Migrations: Popular Traditional Musics and Transnational Ritualized Performances in *La Fiesta de San Francisco* in Magdalena, Sonora
Peter J. Garcia, Arizona State University, Tempe

12:00 Xochipitzahuac: How a Petite Flower Came to Represent the Huasteca
Kim Carter Munoz, University of Washington, and
Marco Antonio Lira Lozano, Universidad del Centro de Mexico

12:30 The Saxophone-based Conjunto Norteño: An Innovative Musical Genre Propelling Mexican American Identity
Jorge Andres Herrera, University of California, Los Angeles

Kou**10L Workshop****11:30 Ethnomusicology Pedagogies II: Texts, Contexts, and Pretexts in the Teaching of World Music Survey Courses**

Co-Chairs: Michael Bakan, Florida State University
Ted Solís, Arizona State University

Presenters:
Michael Bakan, Florida State University
Susan Oehler, Rock and Roll Hall of Fame and Museum
Ted Solis, Arizona State University
Elizabeth D. Tolbert, Peabody Conservatory of the John Hopkins University
Ellen Weller with Michelle Tsigaridas, University of California, San Diego

Discussant: Deborah A. Wong, University of California, Riverside

Lunch Block, 12:30 – 2:30 PM**Presidential Suite**

SEM Board of Directors Meeting, 12:30 - 1:30 PM

SEM Board of Directors Meeting with Investment Committee,
1:30 – 2:15**Milo I**

Historical Ethnomusicology Special Interest Group, 1:30 – 2:30 PM

Milo II

Applied Ethnomusicology Section, 1:30 – 2:30 PM

Milo III

Special Interest Group for European Music, 1:30 – 2:30 PM

Honolulu

Association for Korean Music Research, 1:30 – 2:30 PM

Kou

Gender and Sexualities Taskforce, 1:30 – 2:30 PM

Oahu Room**11A Southeast Asia: Cambodia, Singapore, Bali, and Sumatra**

Chair: Tong Soon Lee, Emory University

2:30 Musiking in Post Genocidal Cambodia: Starting from
Nowhere?
Stephen Mamula, Independent Scholar3:00 Soundscapes of the Immigrant Child: A Singaporean
Perspective
Chee Hoo Lum, University of Washington3:30 Creating the New for the Preservation of the Old: I Wayan
Sinti's Concept of Kreasi Baru
Sabrina Bonaparte, University of Washington4:00 "Sing Out / Ring Out Your Dead"! Musical Choice and
Representation in Toba Batak (North Sumatra, Indonesia)
Funeral Ritual
Rob Hodges, University of California, Santa Barbara**Kona Moku Ballroom - Salon B****11B Music of the Other**

Chair: A. J. Racy, University of California, Los Angeles

2:30 Symbolizing Otherness: The Snake Charmer in Western
Imagination
A. J. Racy, University of California, Los Angeles3:00 Griffes's Javanese Songs: Whose Authenticity?
Henry Spiller, University of California, Davis3:30 Dueling Multiculturalisms and Musical "Con-Fusion" in
Modern Turkey: The Recontextualization of an Instrument of
Otherness
Eric Ederer, University of California, Santa Barbara4:00 Capturing the Locus of the Exotic and the Erotic in "Waikiki"
Anthony T. Rauche, University of Hartford

Kona Moku Ballroom - Salon C**11C Music and Protest in African, Filipino, and Latin American Cultures**

Chair: Daniel B. Reed, Indiana University

- 2:30 Fela's Foundation: Revolutionary Spirit and Protest Songs of Funmilayo Ransome-Kuti
Stephanie Shonekan, Columbia College Chicago
- 3:00 "Promises of the Chameleon": Reggae as Resistance in Conflict-Ridden Côte d'Ivoire
Daniel B. Reed, Indiana University
- 3:30 Sacred or Secular: Filipino Migrant Workers' Musical Activities on Social Protest in Construction of Diasporic Identity
Canny CHENG Kam Lam, The Chinese University of Hong Kong
- 4:00 Beyond Aztlan: Protest Song in the Borderlands of Social Movements
Estevan Azcona, University of Texas at Austin

Waikiki Ballroom – Salon 1**11D Music and Indigenous Politics 2: Folk and Art Music Traditions**

Chair: Timothy Cooley, University of California, Santa Barbara

- 2:30 Singing Nothing for Something: The Politicization of Vocables in Taiwanese Aboriginal Song
Chun-bin Chen, University of Chicago
- 3:00 Revivalism and Reclamation: Strip Mining and the Politics of Traditional Music in Central Appalachia
Jennie Noakes, University of Pennsylvania
- 3:30 Regional Musics as a Hostage of US Corporations
Clifford Murphy, Brown University
- 4:00 Acoustic Ecologies and Indigenous Politics in the Symphonic Tradition
Tina K. Ramnarine, Royal Holloway, University of London

Waikiki Ballroom – Salon 2**11E Arts, Organizations, and Social Change: Case Studies from Bosnia and Herzegovina, Suriname, Kenya, and Various Parts of Asia**

Chair: Kathleen Noss Van Buren, University of Sheffield, England

- 2:30 PSYPOP: NATO, Radio, and Psychological Operations in Bosnia and Herzegovina
Erica Haskell, Brown University
- 3:00 Partnering for Social Change: Exploring Relationships between Artists and Organizations in Nairobi, Kenya
Kathleen Noss Van Buren, University of Sheffield, England
- 3:30 Art Forms and Ethnomusicologists in Asia as Bridges between Local, National, and Global Communities
Todd and Mary Saurman, SIL International

Waikiki Ballroom – Salon 3**11F Religion in Africa and the African Diaspora**

Chair: Jean Ngoya Kidula, University of Georgia

- 2:30 Who Controls the Trancer? The Mystical Powers of Music and Spirits in Agbosu Religious Ceremony of the Ewe and Fon
Kofi J. S. Gbolonyo, University of Pittsburgh
- 3:00 Boundary, Power, and 'Impure' Gods in the Music of Afro-Brazilian Candomblé
Daniel Piper, Brown University
- 3:30 Islamic Talismans, Catholic Prayers, and the Preparation of Cuban Bata Drums for Orisha Worship
Michael Marcuzzi, York University
- 4:00 Mediating African Musical Encounters: The South and West Asian Factor in Music in East African Christianity
Jean Ngoya Kidula, University of Georgia

Kaimuki**11G President's Roundtable****Activism at the Ethnomusicological Crossroads**

Chairs: Philip V. Bohlman, University of Chicago
Steven Loza, University of California, Los Angeles

Ethnomusicology and Professional Organizations

Travis A. Jackson, University of Chicago

Government Agencies, Cultural and Otherwise

Judith Gray, American Folklife Center, and Daniel Sheehy,
Smithsonian Folkways Recordings

Sites of Publication, Performance, and Dissemination

Ingrid Monson, Harvard University, and Deborah A. Wong, University
of California, Riverside

Social and Religious Organizations

Steven Loza, University of California, Los Angeles, and Zoe C.
Sherinian, University of Oklahoma

Structures of Colonialism and Statehood

Kyra Gaunt, Independent Scholar, and Amy Stillman, University of
Michigan

Milo III**11H Music, the Media and Technology 2**

Chair: Atesh Sonneborn, Smithsonian Folkways Recordings

2:30 "Alan Lomax's iPod?" smithsonianglobalsound.org and Applied
Ethnomusicology on the Internet
David Font-Navarrete, University of Maryland

3:00 Pandora's Bachs: You, Musically, Custom(er)ized
Thomas Porcello, Vassar College

3:30 Synthesizing Race: An Ethnography of Vocaloid
Nina Sun Eidsheim, University of California, San Diego

Milo II**11I Forum/ Roundtable**

2:30 "Sandbox Ethnomusicologists" Run Amok? Teachers with
Toeholds in Ethnomusicology
Chair: Ellen Koskoff, Eastman School of Music

Presenters:

Patricia Campbell, University of Washington
Ann C. Clements, Pennsylvania State University
Rita Klinger, Cleveland State University
Jackie Lew, Salisbury University, Maryland

Milo I**11J World Music Theory**

Chair: Paul Humphreys, Loyola Marymount University

2:30 What Happened to Indian Music Theory?
Nazir Ali Jairazbhoy, University of California, Los Angeles

3:00 Unknown Intervals or Unknown Identity: Is the disagreement
on specific intervals between Iranian musicians a simple
diversity of opinions or an identity crisis?
Bahram Osqueezadeh, University of California, Santa Barbara

3:30 Categorizing Periodicity
Michael Tenzer, University of British Columbia

Kou**11K Quadrille Traditions in Colonial and Postcolonial Contexts**

Chair: Rebecca Miller, Hampshire College

2:30 Embodied Politics: Staging Quadrille in Antillean Festivals
Dominique Cyrille, Lehman College, City University of New
York

3:00 Square Dancing, Mimesis, and Aboriginal Public Culture
Byron Dueck, Columbia College Chicago

Break, 4:30 – 5:00 PM

Evening Block, 5:00 – 10:00 PM

Leahi Ballroom

SEM Business Meeting, 5:00 - 6:30 PM

Leahi Ballroom

Charles Seeger Lecture, 6:45 – 7:45 PM

"The Beholder's Share": Viewing Music and Dance in a Globalized World

Adrienne L. Kaeppler, Smithsonian Institution

Pualeilani Terrace

SEM Banquet, 8:00 – 9:15 PM

Leahi Ballroom

The Solomon Islands Music and Dance Performance, 9:30 – 10:00 PM

Youth of the Solomon Islands were one of the most impressive groups at the 2004 Festival of Pacific Arts, held in Palau. A similar group will perform as part of SEM's banquet

Breakfast Block 6:00 – 8:00 AM

Oahu Room

SEM Council, 6:00 – 8:00 AM

Presidential Suite

SEM Board of Directors Meeting, 8:00 AM - 1:00 PM

Kona Moku Ballroom - Salon B**12A Asian Popular Music 1: Sexuality and Gender**

Chair: David Novak, Columbia University

- 7:00 Battling Sex, Performing Gender: Scenes from a Japanese Popular Song Contest
Shelley Brunt, The University of Adelaide
- 7:30 “Returning in Dreams to Tang Dynasty”: Re(Constructing) Chinese Masculinity and Cultural Identity in PRC Heavy Metal
Cynthia Wong, Stony Brook University

Kona Moku Ballroom - Salon C**12B (Dis)comforting Positions: Dance, Ethnography and the Body**

(Sponsored by the Dance Section)

Chair: Tomie Hahn, Rensselaer Polytechnic Institute

- 7:00 (Dis)comfort: When Touch Moves
Tomie Hahn, Rensselaer Polytechnic Institute
- 7:30 Moving Through Discomfort in Kathak Dance
Sarah Morelli, Harvard University
- 8:00 Swing Your Partner, Kiss Your Neighbor: Intimacy and Dis(Comfort) in New England Contra Dance
Dorothea Hast, Eastern Connecticut State University

Waikiki Ballroom – Salon 2**12C Scholar-Tourist, Insider-Outsider: Issues of Reflexivity and “Emitics” in the Ethnomusicology of Cultural Tourism**

Chair: Victor A. Vicente, University of Maryland

- 7:00 Reclaiming Heritage through Music and Dance: Nostalgia, Representation, and Cultural Tourism along Virginia's Heritage Music Trail
Cheryl A. Tobler, University of Maryland
- 7:30 Altitude Affects Amplitude: Musical Multiplicity, Economics, and the Touristic Culture of Asheville, North Carolina
Heather Miller, University of Maryland
- 8:00 Sufi Islam and the Itineraries of Enlightenment: Whirling Dervish Shows and the Worshiper-Tourist Dichotomy in Egypt and Turkey
Victor A. Vicente, University of Maryland

Kaimuki**12D Hawai'i: Past and Present**

Chair: TBD

- 7:00 Falsetto and Yodel in 19th Century Honolulu: A Speculative History
Kati Szego, Memorial University
- 7:30 Sounds of Paradise: Hawai'i and the American Musical Imagination
Charles Hiroshi Garrett, University of Michigan
- 8:00 Kill All the White Man: Youth Agency and Resistance in the Hawai'i Punk Scene
Stephanie Teves, University of Michigan

Milo III**12E The Brazilian Diaspora**

Chair: Carla Brunet, University of California, Berkeley

- 7:00 Travel, Identity, and Fusion in the Bossa Nova
Kariann Goldschmitt, University of California, Los Angeles
- 7:30 280,000 Invisible Men: Music, Identity and the Story of
Nikkei/Zainichi Brazilian Community in Japan, Summer 2005
Junko Oba, Sewanee: The University of the South
- 8:00 Musical Performance, Identity Construction, and the
Production of Brazil in Auckland, New Zealand
Mona-Lynn Courteau, University of Auckland, New Zealand

Milo I**12F Music and Kingship in Africa**

Chair: Lois Ann Anderson, University of Wisconsin-Madison

- 7:00 The King's Royal Musicians of Nineteenth-Century Buganda:
Examining Their Songs as Vehicles of Political and Social
Discourse and Change
Damascus Kafumbe, Florida State University
- 7:30 Music, Instruments, and Regalia in the Great Lakes Region of
East Africa
Lois Ann Anderson, University of Wisconsin-Madison
- 8:00 Community and Power in Processional Music Performances
during SASADU 1998 Festival in Alavanyo, Ghana
George Dor, University of Mississippi

Break, 8:30 – 8:45 AM**Oahu Room****13A Sustainable Music**

Chair: Jeff Todd Titon, Brown University

- 8:45 Louisiana Creole *Bals de maison* in California and the
Accumulation of Social Capital
Mark F. DeWitt, Independent Scholar
- 9:15 "Pay for Play": The Redistribution of Payola for Music
Diversity in New York State
Lois Wilcken, La Troupe Makandal/City Lore
- 9:45 Four Fields of Music Making and Sustainable Community
Tom Turino, University of Illinois
- 10:15 Theorizing Sustainable Music
Jeff Todd Titon, Brown University

Kona Moku Ballroom - Salon B**13B East Asia 1: Tradition and Innovation**

Chair: Nancy Hao-Ming Chao, National Taiwan University

- 8:45 Gods, Humans, and Ghosts: A Survey of the History,
Symbolism, and Influences in Daoist Ritual Music
Chenny Gan, University of Southern California
- 9:15 From Flowing Water to Garbage Floating: The Tamsui River
in Taiwan Song
Nancy Guy, University of California, San Diego
- 9:45 Riding the Wave of Nostalgia and Melodrama through Dae
Jang Geum
Hae Joo Kim, Wesleyan University
- 10:15 The Survival of Oral Tradition in a Modernizing Genre: "Oral
Notation" in Taiwan's Peking Opera Percussion Music
Weng Po-wei, Wesleyan University

Kona Moku Ballroom - Salon C**13C Music in Film**

Chair: Ruth Stone, Indiana University

- 8:45 Sonic Visions of Manifest Destiny: Music and Image in *The Unforgiven*
Tara Browner, University of California, Los Angeles
- 9:15 Hollywood "Liebestod": Music and Masculinity in Jean Negulesco's *Humoresque*
Stephan Prock, New Zealand School of Music
- 9:45 Consumer Fantasies, Fantasies of Consumption: *Suddenly Last Summer* as Colonialist Text
Mitchell Morris, University of California, Los Angeles
- 10:15 Film Songs, Film Singers, and Participatory Discrepancies: A Cross-Cultural Exploration
J. Lawrence Witzleben, Chinese University of Hong Kong

Waikiki Ballroom – Salon 1**13D South Asia 1**

Chair: Carol Babiracki, Syracuse University

- 8:45 The South Indian "Saraswathi" Veena--Musical Instrument as Divine Body
Beth Bullard, George Mason University
- 9:15 Compositional Exchange: Nationalist, Religious, and Musical Identity in Modern India
Meilu Ho, University of California, Los Angeles
- 9:45 The Creation of Classical: Nationalism, Regionalism and Dance in Andhra Pradesh, India
Rumya S. Putcha, University of Chicago
- 10:15 Historical Anthropology and the Anthropology of Sound: Sacred Music, Collective Violence, and the Historiography of Riots in Colonial Ceylon
Jim Sykes, University of Chicago

Waikiki Ballroom – Salon 2**13E The Culture in Traffic: Urban Sounds and Transitional Spaces in the Islamic World**

Chair: Bruno Nettl, University of Illinois

- 8:45 Traffic Culture: Music and Intimacy in Tehran's Taxicabs
Niloofer Mina, New Jersey City University
- 9:15 Everyday in the City: Music and Identity among Central Asian Groups in London
Razia Sultanova, SOAS
- 9:30 Supaya Ramai: Orality, Islam and the Asian Aesthetic of Noise
Anne Rasmussen, The College of William and Mary
- 10:15 Discussant: Salwa El-Shawan Castelo-Branco University of Lisbon

Waikiki Ballroom – Salon 3**13F Performing Diaspora: European Musics and Communities in North America**

(Sponsored by European Music Special Interest Group)

Chair: Lynn Hooker, Indiana University

- 8:45 Performing Identity: Privileging Narratives through Singing and Song from the Polish Tatras
Louise Wrazen, York University
- 9:15 The Philadelphia Russian Sher Medley: Viewing the Jewish Immigrant Experience through a Musical Text
Hankus Netsky, New England Conservatory of Music
- 9:45 Performing the Old, Embracing the New: Festivalization, the Carnavalesque, and the Creation and Maintenance of Community in North American Hungarian Folk Music and Dance Camps
Lynn Hooker, Indiana University
- 10:15 Performing the Journey: Echoing Travel Narratives among Student Ceilidh Performances at Scottish Music Camps in North America
Kathleen Lavengood, Indiana University

Kaimuki**13G Music of South America**

Chair: Jane L. Florine, Chicago State University

- 8:45 Traditional and/or Modern? The Confluence of Music and Dance at Argentina's Cosquín National Folklore Festival
Jane L. Florine, Chicago State University
- 9:15 Artists, not Artisans: Music and the Making of an Afroperuvian Modernity
Javier León, Tulane University
- 9:45 "Among Gauchos There Are No Borders": *La Música Criolla*, a Folk Music and its Various Folks in Chilean Patagonia
Gregory J. Robinson, University of Pennsylvania

Milo III**13H Forum/Roundtable**

- 8:45 Negotiating Faith and Belief / Scholarship and Pedagogy: The Emerging Presence of Ethnomusicology in the Southern California Christian Academy
Chair: Kimasi L. Browne, Azusa Pacific University

Presenters:

Kimasi L. Browne, Azusa Pacific University
Dennis Royse, Azusa Pacific University
Roberta King, Fuller Theological Seminary
Herbert Geisler, Concordia University

Milo II**13I Nationalism and Ethnic Identity in African Music**

Chair: George Dor, University of Mississippi

- 8:45 Ideologies and Newspapers: Kwame Nkrumah and the Use of Ghanaian Traditional Music and Dance as Propaganda
Karen Liu, University of California, Santa Barbara
- 9:15 One Face, Many Phases: Fifty Years of Victor Olaiya's Highlife Music in Nigeria
Olabode Omojola, Northeastern University, Boston
- 9:45 Rural Popular Music and Ethnic Identity: Benga Dance Bands of the Luo Community in Western Kenya
Ian Eagleson, Wesleyan University

Milo I**13J Music Archives -- A Legacy of Colonial Ethnomusicology or a Model for the Digital Democracy?**

Chair: Lars-Christian Koch, Berlin Phonogramm-Archive, Ethnological Museum

- 8:45 Beyond Ethnomusicology - Thinking the Archive
Julio Mendivil, University of Cologne
- 9:15 Archives as Agents - the Construction of Tradition in Romanian Ethnomusicology
Maurice Mengel, Berlin Phonogramm-Archive
- 9:45 The Borno Music Documentation Project: A Music Archive in Nigeria and its "Postcolonial Heritage"
Raimund Vogels, Hochschule für Musik und Theater Hannover
- 10:15 Music Archives in Practice - Making a Path through the Data Jungle
Polina Proutskova, Hochschule für Musik und Theater Hannover

Honolulu

- 13K Issues in Community World Music Performance Learning in the U.S.**
(Sponsored by the Applied Ethnomusicology Section)
Chair: Miriam Gerberg, Minnesota Global Arts Institute
- 8:45 Heritage and Importation: Modern Blending of Scandinavian Fiddle Traditions in the U.S.
Elizabeth Weis, McNally Smith College of Music
- 9:15 Trinidadian and Non-Trinidadian Perspectives Toward Steel Band Music in the United States
Gee Rabe, California State University, Northridge
- 9:45 Those Enchanting Middle Eastern Melodies: Educating America
Miriam Gerberg, Minnesota Global Arts Institute

Break, 10:45 – 11:00 AM**Oahu Room**

- 14A Music of the Pacific: Tradition and Modernity**
Chair: Richard Moyle, University of Auckland, New Zealand
- 11:00 Music Transmission Among Polynesian Brass Bands of New Zealand
David G. Hebert, Boston University
- 11:30 “Nana I Hawai‘i I Ko‘u Mau Maka (See Hawai‘i Through My Eyes)”: Cultural Identity in Contemporary Hawaiian Music
Paula J. Bishop, Boston University
- 12:00 From Black Magic Woman to Black Magic Men: Sanguma Performing Papua New Guinea
Denis Crowdy, Macquarie University
- 12:30 Tradition and modernity in the music of a Papua New Guinean Community
Kirsty Gillespie, Australian National University

Kona Moku Ballroom - Salon B

- 14B Indonesian Music**
Chair: Sumarsam, Wesleyan University
- 11:00 Indonesian *Musik Kontemporer* and the Issue of "Western Influence"
Christopher J. Miller, Wesleyan University
- 11:30 In Search of an Avant-Garde in Contemporary Javanese Music: Two Gamelan Music Masters
R. Anderson Sutton, University of Wisconsin-Madison
- 12:00 “You Can Play Whatever You Want... Sort Of”: Unraveling the Mysteries of *Reyong Norot* Improvisation in Balinese *Gamelan Gong Kebyar* Music
Leslie Tilley, University of British Columbia
- 12:30 From the Highlands to the Metropolis: Traversing Aesthetic and Discursive Distance in West Sumatra
Jennifer Fraser, University of Illinois, Urbana-Champaign

Kona Moku Ballroom - Salon C**14C Moving Musics and Subjectivities in the Americas**

Chair: Rob Bowman, York University

- 11:00 Embodied Subjectivities: Performing Samba with a New Twist (*Gingado*)
Carla Brunet, University of California, Berkeley
- 11:30 Cante Comigo Galera: Popular Music Performance, Singing Subjectivities, and the Aesthetic of Participation in Salvador da Bahia, Brazil
Jeff Packman, University of California, Berkeley
- 12:00 Limitary Conditions of Blackness: Narcisco Garay's "Creolization" of the Panamanian Tamborito
Francesca Rivera, University of California, Berkeley
- 12:30 Performing American: Ragtime Dancing as Figurative Minstrelsy
Danielle Robinson, York University

Waikiki Ballroom – Salon 1**14D South Asia 2**

Chair: Daniel Neuman, University of California, Los Angeles

- 11:00 The Performer Classes of Punjab: A Regional Case Study
Gibb Schreffler, University of California, Santa Barbara
- 11:30 Cosmopolitanism and the Curatorial Project in Punjabi Music
Joyce Hughes, New York University
- 12:00 What you will hear of the wedding of God, tonight: Text and Tune Interactions in a Performance of a Jogi Kathâ by Kishori Nath of Alwar District, Rajasthan
John Napier, University of South Wales
- 12:30 Exploring the "Desi" Experience in the Indian Diaspora: The Magic of Music Lessons
Niyati Dhokai, University of Alberta

Waikiki Ballroom – Salon 2**14E East Asia 2: Ethnic and Cultural Identity**

Chair: Lei Ouyang Bryant, Skidmore College

- 11:00 Navigating the Fragrant Musical Harbor: Cultural Identity and Fusion Orchestral Composition in "Postcolonial" Hong Kong
John Winzenburg, Agnes Scott College
- 11:30 "Return to Innocence": In Search of Ethnic Identity in the Music of the Amis of Taiwan
Chiung-Wen Chang, University of Florida
- 12:00 SamulNori and Cosmological Didacticism
Nathan Hesselink, University of British Columbia
- 12:30 The Roles of Music in Japan's Tenri-kyo "New Religion"
David Hughes, University of London

Waikiki Ballroom – Salon 3**14F Imagining Europe: Musical Variations on the theme of UNESCO and the European Union**

(Sponsored by the European Music Special Interest Group)

Chair: Sonia Seeman, University of Texas at Austin

- 11:00 Performing Practices and UNESCO's Role in Shaping Arts Education: Supporting Creative Capacities at Elementary School
Maria de São José Côrte-Real, Escola Superior de Educação de Lisboa
- 11:30 Intangible Heritage, Tangible Transformations: UNESCO, the EU, and the Rescaling of Baltic National Song and Dance Festivals
Jeffers Engelhardt, Amherst College
- 12:00 Turkey, the EU and Roman/Çingene: Racing Ethnicity across Trans/national Terrain
Sonia Seeman, University of Texas at Austin
- 12:30 Discussant: Stephen Wild, Australian National University

Kaimuki**14G Popular Music in East Asia and the Pacific**

Chair: Susan Asai, Northeastern University

- 11:00 Hattori Ryōichi and the Course of Exoticism in 1930s Japanese Popular Music
Edgar Pope, Hokusei Gakuen University
- 11:30 The Intercultural Phenomenon in the Early Development of Popular Music in Shanghai
Xin Li, Central Conservatory of Music, Beijing
- 12:00 "I am Tibetan"! Representation in Tibetan Pop Music
William Connor, III, University of Hawai'i at Mānoa
- 12:30 Music War: The Twice Displaced and Psychedelic Trance Music in Honolulu
Yuka Hasegawa, University of Hawai'i at Mānoa

Milo III**14H The Local and the Global: Old-Time, Country and Bluegrass Music**

Chair: Amy Corin, Moorpark College

- 11:00 The Voice of the Land: National and Indigenous Identity and Authority in Australian Country Music
Graeme Smith, Monash University
- 11:30 Framing the Genre Debate: Categorization and Contemporary Bluegrass Music
Joti Rockwell, University of Chicago
- 12:00 "It Ain't Old-Time Music If It's Too Good": Music as Process within an Old-Time Jam Session
Trevor Harvey, Florida State University

Milo II**14I African American Music**

Chair: Portia Maultsby, Indiana University

- 11:00 A Comparison of Two African American Sacred Steel Guitar Musical Traditions
Robert L. Stone, Florida Folklife Program
- 11:30 Anatomy of a Sell-Out: the Black-Eyed Peas from Behind the Front to Monkey Business
Camille Peters, University of California, Berkeley

Milo I**14J Decolonizing Native American Music**

Chair: Beverley Diamond, Memorial University

- 11:00 Experience and Play: A Recipe for Success in Apachean Chocolate Cake
Thomas Aplin, University of California, Los Angeles
- 11:30 Decolonizing the Archive: Documentation and the Production of Knowledge in a Participatory Ethnomusicological Research in Rio de Janeiro, Brazil
Vincenzo Cambria, Wesleyan University
- 12:00 In Your Dreams: Dreams as a Viable Performing Space for Ethnomusicological Research
Dawn Avery, University of Maryland
- 12:30 Nez Perce Musical Thought: Reality vs. Representation
Chad Hamill, University of Colorado at Boulder

Honolulu**14K Forum/Roundtable****11:00 The Role of History in Ethnomusicology**

(Sponsored by the Historical Ethnomusicology Special Interest Group)

Chair: Joseph S. C. Lam, University of Michigan, Ann Arbor

Presenters:

Gillian Rodger, University of Wisconsin, Milwaukee

John O'Connell, Cardiff University

Richard Widdess, SOAS, University of London

Kou**14L On the Dark Side of the Field: Fieldwork under Special Circumstances and Strategies that Make It Possible**

Chair: Svanibor Pettan, University of Ljubljana

11:00 Fieldwork beyond the Dark Side of the Eye: Considering Participation, Involvement, Academic Curiosity, and Safety in the Field

Helena Simonett, Vanderbilt University

11:30 Hidden Dangers of Ethnomusicological Field Research: Possible Responses

Gerald Florian Messner, University of Vienna

12:00 Prepared for Conflicts in the Field? Some Suggestions on how to Improve the Efficiency of Ethnomusicological Fieldwork

Svanibor Pettan, University of Ljubljana

Lunch Break, 1:00 – 2:00 PM**Oahu Room****15A Lecture Demonstration**

2:00 The Dixie Hummingbirds: Celebrating 78 Years of Gospel Quartet

Presented by J. W. Junker, University of Hawai'i at Mānoa

Waikiki Ballroom – Salon 2**15B Music, the Media and Technology 3**

Chair: Brian Schrag, SIL

2:00 Women Don't Scratch: Gender and the DJ Battle
Mark Katz, University of North Carolina, Chapel Hill

2:30 Mediation, Record Collecting, and Cultural Capital in Sacred Harp Performance
Brigita Sebald, University of California, Los Angeles

3:00 The Film Director as Ethnomusicologist: The Problem of Musical Migration
Erkki Pekkilä, University of Helsinki

Waikiki Ballroom – Salon 3**15C Musical Pathways: Refiguring Roma Identity in the 21st Century Europe**

(Sponsored by the European Music Special Interest Group)

Chair: Brana Mijatovic, Christopher Newport University

2:00 "Bellydancing our way into an Islamized Europe": The Anti-Manele Campaign and the Roles of Scholarship in Romanian Indigenous Politics
Sabina Pauta Pieslak, University of Michigan

2:30 Roma Rule in the *Chalga/Popfolk* Groove
Irene Markoff, York University

3:00 "21st Century Gypsy": Musical Collaborations as a Path to a New Identity
Brana Mijatovic, Christopher Newport University

Kaimuki**15D Event - Identity – Experience**

Chair: Luis-Manuel Garcia, University of Chicago

- 2:00 Vazaleen, Affect and Utopia: Sliding Public Spheres into Private Places
Luis-Manuel Garcia, University of Chicago
- 2:30 *Steady Diet of Nothing: Affinities, Sacrifices, and Change at Record Fairs*
Andrew Mall, University of Chicago
- 3:00 Tourists in a Local World: Traveling Through the Chicago Blues Scene
Gregory Weinstein, University of Chicago

Milo III**15E Music and Learning**

Chair: Kathryn Marsh, University of Sydney

- 2:00 Learning as Ethnography in African Ensemble
Ileana Weinstein, University of Virginia
- 2:30 “Act normal—that’s crazy enough”! Teaching and Learning Early Music in the Dutch Conservatory System
Kailan Rubinoff, Wilfrid Laurier University
- 3:00 Cross-cultural Transmission and Variability in Children’s Musical Play: A Case Study
Kathryn Marsh, University of Sydney

Milo II**15F Politics and Music in African American Culture**

Chair: Ray Briggs, California State University, Long Beach

- 2:00 “No Race, No Creed, No Color”? Accounting for the IWW’s Lack of Diversity Before the First World War
Michael A. Figueroa, Northwestern University
- 2:30 Truth in Music: Doo-Wop Group Name Ownership and Oldies Circuit Performance Practice
John Michael Runowicz, New York University

Milo I**15G Music of Northern Europe**

Chair: John O’Connell, Cardiff University

- 2:00 Swedish Folk Music and Dance: Two Parallel Rivers That Sometimes Meet 2
Mats Nilsson, University of Gothenburg
- 2:30 Strategies of Survival: Traditional Music, Politics, and Music Education Among Two Minorities in Finland
Pirkko Moisala, Abo Akademi University
- 3:00 The Transformative Experience of Transgressing Comfort Zones: Pedagogical Techniques from Outward Bound and Finnish Folk Music Education
Juniper Hill, Pomona College

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